Oral English

Book I

Beverley

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By

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PREFACE

Many teachers who would be glad to develop oral composition with their classes are at a loss for simple and effective methods. They do not know "how to begin."

The methods described in this little book are the outcome of school room practice. They call for co-operation, making every member of the class an active participant in the work in hand, whether it be reading, story reproduction, original composition, or sentence analysis. It is hoped that teachers may here find what they need.

The book contains suggestions for teachers of both primary and grammar grades. It serves also as a guide to the most effective use of the "Class Exercises," a book for grammar grade pupils.

For valuable suggestions in connection with preparation for the press, the author is indebted to Dr. Charles E. Chadsey, Superintendent of the Detroit Public Schools.

CONTENTS

BOOK I

INTRODUCTION

Men and women of genius have been thinking and writing on educational subjects for centuries. If all the truths which they have given to the world were embodied in practice the making of books might very well cease for a while.

But theory runs far ahead of practice. Teachers are continually on the lookout for practical suggestion. It is only as they actually deal with the minds of children that they realize the truth of generalizations: in fact, each must arrive at general truths for himself before they become vital and a real guide to practice.

"No psychology," says Herbart, "can take the place of observation of the child." The school is the laboratory in which discoveries are made and *remade*. A general truth does not always suggest a method; but a method, or incentive, with its practical result, may vitalize a general truth.

It is not the aim of this little book to propound general truths, but to suggest some simple expedients based on school room practice. There can be no complete guide to method, but a single suggestion is sometimes wonderfully fruitful and enlightening.

Two ideas, more than any others, have inspired such suggestions as are here offered. The first is that Language appeals primarily to the ear, and the second, that children can do and ought to do much for themselves which teachers are in the habit of doing for them.

Madame Montessori ascribes her success in teaching very young children to read and write largely to the fact that she appeals strongly to the sense of touch in the earlier stages of the learning process. There are many avenues of approach to the brain and a wise use of other senses than sight not only relieves the strain upon the eye and so upon the brain with which the eye is intimately connected, but affords a solid foundation for more rapid mental development than can otherwise be secured.

There can be no doubt that the eye has been overstrained in the work of education. The number of children wearing glasses is a reproach to our system. Not that the schools are responsible for all cases. National and local health commissions are distributing material concerning the proper care of the eyes of newborn children, and there is an effort everywhere to guard this most delicate and wonderful organ and to avoid the injuries which carelessness and ignorance have inflicted upon it.

Right methods of teaching should result in better physical conditions for children. There should be

more appeal to the ear and less to the eye in elementary school work. We are apt to forget that the first authors were literally singers and narrators; they did not write, they sang and recited. The art of *listening* has been neglected among us, and prose and poetry are now so associated with the appearance of the printed page that even high school pupils can scarcely detect, through the ear alone, the difference between harmonious prose and blank verse.

The second idea, that of leading children to help themselves, has more to do with the other than at first appears. Language implies social intercourse. It implies a speaker and a listener. By training a class to act as an *audience* of discriminating listeners, the teacher is securing conditions which stimulate individual pupils as nothing else can.

It is the teacher's business to find the right incentives. To *tell* and to *teach* are not synonymous terms. The powers of the child must be called into play. Professor Sidis of Harvard demands the abolition of the school teacher because, it is claimed, teachers actually retard instead of quickening the mental development of their pupils. It is not likely that the demand will become general, but the very articulation of it is significant.

The child is not made for the school; the school is made for the child. His instincts and impulses lie at

the root of all genuine endeavor and it is only by entering into alliance with his instincts and impulses that we can call out his powers.

The Ear and the Voice were concerned with the early development of language and literature. The social motive was the dominant one and it is through an appeal to the social motive that we open the way for the best and most intensive language work in our elementary schools.

READING

BEGINNINGS

A little girl in the first grade read from her primer the words, "I see some grapes." "What color are they?" asked the teacher suddenly, and the child was puzzled. She had not seen grapes at all. She had seen only the black letters on the white page. The words were opaque; she did not see through them and beyond them to the things for which they stood.

"Word calling" is an insidious thing and invades other grades besides the first. We, ourselves, often read mechanically down a page and awake suddenly to the fact that our thoughts have been elsewhere.

When children really read, the words are a transparent medium. The book and the page are lost in the magic pictures evoked.

A lady who visited the home of Walter Scott's father when the future novelist and poet was six years old, wrote to a friend as follows:

"I last night supped in Mr. Walter Scott's home. He has the most extraordinary genius of a boy I ever saw. He was reading a poem to his mother when I went in. I made him read on; it was the description

of a shipwreck. His passion rose with the storm. He lifted his eyes and hands. 'There's the mast gone,' says he, 'crash it goes:—they will all perish.' After his agitation he turns to me. 'That is too melancholy,' says he, 'I had better read you something more amusing.' I preferred a little chat and asked his opinion of Milton and other books he was reading, which he gave me wonderfully. One of his observations was, 'How strange it is that Adam, just new come into the world, should know everything. That must be the poet's fancy' says he. But when he was told that Adam was created perfect by God, he instantly yielded."

This was true reading. The six-year old boy was feeling vividly. He was an extraordinary child and had been surrounded from his earliest years by the most stimulating influences, but much can be done for ordinary children by stimulating the imagination.

There are still some educators who contend that children cannot associate thought getting from the beginning with word getting, and that the mechanics of the process of learning to read must first be taught as a separate thing. Experience, however, seems to demonstrate that children who associate imagery with the printed characters from the very beginning are more alert and intelligent than those who are trained in a more formal way.

READING PICTURES

Books of the "Peter Rabbit" kind which tell a continued story by means of a series of pictures for each of which there is an explanatory sentence, are a delight to little ones three or four years old. After an older person has read the book to him once or twice, an ordinarily bright child will turn the leaves, look at the pictures, and repeat the sentences from memory, with a delighted feeling that he is reading. And so he is "reading the pictures."

Once upon a time there were four little Rabbits, and their names were

Flopsy,
Mopsy,
Cotton-tail,
and Peter.

They lived with their Mother in a sand-bank, underneath the root of a very big fir-tree.

FIRST SCHOOL DAYS

From this stage to the primary school, where the chalk "talks" to him, repeating the little rhymes with which he is familiar, and commanding him to run, hop, skip, jump, etc., is an easy and natural transition for the child. Learning to read associates itself with all his activities, mental and physical. The word "he" may stand for any character in a story with which he is familiar and the simplest sentences may be filled with life and meaning as they are associated with his own life and thoughts.

Children readily learn to recognize their own names and those of their classmates. A game in which each rises, or sits down, or performs some other action as his name appears on the board will secure this result very quickly, and with this equipment a great variety of reading lessons is assured.

THE SENTENCE METHOD

The sentence method scarcely needs illustration. One will suffice:

Teacher to class: "I am going to whisper to Henry and tell him what to do." (She whispers to Henry and he hops to the table.)

"Now, I am going to let the chalk tell Henry what to do." (She writes on the board, "Henry, hop to the table," and Henry repeats the action.)

"Now, I am going to let the chalk tell someone else what to do." (She writes, "Mary, hop to the table," and Mary performs the action.)

The teacher now asks what the chalk said the first time and what it said the second time. After several of the children have been told by the chalk to hop, someone will point out the word "hop," and this receives special attention in order that it may be recognized in future lessons. For the time the words are thus learned as *wholes,* nothing being said about the letters.

WRITING

Writing, at this stage, is a part of the process of learning to read. The underlying principle is, simply, that the mind is to be reached through as many avenues as possible. The child traces a word or a very short sentence, writes or *draws* it independently, and performs the action if one is indicated, *pronouncing the word or sentence each time* and thus establishing the desired connection. The ingenious teacher will think of other useful devices. The new word is employed in every possible variation in connection with others previously taught. After the sentences have been read,

the children may erase a word or sentence at a time, *pronouncing the part erased* in each case. It would be impossible to indicate all of the profitable and enjoyable exercises which a little ingenuity makes possible. The social idea is a guide here also and a child may occasionally be allowed to "play teacher" with good results.

PHONICS

Parallel with work on words and sentences, there should be exercises in "phonics" from the very beginning. It is an event in a child's life when, for the first time, he makes out a word for himself without the aid of the teacher. He has tasted the joy of independence and those who know anything about children know how they delight in doing things for themselves, in exerting their own powers.

Begin with an appeal to the ear. This may take the form of a game. Tell the children that you are going to "say a word slowly" and ask them to guess what it is. Then sound the names of objects in the room, ch–ai–r, t–a–b–le, etc. The children soon become expert at recognizing the words. Let *them* try to "say words slowly" and let their teacher and classmates try to guess them. In this way the habit of *combination* is secured. Unless the ear is trained to detect the words, the children, later on, will sound words and then wait to be told what they are. The sounds have no advantage

over the names of the letters unless the habit of combination, the recognition by the *ear,* is kept steadily in mind from the beginning.

The contention that long and short vowels should not be distinguished from each other by marking, but that combinations like *at, ate,* etc., should be learned as though they were single characters may be accepted with reservation. A certain amount of drill upon letter combinations, so called "compound phonograms," is useful, but sometimes these "compound phonograms" exceed the letters of the alphabet in number. It is easy to forget that they are only a help in the process of learning to read. Phonetic exercises should effect a saving of time in this process. They afford an economy of force, not merely a change of method.

There are various methods of approach in teaching specific sounds. A simple one consists in saying slowly, or *sounding,* a short word which the children already know by sight, as c–a–t. Then write it on the board, point to *c* and ask what it is. When the sound has been given ask the same question about *a* and *t*. Now concentrate on the first, pronounce other words beginning with the same sound and ask the children to think of some. These words may be written on the board. After a list has been secured let the children, one by one, underline the first letter of each, giving *the sound* at the same time. The letters may be erased in the same way, thus

affording a chance for each child to take an active part in the lesson.

Sometimes, to vary the exercise, the teacher tells a little story containing a number of words beginning with the sound she wishes to teach. The words are written on the board as she reaches them in her story and the children afterwards underline and erase as in the first exercise.

The purpose of phonetic exercises is the development of power. The association of the sound with the written or printed character, and ability to make out any phonetic word made up of known characters are points to be kept steadily in mind. Here, as elsewhere, it is easy to *tell* too much. Very young children feel the joy of achievement and very simple devices serve to arouse their mental activity. Let the teacher write on the board a word made up of known characters and ask the children who can make it out to come, one at a time, and whisper the word in her ear. This trains them to "listen" for the word when they are merely imagining the sounds of the letters without saying them aloud. A short sentence containing one new word may be used in the same way.

A vocabulary made up of "sight" words and words known through phonic analysis affords naturalness and variety in reading lessons. A primer containing no words of more than three letters is bound to be artificial.

Such sentences as "Dip the cup in the rill and let the pup sup," and "Do not let the pup tug at the rug," are good examples of the book maker's ingenuity, but it is possible to get the full value of phonetic exercises, to-

gether with a nearer approach to the simplicity and naturalness of real literature, even in the primer.

USE OF PICTURES

Comenius was a great educational reformer and it is significant that the service for which he is best loved and remembered was the production of the first "picture

book" for children. There ought to be a niche sacred to his memory in every school house. Pictures are so common nowadays that their possibilities as educational factors are sometimes overlooked. A teacher may labor in a mechanical way for "good expression," when the means of obtaining it in the most delightful way are at hand in the illustration of which she seems quite oblivious. The children have already taken note of the picture, but its association with the reading lesson must be made by the teacher. This picture,[1] for instance, would be accompanied by sentences containing the little girl's name and such words as pail, well, water, etc.

ILLUSTRATIVE EXERCISE

Teacher: "What do you see near the well?"

Children: "A pail."

Teacher: "Let us say the word *pail* slowly. (They *sound* the word.) Now let us look for a word beginning with *p* and ending with *l.*" (Teacher *sounds* p and l.)

The children now look eagerly for the word *pail,* which perhaps occurs several times. Other words may be discovered in the same way. It is to be remarked that context and picture help to a knowledge of the word as well as phonic analysis. A knowledge of phonics is a key even to words which are not completely

[1]See preceding page.

phonetic. The reading of the sentences follows almost without the teacher's initiative.

It is not too much to say that some teachers actually fail to become conscious of the pictures, regarding them as a concession to childhood rather than as valuable aids to the process of learning to read. A great deal of time is often wasted in so-called "development" of new words. Utilize every means, go straight to the point, and incite children to help themselves.

THE ALPHABET

There has been a good deal of discussion as to the proper time for teaching the alphabet. Many children learn it at home and teachers devoted to "phonics" consider this undesirable. It need not be so. Children are ready to believe that "a says ă," etc., just as they tell you that a cow says "moo." The name and the sound may be learned together, or the alphabet may be taught separately by means of a game or rhyme. It should in any case be learned early.

A feeling for alphabetical order is useful in consulting the dictionary and other books of reference. It is a matter of practical importance to teach alphabetical order perfectly.

TRAINING LITTLE CHILDREN TO STUDY

Little children may be trained to "study" from the very beginning. Set aims before them which appeal

to their love of "making pictures" and they will eagerly and cheerfully attack any task.

A teacher wrote the following lesson on the board, and told the children, who had been in school only a few weeks, to read it to themselves and then "draw" it. The pictures they drew were all lively. One is given below. The lesson was not read aloud until all the pictures had been drawn.

LESSON

I see Frank and May.
They are under a tree.
They see two birds in the tree.
Frank's wagon is under the tree.
May has a pretty doll.

Training of this kind is invaluable. The sooner words become a transparent medium the better, and the only way to secure this result is to associate them in the most vivid way with imagery from the very beginning. The power of "silent reading," of real thought getting, is fundamental for good work in any subject.

Any attractive picture may be used as the basis for effective reading lessons. A lesson may consist of a series of questions and answers written on slips of paper which the children draw from the teacher's hand. The child who is first able to read a question, asks it, and

the others search for the corresponding answer. After all have been read they may be written on the board and if there is an obvious order of arrangement the children will discover it.

Another interesting exercise consists in allowing pupils to write on the board words or sentences suggested by the picture. The pleasure of writing on the board is a very effective spur.

Little lessons like the one which follows are easily constructed and are very interesting, taken in connection with the picture.

QUESTIONS AND ANSWERS

What is Ruth looking at?

She is looking at Uncle Charles.

Why does she look at him?

He is taking her picture. He saw her feeding Jip and called to her.

Where is Ruth?

She is in the field near Grandma's house.

A good collection of photographs and other pictures is a part of the equipment of many elementary schools. It is not difficult for each teacher to provide

herself with a collection. Let children bring in pictures of their own occasionally.

Naming a picture is a good exercise.

THE DRAMATIC INSTINCT

Successful teachers of little children have always appealed strongly to the dramatic instinct, whether or not they have called it by that name. The teacher who makes the children feel the situation "Lost in the Woods" so keenly that their faces take on an awed expression and their voices fall almost to a whisper is appealing to this instinct and securing expressive read-

ing in the right and natural way. Let the children act out the story of *The Hare and the Tortoise* and they will read it thereafter with an accompaniment of imagery which will make "good expression" inevitable.

READING IN HIGHER GRADES

The traditional reading lesson in which each pupil is provided with a book and is supposed to follow with the eye while one reads aloud may be and often is an almost useless exercise. Teachers are apt to settle down for an interval of rest and relaxation during the "reading period." "If the reader takes it easy," says Professor Clark, "the printed page says 'I won't.' "

The only way to vitalize and "humanize" the reading lesson is to train the "audience." We have given our attention too exclusively to the reader. Language implies a speaker and a *listener.* Its original appeal is to the *ear.*

Effective reading develops out of right conditions. A "reading exercise" is one thing, and real reading is another.

