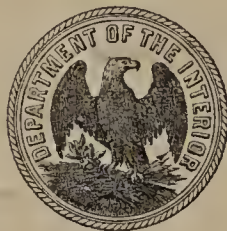


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The TEACHERS MAGAZINE



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The
TEACHERS MAGAZINE

Claude Stuart Hammock, Editor

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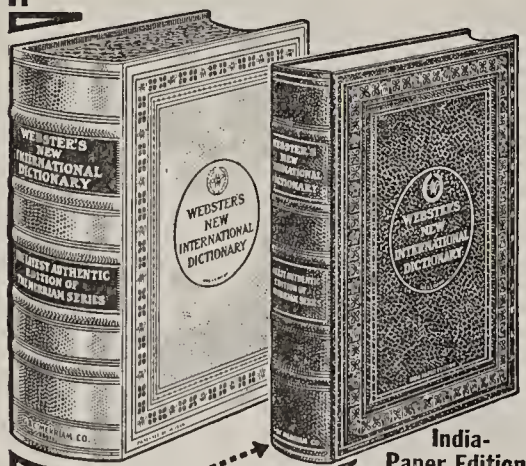
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TEACHERS MAGAZINE

SEPTEMBER, 1914

The Opening of Schools.

Again we open the schools! Another opportunity for making this world a better place to live! Let us resolve to be worthy of the work before us and to do all within our power to make this year's work of the greatest possible benefit to our pupils. Let us approach our work with enthusiasm and with a smile. Leave nothing undone that will advance the welfare of your pupils, but do not spend your energy on unnecessary or unprofitable details. Keep your mind clear for the real work of the school. Don't take yourself too seriously and above all don't get to pitying yourself because you have a hard place to fill. Many a teacher greatly reduces her efficiency by dwelling upon the unpleasant phases of the work, and by self-pity, develops a case of "nerves."

Avoid a long face as well as long hours. Do your work and take recreation. Keep your bodily machine in good order and you'll enjoy being busy.

Applying for a Position.

A school superintendent told me a few days ago that among eighteen applications for a position as teacher of English, only two could be considered good English, properly written and to the point. In some, words were misused or misspelled, sentences were involved, and the reader was left to infer many of the things that should have been directly stated.

Do you know how to apply for a position in such a way that your application will make a favorable impression? Write an application for any position you choose and send it to the Personal Service Department. Next month we will print several of those received (omitting the names) and will give criticisms and models. Try this. It may be worth much to you.

Guaranteed Advertising

No advertisement is placed in the Teachers Magazine until it has been thoroughly investigated and the advertiser found trustworthy. We guarantee every advertisement placed in the magazine and if any of our subscribers find that any of our advertisers have failed to do as they have promised, we will refund any money lost on them and discontinue the advertisement.

Our Personal Service Department.

Perhaps not many realize the amount and value of the work of our Personal Service Department has done since it began in April.

Of the 217 requests sent us for information, advice or other service, we have been able to comply with 211. These requests involved the criticism of school work, lesson plans, etc., the getting of travel information and time tables, information about summer schools, teachers' agencies, books, supplies, yes—and the matching of samples of dress goods!

One teacher wrote: "I don't see how you can take the time to do so much for us. I appreciate it very much and will surely call upon you again."

Well, that's what the Department is for—to serve you. Use it! It's free.

Exploiting the Schools.

Advertising is a very important factor in civilization. It is necessary to our best development. It is quite proper for the advertiser to bring his goods to the attention of the buyer in every legitimate way. Some complain that our streets are too much disfigured by billboards and that the aggressive advertisers never let us get away from their influence. This may or may not be. We do think, however, that the limit of wisdom is passed when an attempt is made to use the public schools as an advertising medium for private profit. Somebody recently conceived the idea of giving FREE to schools store keeping outfits for the pupils' use. This outfit consists of dummy packages of many commodities. Ostensibly this is to acquaint the child with business methods. Really it is a scheme to get a dollar or two from the manufacturer for each package displayed on the strength of the advertising value of having their product before the children.

Pretty small business, but some are willing to stoop to anything!

The School Building as a Social Center

Henry Houston Baish, Supt. of Schools, Altoona, Pa.

The past decade has witnessed some remarkable changes in the aim and purpose of the public school. No other institution has been more responsive to the spirit of progress that characterizes every phase of human activity to-day. The contrast in general appearance and efficiency between the stage coach of pioneer days and the modern Pullman train is no greater than that between the log school house of several generations ago and the well equipped school building that may now be seen in almost any American city. Not only is the improvement in the physical equipment of the school great, but the extension of its aim and purpose is also marvelous.

The original purpose of the public school as announced by Thaddeus Stevens and other early advocates of popular education was the removal of illiteracy from the masses. The success of a democracy depends upon the intelligence and morality of its citizens. Prior to the establishment of public schools the majority of the people were illiterate, and the elimination of this illiteracy constituted the first great problem of the school. The function of the schools has become considerably more complex in recent years, but certainly a legitimate test of its efficiency in the past can be made by examining the statistics of illiteracy. The census report for 1910 furnishes the information that 97% of the native born whites in the United States ten years of age and over are able to read and write. Two generations ago about 50% of the people were illiterate. When judged by the original purpose of its founders, the American public school has been eminently successful.

New duties and responsibilities, however, have been placed upon the school. The curriculum of the "Three R's" has been added to and enriched until every process of human education and development is now represented on the program. Many training agencies that were formerly confined to the home, the industries, or to society in general now come within the province of the school and the end is not yet. The school cheerfully accepts these duties and responsibilities and only asks for the hearty co-operation and support of all the people.

The use of the school building as a social center has been given prominence recently in the nation wide discussion concerning a more extended use of the school plant. There is a growing conviction that the enormous investment money in school property can only yield the highest return in education and social efficiency to the community when the widest possible use of the school plant is permitted and encouraged. The old time country school building with its spelling bee, debating society, lyceum, and other public evening meetings was a social center for the community long before the city conceived the idea of making similar use of its school build-

ings. Many men of prominence to-day, who were born and reared in the country, received their first experience in public speaking, and their first knowledge of public affairs in the literary societies, which, during the winter season, were an important feature of the social and intellectual life in almost every country community.

There are a number of reasons why the school building is so closely connected with the social center movement. First, because of its location. Whether in the country or city, the school building is located so as to be convenient of access to those whose needs it is designed to serve. By restricting its use to a limited area, better accommodations can be offered and a more general participation in the social center activities secured, than would be possible in a building designed to serve a large territory where, because of the distance and inconvenience, the general interest and co-operation of the people could not be secured. The lack of a suitable assembly room in many school buildings interferes with their usefulness for social center purposes. But the widespread interest and belief in the social center movement is evidenced by the fact that the plans for almost all new city school buildings now provide for a public assembly hall.

Another reason for the association of the social center activities with the school building is found in the close relation which already exists between the school and the community. No other building in the community appeals more strongly to all classes of the people. Rich and poor meet on a common level here. The school favors no religious sect or creed, and claims allegiance to no political party. Its mission is one of helpfulness and inspiration, and it sends its rays of intelligence and enlightenment with the children into homes some of which are beyond the reach of other good influences. Children from homes representing every shade of religious and political belief are found in the school. And where the children already go, the parents can easily be persuaded to follow. Nowhere else do wealth and social standing count for so little. The child from one of the humblest homes in the district may and frequently does stand at the head of the class. Because of the democratic spirit which pervades the school, the school building becomes an ideal place for conducting the various activities which comprise the social center movement.

The school, in turn, will be assisted in its work with the children because of the increased co-operation of the parents which will follow as a result of their visits to the school buildings to participate in the various forms of entertainment and instruction provided for their benefit. The admiration of the children for the school will be strengthened when they see their parents go there for pleasure and profit.

The social center meetings should not be planned exclusively for adults. Occasional meetings for the benefit of the children should be held also. Probably the best arrangement would be to provide for the interest of both children and adults during the same evening, as in many homes conditions are such that it is impracticable for both of the parents to be away from home unless accompanied by their children.

It is not desirable at this time to discuss at length the character and aim of the social center activities, although a few suggestions may not be inappropriate. Local conditions and needs should determine the nature of the work undertaken. In one community the primary object may be to provide attractions to keep the young people off the street and away from places of evil influence. Heavy university extension lectures will not accomplish the desired results in such cases, but the entertainment must be adapted to the capabilities of those who are to be benefited. In another community, a lecture course might be given with success. As a rule, the best results will be secured when an opportunity is given for free expression and discussion of problems affecting the social welfare of the community. Those problems may be religious, civic, or even political, as well as educational. The school offers many problems of vital interest to the community, and when the school building is used as a place of meeting, and the teachers and school officials take an active part in the meetings care should be exercised lest school problems monopolize the discussions. The success of the social center activities will depend largely upon those who direct the work and an effort should be made to enlist the interest and active support of the most influential and intelligent men and women in the community.

The power and influence for good of the social center movement are not yet generally comprehended by the American people.

We are to be commended for our progress in education and in the democracy of our government. We must keep in mind, however, that a democratic government is stable and secure only when supported by a citizenship whose education has kept pace with its democracy. Thoughtful students of American conditions to-day are coming to the conclusion that greater emphasis upon the right kind of education, moral as well as intellectual, will solve our social and political problems more effectively even than some of our newer political theories. We have been trying to persuade ourselves that the moral qualities of our judges, executives and legislators can be improved by frequency of elections. We are developing a mania for more laws and more elections, and trying to secure good government by the adoption of some new piece of machinery. We need to remember that good laws to be effective must be enforced, and the election of good men to office is dependent upon an enlightened and patriotic electorate. Education and good morals are as necessary to-day as laws and elections.

It is the hope of the advocates of the social center movement that the American people will

eventually establish organizations in every school building in the land, where men and women of all creeds, of all nationalities, and of all political beliefs will feel free to assemble and by patient study, deliberate discussion and honest effort each contribute a share in the solution of our complex national problems.

Twenty-five Questions Relating to the Foundations of Music Education.

How many can you answer? We will send free upon request, answers to all of them.

1. What are the three essential processes in sight reading?
2. How many kinds of imitation are there in sight-reading, and define each?
3. How many kinds of memory are there in sight reading, and define each?
4. What is the melodic tendency of a song?
5. How may the melodic tendency be made of practical service in music education.
6. What is the musical sense?
7. How may it be developed in a practical way?
8. What is the relation of the memory to the musical sense?
9. What is the fundamental difference between reading music at sight and reading language?
10. How many stages are there in sight reading?
11. Approximately to what years of school work do they correspond?
12. How should familiar songs be studied?
13. What is the real purpose of studying familiar songs?
14. How is the musical memory developed?
15. Why does the study of motives as note groups in isolation develop into mechanical and perfunctory expression?
16. Why is the practice of the sol-fa-ing of familiar melodies unpedagogical and incorrect?
17. Why should the different varieties of time relations be introduced very early in the child's musical experience?
18. When and how should technical relations and technical values be introduced?
19. When should the study of notation be introduced?
20. How are children made familiar with note relationships?
21. What is the basis of musical expression?
22. What are the four essential stages of musical development?
23. What is the effect of delaying the introduction of the notation too long?
24. How is the rhythmic sense best developed?
25. Write down a summary of musical results that should be secured in the second grade.

Primary Plans for September

By Lillian M. Murphy

First Year, First Half.

MATHEMATICS.

1st Week. 1. Counting with objects to 5. Use a great variety of objects. Draw on the blackboard in color, balls, apples, oranges, pears, peaches, chairs, boxes, pennies, marbles, tops, bird-houses with birds flying about, etc. Have on hand a bag of brightly colored marbles, large beads, picture books, picture cards, colored papers, tops and jackstones, for counting. Have children close their eyes and tell by feeling how many objects you have in your hand. Let them count the taps of a pencil or of a bell. Later, they might draw on the blackboard or on their papers five marbles or apples. It is well to have these early lessons in counting accompanied by some physical activity, as taking three steps or selecting three playmates to stand.

2. Reading numbers to 5.

Have the child count one, or two. Tell him to say it. Then have the "chalk say it" on the blackboard. After you have taught the reading of two or three numbers, fill your blackboard with these numbers, varying the order. Use colored chalk for the new number taught that day. Have a hunting game for drill; as, two boys armed with pointers go to the blackboard and hunt for the number which the teacher calls out. The boy who finds the number first wins the race.

3. Tables.

1	1	2
1	2	1
—	—	—

Proceed as in counting. Have the children arrange objects or pupils in these number groups. Express the combination in figures on the blackboard. After plenty of repetition, write the combination on a perception card. Mount colored tablets used in the kindergarten on these cards.

Should the child halt when first called upon for the answer, let him count to obtain it. Later, insist upon instant recognition of the combination. Pass around the class quickly. If a pupil hesitates, let the class tell. These drills should be very rapid.

4. Written.

2nd Week—(1) Counting to 7. (2) Reading numbers to 7.

(3) Tables—

1	3	1	4
3	1	4	1
—	—	—	—

Review

1	1	2
1	2	1
—	—	—

by means of your growing package of perception cards. Have a card drill every morning. It takes but a minute.