It requires considerable effort on the part of pupils to follow reading unassisted by the eye; and it requires effort, mental and physical, on the part of the reader to make his classmates understand under such conditions. Instead of feeling that his responsibilities are over as soon as he has had his "turn" of reading aloud, let each

member of the class be trained to feel that when he is not reading he is one of the audience, with responsibilities just as weighty as those of the reader.

The idea of the pupil as a social individual is the best guide to method in all the language work of the elementary school.

Their own mimic life is very real to children. Boys joyfully obey a captain of their own choosing. He is much more interesting to them than a real captain. In the same way, pupils respond to the demands of an audience composed of their own classmates. They show a delighted alacrity in accommodating themselves to the situation, and under this social stimulus they develop powers and capacities which traditional school exercises fail to arouse.

Of course, the demands of the "audience" reflect in the end the ideas and standards of the teacher, with occasionally a delightful touch of originality; and the training of this audience calls for all the teacher's skill and ingenuity. It is not enough to give the reader a book and ask the rest to listen. Even grown people find themselves mechanically following the words of a printed page with the eye while their thoughts are elsewhere. Real *listening* implies keen mental activity just as much as does good reading. If we are to get from an author that which it has cost him thought and labor to produce, our own mental activity must, in a measure, reflect his.

TRAINING THE AUDIENCE

Let the teacher gain the attention of the class by reading to them part of an interesting story. This interest may be utilized to improve the reading of pupils. As a rule it is allowed to go to waste.

At an exciting point in the story, the teacher stops, gives the book to a pupil, and tells him that he is to continue the reading the next day. Under such a stimulus no ordinary difficulties will stand in his way. The poorest reader in the class will improve rapidly.

Train the class to expect good reading. The reader may sometimes be held responsible for meanings of words and expressions. At other times these may be discovered in class through discussion of the context. If the reader's explanations are not satisfactory to his classmates he may call upon them to express their own ideas. The dictionary should be a last resort.

In the following sentence from "The Old Curiosity Shop," the meaning of *emaciated* may be readily determined, even by very young pupils, through attention to the context:

"Neither was it a poor caravan drawn by a single donkey or emaciated horse, for a pair of horses in pretty good condition were released from the shafts and grazing on the frowzy grass."

There is a social freedom, a give and take in this interchange of comment which is very enjoyable. The

teacher's influence is always operative. She takes part occasionally as reader as well as listener; she is a comrade and sharer in social enjoyment, not merely an assigner of tasks and hearer of lessons. Where the method is intelligently carried out it is most effective. It induces in both reader and audience a keen mental activity which is infinitely more valuable than the mechanical following with the eye.

Pupils in middle elementary grades enjoy bringing in and reading to each other selections of their own choosing. Under the guidance of a tactful teacher this is a valuable exercise for occasional use. Without being prescriptive, the teacher's attitude and suggestion will influence the character of the selections.

SILENT READING

Many admirable school readers will gain in interest and usefulness when the lessons are no longer regarded as task work, so much of which is to be done in a certain way within a certain time.

There should be much "silent" reading in addition to what is read aloud. The school readers may be utilized for this purpose to great advantage as each pupil is provided with a copy and questions about what has been read may be addressed to any one of them. The book may be referred to and a passage read occasionally in support of a statement or as an illustration.

Better oral reading is secured in this way as well as a greater amount of thoughtful silent reading within a given time.

The dramatic instinct is an invaluable ally in all reading lessons. To employ it means no more than to make situations real. If a pupil reads in a listless way, get him to imagine scenes and characters vividly and good reading will follow. Performing a single action in character sometimes suffices to make the printed page an open door into another world. Where conversations occur let pupils read and act at the same time.

INTERPRETATION OF POETRY

Poetry, beyond the stage of Mother Goose and jingles, usually makes more demand upon the teacher in the way of interpretation than prose. It is suggestive rather than definite, and when narrative is lacking there is little involuntary interest. Setting pupils to work with a dictionary is apt to lead merely to a formal exercise in word study.

ILLUSTRATIVE EXERCISE

A boy in the fifth grade read the following lines from Whittier's "Corn Song" in a monotonous tone. He was evidently just pronouncing the words:

"Let vapid idlers loll in silk
Around their costly board;
Give me the bowl of samp and milk,
By homespun beauty poured!"

It would not have helped this boy much to tell him the meaning of *vapid, samp,* etc. That lifts the word out of its context and concentrates attention upon it. Here, as elsewhere, we want to begin with the larger ideas:

Teacher: "Read the stanza again, John, and tell me how many pictures you see."

Pupil (after reading): "Two."

Teacher: "What do you see in the first picture?"

Pupil: "I see some people sitting around a well dressed table."

Teacher: "What else do you see in the picture?"

Pupil: "The people are well dressed."

Teacher: "Can you tell me anything more about them?"

Pupil: "They are leaning back in their chairs."

Teacher: "How do you know?"

Pupil: "They *'loll.'*"

Teacher: "Show me how you do that." (Pupil *lolls* in his seat.)

Teacher: "Do you know what they are talking about?" (Discussion and study of lines lead to word *vapid.*)

Teacher: "Now, what do you see in the second picture?"

Pupil: "I see some working people sitting about a small table."

Teacher, to another pupil: "What do *you* see?"

Second pupil: "I see some farmers."

Teacher: "What else do you see?"

Pupil: "I see johnny-cake." (Johnny-cake had been mentioned in connection with another stanza.)

Teacher: "I don't see johnny-cake."

Pupil: "Samp and milk."

Teacher: "What is *samp?*"

Pupil: "It's porridge."

Teacher: "When I hear the word *porridge* I think of oat-meal. We are talking about *corn.*" Meaning of *samp* discovered.)

Teacher: "But there is something else. If I were going to paint this picture, I should have a central figure, and you haven't said anything about this central figure yet."

(After a good deal of thinking and study of the lines a boy suggests that there is a girl in the picture.)

Teacher: "What kind of a girl?"

"She wears homespun."

"Can you tell me anything else about her?"

"She is pretty."

Teacher: "Yes, I think she is. Do you think that *homespun* refers only to her clothes?"

A description of the girl follows. Now, call for readers. There will be real reading, not mere word calling.

Perhaps one more point may be taken up: "Which picture do you prefer?"—"Which one did the writer prefer?" etc.

It is time saved in the end to interpret carefully. Pupils soon begin to study for themselves, and become really intelligent readers.

ORIGINAL READING LESSONS

Printing presses are a part of the equipment of some elementary schools. They serve a variety of purposes, one of which is to enable teachers to experiment with original reading lessons. It is possible to do this, however, with a single copy or with two or three, and these may be provided with the help of a hectograph when no printing press is available.

No matter how varied and interesting the reading matter of the course may be, there are occasions when the teacher can find nothing to suit some special pur-

pose. Simple and interesting narratives about famous artists, for instance, are not numerous, and the attention now given in our schools to famous pictures and statues makes such material desirable. The story of Thorwaldsen which follows is adapted from a little book by Mrs. Craik, now out of print.

THE LITTLE SHIP CARVER

About one hundred and fifty years ago there lived, in one of the towns on the sea-coast of Iceland, a poor ship-carver and his family. Little means had he to keep hunger and cold from his wife and little ones in that freezing climate, where, for one half the year, the sun is never seen. Bitter as poverty is in our own pleasant land, how fearful it must be in cold, bleak Iceland! The ship-carver worked night and day—in winter-time it was always night — in making figure-heads for vessels. Some of them were ugly, indeed,—all were rude and clumsy; yet he was considered a good workman in his way. But few ships came into the port, and the poor wood-carver's employment grew less day by day. His delicate yet uncomplaining wife became paler and thinner, and his little children pined away, until their rosy faces grew sickly and meagre. Winter was coming, and the father shuddered at the prospect; for to the houseless and fireless, an Iceland

winter is almost certain death. The ship-carver thought much, and then said to his wife:

"If we stay here we must starve; for I can get no work, and we have no money. Let us ask that good Captain Christiansund to take us in his ship to Copenhagen, where I have heard that many vessels are always coming in, and there is plenty of work."

The pale wife looked around the bare walls of their hut and shivered. "Must we leave home, and see Iceland no more?" And then the babe in her arms gave vent to a low wailing cry. "The child will die of hunger," she muttered. "Husband, we will go to Copenhagen."

And so they went. The good captain recommended the poor Icelander, and he got employment in his own trade. His wife looked less pale—the children throve apace, and after a time another son was born, whom they called Bertel. Little Bertel grew up a sweet, fair haired child. In the summer time, when the ships came into port, the ship-carver and his family were very happy, for then the father had plenty of work. Every day he went cheerfully to his labor, and toiled all day at wood-carving, singing old Icelandic songs; while little Bertel played about his feet, watching him, and dancing with glee, as saw the figure assume its form under his father's hands.

But in winter the little family had much to suffer,

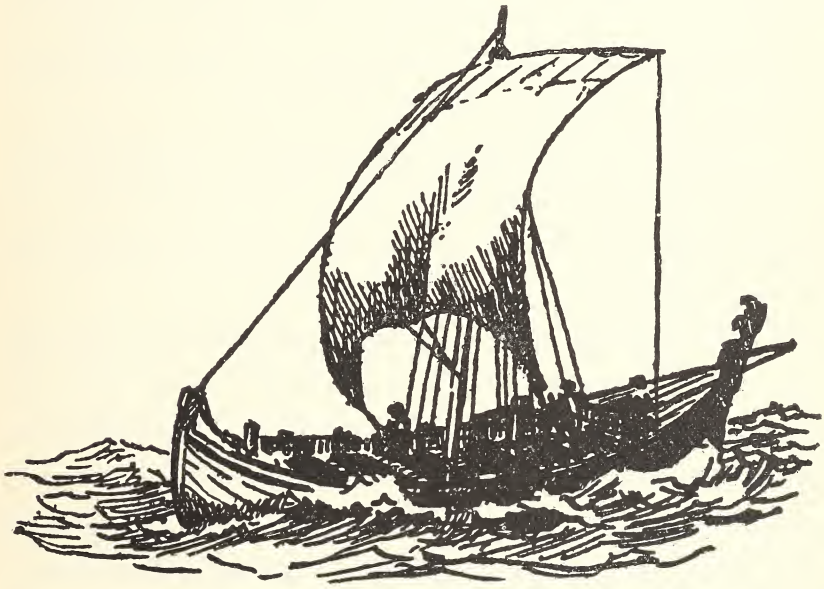
for they were still very poor, and had to struggle hard to procure the commonest food and clothing. Bertel, young as he was, was their greatest comfort. Not only were their eyes gladdened by his childish beauty, which not even poverty could destroy, but he had that sweet and loving disposition which is above all beauty. He bore every hardship without complaining and was always gentle and patient, so that his brothers and sisters could not be jealous of the love his father showed him.

As Bertel grew older, his intelligent countenance became thoughtful beyond his years. His father was too poor to send him to school, and the boy seldom went out to play with other children, but spent his whole time in his father's workshop, carving all sorts of fanciful things with the spare tools out of the rejected pieces of wood. Sometimes the ship-carver would stop in his work and glance at his little son, who sat so contentedly in a corner, as busy with his childish task as if it had been something very important.

By degrees the boy's employment began to assume more consequence in his father's eyes. The ship-carver would come and look over Bertel's shoulder while he worked, and call him "a good boy," and "a clever boy," until the child's bright blue eyes fairly danced with pleasure. At last Bertel was promoted to the high honor of assisting his father in carving

figure-heads; and now he was indeed proud, for not only was he able to lighten his father's work, but even to add to his earnings.

One day his father was ill and unable to work; so that Bertel had to finish a figure-head without any



NORWEGIAN SHIP

assistance. It was to represent a woman's head; and the captain who had ordered it was a cross old man and very hard to please, so that it was no wonder the child of eleven years old felt timid as he began his work, of which he had not dared to tell his father. All that day and the next he carved his rough wooden block.

When the ship-carver returned to his workshop he saw there a head which he, at least, thought most beautiful.

Bertel, in answer to his father's inquiries, confessed the secret. The wood-carver took his boy in his arms.

"You will be a cleverer man than your father, Bertel. I could not have done anything half so good."

In came the cross old captain, but he felt no anger when he saw his beautiful figure-head.

"You will be a great man some day, little fellow!" cried the sailor, patting Bertel's curly head with his huge hand. "Some of these days I shall be proud of having your work on the Ulrika."

The ship-carver began seriously to think how his son's talents might best be cultivated. He saw and felt that Bertel, a mere child, could do more than himself, who had been years at work at the trade. The good father thought much on the subject, talked with his wife, and finally determined the boy should learn to draw.

There was in Copenhagen an Academy of Arts, where drawing and modeling were taught gratuitiously. Bertel's father never ceased his exertions until the boy was admitted to study there. Time and patience had done much for the poor Icelander; he was no longer on the brink of destitution; he had always work to do, and he was able to spare his son from labor some

hours daily, that Bertel might advance in the pursuit to which he now devoted himself with such passionate eagerness. But not even the practice of his beloved art could keep the boy from his duty, and every day he assisted his father in the workshop, until the figure-heads which came from thence were renowned over all Copenhagen.

The little fair-haired boy who had played in the ship-carver's shop became a successful and talented student at the Academy; not only had he learned to draw and model, but he had, by self-study, remedied the want of early education. At seventeen he was a well-informed youth, while in art his talents were wonderful, and many were the praises bestowed on him by his instructors.

At twenty-two Albert, for he was no longer called Bertel, had gained the highest honors which the Danish Academy could bestow. He was the successful competitor for a prize, which enabled him to study for three years at Rome, with a yearly allowance from the Academy.

And now the whole fortunes of the young man were changed. He was no longer a poor carver in wood, but an artist—a sculptor, whose rising talents were acknowledged by the Academy which had sent him forth. Proud indeed were the old parents of their son, and with their consent and blessing, Albert left Cophenhagen and went to sunny Italy.

But the troubles of the young man were not yet over. He came a stranger to a strange land; the warm, enthusiastic Italians shrank from the reserve and coldness of the young Northman, whose nature was so different from their own. Even while they admired his talents, they liked him not. But Albert, quiet, patient, and persevering, went calmly on his way, entirely engrossed by his studies.

Three years passed swiftly by, and the young sculptor, diligent as he was, had not gained half the knowledge he desired. He felt that he stood on the very threshold of art. But he could not stay longer in Rome for he had no money and his allowance had expired. Timid and reserved by nature, Albert had sought few friends and no patrons. There were none to help him; he could not support himself in Rome, and in despair the young sculptor determined to give up all his high dreams of success in art and return to Copenhagen to pursue once more his old trade of ship-carving.

A few days before the time he had fixed upon to bid adieu forever to Rome, a stranger visited Albert's studio. He was an Englishman who loved art, and had heard by chance of the young Northern sculptor. He examined all that the studio contained and was struck with the wonderful genius of the artist, who stood by, pale, silent, disconsolate, and almost insensible to the warm praises of his guest.

The Englishman stayed long admiring a beautiful statue of Jason. Albert turned away with a look of sadness.

I intended," said he, "that when fortune smiled on me, this work should be a gift to the Academy, to

NIGHT—THORWALDSEN

which I owe so much; but that will never be," he added with a sigh, "I must forsake art forever."