(4) Written.

1, 0, 4, 7.
3rd Week.—Counting to 10. (2) Tables

1	5	6
5	1	1
—	—	—

and review. (3) Problems to 5. These grow out of objective work in counting and in the tables. Problems may be solved by counting, e. g.,—John had 3 marbles. I give him one more. How many has he? Give many problems using different objects. Vary the form of them. Dramatize your problems.

(4) Written.

1, 0, 4, 7, 10, 6.
4th Week. (1) Counting with and without objects to 15. Use the old-fashioned counting games; e. g.,

1, 2, 3, 4.
Mary at the kitchen door;
5, 6, 7, 8,
Mary at the garden gate.

(2) Reading numbers to 15.

(3) Tables

1	7
7	1
—	—

and review.

(4) Problems to 6.

(5) Written:

2, 3, 1, 0, 4, 7, 10, 6.

ENGLISH.

1-4 weeks:

Composition.

The composition work of this class consists of conversation and oral reproduction. Devote 10 minutes each morning to oral composition. It gives the child fluency, habits of correct speaking and will stimulate his powers of observation. It would be a good plan to tell children in the afternoon what the class will talk about the next morning and so direct his observation. This idea grows out of the kindergarten morning talks which are planned about a definite center; as the signs of the season, current or local happenings, the home, the nature work, ethical topics, etc. Insist upon complete sentences and correct English forms. Encourage children to add words to their vocabulary by praising the child who uses a new word. The centers used in the following suggestive list are: Labor Day, autumn flowers, autumn activity on the farm, the home, ethical stories, fables, picture study. Direct the conversation along the line of some plan you have in mind.

1. Labor Day.

The dignity of labor; some people who labor for me.

- What is a farmer?
- “ “ “ shepherd?
- “ “ “ miller?
- “ “ “ carpenter?
- “ “ “ tailor?
- “ “ “ baker?
- “ “ “ machinist?
- “ “ “ chauffeur?

What other workers do you know? What kind of work does your doctor do?

2. How I Help Mother.
3. How to Play Ball.
4. The Goldenrod.
5. Reproduction of “The Three Bears.”
6. The new month; its name and the number of days in it.
7. The new season and its name; days growing cooler.
8. What the farmer was doing all summer.
9. Study of a picture—“The Gleaners.”
10. What the farmer is doing now.
11. Reproduction, “The Fox and the Crow.”
12. What the Birds are Doing Now.
13. Our Baby.
14. The Game I Like Best.
15. Dramatization, “The Three Bears” or some story from the reader.
16. What I Saw on My Way to School.
17. Personal Cleanliness and Neatness.
18. Picture Study, “The Horse Fair.”
19. The Milkweed Pods.

Reading.

If your reader is one of the “new method readers” you can do no better than follow closely the manual furnished. If the content of your reader is obsolete or uninteresting, you can build up a method and subject matter of your own by utilizing the Mother Goose rhymes, simple folk tales or by selecting suitable parts of your reader. The method of doing this follows:

Little Boy Blue.

Little Boy Blue, come blow your horn,
The sheep are in the meadow, the cows are in the corn;
“Where is the little boy that looks after the sheep?”
“He is under the hay-cock fast asleep.”

Step 1. The Rhyme. Have some of the children recite the rhyme, if possible. Then teach it to the class.

Step 2. The Story. Prepare a story about Little Boy Blue. Describe the farm, the farmer and his wife. Invent a dialogue between them. Tell your story with much dramatic emphasis, using the words of the text which the children are to read.

Step 3. Dramatizing the Story. Have the children use the language of the text.

Characters:

- Farmer Jones
- Farmer Jones' wife
- Farmer Smith
- Little Boy Blue
- Cows, Sheep, etc.

Have a horn for Boy Blue. The hay-stack may be a distance desk.

Step 4. Reading the Story.

Print the story on the blackboard; e. g.,
Little Boy Blue is asleep. The cows are in the corn. The sheep are in the meadow. Here comes Farmer Jones. He sees the cows in the corn. He sees the sheep in the meadows. He looks and looks for Little Boy Blue.

Repeat words in the text as often as possible. For good expression question the children so as to elicit the above or similar sentences for answers. Have each sentence read as a unit.

Step 5. Analysis of sentences into phrases or groups, phrases into words, words into phonic elements; e. g.,

1. Little Boy Blue.
2. In the corn.
3. In the meadows.
4. Here comes.

Sight Words: Blue, corn, meadows, comes. These sight words are to be taught as a whole. Write all sight words on charts or on perception cards for drill. Add to your list each day.

Phonetic Words.

These are words which can be read by blending their phonetic elements; as, cow, c ow. After the analysis of a phonetic word into its elements, you can build up families of phonetic words, around these elements or phonograms; as “ow” family. “an” family.

cow	ran
now	can, van
how	man
bow	fan
vow	tan

Step 6. Reading from Books.

Do not read from the books until the fourth week. Teach the text as illustrated, from the blackboard. At the end of that time, the child should be familiar with about 50 sight words and be able to blend a great many phonetic words. Never permit a child to read a word the meaning of which he knows nothing. Have the child read silently, then read the sentence orally. To cultivate good expression, have dramatizations constantly. Read the sentence or the story occasionally to the class yourself to set a standard.

Phonetics.

1st Week—

From words in the reading lesson obtain the single prolonged sounds; as,

- fall—f
- sat—s
- men—m
- none—n
- lost—l
- ran—r

2nd Week—

h, t, c (corn) p, g (go).

3rd Week—d, and families.

The “an” family, the “all” family. Teach an, all as phonograms. Place families of words on charts for drill; the phonograms on perception cards.

4th Week—Continue families—
at
sat
mat
rat
fat
ail
tail
sail
hail
mail
nail
rail

Memorizing.

1st Week—Little Boy Blue.

Excerpts from selection—"September"

2nd Week—Jack and Jill.

3rd Week—Little Bo-Peep.

4th Week—Little Jack Horner.

Inexpensive poster illustrations of these may be obtained from wall-paper firms. They are printed on wall-paper borders for nurseries. They make attractive decorations for primary class-rooms. Even though your children may not be able to read all the poem, write it on the B.B. or on a chart. Have frequent dramatizations of the memory gems.

Penmanship.

For directions see "The Teaching of Writing in the First Two Years of School" by C. S. Hammock in Teachers Magazine for March, 1914.

1st Week—Movement drills.

Use of crayon or pencil.

Position.

2nd Week—o, on.

3rd Week—m, moon.

4th Week—c, come.

Reading to Pupils.

1st Week—

"The Sleeping Apple."

"The Honest Woodman"

—In the Child's World, by Emilie Poulsson.

2nd Week—"The Three Bears."

3rd Week—"How the Leaves Came Down"—Susan Coolidge.

4th Week—Nursery Rhymes.

Ethics.

(Teach incidentally through anecdotes, stories, etc.)

1st Week—Obedience. Polite expression of greeting and thanks.

2nd Week—Truthfulness.

3rd Week—Honesty.

4th Week—Kindness to Playmates.

Hygiene.

1st Week—Care of eyes and ears.

2nd Week—Care of heads and hands.

3rd Week—Clothing. Clean waists. Neckties.

4th Week—Clean shoes; care of buttons and laces. Clean and neat stockings.

Nature Study.

The important aims of nature study teaching; i. e., to give the child a sympathetic understand-

ing of the world about him and to cultivate his powers of observation are accomplished by means of many informal talks and field lessons rather than by formal lessons at stated times. Have in your room plenty of nature material. Gather now chrysalides and cocoons for their spring opening. Observe the southward flight of the birds. Have children note their gradual disappearance, and the manner of their migration.

Collect empty nests, label them properly. Teach children to feed the birds in winter. Put up a bird-house in the school yard. Have a canary and an aquarium in the class-room.

In teaching the fall flowers take the children out to the fields to observe the color effects of a mass of these wild flowers. Read stories, anecdotes and poems about the things studied but read them always **after** the object of the lesson has been observed.

Keep a weather calendar. In another part of this magazine you will find a design suitable for a September blackboard calendar. On the appropriate dates, draw a yellow disc for a clear day, fine lines for rain, etc.

1st Week—Golden rod; aster.

Recognition, name; parts of plant (root, stem, leaves) color; where found. Read and study poem "September" by Helen Hunt Jackson.

2nd Week—Burdock, geranium.

Call attention to the "burdock method" of seed dissemination.

3rd Week—Apple, pear.

Color; odor; taste; parts; uses. Have pictures of these trees and blossoms. Show development from blossom to fruit.

4th Week—Peach, plum, in the same manner.

FIRST YEAR, SECOND HALF.

Arithmetic.

1st Week—**Oral.**

1. Reading numbers 1-20.

2. Addition—Adding 2 to numbers 8, 9, 10. Adding 3 to numbers from 2 to 5.

3. Counting—

With objects—10 to 15 by 1's.

Without objects—20 to 30 by 1's.

Review—by 10's to 100.

4. Subtraction. By the addition process. Using your objective material for counting, arrange 2 objects and 1 object in a group. Take one away. How many now? 2 and ? make 3. Have plenty of oral work of this kind before any formal work is attempted. Through 10-1. Use a variety of objects.

Written—1. Numbers from 10 to 20. Call them "the teen family."

2. Addition. Single column, no addend greater than 5. Sum not to exceed 10.

2nd Week—**Oral.**

1. Reading numbers—20-30.

2. Addition—

Adding 3 to 5, 6.

Review addition table of 2's.

3. Counting—

With objects 15-20 by 1's.

Without objects 30-40 by 1's.

4. Subtraction—
Continue oral work objectively 2—2, 3—2, 4—2 and 5—2.

5 Do not express the subtraction until the fourth week. Use the formula 3 and — make 5.

3

5. Problems—As in 1A but applying the new combinations as they are learned.

6. Measurements—Review indefinite unit, cupful. Teach quart. Have a number of children dip out a quart of sand from the kindergarten sand tray.

Written—

1. Numbers 20-25.

3. Addition—6+3, 7+3, 8+3.

Single column additions, using 6, 7 as addends. Three numbers in a column.

Double column addition—Two numbers in a column at first. Teach tens and units.

3rd Week—Oral.

1. Reading numbers, 30-40.

2. Counting—

With objects to 20 by 1's.

Without objects 1-50 by 1's.

1-100 by 10's (Rev. 1A).

3. Subtraction—

Objectively, 6—2, 7—2, 8—2, 9—2, 10-2.

Review.

4. Problems—

Addition and subtraction.

5. Measurement.—Foot.

Have children measure by some indefinite unit as a piece of string, a stick, etc. Develop idea of need of a definite mark of length. Children will be able to say that their fathers or older sisters, or brothers use a rule or a tape. Show a foot rule. Have many children mark off a foot on the B. B. or on the floor, or on their desks. Have constant measuring until you are able to have the child gauge a foot approximately himself and test his idea of a foot with the rule. This needs much drill and practice all term.

Addition—

9	10
3	3
—	—

Written—

1. Numbers to 30.

2. Addition—Single column using 8, 9 as addends. Four numbers in a column.

Double column addition, two numbers in a column, no addend greater than 5; e. g.,

23	23
15	15
—	—

4th Week—Oral.

1. Reading numbers 40-50.

2. Counting—

With objects to 30.

Without objects to 10 by 2's.

3. Subtraction—

Teach sign —

Minuends to 14.

Subtrahends 1 and 2.

4. Measurement—

Continue foot, quart.

5. Cf. numbers in groups of objects of the same kind.

Which is the larger?

How much larger?

Plenty of opportunities to compare groups informally.

6. Problems—Application of add. tables learned.

Written—

1. Numbers 30-35.

2. Addition—

Single column—1-9 as addends.

Double column—Two numbers of two orders; no carrying.

English.

1. Composition—

Conversation and oral reproduction. Consult plan for 1A.

2. Reading to the Pupils—

As planned for 1A.

3. Ethical lessons—

1st Week—Proper use of school property; class-room and building.

Talks on kindness to neighbors.

2nd Week—Kindness to animals. Punctuality and truthfulness.

3rd Week—Self-control. Love of work.

4th Week—Love one another. Love of country and flag.

4. Memory Work—

Mother Goose Jingles.

1st Week—Sing a Song of Sixpence.

2nd Week—I Saw a Ship a-Sailing.

3rd Week—I Saw a Ship a-Sailing.

4th Week—I Had a Little Sister.

5. Penmanship.

1st Week—on, over.

Sentence—Oh! He is so good.

2nd Week—cake, call, come, cold. C.

Come to me.

3rd Week—each, end, eat, ever.

Eva eats eggs.

4th Week—all, and, as, are.

Apples are red.

Have a chart upon which you have written all the alphabet, small and capital letters.* Teach alphabet rhymes.

Teach the children how to write their own names.

Reading.

It will not be possible for me to assign definite plans in reading owing to the multiplicity of reading-books abroad in the land.

However you may follow these few directions.