"Why so, my young friend?" asked the Englishman. "You, who have done so much, who have such genius?" And he took the young artist's hand, and

looked in his face with such kindly interest that Albert's reserve was melted, and he told him all.

The Englishman not only gave sympathy but aid. He purchased the statue at a sum which enabled Albert to continue his studies at Rome. The crisis of the young sculptor's fate was past; his patient endurance was crowned with success, his genius triumphed, and the young Dane became one of the noblest sculptors of modern times.

READING BY THE TEACHER

The voice is the natural medium for transmitting thought. Many things which are obscure to pupils on the printed page attract and stimulate them when read aloud by the teacher. Sometimes no other interpretation is needed. "Herve Riel," for instance, is so dramatic in itself and so dramatically told that explanation is something of an impertinence.

Intensive attention to a more obscure passage or selection may sometimes be secured by reading it a second time, first asking pupils to think of a name for it. This leads to discussion and thought. Such passages as the following may be used in this way:

I.

"Daily the beans saw me come to their rescue armed with a hoe, and thin the ranks of their enemies,

filling up the trenches with weedy dead. Many a lusty,crest-waving Hector, that towered a whole foot above his crowding comrades, fell before my weapon and rolled in the dust." *Walden,* by Thoreau.

A variety of names will be suggested, and from these the teacher may determine whether the passage is understood.

II.

What follows was written by a man who was in exile and in danger of his life. What name might be given to the paragraph?

"But when evening falls I go home and enter my writing room. On the threshold I put off my country habit, filthy with mud and mire, and array myself in royal courtly garments; thus worthily attired, I make my entrance into the ancient courts of the men of old, where they receive me with love, and where I feed upon that food which only is my own and for which I was born. I feel no shame in conversing with them and asking them the reason for their actions. They, moved by their humanity, make answer; for four hours' space I feel no annoyance, forget all care; poverty cannot frighten, nor death appall me. I am carried away to their society."—*Machiavelli.*

Simpler passages may be read by pupils. Good descriptions of historical characters, with names

omitted, furnish an enjoyable exercise. The class supply the names. The following is from Fiske's essay on Andrew Jackson:

III.

"When ——— rode into New Orleans on the 2d of December, 1814, he was so worn out by disease and so jaded by his long journey in the saddle that the fittest place for him was the hospital, and almost any other man would have gone there. But in the hawk-like glare of his eye there shone forth a spirit as indomitable as ever dwelt in human frame. His activity during the following weeks was well nigh incredible. There was one time when he is said to have gone five days and four nights without sleep. Before his arrival there was dire confusion and consternation, but his energy soon restored order and there was something in his manner that inspired confidence. He never for a moment admitted the possibility of defeat, he never doubted, fumbled, or hesitated, but always saw at a glance the end to be reached, and went straight toward it without losing a moment. At first it rather took people's breath away when upon his own responsibility he put the city under martial law. But an autocrat upon whom such reliance was placed found ready obedience, and the strictest discipline was maintained. Women are apt to be quick in recognizing the true hero, and from the outset all the women of New Orleans had faith in ———.

His stately demeanor and graceful politeness were much admired. On the day of his arrival Edward Livingstone, who was now to be his aide-de-camp, invited him home to dinner. The beautiful Mrs. Livingstone was then the leader of fashionable society in New Orleans. That day she had a dozen young ladies to dinner, and just as they were about to sit down there came the startling news that ——— ——— was on his way to join the party. There was anxious curiosity as to how the uncouth queller of Indians would look and behave. When he entered the room, tall and stately, in his uniform of blue cloth and yellow buckskin, all were amazed at his courtly manners, and it was not long before all were charmed with his pleasant and kindly talk. After dinner he had no sooner left the house than the young ladies in chorus exlaimed to Mrs. Livingstone, 'Is this your backwoodsman? Why, madame, he is a prince!' Many years afterward Josiah Quincy, member of a committee for receiving President ——— on his visit to Boston, was in like manner astonished at his urbanity and grace. He had the dignity that goes with entire simplicity of nature, and the ease that comes with unconsciousness of self."

The following description of Thomas Jefferson and account of Alexander Hamilton are by the same author:

IV.

"———, when full grown, was six feet and two inches in height, lithe and sinewy, erect and alert, with reddish hair and bright hazel eyes. His features were by no means handsome, but the expression of his face was attractive. As a daring horseman, a dead shot with a rifle, and a skilful player of the violin, he was remarkable even among Virginians. Until he entered William and Mary College, at the age of seventeen, he had never seen a village of as many as twenty houses; but since his ninth year he had pored over Latin and Greek, and a box of mathematical instruments and a table of logarithms were his constant companions. In college he worked with furious energy, and besides his classical and scientific studies he kept up an extensive reading in English, French and Italian. He used to keep a clock in his bedroom, and get up and go to work as soon as it was light enough to see what time it was."

V.

"The 6th of July, 1774, was a memorable day in the history of New York. The question as to how far that colony would go in support of Massachusetts in its defiance of Parliament was pressing for an answer.

Accordingly, — — — a great meeting of citizens was held in the fields north of the city. — — — Many eminent speakers addressed the meeting, but among the hearers was a lad of seventeen years, small and slight in stature, who listened with intense eagerness as he felt that, besides all that was said, there were other weighty arguments which seemed to occur to nobody. At length, unable to keep silence any longer, he rose to his feet, and somewhat timidly at first, but gathering courage every moment, he addressed the astonished company. His arguments compelled assent, while his dignified eloquence won admiration, and when he had finished there was a buzz of inquiry as to who this extraordinary boy could be. There were some who had seen him walking back and forth under the shade of some large trees in Dey Street, absorbed in meditation and now and then muttering to himself; a few knew him as 'the young West Indian;' on further inquiry it appeared that he was a student at King's College, and his name was ——— ———."

VI.

Tell the class that you are going to read to them and that when you have finished you are going to ask them to describe the author of the lines:

"Thus with the year
Seasons return, but not to me returns

Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine;
But clouds instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the book of knowledge fair
Presented with a universal blank
Of nature's works to me expunged and rased,
And reason at one entrance quite shut out.
So much the rather thou, celestial Light,
Shine inward, and the mind through all her powers
Irradiate; there plant eyes, all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight."

Read and re-read this passage until the corresponding picture arises in the minds of the class. Repeat certain expressions, as *there plant eyes—celestial Light, shine inward,* etc., until the picture of the blind poet emerges clearly. Let meanings of words come as a help in making the picture clear. When a pupil makes a statement ask him what particular word or expression has given him his idea.

Finally, talk a little about Milton. Tell of his love for music. Show the picture in which he is seen playing on the organ. Let a pupil read the lines.

ORAL COMPOSITION

"It is constant use and practice under never failing watch and correction which makes good writers and speakers."

Language appeals primarily to the ear. It implies first of all a speaker and a listener; it implies social intercourse. It was because this fundamental idea was neglected that methods of language teaching in our schools became so glaringly ineffectual. Sentence analysis, the traditional method in the elementary school, broke down because no one ever learned to speak and write freely and correctly by means of it.

Poor methods of teaching English have, in many cases, retarded rather than helped elementary school pupils. The powers of children are much greater than we ordinarily suppose. It is a question with the teacher of finding the right incentives.

If we remember how literature and the love of literature developed in primitive communities we shall have the clue to right methods with younger pupils. In all times men have spoken and written for an audience, near or remote. In earlier times the audience was near and the voice was the medium of communication.

The *ear* was, no doubt, much more sensitive in those days to the music of speech than it is now. Many of us have never *heard* the most beautiful poetry and prose of our language. Such things reach us through the eye and only an idea of their music is ours.

But let the school room resemble the primitive community. "Poetry, in those happy days," says Herder, "lived in the *ears* of the people, on the lips and in the harps of living bards."

Under ideal conditions, we can conceive that a child might be educated without books, but, in any case, much can be accomplished with only occasional and incidental reference to them. This is particularly true of training in English. A *real* audience of classmates who have been trained to discriminate is a wonderful stimulus to elementary school pupils. When they once realize that they have the power to entertain and instruct each other, the discovery is an incentive which may be utilized with rich results by the skilful teacher. Not stories from literature alone, but the simple affairs of everyday life are found to furnish inexhaustible material for profitable language exercises.

Proper emphasis upon *oral* training in English not only relieves the strain upon the eye, but lays the foundation for a broader popular conception of education. It is not surprising that books should have become a tyranny in educational systems. Through them

we associate with the best and brightest minds that the world has known. And yet books, unwisely used, may hinder the development of the reader's own powers. In his monograph on Reading, Stanley Hall says:

"Reading, in emancipating men from their physical and mental environment, often weakens local pride and local interest, and creates a distaste for what is nearest, and what, therefore, should be pedagogically first. Finally, we sometimes find a habit of passionate reading in children that not only interferes with the physical development, but destroys mental and moral independence, and may be called as morbid as the writing mania. Thus I have gradually almost come to the opinion that many of our youth would develop into better health, stauncher virtue and possibly better citizenship, and a culture in every way more pedagogical and solid, had they never been taught to read, but some useful handicraft, and the habit of utilizing all the methods of oral education within reach, instead. Our be-pedagogued age cannot refuse all quality of admiration for men who lived before Guttenberg, or even before Cadmus, or for those doughty old medieval knights who despised the petty clerk's trick of writing, because compared to a life of toilsome and heroic action, it seemed to them slavish and unmanly, and scorned, by reading, to muddle their wits with alien ideas because

their own age and land and their own thoughts seemed as good for all, and better for them, than any other."

Without going to extremes, it is well to recognize the fact that comparatively few elementary school pupils will have time even if they have the desire, to become devoted readers of the best literature, and that oral training furnishes the best means of fitting them for practical life and giving them a store of poetry and prose, to serve, it may be, as an unconscious standard of taste in later years.

STORY REPRODUCTION

Oral Composition comes broadly under two heads, Story Reproduction and Original Composition.

Story Reproduction, skilfully conducted, leads to a natural enlargement of vocabulary and a feeling for style. Experience proves that even very young children are quite susceptible to literary style and to attractive words. A little girl in the second grade was telling the story of Circe, of whom she spoke as a "witch." When she wanted to characterize her a second time, she hesitated and then said to the teacher, "I forget what it was that *you* called Circe." The teacher thought for a moment and then asked, "Was it 'beautiful enchantress?' " The little girl's face lighted up as she at once and with evident pleasure made use of the new

expression. The word "enchantress" would never lack meaning for her.

Short and simply constructed stories or clearly marked divisions of longer ones are best for reproduction.

Appreciative and lively reading or telling by the teacher gives the first impulse. It requires skill and patience to make reproduction by pupils an educational exercise and to preserve at the same time the right atmosphere of interest and enjoyment.

In the first and second grades, stories involving a good deal of simple imagery, conversations between animals, and fairy tales are much enjoyed by the children. They love repetition and this very fact makes it possible to train them to correct habits of speech while the story still remains uppermost in their minds. "The Four Musicians of Bremen" and "The Pig Brother" are so lively and so entertaining that reasonably frequent telling cannot spoil them; at the same time, they afford desirable practice on specific expressions. After the "musicians" have frightened away the robbers and gained entrance to the hut they prepare to pass the night there. The story runs, "The dog *lay* by the fire, the cat *lay* on the rug," etc., and thus that familiar stumbling block, the past tense of the verb *lie,* is attacked early and effectively and yet in an incidental way.

It cannot be too strongly urged that care for *form* should not be allowed to obscure the story. It cannot do this with the class of stories suggested unless the teacher is hopelessly mechanical or under rigid prescription.

Even the little ones may be trained to act as an audience, to note the use of appropriate words, and to express their appreciation of lively telling. Anything like a habit of "looking out for mistakes" should not be encouraged. Such a direction as "Now, notice whether he makes any mistakes" is fatal. Approval and appreciation are the highest incentives to children and the bestowal and withholding of these may be so managed so as to secure the desired results. Let them feel that they are "helping to make it better."

Of course, children must be able to detect mistakes, but this is not the only function of the "audience." A pupil in the fourth grade told again a story which he had told the day before. Another pupil remarked, "John, yesterday, you said *glittered;* today you said *shone.* I like *glittered* better than *shone.*" It may have been only the sound of the word that appealed to the child, but it was the beginning of discrimination. During the same lesson another pupil insisted that *grabbed* should be substituted for *seized* in the sentence, "The dog seized the meat." His contention was not sustained, but it showed the desire for

an expressive word. Corrections of grammatical errors, when they constitute only one part of an exercise of this kind, are kept in proper subordination to the whole purpose.

HOW TO BEGIN

A very short story which has made a vivid impression may be reproduced for the first time independently and without comment. This enlightens the teacher and helps to determine future procedure.

Some stories should be told more than once before reproduction is asked for. With very young children the teacher may afterwards ask a series of questions, answers to which will constitute the story. It is an incentive to let one of the children ask the questions occasionally. The others will be quick to notice omissions or a change in the order of incidents. To carry out the *audience* idea, the questioner or the teller of the story may stand on a low chair in order the better to command attention and oversee his mates.

Humor appeals strongly to little children. Stories of the kind in which one animal outwits another are related with great relish and excellent expression. In third and fourth grades they appreciate, besides, such a story as Cornelia's Jewels. Grace Darling is one good type of story for the fourth grade and the story of Sir Philip Sydney for the fifth. In addition to these

there are the story cycles, Robin Hood, King Arthur, Siegfried, the Ulysses Stories, The Iliad, and some others.

Under ordinary circumstances, the story reproduced by one pupil is known to all of the others. This is hardly an artificial situation because good stories bear repetition, but it may lead to a good deal of looseness and carelessness. A pupil in the fifth grade who was asked to tell the story of Excalibur began as follows:

"When Arthur was going through the woods with Merlin he met another knight and he offered to challenge him."

Let pupils work together to make such a sentence clearer and more definite. Ask them to imagine that a stranger who has never heard the story has just entered the room. They will realize that this stranger would not know who Arthur was and that the last *he* in the sentence might mean Arthur or the knight whom he had met.

Let the class work with the sentence until they think it clear; then turn to the text and call on someone to read:

"Soon after the crowning of King Arthur, he was journeying through the land with Merlin, the wise old magician, when they met a knight who challenged Arthur to combat."

A little more discussion will bring out the meaning of "challenged" and call attention to the word "combat."

The systematic use of the text for comparison and reference enables children to use intelligently words and expressions which are not part of their everyday vocabulary. They are quite susceptible to literary style and the quaint diction of some of the older classics and folk stories has a great charm for them. They delight in Robin Hood and the Pilgrim's Progress. Imitation is a necessary preliminary to independence in the use of language, and story reproduction, the simplest form of imitation, is effective for the elementary school.

DRAMATIZATION

Children's activities are part and parcel of their mental processes. They do not act out stories because the stories are entirely clear and vivid to them; acting *makes* the situations real and lends vividness to the thought. Dramatization is a means of enlisting instincts and impulses in the service of education. Many a turbulent youngster who has made one teacher's life a burden has been tamed and trained to good work by another who has known how to make his love of activity an ally instead of an enemy.

Dramatization is one form of story reproduction. Used with discrimination, it develops (1) a capacity

for intensive attention, (2) ability to perceive the natural divisions of a story, and (3) appreciation of literary style.

We will suppose that a class has been studying *The Pilgrim's Progress* until its characters have become familiar to them. If the work has been well done, these personages are more real to the children than living people. They live in the atmosphere of the story.

The teacher announces that she will read a new part of the story and then call for volunteers to act it. Pupils listen with keenness and discrimination. When the reading is over, they are called upon to divide the new part of the story into scenes, naming each one, and to enumerate the characters needed. They will do this, and then act the scenes with dash and spirit, remembering much of the author's language and striving to imitate his style where they are obliged to improvise.

In middle elementary grades there is an advantage in the study of at least one somewhat long narrative. Pupils become familiar with the characters and with the author's style and really live for the time in the atmosphere of the story. Nor is the effect merely temporary. The boy who has acted Achilles or Mr. Greatheart wishes to read again the scenes in which he has taken part. It is a matter of record that the work of the elementary schools has resulted in a demand upon public libraries for more copies of classics

which, if it were not for such work, would be read only by the few whose home environment is in itself a literary training.[1]

READING AND DRAMATIZATION

A touch of dramatization often gives life and meaning to a reading lesson. The "Choice of Hercules" may be made very interesting to fifth or sixth grade pupils if the parts of the hero and the two ladies are taken by pupils. Let them read from the books as usual, showing by their actions that the parts between the portions of the dialogue have been understood. The dullest lesson may be made intensely interesting in this way.

Wisely employed, dramatization serves to bring out the powers of the individual. This happens before an exercise has become a mere matter of memory. Suppose that pupils are asked to "act out" a little story for the first time. At a point where they falter and hesitate, the book may be produced. Call upon another pupil to read to the actors. They will listen attentively because they have a purpose in view, that of *acting*. The reader also has a purpose; he wants to help the actors. Here we have ideal conditions; both reader and listeners are on the alert and intensive mental activity results.

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[1]See Appendix, p. 154.

POETRY

REPRODUCTION—DRAMATIZATION

With poetry as with prose, the language of the author should be brought frequently to bear in connection with reproduction and dramatization. A boy in the sixth grade "reproduced" the story of Robert of Sicily after the following fashion:

"When the king woke up it was dark, and he ran to the door and hammered and hollered. Then the janitor heard him and came to the door and said 'Who's there?' And the king said, 'It is the king,' and the janitor opened the door and he ran down the street, and," etc., etc.

This boy had heard Longfellow's poem, but the poet's language had made little impression on him. He had simply learned the facts.

In such a case the pupil's "reproduction" may serve to direct close attention to the text. Read the poet's version. Let pupils close their eyes while you read, and ask them to try *to see* what the poet describes:

"When he awoke it was already night;
The church was empty, and there was no light,
Save where the lamps that glimmered few and faint,
Lighted a little space before some saint.

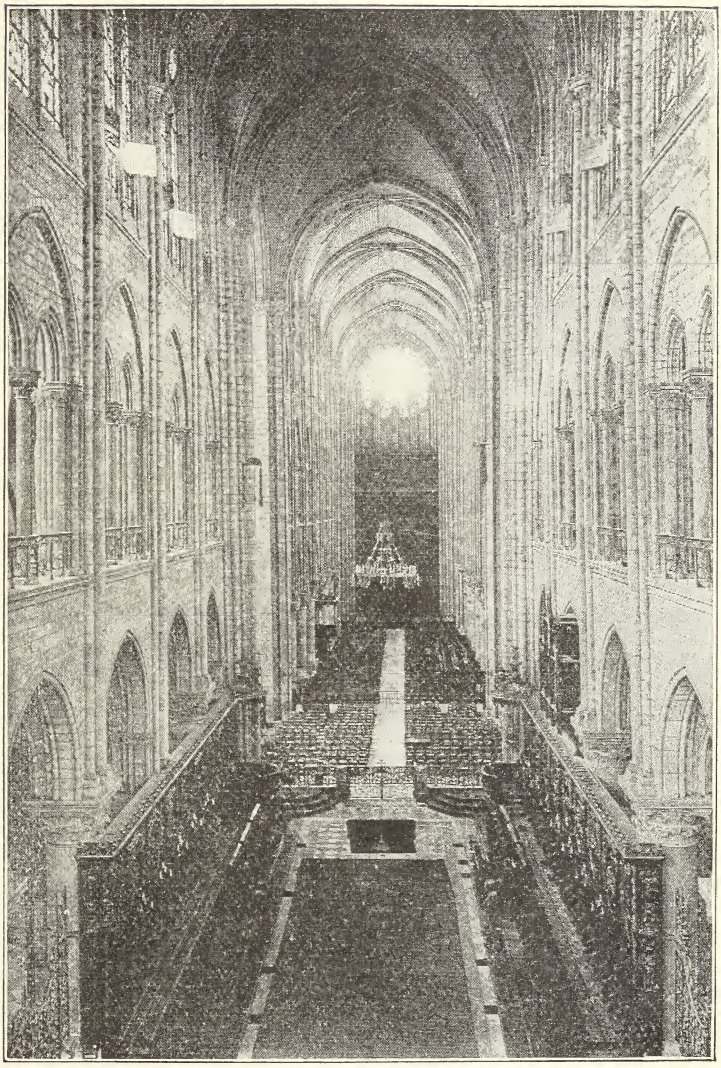
He started from his seat and gazed around,
But saw no living thing and heard no sound.
He groped towards the door but it was locked;
He cried aloud, and listened, and then knocked,
And uttered awful threatenings and complaints
And imprecations upon men and saints.
The sounds re-echoed from the roof and walls
As if dead priests were laughing in their stalls.

"At length the sexton, hearing from without
The tumult of the knocking and the shout,
And thinking thieves were in the house of prayer,
Came with his lantern, asking, 'Who is there?'
Half choked with rage, King Robert fiercely said,
'Open: 'tis I, the King! Art thou afraid?'
The affrighted sexton, muttering with a curse
'This is some drunken vagabond or worse!'
Turned the great key and flung the portal wide:
A man rushed by him at a single stride,
Haggard, half naked, without hat or cloak,
Who neither turned, nor looked at him, nor spoke,
But leaped into the blackness of the night,
And vanished like a spectre from his sight."

Lead pupils to get the picture and to enter into the feelings of the king. Read the lines a second time and tell them to notice how the poet makes them feel

the darkness and loneliness of the church and the surprise and dismay of the king. They will find that *words* have something to do with it. *Glimmered, faint, gazed, groped, listened, uttered, tumult, affrighted, sexton, portal,* etc., will make some impression on their minds and they will be apt to use the words in telling the story a second time.

Give them an idea of the size of some of the old world churches. In these days of stereopticons it may be possible to show them a beautiful picture of a cathedral interior. The poem may be made to live for them, and poetical language will come naturally to their lips in re-telling it.



INTERIOR GOTHIC CHURCH

PUPILS' COMPOSITIONS

Very young pupils are quite susceptible to the style and spirit of a good author. The following bits of reproduction by boys of nine years show the influence of the text when appreciatively used by the teacher:

I.

THE MESSAGE TO PRISCILLA

Miles Standish and John Alden were sitting in their little house and Miles Standish said, "It is not right for a man to be alone, will you go to Priscilla for me and tell her that I love her." John Alden said, "If you want a thing well done you must do it yourself," but Miles Standish said, "I am not a maker of fraces (phrases) but a maker of war. I can march up to a fortress and say surrender, but march up to a woman I cannot. I am not afraid of the mouth of the cannon, but I am afraid of the no of a woman."

The second is not so literal and shows a keener appreciation of the situation.

II.

THE MESSAGE TO PRISCILLA

One day Miles Standish said to Alden, "I want you to go to Priscilla's house and tell her that I love her." John was sad, but to satisfy Miles Standish he had to do it. As he was on his way he picked some flowers for her, because he loved her, too. As he arrived she was spinning and singing. He went in but he did not tell the story right away, but he talked about the Indians and such things, but smoothing the matter out he told.[1]

Such reproduction is not gained without appreciative telling and teaching. It is not mechanical memorizing but shows keen appreciation of language and situations.

INTERPRETATION OF POETRY—MEMORIZING

Children repeat poems with apparent pleasure, even when the words yield them only an occasional picture. They are pleased with the mere physical activity afforded by speech, and one sometimes hears *recitations* of this kind—mere pronunciation exercises. And yet a poem may be so interpreted in the first place that

[1]These compositions are reproduced exactly as they were written.

whenever the child repeats it afterwards he will live in its atmosphere and its imagery. This does not mean that things are to be over interpreted. But some poems which are apparently very simple do not really appeal much to children unless they are aided by the teacher. "The Children's Hour," by Longfellow, is not simple to children.

ILLUSTRATIVE EXERCISE.

"Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the Children's Hour."

Get the children to talk about this stanza. Let them close their eyes while you repeat it to them and then tell you what they have been "seeing" or thinking. Ask them what time of day it is in their picture and what their fathers are doing usually at that hour. Let there be just enough conversation to make them feel that here is something familiar and that more of interest is to follow. Let the meanings of words come simply and without too much emphasis, as part of the picture.

"I hear in the chamber above me,
The patter of little feet;
The sound of a door that is opened,
And voices soft and sweet.

"From my study I see in the lamplight.
Descending the broad hall stairs,
Grave Alice, and Laughing Allegra,
And Edith with golden hair."

These stanzas are simple enough and the familiar picture of the three little girls on the stairway is in many of the school readers.

In the stanzas which follow, the situation and figurative expressions, the "blue-eyed banditti," the "fortress," the "old mustache," may all be made real and delightful to the children through a touch of dramatization. A corner of the schoolroom is the fortress in which the poet, surrounded by his books, is hard at work. Time is his treasure, and the "blue-eyed banditti" come to steal it from him. The "plot" to take him by surprise, the "sudden rush," may be acted out and the foundation for beautiful rendering of the poem by the children will have been laid. To the teacher, dramatization will have been a most effective means to an end, that of making the language of the poet a genuine expression of thought and experience for the child.

So long as the poem as a whole is felt and understood, some lines and expressions may be left without much interpretation; they are carried along with the full measure which the children have already received.

They get a continuous succession of pictures as they repeat the lines.

It does not matter that the dramatization has been crude. Such things loom large in the child's world. Time and experience will clothe words themselves with meaning and beauty. In the meantime, a wise utilization of the child's instincts and impulses helps to this end.

WHAT POEMS TO MEMORIZE

Memorizing poetry forms an important part of every child's education. The Mother Goose rhymes in which little ones delight appeal to them without any interpretation. *Cock Robin* carries them along with its action and imagery and pleasing jingle. They may even acquire from such rhymes a vocabulary by no means commonplace, as more than one writer has noticed.

There is a wide divergence of opinion as to what poetry children should memorize. Emerson's father, during a short absence from home, wrote to his wife: "William (aged five) will recite to you as he does to me, if you have leisure to hear him, a sentence of English grammar before breakfast,—although I think if only one can be attended to, Ralph (aged three) should be that one." And he hopes "that John Clarke (aged

seven) can repeat passages from Addison, Shakespeare, Milton, Pope, etc."

It would scarcely do to prescribe for our ordinary seven year old children this kind of intellectual diet. A child sprung from a race of scholars is not representative of our school population, and yet it is possible that we limit our pupils sometimes to literature perfectly good in its way, but lacking in variety and power.

What a child gets from a thing and what an adult gets from it are quite different matters. *Gulliver's Travels* is a satire, and a savage one in parts, and yet it furnishes material for a popular child's story book. The adult gets the allegory in the *Pilgrim's Progress,* the child gets the imagery. We are often surprised when we remember our own liking, as children, for things which we feel that we are only now beginning to comprehend.

Some apparently simple poems by modern authors are really farther from the spirit of a boy's life than others which may be generally considered more difficult. "Childrer," says Walter Scott, "derive impulses of a powerful and important kind from hearing things that they cannot entirely comprehend. It is a mistake to write down to their understanding. Set them on the scent and let them puzzle it out."

The teacher who knows how to read the ballad of *Chevy Chase,* the rugged old version, not the smoother

modernized one, will find many a seventh and eighth grade boy delighting in it. Even the archaic words have a charm and their sense is often quite evident from the context. It hardly seems possible that anyone could hesitate between

> "The Percy out of Northombarlande,
> And a vowe to God mayd he,
> That he wolde hunte in the mountayns
> Off Chyviat within dayes three,
> In the mauger of doughte Douglas,
> And all that ever with him be,"

and

> "The stout Erle of Northumberland
> A vow to God did make,
> His pleasure in the Scottish woods
> Three summer days to take."

The rich field of the older English poetry, outside of Shakespeare, need not be entirely neglected because of its antique diction. The development of the English language furnishes a theme for study in the higher grades of some elementary schools. It would give life and meaning to such a sketch to make it simply an accompaniment to a little actual literature. There is no reason why children who delight in stories about the knights of old should not learn some lines from Spenser's *Faery Queen:*

"A gentle knight was pricking on the plain,
Ycladde in mighty arms and silver shield
Wherein the dint of old wounds did remain,
The cruel marks of many a bloody field.
Yet arms till that time did he never wieid.
His angry steed did chide his foaming bit,
As much disdaining to the curb to yield:
Full jolly knight he seem'd, and fair did sit
As one for knightly jousts and fierce encounters fit."

Just a little of this older verse adds picturesqueness and vigor to our language courses.

THE VOICE

The influence of the teacher's voice is incalculable. In reading poetry, a love and feeling for the rhythm and the music are indispensable, and it is hardly too much to say that the voice of the teacher who has this will attune itself to the melody of what it deals in. In the Greek system of education the term "music" comprehended poetry and rhetoric. It is an association of terms which is very suggestive. In teaching poetry to children the appeal should be, first of all, to the ear. For the world at large, literature has become and must remain a matter of books, but in our schoolrooms at least we may still "train the ear to the music of spoken poetry."

ORIGINAL COMPOSITION

There was a time when teachers and pupils invariably associated the word "composition" with the use of pen or pencil and paper. Ability to speak correctly was supposed to result from the more or less thorough correction of mistakes already made in writing and from the study of formal grammar.

Teachers now realize that speech is a matter of muscular habit and that practice in oral composition should be carried on systematically.

Oral reproduction of stories needs no recommendation. Its value for purposes of language training is fully recognized.

But story reproduction is largely a matter of memory although lessons may be so conducted as to secure admirable results.

Parallel with exercises in story reproduction, there should be systematic training in speech dealing with the affairs of actual life. Pupils should be trained to relate, coherently and concisely, little incidents within their own experience. The simplest incident of this kind related by a child has a charm for his classmates. They listen with as much pleasure and appreciation as though

it were a story about Robin Hood or Jack the Giant Killer.

FIRST GRADE

In the first grade, the "composition" may consist of a single statement. Little brothers and sisters and pet animals are always interesting subjects. The conversation may be quietly guided by the teacher so that children will say nothing about family matters with which others have nothing to do.

EXERCISE

Teacher: "Have you any little sisters or brothers, Mary?"

Mary says that she has a little sister.

Teacher: "Was your little sister up when you left home this morning?"

Mary: "Yes."

Teacher: "Do you remember anything she said or did this morning?"

After a little thinking Mary recollects something:

"She ran into my papa's room and said, 'Papa, dess me.'"

The teacher now helps Mary to tell the little story:

"This morning, my little sister ran into my papa's room and said, 'Papa, dess me.' "

This is quite enough for a beginning. The children regard it as a privilege to tell and listen to these little stories. After a time the "compositions" become a little longer. The teacher may write one of them on the board occasionally. As soon as the children are able to write, the board should be utilized in every lesson. One pupil may be sent to write a certain sentence while the others look on and assist him if necessary.

THIRD GRADE

In third and fourth grades the distinction between description and narration may be brought out incidentally by asking first how the little sister or brother looks and then for a story. The compositions will be of the simplest and most childish character, but the secret of success lies in accepting what the child offers and leading him on, step by step.