1. Use several readers, selecting from each the easier stories to be read first.

2. Follow the plan of the lesson illustrated for 1A.

3. Teach at least 15 new words a week, irrespective of the families of phonetic words.

* Hammock's Script Alphabet Cards are prepared for this purpose. Supplied by The Teachers Magazine.

Phonets. If your reader prescribes any set of phonic exercises, it is well to use those since they will apply directly to your text. If no exercises are given, the following plan will cover the commoner phonic elements. Have these sounds applied to words as soon as they are pronounced. I would advise copying this plan on a chart for drill.

Vowels.

1.	2.	3.
a	e	i
abe	ebe	ibe
ace	ece	ice
ade	ede	ide
afe	efe	ife
age	ege	ige
ake	eke	ike
ale	ele	ile
ame	eme	ime
ane	ene	ine
ape	epe	ipe
ase	ese	ise
ave	ete	ite
ate	eve	ive
are	ere	ire

4.	5.
o	u
obe	ube
oce	uce
ode	ude
ofe	ufe
oge	uge
oke	uke
ole	ule
ome	ume
one	une
ope	upe
ose	use
ote	ute
ove	uve
ore	ure

1.	2.	3.
a	e	i
an	en	in
ang	eng	ing
ank	enk	ink

4.	5.
o	u
on	un
ong	ung
onk	unk

Have frequent exercises in blending; i. e., building up words from phonetic elements. See 1A plan in phonics.*

Consonants.

br	ber	bl	ble	ou	ow
cr	ker	cl	cle	oi	oy
dr	der	dl	dle	ai	ay
fr	fer	fl	fle	ae	ee
gr	ger	gl	gle	ew	oo
pr	per	pl	ple	ew	u
tr	ter		tle	er	ir
	mer	sl	sle	ow	o
	ner	tl	tle	ook	ood
	ver				ould
	ler				
	her				

	wh	th	ch	sh
all	aw	ight	other	old
y	y	w.		

I am giving the term's work in phonics so that you may see the plan. You may divide it into parts suitable for the particular reading lessons taught each week. At the end of the term, the child should be able to recognize these phonic elements and to employ them in blend work. These drills may be used from 1B through 3B.

Hygiene.

- 1st Week—Cleanliness of clothing and person.
- 2nd Week—Care of hands, face, nails.
- 3rd Week—How to properly wash faces and hands.
- 4th Week—Discourage habit of biting nails. Nails clean and cut short.

2ND YEAR, FIRST HALF.

Arithmetic.

Oral. 1st Week.

- 1. Reading numbers—1 to 200.
- 2. Addition—Adding 4 to numbers, 1 to 10.
- 3. Counting—2s to 20. 3c to 18.
- 4. Subtraction—
—1, —2, —3. Minuends to 18.
- 5. Measurement—Teach inch. Review.
- 6. Halves taught objectively.
- 7. Problems within the tables taught. Solve by addition, with objects.

Written.

- 1. Numbers to 200.
- 2. Addition—Single column. Rapid addition. Numbers of one, two or three orders—3 numbers.
- 3. Problems—Addition. A man spent
24 cents
32 cents
20 cents How much spent?

—
Involving subtraction—
I had 69 cents
Spent 24 cents

—
How much left?
Subtraction. By addition process.
79 6 and ? — 9 Ans. 3
—36 3 and ? — 7 Ans. 4.

—
3
No carrying.

* Taken from Davis-Julieu "Finger Play Reader." D. C. Heath & Co.

2nd Week. Oral.

1. Reading numbers 1 to 300.
2. Addition—5 to numbers 1 to 10.
3. Counting 18 to 30 by 3's.
4. Subtraction. Minuends to 20
—3 from minuends 20.
—4 from minuend 12.
5. Measurement—Teach pint.
6. Teach fourths objectively.
7. Problems solved by addition with objects.
Within tables taught.

Written.

1. Drill single column addition.
2. Numbers of one, two, or three orders. No more than 3 addends.

3rd Week. Oral.

1. Reading numbers 1 to 400.
2. Addition table of 6.
3. Counting. By 4's to 20.
4. Subtraction—Within tables.
—4 Minuend 20. —5 Minuend 20.
5. Measurement—Teach gallon.
6. Fractions—Halves, fourths objectively.
7. Problems.

Written.

1. Numbers to 300.
2. Addition—Single column.
Numbers of 3 orders, 3 addends.

4th Week. Oral.

1. Reading numbers 1-500.
2. Addition—7 to Nos. 1-10.
3. Counting—By 4's to 40.
4. Subtraction—
—6. Minuend 20.
5. Measurement—
Review pt., qt., gallon.
6. Fractions—
Halves, fourths of single objects. Vary the objects used so as to give child a clear concept.

Written.

- Numbers to 400.
Addition, single column.
Addition, 3 numbers of two or three orders.
No carrying. (Abstract); e. g.,
- | |
|-----|
| 124 |
| 204 |
| 331 |
| — |
| 659 |

English.

Composition.

1. Conversation and oral reproduction. Daily topics. The golden rod.
2. Proverb—Do your best.
3. Dramatization, "The Boy and the Top."
4. Picture Study—From reader.
5. The Sunflower.
6. What the farmer is doing now.
7. Oral reproduction, "The Three Pigs."
8. What the birds are doing now.
9. How to Spin a Top.

10. How to Play Marbles.
11. Dramatization, The Country Mouse and the City Mouse.
12. How I Can Help in School.
13. Proverb—"A bird in the hand is worth two in the bush."
14. Dramatization—The boy who cried "Wolf."
15. Picture Study.
16. Oral reproduction—The Fox and the Grapes.
17. Proverb—"He who laughs last laughs best."
18. Dramatization—The Fox and the Crow.
19. "The Wind and the Sun."
20. What I Did at Home Yesterday.

2. Sentences for copy.

- 1st Week—Child's name and address.
The cow gives us milk.
- 2nd Week—
Come, little leaves, said the wind one day,
Come o'er the meadow with me and play.
- 3rd Week—
Have you ever seen sheep feeding in the meadows? I like to watch them.
- 4th Week—
There was once a little girl who had a red hood. Her name was Little Red Riding Hood.

3. Reading to the pupils.

1. Poems by Robert Louis Stevenson, Eugene Field, Frank Dempster Sherman.
2. Stories of animal life.
"The Wit of a Duck"—Burroughs.
"The Story of a Mocking-Bird"—Thos. Nelson Page.
From "Stories of Childhood and Nature"
—Eliz. V. Brown.
Globe School Book Co.
3. Folk stories and fairy tales.
The Sleeping Beauty.
The Ugly Duckling.

4. Memory Work.

- 1st Week—"Little Drops of Water."
2nd Week—"Bed in Summer"—1st stanza.
3rd Week—"Bed in Summer"—2nd stanza.
4th Week—"The Wind and the Leaves"—
1st stanza.

5. Penmanship.

- See Barnes Writing Book Primer—by C. S. Hammock and A. G. Hammock.
- 1st Week—O, o,
One by one the sands are flowing
- 2nd Week—C, c, Come, call cow.
Come, little leaves.
- 3rd Week—E, e, Eva.
Eva eats apples.
- 4th Week—A, a,
Apple, Ann, Alice.
Ann and Alice are here.
Apples are ripe.

Spelling.

Teach each day one new word from the day's reading lesson and one or two words of the phonetic "families"; as, Tom, cook, look, etc.

The following steps are suggested:

1. Have the word written on the B.B.
2. Teach the meaning.
3. Have five or ten pupils spell it aloud. If there is a familiar phonogram or word within the word, write it in colored chalk. Emphasize difficult parts of a word by using colored chalk, writing the letters large or using some other device.
4. Have children spell it with their backs turned to the blackboard.
5. On a trial slip of paper, have children write it from memory.
6. Compare with word on the board and make corrections. If many fail, teach it again.
7. Brisk oral spelling around the class after all the words have been taught.
8. Dictate these words as a test.
9. Correct them.

Ethics.

- 1st Week—Duties to parents.
- 2nd Week—Duties to brothers and sisters.
- 3rd Week—Conduct at home and in school.
- 4th Week—Regularity and punctuality.

Hygiene.

- 1st Week—Food.
- 2nd Week—How to Eat.
- 3rd Week—Cleanliness.
- 4th Week—Change of clothing.

Nature Study.

- 1st Week—Golden-rod, aster, sunflower. Save seeds of flowers studied.
- 2nd Week—Butter and eggs; petunia, nasturtium, marigold.
- 3rd Week—Milkweed, dandelion, thistle. Dispersal of seeds by wind and by animals.
- 4th Week—Fruits and seeds—grapes, dandelion, thistle, grape.

SECOND YEAR, SECOND HALF.

Mathematics.

1st Week. Oral.

1. Reading numbers to 500.
2. Roman numerals—I, II, III. Romans used letters instead of numerals; e. g., I, V, C, L, M. These need not be memorized but used as illustrations of the fact. Later teach the fact that I placed after X increases it; I placed before X decreases it.
3. Addition. Drill on the 45 combinations. These are:

1	1	1	1	1	1	1	1	1
1	2	3	4	5	6	7	8	9
2	3	4	5	6	7	8		
2	2	2	2	2	2	2		
3	3	3	3	3	3	3		
3	4	5	6	7	8	9		

4	4	4	4	4	4
4	5	6	7	8	9
5	5	5	5	5	
5	6	7	8	9	
6	6	6	6		
6	7	8	9		
7	7	7			
7	8	9			
8	8		9		
8	9		9		

Use perception cards and original devices for drill.

4. Counting—By 5's to 100.
5. Subtraction—Minuends to 30 within tables learned.
6. Fractions—Teach eighths objectively.

Written.

1. Notation to 500.
2. Addition—4 addends, 3 orders.
3. Subtraction—Numbers of three orders.

2nd Week. Oral.

1. Numeration to 600.
2. Roman numerals, IV, V, VI.
3. Addition—1, 2, 3 to numbers to 100 in series.

1	11	21	31	41	51	61	71
2	2	2	2	2	2	2	2

1	11	21
3	3	3, etc.

4. Counting to 100 by 2's.
5. Subtraction. —1, —2, —3. Minuends to 100 in series, increasing by 10; e. g.,

10	20	30	40	50
—1	—1	—1	—1	—1, etc.

6. Measurement—Teach hour, day, week.
7. Fractions—Halves, fourths, eighths.

Written.

1. Numbers to 600.
2. Addition—Numbers to 3 orders.
3. Problems—Concrete problems—
A grocer sold 124 lbs. of sugar to one customer and 235 lbs. to another. How many lbs. altogether?
4. A man had 579 lots. He sold 245 of them. How many were left?

3rd Week. Oral.

1. Numeration to 700.
2. Roman numerals—VII, VIII, IX.
3. Addition—4, 5, 6 to numbers from 1 to 100 in series; e. g.,

1	11	21
4	4	4, etc.

$$\begin{array}{r} 2 \quad 12 \quad 22 \quad 32 \\ 4 \quad 4 \quad 4 \quad 4 \\ \hline \end{array}$$

4. Counting to 100 by 3's.
5. Subtraction—4, 5, 6 from minuends to 100;
e. g.,

$$\begin{array}{r} 4 \quad 14 \quad 24 \quad 34 \\ -4 \quad -4 \quad -4 \quad -4 \\ \hline \end{array}$$

$$\begin{array}{r} 12 \quad 22 \quad 32 \\ -4 \quad -4 \quad -4, \text{ etc.} \\ \hline \end{array}$$

6. Measurement—Inch, foot. Teach yard.
7. Problems—Involving tables learned.

Written.

1. Notation to 700.
2. Addition—Numbers of 3 orders.
3. Problems—Concrete problems.
4. Subtraction—Numbers of 3 orders.

4th Week. Oral.

1. Numeration to 800.
2. Roman numerals—X, XI, XII.
3. Addition—1, 2, 3, 4, 5, 6 to numbers from 1 to 100 in series.
4. Counting to 100 by 4's.
5. Subtraction—
Minuends 1-100 in series.
Subtrahends 1-6.
6. Oral problems involving tables learned.

Written.

1. Notation to 800.
2. Addition, numbers of 3 orders, with carrying.
3. Concrete problems, involving but one operation.

English.

Composition.

1. Oral reproduction and conversation as in 2A.
2. Transcription—
1st Week—
My name is _____.
I live at _____.
2nd Week—
I go to _____ School. My home is in _____ (Your town or city).
3rd Week—
I have a pretty dog. He watches our house while we sleep.
4th week—
I play with him when I return from school. He comes to the door to meet me.
3. Dictation.
1st Week—What time is it?
2nd Week—I cannot see the clock.
3rd Week—
How many cents in a dime?
Ten cents make one dime.
4th Week—
I found two nests.
The birds have left.
4. Penmanship.
The same as in 2A.

5. Reading and Phonics. See 1A and 2A.

The added thought for reading in this grade is that silent reading is to be emphasized. Have it followed by oral reproduction of the content. Increase gradually the amount to be read independently. Have a great deal of dramatization.