The following were first given orally, the "descriptions" one day and the "stories" the next. The children "thought about" their stories beforehand.

Oral composition need not always be reduced to writing.

MY BROTHER

He has blue eyes. He's big for his age. He's four months old. He's fat.

One day when I was holding him. he slid off my lap.

MY LITTLE FRIEND

My little friend is three years old. Her name is Jane. She has light hair with curls and blue eyes.

One day when my little dog was out on the street he ran at her and she said, "Oh, Carl, the dog is after me!"

MY PONY

My pony is brown. He is twelve years old. He has a long white spot on his nose. His hair is black and straight. His eyes are black.

When he was sick he went to the horse hospital. I went over to see him. Before I went out, he turned his head just as if to say, "Come back, I want you to stay with me." Then he put his head on my shoulder and shook his head, telling me to stay there with him. Then I went out and he wanted to come with me.

FIFTH GRADE.

Steady progress from grade to grade in oral composition cannot yet be assumed, and fifth grade pupils, in some cases, may do little more to begin with than those of the second or third.

It sometimes takes a good deal of skill and patience on the teacher's part to get a single bald statement

from a pupil who does not realize that he has anything of interest to say. With a single statement as a starting point, however, real and interesting "composition" begins. After a time the "stories" come more easily.

EXERCISE

Teacher: "John, has anything ever happened to you?"

(John says at first that nothing has ever happened to him, but after a time he remembers something.)

John: "I got hit by a street car."

Teacher: "Does anyone want to ask John a question? I do."

Another pupil (to John): "Were you hurt?"

John: "No, not much."

Teacher: "When did this happen?"

John: "About two months ago."

Teacher: "Join that to your first statement."

John: "About two months ago I was hit by a street car."

The teacher asks further questions and leads pupils to ask them, and at last John is able to say:

"About two months ago, as I was riding down a little hill on Rivard Street, my bicycle was struck by a street car and I landed on the curb."

This is practical sentence structure and real composition besides. It affords a way of dealing with diffident and helpless pupils who soon develop confidence enough to construct a simple narrative.

In higher grades there may be some study of models for a composition on pet animals. It is a subject which is suitable for pupils of any grade. Ernest Seton Thompson writes about animals he has "known." Almost all children have friends and acquaintances among animals and have stories to tell about them which are worth while. Let the teacher take part, telling an original story:

THE TEACHER'S STORY

Tippy lived in Ypsilanti, Michigan. He was a large brown and white dog and a good hunter. His master worked for the electric railway company and Tippy was known to all the men on the line. He liked the conductors and motormen, but the linemen were his particular friends. When they went away on a line car to repair tracks they sometimes took Tippy and hunted with him in their spare time.

One day Tippy went down to the car-barns to visit his friends and arrived just in time to see the line car disappearing over the hill. He knew what that meant and felt a pang of disappointment. Just then a passenger car came along, going in the same direction as

the line car. In an instant, Tippy jumped up on the back platform. "Hello, Tippy," said the conductor, "where are you going this morning?" Tippy stood, looking from the conductor to the door and wagging his tail. The conductor opened the door and Tippy walked through to the smoking compartment, jumped into an empty seat, sat down, and looked out of the window, just like a regular passenger.

The car ran along for some miles, until it approached a railway crossing. Tippy knew that the motorman would get out here. He always did to see that the derailer was closed. Just at the right moment Tippy jumped down and went to the door, and when the conductor opened it the dog jumped out and looked around. There stood the line car on a siding, where it had often stood before. Tippy ran to it.

"Hello, here's Tippy," said one of the line men. "How do you suppose he knew that we were here?"

Tippy caught two rabbits that day. He lived with the men in the line car almost a week and then went back home with them, well pleased with his outing and ready for another period of domestic life.

When the line men heard how he had followed them, they said, "Tippy is just as wise as a man."

The telling of a little story by the teacher is usually quite enough to make pupils realize their own opportunities.

PERSONAL ADVENTURE

The teacher repeats the following story or any other that is brief and simple:

KING CANUTE

One winter day, Canute, King of England, wanted to cross over to an Abbey on the other side of the Thames. He and his followers went down to the shore and found the river frozen over, but the king was afraid that the ice was not strong enough to bear them. While they stood hesitating a man who was called "Pudding" because he was so fat, came along and offered to cross the river ahead of them. "If the ice is strong enough to bear me, Your Majesty," said he, "it will bear you." So the fat man walked before, and the king and his men followed. When they reached the opposite shore the king thanked Pudding and rewarded him.

EVOLUTION OF THE NARRATIVE

Teacher: "Now you have heard the adventure of King Canute; he wanted to cross the river, but he was afraid the ice would not bear him. Has anyone here ever had an adventure?"

Girl: "Down at our cottage I fell out of a boat."

Teacher: "We want to hear all about it. Come to the front of the room, Mary."

Teacher to Class: "Do you want to know anything more about this adventure? Do you want to ask Mary any questions? I do."

Pupil: "It sounds as if the boat were in the cottage."

Teacher: "Where was the boat, Mary?"

Mary: "My papa and I went out in it."

Pupil to Mary: "Where was the cottage?"

Mary: "In Ontario. We spent twelve weeks there last summer."

Teacher: "Add that to your first sentence, Mary."

Mary (after some help): "Last summer, when we were at our cottage in Ontario, I went out in our boat with my father, and fell head first into the water."

Teacher to Class: "Do you want to know anything more?"

Pupil: "How did you happen to fall in?"

Mary: "I was trying to see my little boat."

Teacher: "Your little boat?"

Mary: "Yes, it was tied behind."

Teacher: "Now, begin again, and tell us how you happened to fall in."

Mary (with some help): "When we were at our cottage in Ontario last summer, I went out in our boat one day with my father. My little boat was tied behind. I was leaning over trying to see it and I fell head first into the water."

Teacher to Class: "Are you satisfied?"

Class: "Yes."

Teacher: "Mary has fallen into the water. Shall we leave her there?"

(By this time the children have caught the spirit of the thing.)

Pupil: "How did you get out?"

Another pupil: "Were you hurt?"

Teacher: "Now, Mary, begin once more and tell us all about it."

Mary: "We spent last summer at our cottage, near ———, Ontario. One day my father and I went out in a row boat with my little toy boat behind. It was tied to a string and the other end of the string was tied to a nail in our boat. I was leaning over to see if my little boat was upset, and I fell head first into the water. My father told me to put up my hand. I did

and he *grabbed* (changed to *seized* at suggestion of class) me and pulled me out. I was not hurt."

Pupil: "What did you do then?"

Mary: "My father rowed to shore and I ran to the house and changed my clothes. My father said that he would never let me take my little boat with me again."

Through such exercises pupils gain ideas of coherence and arrangement, and they learn the value of opening and closing sentences. They may be taught to make their little stories dramatic. At the point, for instance, where the little girl falls into the water, a little further development would make the story more exciting.

TWO PROBLEMS

There are two distinct problems in the development of original composition, the taciturn pupil and the talkative, incoherent one. The latter is probably the more difficult to deal with.

THE TALKATIVE PUPIL

FIFTH GRADE

In answer to the question, "Have you ever met with an adventure?" a pupil began:

"We were moving and my brother and me went to my uncle's and we went to the cemetery and a man met us and he said he would get us a chipmunk," etc., etc.

The teacher asks questions, or other pupils ask them, in order to break up the story into sentences:

"When did this happen?" "Why did you go to your uncle's?" "How did you happen to go through the cemetery?" etc.

After these questions have been answered the teacher says, "Now, Robert, begin again and tell your story."

Robert: "When I was about four years old, we were moving one day and my mother sent my brother and me to my uncle's to be out of the way. We had to pass through the cemetery to reach my uncle's house, and there we met a man who said that he would show us a chipmunk," etc.

In such exercises there is no mere juggling with words. The problem is the plain narration of an actual experience. Pupils are held within clearly defined limits. With no text to fall back upon and with imagination eliminated, they are confronted with a fundamental language problem. The evolution of the sentence and of the little narrative comes in response to something already within the mind and affords training in logical thinking and coherence.

PREPARED STORIES

After some class work in development, pupils may be asked to come prepared with stories. The social motive acts as a stimulus. They realize that they are able to entertain each other and with this incentive they develop quite a little artistic ability.

A little girl in the fifth grade prepared and told the following "story." The only suggestion as to organization was that *description* might come first. She was afterwards asked to write it.

SUNSHINE

The grandest pet I can think of has brown hair, brown eyes, and a fair skin. This is my little sister Rosamond, aged five years. She says that she would like to be a big girl but that mother will not let her.

A few years ago we had a kitten. Rosamond would pick it up by its tail. We would ask her why she picked the kitten up in that rude way and she would answer, "It's the kitten's handle." When she was younger she said *tootzie wootzie* for tooth, *peeper* for eye, and *dust* for just. She now tries to use large words and we often laugh because it sounds so comical. She has such a cheerful disposition that mother calls her "Sunshine."

Comment: "When you began, we didn't know your pet was a little girl."

Reply: "I did that on purpose. I wanted to puzzle you."

ORAL COMPOSITION IN HIGHER GRADES

Pupils in higher grades are just as much interested in personal experiences as are the little ones. Social values are as keenly appreciated in the school room as they are elsewhere, and the person who can talk in a bright and entertaining manner about the simple details of everyday life is a social benefactor.

Training in courteous questioning and a respect for proper reticence is involved in this work. The teacher's influence is all pervading even when she says little. It is evident in the trend of the questioning and in the whole character of results, intellectual and social. The *taste* of the teacher is as important a consideration as her mental equipment.

Some of these individual experiences open up social and business activities of the community which would otherwise remain unknown to teacher and pupils. The following exercise, bringing in the work of the Sealer of Weights and Measures, opened up an interesting subject. It may also serve to answer the question so often asked by teachers, "How shall I begin?"

ILLUSTRATIVE EXERCISE

Teacher: "How many of you have ever earned money?"

Many hands are raised.

Teacher: "John, how have you earned money?"

John: "I earned some money helping to test bottles."

Questions are now asked by members of the class.

"Who tests the bottles?"

"The Police."

"Where did you go to test them?"

"I did it at home."

"Is your father a policeman?"

"No."

"Why does he test bottles?"

"He sells bottles."

"What have the police to do with it?"

"It's the Sealer of Weights and Measures."

"Does he come to your house?"

"He comes to the barn."

"What is your father's business?"

"He sells bottles and milk separators to the big dairymen," etc.

In the end, the boy succeeded in relating his story as follows:

TESTING BOTTLES

"Last summer I earned some money testing bottles.

"My father sells milk separators and bottles to the dairymen. When he gets a carload of bottles he has to notify the Sealer of Weights and Measures, who belongs to the Police Department. He comes and tests the bottles by pouring flax seed into them. Each bottle has to hold a certain amount. He puts the bottles that are all right into boxes marked *M* for "measured." The others are stamped and put in separate boxes.

"When I wanted money to spend, I used to help with this work and my father paid me."

This kind of work may be taken up at any time with or without preliminary study on the part of pupils. It affords practical exercises in sentence structure in which the entire class may work together. It is really a kind of "community authorship."

(For additional exercises, see Appendix, p. 146.)

MUNICIPAL STUDIES

TRAINING IN CITIZENSHIP

Pupils in higher elementary grades like to investigate and report on civic enterprises. The work of the City Sealer of Weights and Measures is interesting and its practical bearing is very obvious. A visit to the

office of this official furnishes good material for further oral reports. Let one pupil report, for instance, on the method of testing the old and battered measures used by street peddlers. To describe the test briefly and accurately is an excellent language exercise.

First hand investigation is the one way in which a thoroughly live interest in such subjects may be developed. In communicating to their classmates what they have learned in this way, pupils are not merely "reciting" what the entire class have read from text books, but are imparting to each other new and interesting information. They should be trained to make their reports as concise and clear as possible. City officials are usually pleased to give information to pupils who are courteous and intelligent.

Boys and girls who become interested in the affairs of their own city will be intelligent students of history and are likely to become good citizens. Some knowledge of the manner in which the practical needs of the city are taken care of is as necessary as a knowledge of the larger events of our national life. Few of those who leave our schools will be called upon to fight on the battlefield, but all will have a personal interest in such matters as a pure water supply, clean streets and alleys, and the provision of places for wholesome recreation and exercise. Municipal studies are an essential part of the study of history and they involve the

subject of hygiene, which is of immense practical importance for cities as well as for individuals.

Study of a city's system of water supply takes us back into its early history and affords a crystallizing center for most valuable and interesting information.

The following questions and topics form the basis for oral reports on the water supply of a city:

WATER SUPPLY

I.

How does the drinking water in ——— compare with that supplied by wells on farms which you have visited? Find out what you can about the purity of the water supply in smaller towns near our city.

II.

Has impure water ever caused an epidemic in this city? What is done to purify our drinking water? What are filtration beds? Is the water supply of (any neighboring town) satisfactory?

III.

Has the United States government done anything to improve the water supply in the Philippines? In Cuba? In Panama?

THE WATER WORKS

IV.

How does the water reach the pumps at the Water Works?

Describe the tunnel and tell something about its construction,

or

Tell about the reservoir, aqueducts, etc.

V.

What is a "plunger" and how does it work?

Simple apparatus for demonstrating the principle of the pump consists of a glass tube or lamp chimney, an air tight stopper with a rod attached, and a glass bowl for water. The stopper may be made of rubber or of leather.

In making the experiment, wet the stopper and push it through to the end of the tube. Hold this end under water and slowly raise the piston.

Observe the action of the water in the tube. Lead pupils to understand the cause. Would a heavier liquid rise as high as the water?

VI.

How large are the water mains? What are water gates for? When the plungers in the pumps at the

Water Works are raised, why is the water not drawn back from the mains as well as in from the river tunnel?

(Explain the working of the valves. The simplest diagram or apparatus should be used.)*

VII.

How is water supplied on the upper floors of high buildings? Is the standpipe or tower at the Water Works of any practical use at present? Tell what you can about a water meter. (Pupils who live in large apartment houses may interview engineers.)

VIII.

How are our Water Commissioners appointed and how long do they hold office?

Who assesses the water rate?

The pupil who gives an oral report may be questioned by other members of the class on points which they do not understand. This brings about clear understanding and correspondingly clear language from questioners and from the pupil giving the report.

The following report on the water supply of a high building was given by a boy in the eighth grade. He had gone to the building, interviewed the engineer,

*Questions may be adapted to the system in use.

inspected the system, and drawn a diagram which he explained to those of his classmates who questioned him.

REPORT

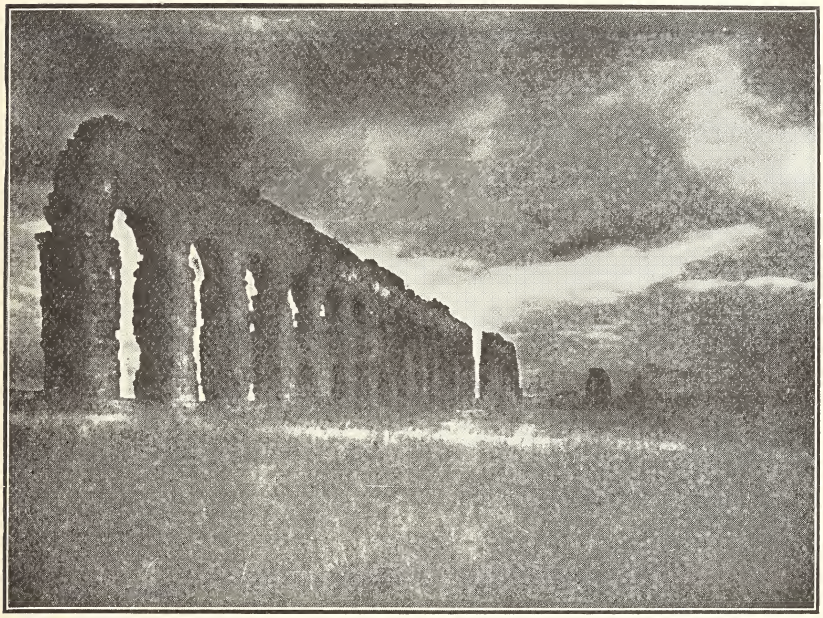
"There are two systems of forcing water to the upper floors of the tall downtown buildings. The better system consists of a tank on the roof with a pump in the basement to force the water into the tank.

"On the roof of the ——— building are two tanks about six feet in diameter and 20 feet in height. There is a barrel in each which is used for a float and to which is fastened a rope that drops to the basement. At the end of this rope is a piece of iron about two inches in length and one in diameter, and a foot above this is another of the same kind. Between these the rope runs through a hole in an iron lever, which is connected with a switch. When the water in the tank is low the lever is raised by the iron on the rope. This closes the switch and starts the motor which runs the pump. When the tank is full the pump is stopped in the same way, except that the lever is forced down by the upper iron and thus opens the switch."

After some such study of present conditions, an account of the development of their own city system from its primitive beginnings will be read with eager interest; and when pupils come to study ancient history

they will be interested to know something about the water supply of old Rome as well as about its wars. With a definite reference, one pupil might report briefly on the subject.

ROMAN AQUEDUCTS



In old days, before the invention of such wonderful machinery as we see at the pumping station, the sources of water supply for large cities had to be above the level of the cities themselves. Rome was supplied with water from mountains twenty miles distant. Nine great aqueducts brought the water to the city. These

aqueducts ran part of the way as underground tunnels, but where it was necessary to cross valleys the channel was supported on immense arches of masonry, the ruins of which may still be seen. The spoils obtained by the Romans in some of their famous wars were used for building aqueducts

The Water Commissioners of old Rome thought it an honor to serve their city in this way. One of them wrote a report which we may still read. He thought the aqueducts a nobler work than the Pyramids, and he said that the duty of caring for them had been exercised from olden times by the most distinguished citizens.

LEAD PIPES AND HISTORY

Books are not the only historical documents. Professor Lanciani of Rome has made a special study of the lead pipes used to carry the water from the reservoirs to the buildings in old Rome. These pipes have been dug up by the ton. On one side of each piece appears the name of the plumber who made it and on the other the name of the proprietor who had the right to draw water through it. And so we know just where some famous Romans lived. We know, too, that some plumbers' shops were owned by women. Plumbing would seem to have been a good trade as the makers of the pipes called themselves by such names as "The

Fortunate One," "The Hilarious One," "The Flourishing One," etc.

MODES OF LIGHTING

Milk Supply, The Clean City, and Our Schools are other subjects for civic studies. Municipal lighting, in these days of electricity, is a very fascinating subject, but care must be taken not to let attempted explanations of complicated machinery carry boys beyond their depth. Keep the work simple, never forgetting that it is, fundamentally, a language exercise. Limit a pupil to a single topic and require brevity and clearness in its treatment. The study should send them first of all to men who are practically engaged in the work.

The production of gas is a comparatively simple process and may be described in quite a complete and interesting way by any boy of average intelligence.

SUGGESTIVE QUESTIONS

(*This study may take some time.*)

I.

To what extent is gas used in our city for lighting purposes? To what extent is it used for heating and cooking?

Describe the process of gas manufacture as you have observed it personally.

II.

Describe a gasometer.

III.

What is water gas? To what extent is it used? Is it more dangerous than the other?

IV.

Have you noticed the men who care for street lights? How do they care for them? Describe an *arc* light. Would it do for interior lighting?

V.

When you screw on an electric light bulb, what is it that happens at the instant the light appears? How is the bulb made?

(Refer to "The Art of Illumination," by Bell, p. 95.)

Parallel with these lessons in oral composition, there may be some reading of interesting material on the development of modes of lighting. The following is taken from the Report of the Smithsonian Institute for 1901, p. 493:

NATURAL LAMPS

"The distinguished traveler Kaempfer describes the fireflies of Siam as 'settling upon the trees like a

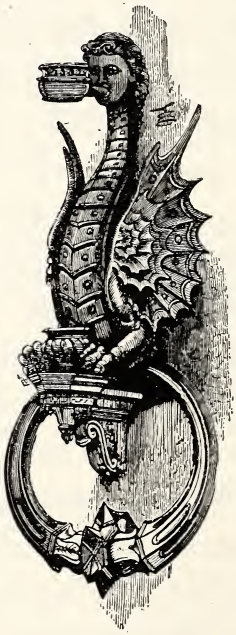
fiery cloud,' and in Brazil, Gardner compares them in brilliancy with 'stars that have fallen from the firmament and are floating about without a resting place.' Kidder says, 'In the mountains of Lijuca I have read the finest print of Harper's Magazine by the light of one of these natural lamps placed under a common glass tumbler, and with distinctness I could tell the hour of the night and discern the very small figures which marked the seconds of a little Swiss watch.' The Indians formerly used them instead of flambeaux in their hunting and fishing excursions, and when traveling in the night they are accustomed to fasten them to their feet and hands. And they are used by senoritas for adorning their tresses. Prescott narrates the terror they inspired in the Spaniards in 1520. 'The air was filled with wanyas, a species of large beetle which emits an intense phosphoric light from its body, strong enough to enable one to read by it. These wandering fires seen in the darkness of the night were converted by the besiged into an army of matchlocks, so says Bernal Diaz.' "

It is said that "if the secret of the firefly were known, a boy turning a crank might be able to furnish the energy necessary to light an entire electric circuit." As it is, there must be engines to run the dynamos.

GENERAL SKETCH.

ANCIENT MODES OF LIGHTING.

Until about one hundred years ago, the people of Europe lighted their streets and houses much as the ancient Greeks and Romans used to do. Twenty-five hundred years ago, the poorer classes of Romans used



candles exactly like the "farthing rush-light" used by the poorer classes in England until quite recent times.

(In this connection, the rush-light may be described and one pupil may be detailed to investigate the present condition of the candle-making industry.)

When Rome became rich and powerful, those who were wealthy had lamps of beautiful shape and workmanship. Olive oil was burned in these lamps, which were made with several spouts or openings at the sides for wicks.

Fifty years ago, in country districts in Scotland, resinous wood dug from the soil was cut into splints and used for interior lighting. Lamps were made of two dishes of similar shape placed one above the other. The upper and smaller dish was filled with oil, along the surface of which a rush pith was laid for a wick. The end of the wick projected beyond the spout at the side, and the superfluous oil dropped down into the dish below.

Homer describes the lighting of the halls of Antinous, king of the Phaeacians:

"Yea, and there were youths fashioned in gold, standing on firm-set bases, with flaming torches in their hands, giving light through the night to the feasters in the palace." (Odyssey, Butcher and Lang translation.)

When the buried city of Pompeii was uncovered, the lamps were in their accustomed places. They were suspended from the ceilings or from the hands of ornamental figures of boys and men, or were placed on stands. The lamps themselves are beautiful and elaborate. The wick was merely a few twisted threads drawn

through a hole in the upper surface of the oil vessel. There was no glass to steady the flame.

A hero of Homeric times would have felt at home in the halls of that Scottish laird in "The Legend of Montrose" who was shown the silver candlesticks in an English mansion and taunted with the poverty of his country, where silver candlesticks were unknown. The laird wagered that he had more candlesticks in his own house than those he saw; and when the Englishman came to test the boast, there stood behind each chair in the dining hall a living candlestick in the shape of a tall Highlander holding in one hand a drawn sword and in the other a blazing pine torch.

THE ARGAND LAMP

The invention of the Argand lamp with its circular wick and tall glass chimney was the first real advance on the old, simple methods of placing wicks in oil or dipping them in tallow. The effect of the glass chimney was discovered accidentally by Argand's younger brother. Argand was born in 1755.

LIGHTHOUSES.

The famous Eddystone lighthouse was begun in 1756. The light was supplied by a number of tallow candles stuck in a hoop. In 1780 a celebrated tower at the mouth of the Garonne River in France was lighted

by an open air fire of wood. A reflector in the shape of an inverted cone helped to prevent the loss of light.

STREET LIGHTING.

The streets of Paris were first lighted in 1524. Householders were ordered to keep lights burning in those windows which looked upon the street. Later, great vases filled with pitch and other inflammable material were placed at intervals along the streets. These gave place to lanterns of glass and iron, inclosing candles; and when the great development of the whale fisheries in the beginning of the eighteenth century made

oil for burning plentiful, candles were superseded by lamps.

St. Evremond, who lived during the seventeenth century, said, "The invention of lighting the streets of Paris during the night by a multitude of lamps deserves that the most distant nations should go to see what neither the Greeks nor Romans ever thought of for the police of their republics." However, the Roman forum was sometimes lighted in the evening and games held there.

In 1777 the road between Paris and Versailles was lighted its entire length of nine miles.

In 1668, citizens of London were ordered to place lamps in front of their houses every night during the winter.

NATURAL GAS

After the discovery of natural gas in Pennsylvania and Ohio, it is said that every village in the region had "enough natural gas running to waste every day to abundantly supply the same number of towns of 10,000 inhabitants each with light and fuel." The same account says that "farmers near the great Schrader gas well in the vicinity of Kokomo, Indiana, in 1887, harvested wheat by gaslight. The roar of the well could be heard at a distance of eight miles and its light was seen fifteen miles away."

ELECTRIC LIGHTS

In September, 1878, Edison at New York, announced the discovery of a method of producing a great number of lights and much mechanical power from a dynamo-electric machine. This caused panic among gas companies in London. In 1881, Edison showed how houses could be illuminated.

The outline just given is merely suggestive. When interest has been once aroused, one such subject serves as a nucleus for a good deal of work in oral composition. Exhaustive treatment is neither necessary nor desirable. We want to arouse an intelligent interest in civic matters; to lead pupils into history through other doors than those which open upon battle fields; and to furnish a basis of appreciation for what constitutes true civilization.

The poetical side of the subject need not be neglected. Longfellow's poem "The Lighthouse" would be read with much greater appreciation in this connection than as a detached thing. Robert Louis Stevenson's father was a lighthouse builder, and the son thus writes of him:

TO MY FATHER

"Peace and her huge invasion to these shores
Puts daily home; innumerable sails
Dawn on the far horizon and draw near;

Innumerable loves, uncounted hopes
To our wild coasts, not darkling now, approach:
Not now obscure, since thou and thine are there,
And bright on the lone isle, the foundered reef,
The long resounding foreland, Pharos stands.

These are thy works, O father, these thy crown;
Whether on high the air be pure, they shine
Along the yellowing sunset, and all night
Among the unnumbered stars of God they shine;
Or whether fogs arise and far and wide
The low sea-level drown—each finds a tongue
And all night long the tolling bell resounds:
So shine, so toll, till night be overpast,
Till the stars vanish, till the sun return,
And in the haven rides the fleet secure.
In the first hour, the seaman in his skiff
Moves through the unmoving bay, to where the town
Its earliest smoke into the air upbreathes
And the rough hazels climb along the beach.
To the tugg'd oar the distant echo speaks.
The ship lies resting, where by reef and roost[1]
Thou and thy lights have led her like a child.

This hast thou done, and I—can I be base?
I must arise, O father, and to port
Some lost, complaining seaman pilot home."

[1]*Roost*—a strong or swift current.

TRADES

In higher grades, a pupil may be asked to talk about a particular handicraft or trade in which he is interested. Read to the class the following selection from *Walden* and then ask pupils to come prepared to talk of some work which they have observed. If a building is in course of construction in the neighborhood, the boys will have a motive for intelligent observation.

"In lathing I was pleased to be able to send home each nail with a single blow of the hammer, and it was my ambition to transfer the plaster from the board to the wall neatly and rapidly. I remembered the story of a conceited fellow, who, in fine clothes, was wont to lounge about the village once, giving advice to workmen. Venturing one day to substitute deeds for words, he turned up his cuffs, seized a plasterer's board, and having loaded his trowel without mishap, with a complacent look toward the lathing overhead, made a bold gesture thitherward; and straightway, to his complete discomfiture, received the whole contents in his ruffled bosom. I admired anew the economy and convenience of plastering, which so effectually shuts out the cold and takes a handsome finish, and I learned the various casualties to which the plasterer is liable. I was surprised to see how thirsty the bricks

were which drank up all the moisture in my plaster before I had smoothed it, and how many pailfuls of water it takes to christen a new hearth."

Walden.

THE SENTENCE

In lower elementary grades children are supposed to acquire good habits of speech entirely through imitation. In higher grades a more conscious control must be developed. Pupils must begin to know a good sentence from a poor one.

The study of technical grammar, consisting largely of sentence analysis, has had for its avowed object the development of this conscious control, but results in the past have been utterly out of proportion to the time and labor expended and the study itself has been discredited.

In spite of the revolt against old methods no one doubts that an insight into the structure of the sentence is essential. Too much time has been spent in the past on subordinate relations between words, while a grasp of the fundamental structure and larger divisions of the sentence remained undeveloped.

We must deal with the mechanism of the sentence in a practical way. Technical work which has no obvious relation to composition and reading is out of place in the elementary school. An eighth grade

teacher told with pride that she had consulted thirty grammars in search for some mention of a peculiar construction which she had noticed. She wanted a label for it and felt rewarded for her labors when she found one. This was interesting to her but useless for her pupils.

Broad analysis of the sentence from the thought side has a direct bearing on a pupil's ability to read intelligently and to express himself correctly. A long and involved sentence is sometimes read unintelligently simply because a fundamental relation like that between subject and verb is not clearly perceived. The sentence may be too difficult for complete analysis by the pupil; partial analysis is often all that should be required.

Composition itself is not analytic but creative. We do not get live writing by asking pupils for a complex sentence or for a sentence containing an adjective clause. Real writing comes from having something to say.

But after thought has forged its own expression, after the impulse and the inspiration are over, we must be able to look coolly over our work and test it according to grammatical principles. Then it is necessary to know that a sentence is an organic thing and that every part of it bears a certain relation to some other part. Fine and obscure points do not assist in this

practical work. It is well to ask ourselves occasionally, "Am I spending time on what pupils will have no occasion to apply practically in writing or speaking?"

Long before anything like formal analysis begins, however, the relations of words and groups of words in the sentence are *felt* by the child. Intelligent reading implies this feeling. Take, for illustration, the following sentence from Tanglewood Tales:

"They thought it strange to behold a woman in the garb of a queen (for Telephassa, in her haste, had forgotten to take off her crown and her royal robes), roaming about the country with four lads around her, on such an errand as this seemed to be."

A fifth grade pupil reads this sentence in a way which shows that he does not relate, in his thought, the words *queen* and *roaming*. He has not carried the thought over. Ask what other word *roaming* belongs to. Let the class puzzle it out and then ask how they can prove that the two belong together. Someone will discover that the intervening words may be omitted. Intelligent reading of the entire sentence will follow. There is no need to speak of participles. The relationship has been seen and when the technical term is employed later it will stand for something real and tangible.