6. Phonics—See 1A and 2A.

7. Memorizing—

1st Week—My Shadow—R. L. Stevenson.
2nd Week—My Shadow—2nd stanza.
3rd Week—My Shadow—3rd stanza.
4th Week—My Shadow—4th stanza.

8. Spelling—10 new words each week. Method as in 2A.

Nature Study, as in 2A.

In this grade, note and record weather conditions carefully. During September observe clouds; their motion, color, portent; storms; rainbow.

Hygiene.

1st Week—General appearance.
2nd Week—Cleanliness of clothing.
3rd Week—Changes of clothing.
4th Week—Care of eyes.

Ethics—

1st Week—Obedience.
2nd Week—Honesty.
3rd Week—Truthfulness.
4th Week—Generosity.

Let the children discover from a wealth of anecdote, proverb and story, the ethical truth you wish to emphasize.

THIRD YEAR, FIRST HALF.

Mathematics.

1st Week. Oral

1. Numeration—1000' to 2000.
2. Roman numerals through XX.
3. Rapid addition.
4. Counting by 2's to 100, beginning with any digit.
5. Tables—Multiplication table of 2's through 2x12.
(Add 2 cts. and 2 cts. How many are 2 times 2 cts.? How many are 2 times \$3?, etc. How many are three 2's, four 2's, etc.)
6. Fractions— $\frac{1}{2}$ of multiples of 2. Objectively at first.

Written.

1. Numbers to 1000.
2. Addition—Sums to 2000.
3. Subtraction—Numbers of 3 orders.
4. Problems—Addition.

2nd Week. Oral.

1. Reading numbers to 3000.
2. Roman numerals through XX.
3. Rapid addition.
4. Counting by 3's to 100, beginning with any digit.
5. Tables—2x12.
6. Fractions— $\frac{1}{2}$ of multiples of 2.
7. Measurement—Dozen.

Written.

1. Numbers to 3000.
2. Addition—Numbers of 3 orders.
3. Subtraction—Numbers of 3 orders.
4. Multiplication—Numbers of 2 orders by 2.

3rd Week. Oral.

1. Reading numbers through 4000.
2. Roman numerals through XXX.
3. Rapid addition daily.
4. Counting by 4's to 100, beginning with any digit.
5. Multiplication— 3×6 .
6. Division—

$$\begin{array}{r} 24 \div 2 \\ 18 \div 3 \end{array}$$

Within the tabels.

7. Fractions— $\frac{1}{3}$ of multiple of 3.
8. Measurement—Dozen.
9. Terms—Sum, difference, product.

Written.

1. Numbers to 4000.
2. Addition—Numbers, 3 orders.
3. Problems in addition.
4. Subtraction—Numbers, 3 orders.
5. Multiplication—Numbers of 2 orders by 2 and 3.

4th Week. Oral.

1. Numbers through 5000
2. Roman numerals through XL.
3. Counting by 6's beginning with 1, 2, 3, 4, 5, 6, 7, 8, 9.
4. Multiplication— 3×12 .
5. Division— $36 \div 3$.
6. Fractions— $\frac{1}{2}$, $\frac{1}{3}$ of multiples.
7. Measurement— $\frac{1}{2}$ dozen.

Written.

1. Addition—Numbers, 3 orders.
2. Subtraction—Numbers, 3 orders.
3. Multiplication—Numbers, 2 orders by 2 and 3.
4. Division—

$$\begin{array}{r} 3)36 \quad 3)93 \quad 3)90 \quad 3)86, \text{ etc.} \\ \hline \end{array}$$

English.**Compositon. Oral Work.**

1. Conversations and reproduction of stories.
See plan 1A, 2A.
1st Week—"Sour Grapes."
2nd Week—"The Hare and the Tortoise."
3rd Week—"The Fox That Lost His Tail."
4th Week—"The Fox and the Crow."
2. Drill on Correct Forms—
1st Week—Use of is.
2nd Week—Use of are.
3rd Week—Use of has.
4th Week—Use of have.
3. **Written Composition.**
1. Dictation and Transcription.
1st Week—Copied Letter.
New York, Sept. 16, 1914.

Dear Cousin,

Would you not like to spend next week with me? We are going out to the fields to pick golden rod and asters. I hope you may come.

Your loving cousin,
Joseph.

2nd Week—Dictate:

The stars are bright. They shine upon the water. I see them shining in the sky.

3rd Week—

Teach heading of a letter.

Test heading of a letter.

4th Week—

Teach salutation of a letter.

Test for salutation of a letter.

4. Study of Model Compositions.

1. In your oral composition, have conversations explaining something, describing something, narrating something. Here begin the rudiments of description, narration and exposition.

1st Week—Study of model description.
The Golden Rod.

The golden rod is yellow. It grows in the fields. It is found in September.

September.

The golden rod is yellow,
The corn is turning brown,
The trees in apple orchards
With fruit are bending down.

The gentian's bluest fringes
Are curling in the sun;
In dusty pods the milkweed
Its hidden silk has spun.

The sedges flaunt their harvest
In every meadow nook;
And asters by the brookside
Make asters in the brook.

From dewy lanes at morning
The grapes' sweet odor rise;
At noon the roads all flutter
With yellow butterflies.

By all these lovely tokens
September days are here,
With summer's best of weather
And autumn's best of cheer.

—Helen Hunt Jackson.

From "The Posy Ring." Little, Brown & Co., Publishers.

Steps.

1. Silent and oral reading.
2. Oral reproduction.
3. Talk on the form.

2nd Week—

Reproduce the model by having the children answer questions you write on the blackboard.

The Golden Rod.

1. What is the color of the golden rod?
2. Where does it grow?
3. When do we find it?
4. Where does it get its name?

3rd Week—Imitation of model.

The teacher and class construct a composition on "The Purple Aster" by writing answers to the teacher's questions. Correct errors on the blackboard.

4th Week—

Original composition on similar topics, using the same questions; e. g., The Rose, The Clover, The Buttercup, etc.

5. Reading to the pupils:

Hiawatha's Childhood.

Hiawatha's Sailing.

Hiawatha's Fishing.

Start a long story to cultivate interest; as Craik's "The Little Lame Prince."

6. Memorizing—

1st Week—Hiawatha's Childhood. 1-4 lines

2nd Week—Hiawatha's Childhood. 1-8 lines.

3rd Week—Hiawatha's Childhood. 1-16 lines.

4th Week—Hiawatha's Childhood. 1-20 lines. Teach "America."

7. Spelling. 10 words a week. See 2A for plan. Teach the abbreviations of the days of the week.

Penmanship.

1st Week—O, o, one, noon, moon. One swallow does not make a summer.

2nd Week—C, c, can, come, coo. "Come, little leaves," said the wind.

3rd Week—A, a, an, can, man, ran, are. Always speak the truth.

4th Week—E, e, even, ever, ear. Eva eats apples.

Ethics.

1st Week—The rights of others.

2nd Week—Prompt obedience.

3rd Week—Honesty.

4th Week—Patriotism.

Hygiene.

1st Week—Cleanliness. Use of soap.

2nd Week—Clothing.

(a) Necessity.

(b) Kinds.

(c) Changes.

3rd Week—Summer clothing.

4th Week—Winter clothing.

Nature Study.

1st Week—Gladiolas, coreopsis.

Recognition and name; color, odor. Mount specimens for fall flower calendar.

2nd Week—Dahlia, tuberose, wild carrot.

3rd Week—Hydrangea (pictures mounted from magazines, seed catalogues, etc.), Jamestown Weed.

4th Week—Golden Rod, Aster.

Mount dry fruits and seeds now for lessons in October on methods of dispersal of seeds.

THIRD YEAR, SECOND HALF.**Mathematics.****1st Week. Oral.**

1. Reading numbers through 10,000.

2. Counting by 4's beginning with any digit, to 100.

3. Addition—2, 3, 4, 5 to numbers from 1-100.

4. Subtraction—2, 3, 4, 5 from numbers 1-100.

5. Measurement—Quart, peck.

6. Fractions— $\frac{1}{3}$ of multiples of 3.

7. Problems involving 2 operations; as, George received \$10 for his birthday. He spent \$2 for a pair of skates, \$3.50 for a hat. How much money had he left?

8. Terms—Minuend, subtrahend, remainder or difference.

Written.

1. Numbers to 10,000.

2. Addition and subtraction of numbers of 4 orders. 5 addends

3. Multiplication of integers of 4 orders by integers of 2 orders.

4. Problems involving one operation but involving addition or subtraction of integers of 3 orders.

2nd Week. Oral.

1. Reading numbers to 10,000.

2. Counting by 5's.

3. Addition of 6 and 7 to numbers from 1 to 100.

4. Subtraction, 6 and 7 from minuends to 100.

5. Multiplication tables 5's, 6's, 7's.

6. Division—Exercises in factoring. Give multiple as 4, 8, 12. Obtain factors

$$4=2 \times 2=4 \times 1$$

$$8=4 \times 2=2 \times 2 \times 2=8 \times 1$$

$$12=2 \times 6=3 \times 4=12 \times 1$$

7. Measurement—Quart, peck, bushel.

8. Fractions— $\frac{1}{6}$ of multiples of 6.

Written.

1. Writing dollars and cents.

2. Addition of numbers of 4 orders.

3. Subtraction of numbers of 4 orders.

4. Multiplication of numbers of 4 orders by those of 2 orders.

5. Problems involving addition and subtraction of integers of 3 orders.

3rd Week. Oral.

1. Counting by 7's to 100.

2. Addition of numbers from 1-8 to numbers from 1 to 100.

3. Subtraction—8 as subtrahend from minuends of 8 to 100.

4. Multiplication—Table of 7's.

5. Division—Factoring.

6. Measurement—Quart, peck, bushel.

Written.

Same as 1st and 2nd weeks.

4th Week. Oral.

1. Reading numbers to 10,000.

2. Roman numerals—L to LX.

3. Counting by 9's.

4. Addition—Numbers from 1 to 8 to numbers 1 to 100.

5. Subtraction—8 and 9 from minuends from 1 to 100.

6. Multiplication—Table of 8's.

7. Fractions— $\frac{1}{7}$ of multiples of 7.

8. Problems—Involving one or two operations.

9. Terms—Multiplication, multiplicand, multiplier, product, factor.

Written.

Writing dollars and cents.

Addition integers of four orders.

Subtraction of integers of four orders.
 Multiplication of integers of 4 orders by integers of two orders.
 Problems involving addition or subtraction of integers of 3 orders.

English.

Composition.

1. Correct Forms.

1st Week—do and does.

Method. Have oral drill. Mimeograph or write upon the blackboard a number of sentences in which the verb is left blank to be filled in by the pupil. Teach the idea of singular and plural here informally; as one, or more than one.

2nd Week—Did, done.

3rd Week—See, sees.

4th Week—Saw, seen.

2. Transcription.

1st Week—A short paragraph from the reader.

Insist upon accurate copying.

2nd Week—"Sweet and Low"—1st stanza.

3rd Week—Letter. (See 3A).

4th Week—Copy addressed envelope.

3. Dictation.

1st Week—To teach use of capital at the beginning of a sentence.

September is the first month of autumn.
 We return to school in September.

2nd Week—

Frogs lay their eggs in a kind of jelly.
 It takes a month to hatch these eggs.

3rd Week—

Sweet and low, sweet and low,

Wind of the western sea;

Low, low, breathe and blow,

Wind of the western sea!

4th Week—

This is the golden rod. Look at its branches. Their heads are yellow.

4. Composition. (Written.)

1st Week—Study of Model.

Public School 114.

Public School is situated on Oak, Oliver and James Streets. It is brick building four stories high. It has a front entrance and four side entrances.

It has sixty-five classrooms, three offices and an auditorium. The lower classes are on the first floor. The higher classes are on the two upper floors.

2nd, 3rd and 4th Weeks—As in 3A.

5. Reading and Phonics, as in previous grades.

6. Spelling—12 new words each week. (See 2A.)

Abbreviations: January, February, March, April, August, September.

7. Reading to the Pupils—

1st Week—"The Wreck of the Hesperus."

2nd Week—"In School Days"—Whittier.

3rd Week—"Robert of Lincoln."

4th Week—"The Mountain and the Squirrel."

Start a long story as well.

8. Memorizing—

1st Week—"The Child's World"—1st stanza.

2nd Week—"The Child's World"—2nd stanza.

3rd Week—"The Child's World"—3rd stanza.

4th Week—"The Child's World"—4th stanza.

("Great, wide, wonderful, beautiful world,")
 etc.

Ethics—as in 3A.

Hygiene—As in 3A.

Nature Study—As in 3A.

LILLIAN M. MURPHY.

Games for the Playground

CAT AND RAT.

This may be played with any number. Class forms a circle clasping hands. One child is chosen for the rat, another for cat. The cat stands outside the circle.

Cat: "Look out for me! I catch rats."

Rat: "You can't catch me!"

The cat tries to get into the ring. The children in the ring will try to help the rat by letting him pass freely under their hands. They will at the same time try to prevent the cat from catching the rat by barring his way.

When the rat is caught, he takes his place in the ring and the cat becomes the rat. A new cat is chosen and the game proceeds as before.

JACOB AND RACHEL.

Ear-Training Game.

Class forms in a ring. A boy and girl are placed in the center. The boy Jacob is blindfolded. He calls to the girl Rachel, "Where are you, Rachel?" Rachel tries to evade his outstretched arms, by slipping about to different places in the ring. She answers, "Here I am, Jacob," and immediately changes her location so

that Jacob, guided by the sound of her voice, will go to that place, only to hear her answer from another part of the ring. When he catches her, they return to their places and two others are chosen.

THE FOX, THE BEAR AND THE FARMER.

Characters:

Fox

Farmer

Bear

Hare

3 Cows

Place:—Field in which the farmer is plowing with two cows, because he is too poor to buy oxen. A forest at the edge of the field.

(One-half of the platform may be field, the other half forest. A door at the left to represent the farmer's house.)

The farmer approaches the edge of the wood, his hand to his ear. He hears a growling, rustling, crackling, and squeaking. He sees a bear (a very large bear) wrestling with a tiny hare.

Farmer: "Ha! Ha! Ha! What a funny thing. See the great big ugly bear wrestling with the tiny hare. Ha! Ha! Ha! Ha!"

The Bear (The bear growls fiercely): "What do you mean by laughing so at me?"

(The farmer shakes with fright. He stutters.)

Bear: "I'll teach you to laugh at me again (growls). I am going to eat you and your two cows." Rushes upon the farmer, jaws wide open.

Farmer: "Oh, please, Mr. Bear, I couldn't help laughing? I really couldn't! I beg you not to eat me. I promise never, never to laugh at you again."

Bear: "No, I guess you will not laugh at me again. You won't have the chance. I am going to eat you and your two cows right on the spot."

Farmer (On his knees crying): "Oh! please, Mr. Bear, I have five children who will starve if you eat me. Please spare my life!"

"I did not mean to laugh. Oh! please spare me."

Bear (growls more loudly): "No, you shall be eaten! Woof!"

Farmer: "Woe is me! Alas! Why was I so foolish? Please, Mr. Bear, then let me live only until evening so that I can plow and sow this field. (Points to it.) Then my family will not be starving when winter comes. Grant me only that favor. Then I will die gladly."

The Bear (sullenly): "Very well then. Plow your field. I'll be back at sundown. Then no more promises. You'll be my supper."

"Woof! Woof!" (He shambles into the forest.)

SCENE II.

Farmer plowing; fox appears.

Fox: "Why do you sigh, dear farmer? What makes you so sad?"

Farmer: "This morning I saw a great big bear wrestling with a little hare. It looked so funny, I merely laughed a little bit. The bear was insulted and now he is to eat me and my two cows for his supper. He let me plow my field, but he'll be back for us at sundown. Woe is me! Oh! Oh! Oh!"

Fox: "Is that all your trouble? Don't worry about that. I can help you easily to save your life and that of your two cows! I'll see that you'll have the skin of Mr. Bear for a fine warm rug, besides."

Farmer: "But how can you do that, good Mr. Fox?"

Fox: "What do I get if I tell you?"

Farmer: "I am so poor, I have little to give you. I have only my two cows and my chickens."

Fox: "Fine! I love chickens! You can give me your nine hens and a rooster and I'll tell you the secret."

Farmer: "Good Mr. Fox, I will gladly give you my nine hens and rooster if you can save my life."

Fox: "Now, listen to me. Be sure to do just as I tell you. When the bear comes to eat you up, I'll hide in the bushes and I'll blow just as the hunters do. Then the bear will ask, 'What is that?' and you must answer, 'The hunters are coming.' The bear will be frightened and beg you to conceal him. Thereupon you will make

him crawl into this big sack and tell him not to stir. Then I will come out of the bushes and ask, 'What is in that sack?' You will reply to that, 'Blocks of wood.' I will not believe it and will say, 'Hit it here with your ax!' You will seize your ox and strike a mighty blow into the bear's head, so that he will die a horrible death on the spot."

SCENE III. Evening.

Fox in the bushes blows like a hunter. (Halloos.)

Farmer: "Good evening, Mr. Bear. I am ready for you. But what my poor children will do without me, I do not know. Hark! What is that? I do believe——"

Bear: "It sounds like the hunters! (Listens.) It is! It is! Oh, save me, farmer! Save me! (Rushes around wildly.) Please save me from those wicked hunters."

Farmer: "You had no mercy on me!"

Bear: "Oh! save me, save me!"

Farmer: "Very well, then. Crawl into this bag. They will not see you if you do not move. I will say the sack contains wood."

Bear: "Oh, thank you, farmer. I will be your friend always. Thank you." (He crawls into the sack.)

Fox (deep voice): "Good evening, Mr. Farmer. We are looking for a bear we saw coming this way. What is in this sack?"

Farmer: "Wood."

Fox: "Are you sure? Strike it with your ax, to prove it."

Farmer strikes. The bear he places on his wagon and goes on his way rejoicing.

Fox: "Did I not tell you it would happen so? Learn from this, my friend, that wit is better than might. I'll come around to you in the morning for those nine hens and that rooster. Let them be nice fat ones! You had better be at home, or you will be sorry. Good night!"

Farmer: "He says that wit is better than might. I must show him that it is."

SCENE IV. Daybreak.

Fox knocks and knocks at the door.

Fox: "Wake up, Mr. Farmer. Wake up! I have come for my hens and rooster!"

Farmer: "Right away, Brother Fox, right away! Just give me time to dress! I'll be right down." (Dresses, stands at the door without opening it.) Barks loudly.

Fox: "Hullo, Farmer, what's that? That isn't a hound, is it?"

Farmer: "Yes, indeed, Brother Fox, that's a hound. In fact there are two of them. They slept here under the bed. However they got in, is more than I can tell. They have scented you and are trying to rush out. I can hardly hold them."

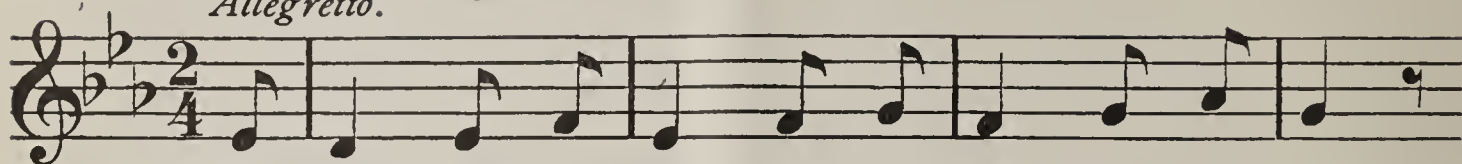
Fox: "Oh, hold them, I pray you, until I can get out of here. Never mind the hens and the rooster." You may keep them." (Fox runs away.)

Farmer: "Ha! Ha! Ha! So wit is better than might, is it?"

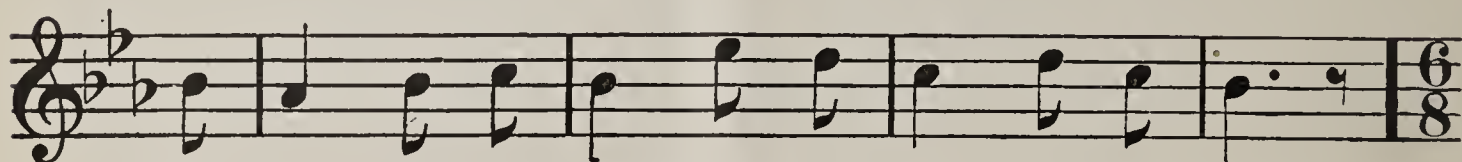
HARVEST HOME.

Old English.

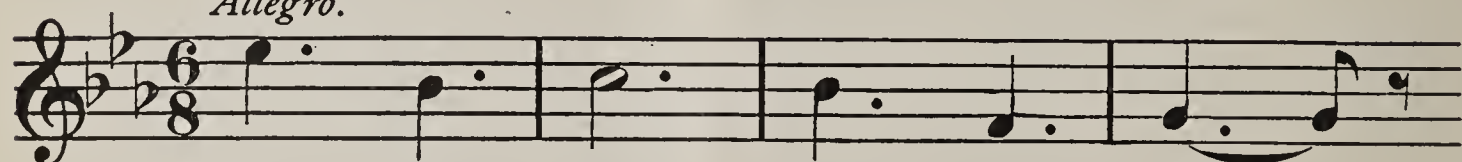
Old English.

Allegretto.

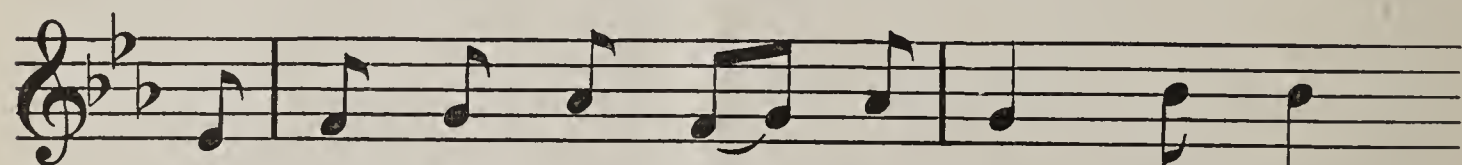
Our oats they are hoed And our bar - ley is reaped;



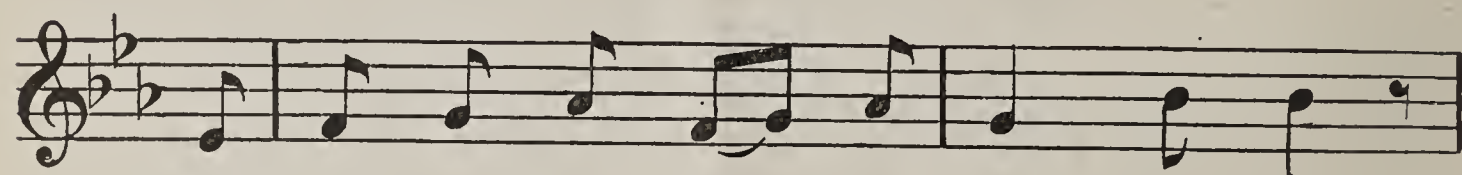
Our hay, it is mowed, And our corn it is heaped.

Allegro.

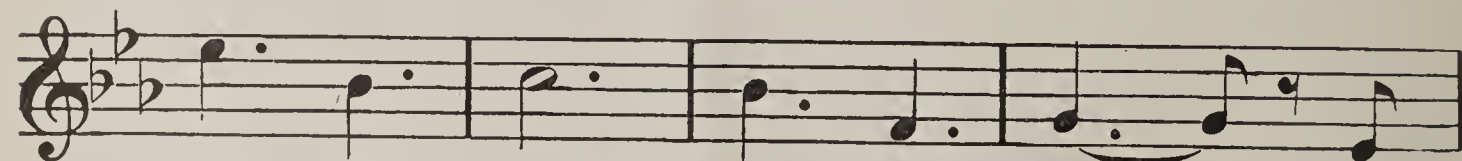
Come, boys, come, come, boys, come, . .



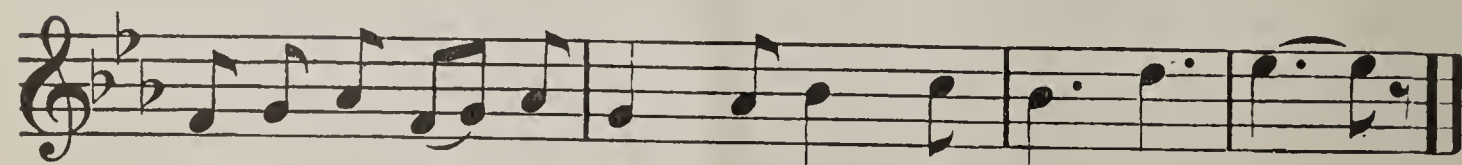
And mer - ri' - ly sing for Har - vest Home,



And mer - ri - ly sing for Har - vest Home!



Come, boys, come, come, boys, come, . . We'll



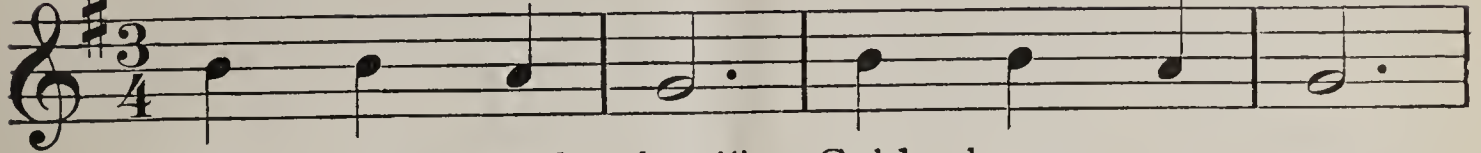
mer-ri - ly sing for Harvest Home, For Har-vest Home!