The first grade teacher who tells a child to pick

out from a little reading lesson all the words which tell what the kitty *does* is teaching reading in a pleasant way. When she tells the child to point out and name all the words which tell what *kind* of a kitty it is, she is doing the same thing. She is securing the study of words in sentences. If she wished to go on and label these two classes of words *verbs* and *adjectives,* she might get some surprising results even in the first grade. But this would be manifestly absurd.

The "grammar" taught in the elementary school should be interpretive and helpful on the practical side. It should help pupils to read intelligently and, later on, to grasp the structure of the sentence in a way which will assist them to speak and write their native language clearly and correctly.

Methods for using the "Class Exercises for Grammar Grade Pupils" are described in the following pages.

ORAL ANALYSIS

The development of "sentence sense" is indispensable for good work in composition. This feeling for the sentence comes largely through reading, but conscious control requires a knowledge of grammatical principles.

Insight into sentence structure may be developed in an interesting and delightful way if we remember that the *voice* is the natural language medium.

Lead young pupils to detect sentence relations through the *ear.* It is distressing to think of the multitudes of children who are sent to the printed page to struggle with difficulties resulting entirely from a bad method of presentation. Pupils trained to oral analysis under enthusiastic and intelligent teachers develop a surprising power. The fundamental relation between subject and verb is held firmly in mind from the beginning. *Subject* suggests *verb* and *verb* suggests *subject.* The terms are strictly relative. A broadening of the verb concept is not attempted until this first and fundamental relationship has become firmly fixed.

METHOD

(FIFTH GRADE.)

"On the evening of the fourth day, as we were finishing our supper, an old man in a great coat came in."

The teacher repeats this sentence impressively and then asks quickly, "What have I told you?" (Questions should always be directed to individuals. If the pupil indicated answers incorrectly, ask another pupil.) There may be some inclination to attempt a repetition of the entire sentence, but an insistent repetition of the question brings out the reply, "A man came in." Pupils select the principal clause or statement naturally, without reference to technical terms.

Assuming that the words *subject* and *predicate* have not yet been employed, the next step would lead to their use:

Teacher—"Of whom are we talking?"

"An old man." (At this point it makes no difference whether we call *man* or *an old man* the subject.)

Teacher—"What did he do?"

"Came in." (The teacher may emphasize *came in,* neglecting *he* if it is given.)

Teacher—"We call what we are talking about the *subject.* What is the subject?"

When the answer is given the teacher writes it on the board.

Teacher—"We call what he did the *predicate.* What did he do?"

The answer, *came in,* is also written on the board. The expression may be treated for the present as one word.

Pupils are now told that everything in the sentence belongs either to the subject or the predicate.

Teacher—"Does 'on the evening of the fourth day' belong to *man* or to *came in?"* (If the answer is *man,* repeat "man on the evening of the fourth day." Pupils see at once that the expression really belongs to "came in." They will attach "as we were finishing our supper" to the predicate and "in a great coat" to the subject in the same way.)

Finally, ask someone to repeat the sentence with the entire subject coming first. Then ask to have it repeated as it was first given.

Pupils very soon learn that a sentence is, in a sense, a story in itself and that the story may be told in more than one way.

Analysis of this kind develops a habit of regarding the sentence as a unit. The feeling for it as a *whole*

does not escape in the contemplation of its parts. The fundamental relation between simple subject and verb emerges clearly and this, together with the idea of adjuncts or additions to each, makes up the sentence concept for the time.

After some practice fifth grade pupils easily name the subject and verb on hearing a sentence of ordinary difficulty. They learn to carry the entire sentence in mind and to rearrange it without assistance from the eye. This is intensive work and requires energy and enthusiasm on the part of teacher and class. It is invaluable in developing practical ideas with regard to the sentence.

For corresponding exercises see pp. 8, 14, 22, 27, etc., in "Class Exercises for Grammar Grade Pupils."

SENTENCE SYNTHESIS

Insight into sentence structure is developed as much through Synthesis as through Analysis. Sentence analysis has final value only as it leads to construction, that is, as it helps pupils to express their thoughts more and more clearly and correctly. Formal exercises in sentence synthesis have decided value in developing a feeling for the sentence as an organic whole, and in leading pupils to realize how much arrangement of parts has to do with clearness and force.

When the parts of a sentence are given, the num-

ber of different combinations which follow is a source of interest and enlightenment. The combinations may be compared with each other and finally with the author's version. It is not to be assumed that the printed version is the only good one, although a skilled writer is apt to use the most effective combination.

For corresponding exercises see pages 10, 17, 26, etc., "Class Exercises."

THE COMPOUND SENTENCE

All recent "Language Books" for elementary schools treat the subject of English largely from the standpoint of rhetoric. Professor Sykes says that "Composition on its theoretical side is Rhetoric." Skill in composition, oral and written, is the aim of work in English in the elementary school.

The compound sentence offers nothing new in the way of structure. Some study of the reasons underlying the combination of statements is helpful and interesting.

SENTENCES FOR STUDY

1. "The hammer fell, but there followed neither flash nor sound; the priming was useless with sea water."

In this sentence the last clause is explanatory.

The first two express the contradictory situation, which makes the explanation necessary.

2. "The crowd closed around, threatening the king and calling him names; a brawny blacksmith in leather apron, and sleeves rolled to his elbows, made a reach for him, saying he would trounce him well for a lesson."

Here the second clause illustrates the more general statement made in the first.

No extended work on compound sentences should be attempted in the elementary school.

"Class Exercises," pp. 111, 113, etc.

THE VERB

The *verb* should be taught from the beginning as one of the two essential parts of the sentence. Whenever a verb is mentioned, its subject should be given. If pupils are trained to think of the two things, *subject* and *verb,* as inseparable, a great deal of confusion will be avoided.

See "Class Exercises," pp. 9, 29, etc.

THE APPROPRIATE WORD

Sometimes, in trying to recall a stanza of poetry, we feel that, at a certain point, we have not used the exact word of the author. We try one word after another, and take the first opportunity to consult the

text. We are usually struck, on such occasions, with the appropriateness and force of the author's word. This suggests a good line of exercises. Such exercises should be based upon extracts which pupils have read or heard. The selections should not be taken from what has been memorized.

Use technical terms incidentally in this connection (*verb,* etc.).

For corresponding lessons, see "Class Exercises," p. 83.

THE DICTIONARY

Train pupils to get at the meanings of words through study of the context. Make the dictionary a last resort. Deal with words in connection with the larger whole of which they are a part.

Words are a medium of greater or less transparency. A child who reads with apparent intelligence may fail to secure the corresponding picture because certain words are opaque to him. Help him to get at these through what he already knows.

ILLUSTRATION

A little girl in the fifth grade was reading from an adaptation of The Legend of Sleepy Hollow: "On a fine autumnal afternoon, Ichabod, in pensive mood,

sat enthroned on the lofty stool from whence he watched the doings of his little school."

The little girl read with great enjoyment. The pronunciation of the long words afforded her pleasure. Then came the following conversation:

Teacher—"What do you *see* as you read the sentence?"

Pupil— "I see a school."
"What else do you see?"
"I see a stool."
"What else do you see?"

After some hesitation the little girl said:

"I see Ichabod."
"Where is he?"

There was no answer to this question until another pupil suggested that Ichabod was sitting on the stool. This led to a consideration of the word *enthroned,* which had obscured the picture. Then came the following:

Teacher—"What kind of a stool do you think it was?"

The little girl looked up at the ceiling; it did not occur to her, apparently, to look at the book. After a little consideration she said: "I think it was a *soft* stool."

Teacher—"Now let us look at the book. What comes after stool? '———— from whence he watched the doings of his little school.' What does that mean?"

"It means that he could see everything."

"Then what kind of a stool do you think it was?"

"A *high* stool."

"Look for a word which means *high*."

The little girl looked and found the word *lofty*.

See "Class Exercises for Grammar Grade Pupils," p. 145.

KEY TO SENTENCES

Pupils will be interested in a comparison of their own versions with those here given. Encourage free discussion regarding the merits of different combinations and expressions.

"See Class Exercises," p. 10.

FIFTH GRADE

LESSON IV

1. In the days of King Alfred a poor woman was living in a country village in England

2. As a lion lay asleep, a mouse, by chance, ran into his mouth.

3. Not long after, the mouse had a chance to repay the lion.

4. Up rose Robin Hood one merry morn when all the birds were singing blithely among the trees.

5. When her work was done, Cinderella sat in the chimney corner amongst the cinders.

LESSON IX

1. On an island in the midst of the sea there once lived three terrible sisters called Gorgons.

2. The moment Cinderella appeared, all voices were hushed.

3. On the following evening, Cinderella's sisters went again to the court ball.

4. The great clock sounded the midnight stroke.

5. "Up sprang Cinderella," etc., or, "Cinderella sprang up," etc.

LESSON X

A rich man was once taking a walk on his broad lands when he happened to fall into a deep stream.

A peasant lad who saw his danger boldly jumped into the water after him.

1. They came to a little wood through which one must go in order to get to the great meadow where the shepherd's cot stands.

2. which ————

3. which ————

4. when ————

5. and

LESSON XIV

1. I came to the top but a wave carried me under again.

2. Another wave brought me again to the top, and this time I could see land very near.

3. when

4. when

5. while

LESSON XVI

1. In old times, when wishes were horses and beggars could ride, there lived a king who had three beautiful daughters.

2. Close by the king's castle was a great dark wood.

3. Once upon a time a king was hunting in a great wood.

4. Gone was every trace of sadness
From the brow of Hiawatha.

5. So, through the night, rode Paul Revere.

COMBINING SENTENCES

LESSON XIX

1. Late at night, Jack found a lonesome house, and knocked at the door which was opened by an aged man with a head as white as snow.

2. After several days' travel, the prince came to a market town in Wales, where he beheld a vast crowd of people gathered together.

3. One day when Robinson Crusoe was looking over the things he had brought from the ship, he found pens, ink, and paper.

4. A dog was lying asleep in front of a stable, when a wolf suddenly came upon him.

5. The wolves wanted to get into a sheepfold, but the dogs kept them out.

6. but

LESSON XXI

1. All through the stormy night Grace Darling had listened to the storm.

2. "Tyrant!" was Tell's proud answer, "This arrow was for your heart if I had hurt my child."

3. When George Washington was quite a little boy, his father gave him a hatchet.

4. After that, as long as she lived, Pocahontas was the friend of the white man.

5. One day, as Sir Walter Raleigh was sitting in his chair and smoking, his servant came into the room.

6. In the crowd that came to the tournament was Sir Ector, surnamed the Trustworthy Knight.

LESSON XXII

SUPPLYING VERBS

1. cast
2. dazzled
3. leaped
4. blew–dashed–flashed–rolled
5. put or clapped–winded

Compare these with verbs supplied by pupils. These are not necessarily better than any others.

SIXTH GRADE

Sentence Synthesis

Exercises in broad analysis have trained pupils to understand that all other parts of the sentence belong either to the subject or to the predicate. The exercises in synthesis offer opportunity for different arrangements, and comparison of these is interesting and instructive. An arrangement may be good although unlike the original.

Sentences in the exercises were originally written as follows:

LESSON III

1. Finally, as I let go my hold, I fell full length upon the deck.

---

3. One bright summer morning, very early in the day, Jack climbed the beanstalk once more.

4. At the doorway of his wigwam
   Sat the ancient Arrow-maker,
   In the land of the Dacotahs,
   Making arrow-heads of jasper.

LESSON VIII

I began to feel so faint that I had to hold on to something to keep from falling down.

She tossed her head proudly, when over went the pail of milk which she had entirely forgotten, and all the milk was spilled on the ground.

LESSON X

1. All birds and animals behave in a peculiar manner toward a snake.

2. The woman put the candle upon the table and went out.

2. The prince and his beautiful wife reigned wisely for many a long and happy year.

4. Hansel and Gretel sat by the fire and ate the bread.

5. I buckled on my knapsack and hurried out.

6. Pancakes and apples and nuts were set before the children.

LESSON XI

Pupils to hear poem read.

aimed	leaped
started	buzzed
stamped	stung
listened	beat

LESSON XII

1. the Delaware
2. the lamp
3. slipper
4. the beanstalk
5. giant
6. corn
7. a deer
8. candles
9. wicks
10. molds
11. Hector
12. Captain John Smith

LESSON XVII

1. A Danish soldier, etc.
2. ———— courageous lad.
3. ———— hastily
4. ———— scarlet cloak
5. ———— sensible
6. ———— wisely

These exercises are to be taken up orally at fiirst, the teacher reading them to the class. Afterwards pupils may work with written forms.

LESSON XIX

1. in
2. of
3. toward
4. of–by
5. on
6. under
7. of
8. at

LESSON XX

1. In autumn the ships of the merchants
Came with kindred and friends, with cattle and corn for the Pilgrims.

2. At daybreak, Sir Ivaine reached a valley.

---

4. The people of the castle liked Sir Ivaine.
5. One day a party of knights rode into the castle.

LESSON XXI

This is a class exercise. The teacher reads the lesson through once. Afterward she may read it sentence by sentence, calling for the necessary change. The book may be used by pupils later.

LESSON XXIII

1. Have you heard the story?
2. Hawkins, will you ring that bell?
3. Why did he come?
4. Had he money?
5. Will that treasure amount to much?
1. How time does fly!

SEVENTH GRADE

LESSON II

1. An old clock that had stood for fifty years in a farmer's kitchen without giving its owner any cause

of complaint, early one summer's morning, before the family was stirring, suddenly stopped.

2. The bell from the belfry rang out the hour of nine.

3. ———— fast through the midnight dark and drear,
Through the whistling sleet and snow,
Like a sheeted ghost, the vessel swept
Tow'rds the reef of Norman's woe.

4. Then in their native tongue they began to parley with Standish.

5. Suddenly the sky grew dark.

LESSON III

1. stood 2. rose 3. beat
2. Cinderella 3. grandmother
4. pumpkin 5. fairy

LESSON X

6. At a marble table in the center of the hall sat Frederick Barbarossa.

7. "Sleep on comrades," said the king, "the hour has not yet come."

8. At midnight the moon arose.

9. Sweet is the breath of morn.

10. Gloomy and dark art thou, O chief of the mighty Omahas.

LESSON XI

1. By this time she was so full of her fancy that she tossed her head proudly, when over went the pail which she had entirely forgotten, and all the milk was spilled on the ground.

LESSON XII

1. where
2. in making
3. ——— the map of Italy lay before him.
4. ——— behind which the sun sank, etc.
5. ——— on the top of which stood a beautiful castle.
6. which
7. whose rings she had seen ———.

LESSON XIII

1. ——— threw into it a powder which ———
2. At Limesol there was ———
3. On board the vessel I found many things ——
4. A long way off, the pigmy beheld somthing —
5. ——— which by this time had in it many clean-dressed people who ———

LESSON XIV

1. ———————— towards the setting sun.
2. ———————— to the great court of the castle.
3. ———————— by a nettle.
4. ———————— in the house.
5. ———————— in the pantry.
6. ———————— in the center of an ancient wood.

LESSON XV

1. When the first stroke of midnight sounded, Cinderella fled.
2. After supper, etc.
3. when
4. as
5. where

LESSON XVI

1. lit
2. swept
3. bubbled
4. deepened
5. came

LESSON XIX

1. In a few days, the Indians from that and other neighboring pueblos attacked Cortes in the valley of the Otumba, hoping to complete his destruction.