SUMMER, GOOD-BYE!

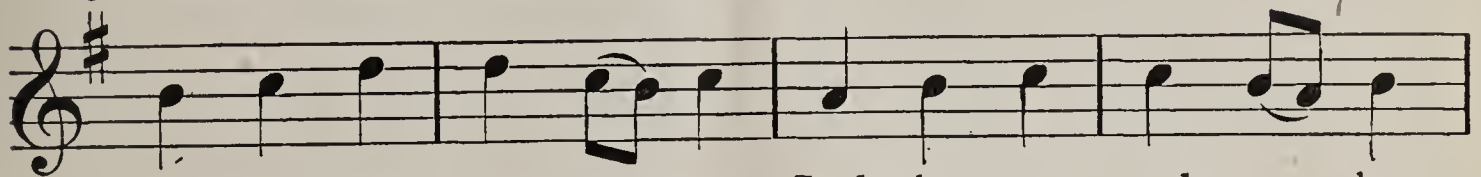
Gertrude Mander.

German Folk-Song.

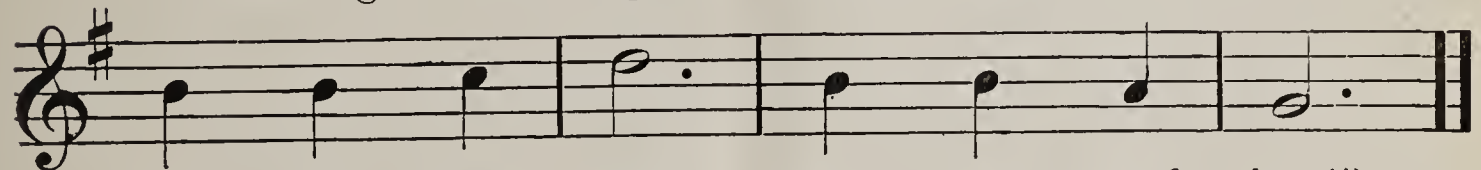
Moderato.



1. "Sum - mer, good - bye!" Cold breez - es cry;
2. "Sum - mer, good - bye!" Pa - tient and shy,
3. Sum - mer, good - bye! If I could fly,



Leaves on the ma - ple - tree, Sad - ly as sad can be,
 One lit - tle flow'r of red, Lifts up its frost - y head,
 I should go sail - ing, too, Southward to fol - low you—



Rus - tle and sigh: "Sum - mer, good - bye!"
 What does it sigh? "Sum - mer, good - bye!"
 O could I fly! Sum - mer, good - bye!

ENGLISH—GRADE 4A. FIRST MONTH.

Composition.

1. Story reproduced, use of capitals at beginning of sentence.
2. A model composition placed on board and then copied by pupils in note book for future reference.
3. Model letter placed on board. Important parts discussed. Copy made by children.
4. Pupils to read a short paragraph from grade reader, and then reproduce it on paper.
5. Pupils to copy a short paragraph. Give attention to capitals and punctuation at the end of sentences.

Reading.

1. Phonic drill daily (each lesson about 5 minutes).
2. Silent reading (5 to 10 minutes daily).
3. Oral reading from grade reader (one lesson daily). Use supplementary reader once each week.
4. Teacher read to pupils.
5. Teach content of reading lesson. Give attention to meaning of words.
 Drill on articulation.
 Give attention to correct expression.
 Give attention to words frequently mispronounced.

Spelling.

1. Teach at least 5 new words each week, and review at least 15 old words.
 Be sure to review and teach spelling of words misspelled by pupils in regular spelling lesson and in pupils' own compositions and written work.

Memorizing.

- At least four lines of poetry per week, or an equivalent amount of prose should be memorized by every pupil.
 Selections may be made from the following list:
 The Night Wind. Field.
 The Children's Hour. Longfellow.
 Jack Frost. Gould.
 Robert of Lincoln. Bryant.
 "He Prayeth Best." Coleridge.
 The Wreck of the Hesperus. Longfellow.

ENGLISH—GRADE 4B. FIRST MONTH.

Oral composition should be strongly emphasized in this grade. Every written composition should have a thorough oral preparation. Short model compositions and letters should be used. Particular attention should be given to letter writing and addressing envelopes.

(Continued on Page 30)



D R A W I N G

By A. G. Hammock

September is rich in material for drawing. As the squirrel stores away nuts in the fall for use in the cold winter months, so should we gather nature material for our drawing and store away in our sketch books, notes of form and color to be used in designs later on and store away in our minds impressions of the beauties of nature to use throughout our lives.

Watercolors, crayons, colored pencils, yes and even common ink are suitable media for the rendering of autumn sketches. And for subjects, flowers wild and tame, grasses, weeds, fruit and foliage offer great opportunities for expression. What could be more attractive to children than bright autumn flowers and foliage drawn with colored chalks on gray paper? Make a lot of sketches of various subjects in different mediums and show them to your class. Suppose you can't make them as well as you'd like! Do your best, keep your work free and clean and expressive. Let every stroke tell some definite thing. Never be ashamed of your best. It will enthuse your pupils and encourage them to try. Nothing will take the place of enthusiasm! Attempt simple things and do them well. Search the various drawing books for examples of good work, copy a few to find the method of working, then strike out boldly and do something of your own!

The upper drawing at the left on the next page was made from an old dried weed. The color in the top ranged from a bright yellow orange to a deep golden brown. A careful drawing in pencil was first made with very light

lines. To this water color was applied and the details were put in with a pencil after the color was thoroughly dry. It was then cut out and mounted on a brown mat, a part of which is shown here as the border.

Below is a drawing of wild flowers, made with brush and ink. Slight pencil suggestions were made to guide the brushwork. Copy this to see how simply it is done. Study the cover design this month and see how the drawing just mentioned was arranged in a circle. See how attractive the cover has been made with two flat colors. Make some of your own drawings in two flat colors.

The remaining drawings were made in washes of gray color (ink and water will do) with very little pencil suggestions.

Postpones Examination.

The New York school authorities announce that to avoid certain holidays the special examination for art teachers for the high schools will be postponed until October 7th and 8th. The examinations will be held only in the Board of Education building, New York City.

The high school salaries paid in New York City to both men and women are attractive, as they advance to a maximum of \$2,650, through a graduated schedule. A complete circular of information, giving details and test papers from previous examinations, may be had on application addressed to James P. Haney, Director of Art in High Schools, 500 Park Avenue, New York City.

Go to the Panama Pacific Exposition and learn to use a sketch book and a camera on the way under expert guidance!

C. S. and A. G. Hammock, well known artists- authors and travelers, will take a select party of teachers (and others interested) to the Panama Pacific Exposition next summer by steamer from New York via the Panama Canal, and will give daily lessons, on board ship, in picture making with pencil, brush and camera. Expenses will be very moderate and the advantages unsurpassed.

If you are interested in such a trip, let us hear from you now and information will be sent you from time to time. Just write a line to the Travel Department of the Teachers Magazine saying you are interested in the Panama Canal Trip. You are not placing yourself under any obligation whatever.







W R I T I N G

By A. G. Hammock

*Author of Hammock's Muscular Movement Writing System.
Published by D. Appleton & Company. See announcement Page II.*

(This series began in the March number.)

To those who have been following this course, no great amount of instruction is necessary. Practice the exercises as you have those in former issues.

To those just beginning, we would suggest that you secure the back numbers and practice the work from the beginning. You can, of course, begin with the work given on this page.

The first essentials are position, movement and speed.

Sit erect with both arms resting on the desk, and feet flat on the floor. The right arm to the elbow should be on the desk, and the left hand should hold the paper in position.

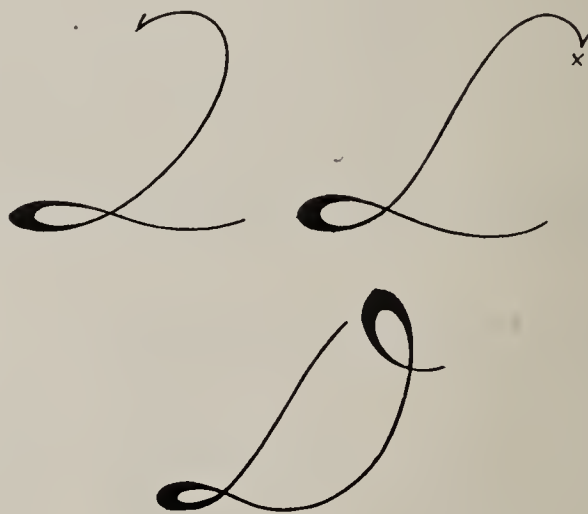
Relax the muscles. Move the arm in and out of the sleeve, resting it on the large muscles of the forearm. The movement should all come from the arm and the fingers should be used merely to support the pen.

The speed should be such that the lines are smooth and free. Too much speed makes poor forms and too little speed produces weak and shaky lines.

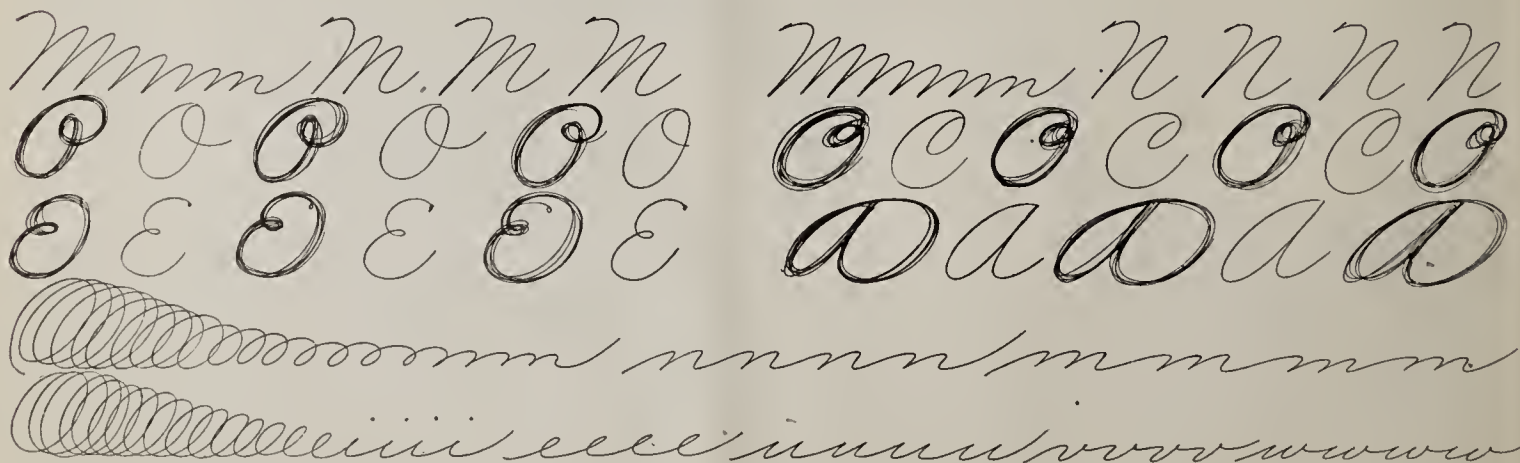
In order to make good letter forms it is necessary to regulate the speed according to the shape of the letter. The diagrams of Q L & D given below, show the variations of speed for these letters. Wherever an angle occurs, a complete stop is necessary and it is marked on the

diagram by a small cross. Small loops or curves are made slowly and are shown by heavy lines. The light lines indicate that the parts so marked are made rapidly. Study the diagram before writing the exercises.

The written exercises on this page are reviews of those given before. Practice them in the order given. When they are well made take up the work on the next page. Send your best work for correction to the Personal Service Department.



REVIEW EXERCISES



O O O O O O O O O O O O O O
 Q Q Q Q Q Q Q Q Q Q Q Q Q Q
 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Queen Queen Queen Queen Queen
 Queer Queer Queer Queer Queer
 Quinine Quinine Quinine Quinine

L L L L L L L L L L L L L L
 L L L L L L L L L L L L L L
 L L L L L L L L L L L L L L

Lessons Lessons Lessons Lessons
 Learn Learn Learn Learn Learn
 Learn to work for what you get.

D D D D D D D D D D
 D D D D D D D D D D
 D D D D D D D D D D

Drummer Drummer Drummer Drummer
 Dream Dream Dream Dream Dream
Do noble things, not dream them all day long.

A single cursive letter 'a' formed by retracing a pencil stroke. It starts with a downward stroke from the top right, loops back to the left, and then continues down and to the right.

The word 'queen' written in cursive, formed by retracing a pencil stroke. Each letter is connected to the next in a fluid, continuous line.

A single cursive letter 'a' formed by retracing a pencil stroke, similar to the first 'a' but with a slightly different loop structure.

The word 'queen' written in cursive, formed by retracing a pencil stroke, similar to the first 'queen' but with a slightly different loop structure.

A single cursive letter 't' formed by retracing a pencil stroke. It starts with a downward stroke from the top right, loops back to the left, and then continues down and to the right.

The word 'tune' written in cursive, formed by retracing a pencil stroke. Each letter is connected to the next in a fluid, continuous line.

A single cursive letter 'z' formed by retracing a pencil stroke. It starts with a downward stroke from the top right, loops back to the left, and then continues down and to the right.

The word 'yes' written in cursive, formed by retracing a pencil stroke. Each letter is connected to the next in a fluid, continuous line.

A single cursive letter 'z' formed by retracing a pencil stroke, similar to the first 'z' but with a slightly different loop structure.

PRIMARY WRITING.

(This series began in the March number)

The downward stroke of the loops in these letters should be straight from upper turn to lower

turn. The letters should be retraced with the reverse end of a pencil, over and over, until the form is learned, then they should be copied on the blackboard or on paper.



C. S. & A. G. Hammock

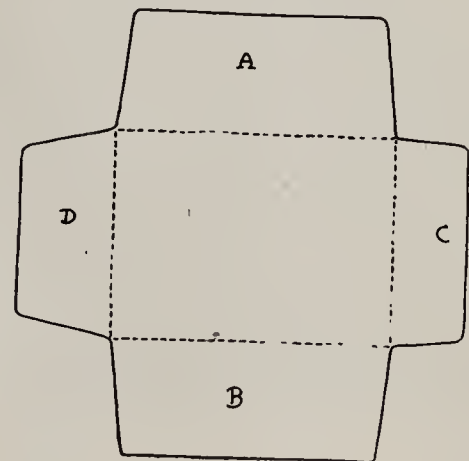
The problem in making given this month is a large envelope for holding lesson papers of pupils and lesson plans of teachers.

The diagram given below shows how to lay out the envelope. The size and proportion of the finished envelope should be determined by what it is to contain. Most school practice paper is about $8 \times 10\frac{1}{2}$ inches. The envelope should be, then, about $8\frac{1}{2} \times 11$ inches. Secure a piece of heavy construction paper and lay out a rectangle $8\frac{1}{2} \times 11$ inches, representing the centre part of the diagram below. Lay out the flaps A $4\frac{3}{4}$ inches wide and B $4\frac{1}{4}$ inches wide. C should be about 2 inches wide and D about 3 inches. Cut the ends of the flap on an angle as shown. Fold on dotted lines. Fold B first, then paste A over it. Fold and paste C. Fold D but do not paste.

The decoration of the envelope offers a good opportunity for design. The four suggestions on the next page should be studied carefully as to subject, treatment, spacing and lettering.

These designs should be carefully laid out in pencil on paper and when satisfactory, transferred to the envelope. They may be done in ink, colored pencils or water colors.

If a teacher makes a good envelope of this kind to hold her lesson plans, it will be easy to get the pupils to do their best on envelopes of their own. This may be done in or out of school hours. If done out of school the pattern for the envelope, the design and the color scheme and the treatment should be passed upon by the teacher before it is done.



Optimism.

To look on the bright side of life and its affairs with an enthusiastic belief that everything is all right and for the best is ideal. This is especially true as it applies to those who come into contact with the sick. A physician, above all men, should be an optimist—ready to stimulate hope even though he may not have it himself. Hopefulness in the countenance and optimism in the words and actions of the physician are as sunshine in the sick-room; they stimulate hopefulness of recovery in the sick and a courage that often has potent influence for good. Even when recovery is not possible, the Journal of the American Medical Association thinks that good, not harm, is done. They make life worth living while it lasts. The psychic influence is always felt so long as consciousness remains. Paget, speaking of hypochondriacs, says, "Your chances of doing good will depend mainly on the skill

with which you can influence the patient's mind; for of the components of his case the mental condition is the worst."

Handy Manual of Our School System.

Kindergarten: The conservation of fairy stories and raffia.

Period: Forty-five minutes of misinformation.

Recitation: Usually by the teacher.

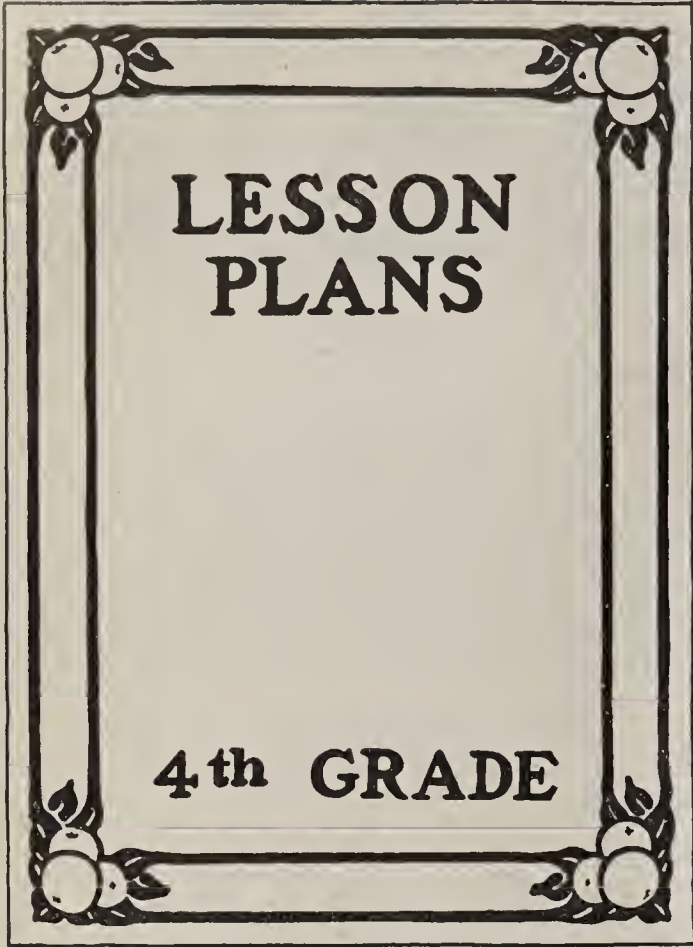
Recess: Ten minutes of freedom to learn something of value.

Self Government: A graceful acknowledgment that the pupils know more than the teachers.

English: Certain rules for increasing one's ignorance about the mother tongue.

Public Speaking: A maximum of mimicry and a minimum of memory.

Sex Talk: Carrying coals to Newcastle.—Life.





September Calendar

The calendar for the blackboard given on this page is very simple and easily reproduced. Rub the eraser over the blackboard until the surface is of a smooth even gray. With very light lines of chalk or charcoal suggest the main parts of the drawing, afterwards drawing them in very carefully. Put the masses of dark in with charcoal and the masses of white with chalk, using a free, direct stroke. Make note that the lines outlining the various parts of the flowers are not continuous and solid, they are rather spots of colors than lines. The diagram for the calendar part should be laid out carefully with a rule, and the figures put in with care.

If you wish to reproduce this design in color, instead of using charcoal for the black as repre-

sented in the drawing here, use a dark green crayon. For the petals of the flowers use an orange yellow and for the centre of the flower a dark brown. Be careful not to rub the color on so solidly that the blackboard does not show through. It will give a much better texture if it shows through as it does in the illustration.

If you wish to enlarge this drawing very accurately upon the blackboard, lay out the blackboard in squares and lay out the drawing in squares, then copy carefully each square separately. In that way you can get a reproduction that will be practically the same in proportion. If you wish to have a specially prepared plan of enlarging this kind of a drawing for the blackboard, address the Personal Service Department and it will be forwarded to you without charge.

(Continued from Page 21.)

1. Oral reproduction (one or more lessons per week).

Written reproduction—

- (a) Narrative,
 - (b) Descriptive. (One lesson each week).
2. Model composition studied.
Model composition imitated.
 3. Model business letter studied.
Model business letter dictated.
 4. Paragraph copied.
Paragraph reproduced.

Reading.

Continue plan of 4A Grade.

Spelling.

Continue plan of 4A Grade.

Memorizing.

At least 4 lines per week! Selections to be made from the following list:

The Fountain. Lowell.
September. Jackson.
The Village Blacksmith. Longfellow.
The Mountain and the Squirrel. Emerson.
Barefoot Boy. Whittier.

ENGLISH—GRADE 5A. FIRST MONTH.

Composition.

Note—Pupils in the 5A and all subsequent grades should be trained to correct their own compositions.

I. Language Work and Oral Composition—Sentence Work.

1. Meaning of sentence.
2. Declarative sentence first week.
3. Interrogative sentence second week.
4. Imperative sentence third week.
5. Exclamatory sentence fourth week.
6. Difference between Description and Narration.
7. Subject—Margin—Paragraph.
8. Use and forms of irregular verbs, learn and teach.
9. Form of Letter — Heading — Salutation —Body of Letter—Close of Letter.
10. Envelope.
11. Meaning of subject and predicate of sentences. Finding subject and predicate of simple declarative sentences.

II. Written Composition—

1. Reproduction of reading lesson (first week).
2. Written Composition from Model. Description Original Composition—Description (second week).
3. Model Letter.
Letter Written (third week).
4. Expansion of short story. Invention.
Narration (fourth week).

III. Punctuation—

Use of capitals—Titles; I and O; every line of poetry.

Period after declarative and imperative sentence.

Period after Arabic figures used to number paragraphs, words, etc.

Period after abbreviations of names of months and days.

Use of comma for direct address.

Learn the following abbreviations: Ave. or Av., Capt., Co., Col., Dr., Gov., Lieut., Maj., Mr., Mrs., Pres., Rev., St.

On dictation lesson each week to test use of these rules in punctuation.

Reading and Spelling.

Continue plan of previous grades.

Memorizing.

At least 6 lines of poetry or an equivalent amount of prose per week. Selection to be made from the following list:

The Landing of the Pilgrims. Hemans.
The Day is Done. Longfellow.
Under the Greenwood Tree. Shakespere.
A Sea Dirge. Shakespere.
Woodman, Spare That Tree. Morris.
The Gladness of Nature. Bryant.
Excelsior. Longfellow.
The Arrow and the Song. Longfellow.

ENGLISH—GRADE 5B. FIRST MONTH.

Composition.

Note—In this grade there should be at least 4 periods of language work and 4 periods of composition work each week.

1. Model composition copied and studied.
2. Composition written similar to model. (Narration.)
3. Expansion of story—Description.
4. Story from picture—Description.
5. Model letter copied.—Social.
6. Letter imitated.
7. Informal or friendly letter of invitation copied.
8. Informal letter of invitation written.

Grammar (Language Work).

1. Noun defined.
2. Analytic work—selection nouns in sentences.
3. Selection of subject nouns.
4. Analysis and synthesis of simple sentences.
5. Synthetic Work—filling blanks with nouns.
6. Review plurals of nouns studied in lower grades.

- Review and use in sentences the following irregular verbs: **arise**, bind, beat, break, burn.

Reading.

- Read from grade reader or one of the following: Longfellow's "Hiawatha," or DeFoe's "Robinson Crusoe."
- Use supplementary reader for at least one lesson per week.

Spelling.

- Forty new words per week.
- Review misspelled and mispronounced words.
- Two stems, 2 prefixes and 2 suffixes each week.
Suitable stems are: port, due, cap, cent, fix, dot or do, cor, etc.
Prefixes—ad, sub, in, pre, de, con, re, ex, etc.
Suffixes—ble, ness, en, ment, er, al, ary, less, ion, etc.

Memorizing.

- Six lines per week. Selections to be made from the following list:
- The World Wants Men. Anon.
 - Aladdin. Lowell.
 - Psalm of Life. Longfellow.
 - To the Fringed Gentian. Bryant.
 - The Planting of the Apple Tree. Bryant.
 - Paul Revere's Ride. Longfellow.
 - Barbara Frietchie. Whittier.
 - To-day. Carlyle.

**ENGLISH—GRADE 6A.
FIRST MONTH.**

Composition.

- Model letter copied—friendly.
- Letter reproduced.
- Description of an object in the home (orally).
- Description of same object or similar object—written.
- Read story in reader or other book.
- Reproduction of story.
- Model composition copied—Narration.
- Topical outline for original composition prepared.
- Composition written from outline.

Grammar.

- Classification of sentences according to use. Declarative, Interrogative, Imperative, Exclamatory.
- Analysis and synthesis of simple sentences.
- Study of the article—a, an, the.
- Select subjects and predicates of sentences—both logical and grammatical.
- Review work of noun.
- Completion of sentences or filling of blanks with parts of speech previously studied.
- Drill.

Note.—The text-book should be used in this grade.

Reading.

- Begin regular work in grade reader or one of the following:
 - Lamb's "Adventures of Ulysses."
 - Hawthorne's Wonder Book.
 - Hale's "The Man Without a Country."
- Informal talks on books read at home.
- Use of Library books.

Spelling.

- Forty new words per week.
- Review words frequently misspelled.
- Stems, prefixes and suffixes as in 5B.
- Dictation.

Memorizing.

- Six lines per week from book of poems assigned for reading and from the following list:
- Orpheus with His Lute. Shakespere.
 - The Destruction of Sennacherib. Byron.
 - A Man's a Man for A' That. Burns.
 - The Minstrel Boy. Moore.
 - Abou Ben Adhem. Hunt.
 - The First Snow-Fall. Lowell.
 - Nobility. Cary.
 - Sheridan's Ride. Read.
 - Song of Marion's Men. Bryant.