2. On the evening of the next day, fearing lest his army should be blockaded and starved, Cortes evacuated the city.

3. Over the awful ocean, her signal guns pealed out.

4. In days of yore, how fortunately fared the minstrel!

5. In the winter time, when the snow covered up the green grass, Lizzie learned to spin flax.

LESSON XXVI

Passive to Active Voice.

1. A joyful cry from the stranger announced, etc.
3. Mercury had removed, etc.
4. They heard, etc.
5. ———— they saw, etc.

LESSON XXVII

1. ———— where he found the mistress, a true-hearted Scottish woman.

2. I have two stout sons, gallant and trusty men.

3. The Circus Maximus, a vast building of stone, was capable, etc.

EIGHTH GRADE

LESSON III

1. In merry England, in the time of old, when good King Henry the Second ruled the land, there lived within the green glades of Sherwood Forest near Not-

tingham town, a famous outlaw whose name was Robin Hood.

2. At last, on the tenth of May, in the year 1812, the guns of the arsenal announced the coming of the master of all.

3. "———— above them,
Silent, with folded arms, stood Hobomok, friend of the white man."

4. "Lo! when the service was ended, a form appeared on the threshold,
Clad in armor of steel, a sombre and sorrowful figure."

5. In the Far East there lived a great king who had no work to do.

6. One morning, as the rising sun was beginning to gild with its rays the highest towers of the city, a trumpet sounded in the camp of the enemy.

7. "At midnight, in the forest shades,
Bozzaris ranged his Suliote band."

LESSON IV

2. I thought every minute that the ship would sink.

3. The young larks, in great fear, told their mother what the farmer had said.

4. You will hardly believe what I am going to tell you.

5. Ralph the Rover wished that he had not cut the rope.

(See *The Inchcape Rock* by Southey.)

LESSON VII

Read the sentences to pupils, one by one, and let them give back the principal clause. Pupils should not handle the books until the exercise has been taken up in this way.

LESSON XV

1. All in a moment through the gloom were seen
   Ten thousand banners.
2. Thus with the year, seasons return.
3. Cold blows the winter wind, over hill and heather.
4. Sweet is the breath of morn.
5. And with him fled the shades of night.
6. Childe Roland to the dark tower came.

LESSONS XVIII-XIX

1. The sound of horns, prolonged, etc.
2. Below were seen a number of horsemen, etc.

1. flinging–fencing
2. Each warrior, unmoved, etc.
3. Mournfully reflecting, etc.
4. ———— coming as before and finding the grain falling to the ground, said to his sons, etc.

LESSON XX

1. The boys seized their skates and leaped from the deck of the ice boat.

2. Meantime the kitchen boy listened outside at the crack of the door and doubled himself with silent laughter.

3. The Spaniards believed, etc.

4. The boys ascended, etc.

(Classify both forms as simple, complex, or compound.)

LESSON XXIV

5. Selim, the chief of the party and the man to whom all our camels belonged, was a fine, savage, stately fellow.

LESSON XXV

1. On the summit of one of the heights of the Odenwald, a wild and romantic tract of upper Germany, ——— there stood, many, many years since, the castle of the Baron Von Landshort.

2. One evening, in times long ago, Philemon and his wife Baucis, sat at their cottage door, enjoying the calm and beautiful sunset.

3. During the greater part of the year, there runs through this oasis, etc.

4. Socrates, the wisest man in Greece, etc.

LESSON XXVI

Encourage discussion. Ask pupils to give reasons for their statements.

LESSON XXVIII

It is the purpose of the first part of this exercise to give pupils a grasp of the entire sentence. Minute analysis need not be required.

The sentences in the second part are from Treasure Island. Let pupils read their sentences aloud. Afterwards Stevenson's may be read to them.

1. On stormy nights ———— I would see him in a thousand forms, and with a thousand diabolical expressions.

2. ———— a light tossing to and fro and rapidly advancing, showed that one of the new-comers carried a lantern.

3. ———— and addressed the blind beggar.

4. ———— was once more clearly audible through the night.

5. ———— the tramp of horses galloping.

LESSON XXX

The conjugations of *have* and *be* should be thoroughly learned.

LESSON XXXII

1. William Tell is the subject of the clause "what William Tell had done": this clause is the object of the verb *heard*: *heard* is the predicate verb of the adverbial clause, etc.

APPENDIX

GERMAN SCHOOLS

"SUMMING UP"

One occasionally hears lessons in geography which consist of questions and answers merely; there is no "clinching" of points. The practice of "summing up" at frequent intervals gives fiber and firmness to the recitation. The questions should indicate a logical development of the subject and the "summing up" should come after each lesser group of related facts or ideas has been developed. This affords training in orderly arrangement of material and so is closely related to outlining and paragraphing. It develops confidence and fluency and leads pupils to appreciate a logical arrangement of subject matter.

Geography and history afford good material for this kind of work. The method is systematically followed in some of the elementary schools of Berlin and recitations proceed with refreshing briskness and vigor. Lesson periods in the higher elementary grades are an hour long, but intensive work is followed always by a brief period of relaxation before the next lesson begins. The departmental system prevails to a certain extent.

A teacher of geography may have the work in this subject in the higher grades of several schools.

Two American visitors were ushered into a class room in Berlin one day. It happened to be an interval between recitations and the boys were standing about talking and laughing freely. They turned quickly when the door was opened, but seeing only visitors, resumed their conversation. Presently the door opened again to admit a man who had evidently just entered the building as he carried his hat in his hand. The boys turned in the same quick way, greeted their teacher, and assumed instantly an air of attention. The teacher began talking almost before he was inside of the door, and by the time he reached the front of the room the lesson was in full progress. The subject was the climate of Africa, and the pupils were led to infer climate from physical conditions. Questions and answers followed in rapid succession, and at frequent intervals there came the "summing up" which emphasized the logical development of the subject and left pupils with an organized body of knowledge.

Dr. George Kartzke, Prussian Exchange professor at Columbia, tells us that *efficiency* is, of necessity, the aim of the German schools. "In Germany" he says, "we are forced to make our boys work very hard; we are held responsible for a rather too large amount of knowledge and it is natural that, under these circum-

stances, and with the strict discipline, we are more or less the superiors."

Dr. Kartzke pays a fine tribute to our American school system with its atmosphere of freedom and opportunity. He finds much to admire. Many a boy, he says, who would be a failure under the German system, is saved through our elective system and the care and pains which teachers take to find out his particular aptitudes and inclinations. American boys have stronger personalities. They take a proprietary interest and pride in their schools which are democratic institutions, while the German boy looks back upon school as upon a hospital in which he has undergone necessary but painful operations. However, the German professor adds that American ideas and ideals have invaded the German schools. "We now begin," he says, "to follow somewhat the American way, which, I may add, impressed me much, according to which teachers and boys are on friendly terms, and the teachers and principals have a deep interest in the personal welfare of the pupil—the result of which is that pupils show a fine gratitude and loyalty."

It may be said here that American methods of teaching the mother tongue in elementary schools are imitated in the most progressive elementary schools of both Great Britain and Germany. English and Scottish teachers who visited the United States some years

ago carried back enthusiastic reports which were disseminated throughout Britain. When American teachers paid their return visit two or three years later those who asked to see work in English were referred to certain schools with the remark, "Miss ——, or Mr. ——, has visited America." Even German teachers admitted that they were imitating American methods.

It is worth while asking how much of our inspiring method is due to that freedom and scope for initiative which has prevailed in American schools for so many years. Where inventive and enthusiastic teachers are free to work out their own ideas there is bound to be life and progress.

However, there is much to admire in the system and thoroughness of German and British schools. A combination of the best features of our elementary schools and theirs would be superior to either system taken alone.

The method of "summing up" taken alone as an oral language exercise would be barren. Taken as one exercise and accompanied by free story reproduction and exercises for the development of original composition, it would be quite valuable.

ILLUSTRATIVE EXERCISE

We will suppose that a pupil has read Irving's description of the view which Ichabod Crane might

have seen as he journeyed along the sides of a range of hills overlooking the Hudson.

"The sun gradually wheeled his broad disc down in the west. The wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation waved and prolonged the blue shadow of the distant mountain. A few amber clouds floated in the sky, without a breath of air to move them. The horizon was of a fine golden tint, changing gradually into a pure apple green, and from that into the deep blue of the mid-heaven. A slanting ray lingered on the woody crests of the precipices that overhung some parts of the river, giving greater depth to the dark gray and purple of their rocky sides. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air."

After a pupil has finished reading this bit of description, all lay aside their books and the teacher questions one pupil after another, the questions being ordered so as to bring out the picture the author has conveyed.

Questions:

1. What is said about the sun?
2. What part of the river lay below? Describe its appearance at the time.

3. Describe the sky and the horizon.
4. Describe the crests of the precipices.
5. Describe the appearance of the distant sloop.

After answers have been given to these questions, and the questions and answers follow briskly with a kind of military precision, the teacher calls upon a pupil to "sum up."

Coming at regular intervals this "summing up" emphasizes the logical divisions of subject matter and leads to alertness and fluency on the part of pupils. It will readily be seen that it might easily degenerate into a somewhat mechanical exercise, but taken in connection with others it has decided value.

ADDITIONAL EXERCISES IN ORIGINAL COMPOSITION

TWO WAYS OF TELLING A STORY

I. Secure the Essential Statement.

"Do you work on Saturdays?"

"Yes."

"Do you remember a particular incident which has occurred where you work?"

"A man was hurt by the elevator."

The pupil now comes forward.

Teacher to Class: "You may ask questions to bring out the story. Think of a question which will bring out a good beginning."

"When did this happen?"

"About six months ago."

"Who was the man?"

"A customer. He wanted to go to the third floor."

"How was he hurt?"

"He was coming down and he couldn't stop the elevator."

"Was he running the elevator?"

"Yes."

"How did that happen?"

"He didn't wait for one of the clerks."

"Did he go to the third floor?"

"Yes, and he was coming down when he lost control and got caught between the top of the elevator and the first floor."

"Had he tried to jump from the elevator?"

"Yes."

"Was he badly hurt?"

"His leg was broken."

"How did it happen that he wasn't killed?"

"The elevator stopped just below the first floor."

"Did everybody run to help him?"

"Yes, they got him out and he was taken to the hospital."

The pupil now relates the story in a connected way.

"About six months ago I was working in Mr. Brown's clothing store on Gratiot Avenue. One afternoon a man came in to buy a suit of clothes. He wanted to go up to the third floor and as no one was near the elevator he got in and went up himself. When he was coming down he lost control and tried to jump out but was caught between the top of the elevator and the ground floor. The clerks all rushed over and pulled him out. His leg was broken, but he escaped with his life as the elevator stopped just below the first floor. The man was taken to the hospital."

ANOTHER WAY OF TELLING THE STORY.

Teacher to Pupil:

"Where were you when this accident happened?"

"I was waiting on a customer."

"Did you see the man go upstairs?"

"No."

"Did you see the elevator coming down?"

"No."

"What was the first thing that attracted your attention?"

"The man yelled out."

"Begin the story by telling what you were doing, what you heard, and what followed."

"One afternoon at about five o'clock I was waiting on a customer in Mr. Brown's clothing store when I heard a loud cry."

"Could you use a more exciting expression than 'a loud cry'?"

"A cry of terror."

"I turned and saw a man caught between the top of the elevator and the first floor. He had gone up ————————."

Teacher: "The man is caught between the top of the elevator and the first floor. Get him out before you tell how the accident happened."

(Pupil tells how the man was rescued and afterwards explains how the accident occurred.)

This mode of telling corresponds with the pupil's actual experience and is more dramatic than the other.

EXERCISE III

Sentence given by pupil in answer to the question, "Have you ever had an adventure?"

"One day I was standing on a bridge throwing at a car and a policeman grabbed me."

The story was developed by means of questions. Pupils were encouraged to suggest words and expressions which would help to make it interesting. The expression "in walked the policeman" was suggested as "more exciting" than "and the policeman came in."

STORY

"Two years ago I was living in Newcastle, England. One day another boy and I were standing on a bridge belonging to the Great North Eastern Railway. We began throwing stones at a car on an electric line near by and a policeman whom we had not seen ran up and seized me by the collar. He got the other boy too, and we had to tell him our names and where we lived. When he let go to find his note book and pencil I got away and ran home, but he had my address.

"I didn't say anything about the trouble to my mother, but in a little while there came a knock at the door. She opened it and in walked the policeman. He had a little conversation with my mother, and when he went away I was sent to bed for the rest of the day."

(The boy who told this story was asked to *write out* the conversation between his mother and the policeman.)

EXERCISE IV

ILLUSTRATING A STORY

Asking a pupil to draw a picture for his story sometimes serves to clear up the situation and so facilitates the work of composition.

ILLUSTRATION

A pupil who was asked to tell of something that had happened to him, said,

> "One day my brother and I were playing on a storm door in our barn and I fell and hurt my arm and they had to take ten stitches in it."

The boy was asked to draw a picture showing the position of the storm door. His classmate questioned him as to the meaning of parts of his drawing and his story was developed about as follows:

> "One summer day my brother and I were playing in the barn loft. A storm door had been stored there. We raised it on to the rafters with two pulleys and were playing on it when some one called to us. I thought it was my father and was hurrying to get down when I fell through the glass part of the door. I cut my

arm and the doctor had to take ten stitches in it."

II

Another boy said,

"One day I was trying to jump from the dock to a piledriver and I missed and fell into the water."

Some of the other pupils did not know what a *piledriver* was. The boy drew a picture of one on the board and explained its use. This was good language work.

EXERCISE V

Teacher: "Have you ever been startled?"

Pupil: "I was startled by a train."

Questions:

"Where were you?"

"Out in the country."

"When did this happen?"

"During the summer vacation."

"What were you doing when the train startled you?"

"We were going to deliver some groceries."

"Who was with you?"

"The lady I was staying with."

"Does she keep a grocery store?"

"No, she lives on a farm."

"How could she deliver groceries?"

"She raises things."

"What things?"

"Chickens."

"Was she delivering chickens?"

"Yes, chickens and eggs."

"We might call eggs 'groceries' in town but I should just call them 'eggs' in the country. Did you see the train?"

"We heard the whistle and saw the train."

"Did you wait?"

"No. The lady thought it was a long ways off and that we could get across, but it came very fast and it went by just after we got across."

"Were you frightened?"

"Yes."

"It was *exciting,* wasn't it?"

"Yes."

"Let us tell it in an exciting way. Did the lady whip up the horses?"

"Yes."

"You said that the train *went* by. Couldn't you use a more exciting word?"

"It thundered by."

"You say it *thundered* by just after you got across. Change *just* for a more *exciting* word. Begin in this way: *We had* ——— Use another word —*We had* ? Someone suggests *barely*.

"We had *barely* / *scarcely* crossed the tracks *when* the train *thundered* by."

NOTE P. 61

Louisa M. Alcott thus describes the pleasure which she and her sisters and other playmates took in dramatizing famous stories:

"Plays in the barn were a favorite amusement, and we dramatized the fairy tales in great style. Our giant came tumbling off a loft when Jack cut down the squash vine running up a ladder to represent the immortal bean. Cinderella rolled away in a vast pumpkin, and a long black pudding was lowered by invisible hands to fasten itself on the nose of the woman who wasted her three wishes.

"Pilgrims journeyed over the hill with scrip and staff and cockle-shells in their hats; fairies held their pretty revels among the whispering birches, and strawberry parties in the rustic arbor were honored by poets and philosophers, who fed us on their wit and wisdom while the little maids served more mortal food."

INDEX

INDEX