**ENGLISH—GRADE 6B.
FIRST MONTH.**

Composition.

- Model letter copied and studied (first week).
- Letter imitated.
- Model composition copied and studied (second week).
- Composition imitated.—Description.
- Composition reproduced (third week).
- Composition written.—Invention.
- Oral report (fourth week).
- Composition written.—Description.

Grammar.

- Analysis and Synthesis of simple sentences.
- Select and name various parts of speech in sentences analyzed.
- Study and classify phrases as:
 - Adjective.
 - Adverbial.
- Declination of nouns and pronouns.
- Study person and number.
- Diagraming of simple sentences.

Reading.

- Read from grade and supplementary readers.
- Appreciative reading of selections from literature.
- Ethical lessons.
- Use of Library books.

Spelling.

- Selected words.
- Stems, prefixes and suffixes.
- Use of dictionary.

Memorizing.

Six lines per week, selection to be made from the following list:

- The Spacious Firmament. Addison.
 Burial of Sir John Moore. Wolfe.
 The Builders. Longfellow.
 Old Ironsides. Holmes.
 One by One. Proctor.
 "Breathes There the Man." Scott.
 The Blue and the Gray. Finch.
 The White-Footed Deer. Bryant.

**ENGLISH—GRADE 7A.
 FIRST MONTH.**

Composition.

- Study model—Narration (first week).
 2. Write original composition.
 3. Study model—Description (second week).
 4. Write original composition.
 5. Study model—Exposition (third week).
 6. Write original composition.
 7. Study model familiar letters (fourth week).
 8. Write letters.
 9. Report on current events taken from each week's reading.

Grammar.

1. Analysis and synthesis of simple sentence:
 (a) Simple sentences out of their natural order.
 (b) Simple sentences containing compound elements.
 2. Review study of the noun.
 3. Parse nouns according to the following plan:
 (a) Class or kind.
 (b) Person.
 (c) Number.
 (d) Gender.
 (e) Case.
 (f) Syntax.
 4. Punctuation:
 (a) Rules for use of capitals.
 (b) Rules for use of commas.
 5. Analysis and Synthesis of simple sentences:
 (a) Containing independent elements, appositives, indirect objects and words in direct address.
 (b) Containing complex and compound phrases.
 6. Begin the study of the Complex sentence. (New in this grade.)
 7. Study the complex sentence, containing an adjective clause introduced by a relative pronoun as subject.
 8. Classify adjective phrases and clauses.
 9. Review the pronoun.
 10. Study the relative pronoun—note its double use.
 11. Classify subordinate clauses and give the antecedent of the pronouns.
 12. Continue work on complex sentence—containing an adjective clause introduced by a relative pronoun used as the object of a verb.

13. Punctuation for direct and indirect quotations.

Reading.

1. Begin reading of masterpiece under the following plan:
 (a) First reading—For general conception.
 (b) Second reading—for more careful study of structure.
 (c) Third reading—For emphasis upon the most beautiful, most striking, most important portions of the masterpiece, and upon those parts that appeal to the feeling and imagination of the reader.
 2. Ethical lessons.
 3. Use of Library books.
 4. Reports on home reading.

Spelling.

1. Selected words.
 2. Synonyms.
 3. Words often misspelled and mispronounced.
 4. Dictation.

Memorizing.

Eight lines per week. Selections to be made from the books assigned for appreciative reading and from the following list:

- Fiftieth Birthday of Agassiz. Longfellow.
 To a Waterfowl. Bryant.
 The Finding of the Lyre. Lowell.
 The Year's at the Spring. Browning.
 "It is Not Growing Like a Tree." Jonson
 Daybreak. Longfellow.
 Bannockburn. Burns.

**ENGLISH—GRADE 7B.
 FIRST MONTH.**

Composition.

1. Study of model and prepare to write.
 2. Composition—Exposition: "Experiences."
 3. Study model and prepare.
 4. Composition—Narration: Story to complete.
 5. Study model.
 6. Composition—Description of a person.
 7. Study model of friendly letter.
 8. Write original letter similar to model.

Grammar.

1. Analysis and synthesis of simple sentences.
 2. Study of regular and irregular verbs.
 3. Study of transitive, intransitive and copulative verbs.
 4. Voice—active and passive.
 5. Review parsing required in 6B grade.

Reading.

1. Begin reading of a masterpiece (Evangeline).
 2. Ethical lessons.
 3. Use of Library books.
 4. Report on home reading.

Spelling.

1. Selected words.
 2. Synonyms.
 3. Use of dictionary.

Memorizing.

Eight lines per week, selections to be made from books assigned for appreciative reading and from the following list:

- Thanatopsis. Bryant.
- Charge of the Light Brigade. Tennyson.
- Hohenlinden. Campbell.
- "Good name in man or woman." Shakespere.
- "Farewell, a long farewell to all my greatness." Shakespere.
- The Bugle Song. Tennyson.
- "There was a sound of revelry." Byron.

**ENGLISH—GRADE 8A.
FIRST MONTH.**

Composition.

1. Study of the paragraph from models.
2. Essential rules of punctuation.
3. Composition—Narration.
4. Study of related paragraphs from models, paying attention to rules of punctuation.
5. Composition—Description.
6. Study of model paragraphs for unity.
7. Composition—Exposition.

Grammar.

1. Review the verb to show its importance in every sentence.
2. Teach use of text-book as a book of reference.
3. Review sentences as to classification according to form:
 - Simple
 - Complex
 - Compound.
4. According to use:
 - Declarative
 - Interrogative
 - Imperative.
 - Exclamatory.
5. Pay strict attention to correction of common errors.
6. Analysis and synthesis of sentences.
7. Phrases classified according to use.

Reading.

1. Begin reading of a masterpiece.
2. Follow plan of syllabus.
3. Ethical Lessons.
4. Use of Library books.
5. Report on home reading.

Spelling.

1. Selected words.
2. Synonyms.
3. Use of dictionary.

Memorizing.

At least 8 lines per week, selections to be made from the books assigned for appreciative reading and from the following list:

- "Thou, too, sail on." Longfellow.
- "The quality of mercy." Shakespere.
- The Chambered Nautilus. Holmes.
- My Heart Leaps Up. Wordsworth
- The Brook. Tennyson.
- Sound the Loud Timbrel. Moore.
- "I Wandered Lonely." Wordsworth.

- The Concord Hymn. Emerson.
- Opportunity. Sill.
- Warren's Address. Pierpont.
- Bunker Hill Oration. Webster.
- Polonius's Advice. Shakespere.

**ENGLISH—GRADE 8B.
FIRST MONTH.**

Grammar.

1. Analysis and synthesis of simple sentences, some difficult having compound subjects and compound predicates.
2. Modifications of nouns and pronouns, dealing especially with person and personal pronouns.
3. Analysis and synthesis of simple sentences having compound objects and compound predicate complements.
4. Modifications of nouns and pronouns, dealing especially with number and relative pronouns.
5. Analysis and synthesis of simple sentences, some having objective complements and some containing appositives (explanatory modifiers).
6. Modifications of nouns and pronouns, treating especially gender and interrogative pronouns.
7. Analysis and synthesis of simple sentences having complex and compound phrases—both adjective and adverbial in relation.
8. Complete the work on modifications of nouns and pronouns.
9. Case and adjective pronouns.

Composition.

10. At least one composition should be written and corrected each week. The subject to be chosen from correlated studies such as history or on some important current event.

In place of the weekly composition, a business letter, friendly letter, or special form of formal or informal note may be substituted.

Reading.

1. Begin the reading of one masterpiece.
2. Give ethical lessons.
3. Use of Library books.

Spelling.

1. Selected words.
2. Synonyms.
3. Use of dictionary.

Memorizing.

Have pupils learn at least 8 lines per week, selections to be made from the books assigned for appreciative reading, and from the following list:

- Liberty and Union. Webster.
- To a Skyland. Shelley.
- Elegy. Gray.
- The Forest Hymn. Bryant.
- Commemoration Ode (Division VI). Lowell.
- On His Blindness. Milton.
- The Way to Heaven. Holland.
- Sandalphon. Longfellow.
- "This was the noblest Roman of them all." Shakespere.
- Gettysburg Address. Lincoln.
- "What is so Rare as a Day in June." Lowell.



The Teaching of Oral English.—By Emma Miller Bolenius, A. M., Columbia. Cloth, 214 pages, J. B. Lippincott Company. Philadelphia and London.

Some books seem to have been written because the way they are presented is the accepted way to present a subject. Others seem to have been prepared on a basis that nothing before has appeared in this particular form. Now and then some one writes a book just because they want to present the subject in the way they think it should be presented. Such a book is *The Teaching of Oral English*, by Miss Bolenius, a master of the teaching of this subject. The writer knows personally of the unusual success that has attended Miss Bolenius's instruction and therefore speaks from experience when he says that very few teachers have not only the grasp on the subject that Miss Bolenius has, but the interest and confidence of her pupils. I sat down to read the Preface of this book but finished by reading the 214 pages. It is a very interesting book all through and really gives instruction that is suggestive. If all teachers of English would read this very excellent book, we believe the teaching of the subject would be very much better than it has been in the past. It is impossible to read the book without getting new ideas and to a wide awake teacher a new idea means a new attempt. The book is very informal, but right to the point all the way through. Get a copy of it and see if you can't improve your own teaching of English.

D. C. Heath & Co. have just published a series of arithmetics remarkable for the skill with which it provides for the mastery of the art of computation and for the understanding of the application of arithmetic in modern business and social life. The authors, John H. Walsh, Associate Supt. of Schools, New York City, and Henry Suzzallo, professor of the Philosophy of Education, Teachers College, are both experienced superintendents of schools and writers of successful books. These books will be reviewed in our October issue.

Harvey's Essentials of Arithmetic. By L. D. Harvey, Ph. D., President of Stout Institute, Menominee, Wisconsin. Cloth, 12mo. American Book Company, New York, Cincinnati and Chicago.

First Book. For 2nd, 3rd and 4th school years. 224 pages. Price, 25 cents.

Second Book. For 5th, 6th, 7th and 8th years. 507 pages. Price, 50 cents.

This new series, by one of the leading American educational authorities, correlates the work in arithmetic with agriculture, commerce, manual training and the household arts. The books are confined to the practical and the useful, and provide many applications of numbers to problems of a prevocational character. They teach the pupil to be accurate and quick in handling numbers, and to interpret and analyze problems correctly. Among the noteworthy features of the series are the careful gradation; the frequent, cumulative and thorough reviews; the many useful suggestions to teachers; the frequent drills; the insistence on checking methods; the Study Recitation; the problems to be made by the pupils (self-activity); and the problems without numbers. Altogether, there are in both books about 20,000 exercises, forming an unequalled wealth of new and carefully selected practical problem material, relating to the everyday interests of children and to modern business.

Conley's Principles of Cooking. By Emma Conley, State Inspector of Domestic Science for Wisconsin. Cloth, 12mo, 206 pages, illustrated. Price, 52 cents. American Book Company, New York, Cincinnati and Chicago.

This new book for secondary and vocational schools gives to domestic science more of educational value than it has had heretofore. It offers a practical course on the planning, cooking and serving of meals by the pupils. Each schoolroom lesson is followed by kitchen work, many valuable recipes being given. The work covers all the important principles which are indispensable to intelligent cooking. The book is furnished with illustrations, and charts and tables of the composition of foods. A chapter on *Cooking in Rural Schools* and a complete index close the volume.

The Book of the Epic. By H. A. Guerber, author of "Myths of Greece and Rome," "Myths of Northern Lands," etc., with an introduction by J. Berg Esenwein, Litt.D. With illustrations from the masters of painting. Green vellum cloth, decorated in white and gold. 12 mo. \$2.00 net. J. B. Lippincott & Co., Philadelphia.

In this notable book the author has told, in entertaining prose, the story and origin of every great epic, giving many particularly interesting excerpts from the best translations. It is an epoch-making volume inasmuch as it is the first time that this has been done. To many readers the word "Epic" brings to mind Homer, Virgil, Milton and possibly a few other well known classics. "The Book of the Epic" will therefore come as a delightful surprise to lovers and students of literature, many of whom in all probability have never heard of the majority of these thirty or more world famous stories of all languages.

It would be a life labor to become familiar with all of the great Epics in their original languages, and even in translations it would be a large task to read them. The author therefore deserves high praise for the splendid way in which the very spirit and flavor of the great world stories has been retained, while preparing a work that will fill so many needs. The general reader will find it most enjoyable reading, the teacher and student, women's clubs and reading circles will obtain from it endless outlines for courses of study and reading; librarians will prize it as a fine addition to their reference shelves,—the only one in its particular field,—and for the same reason it is incomparable as a text-book for high schools and colleges.

The great epics contain a fascinating store of fiction, and authors,—in particular writers of fiction,—poets and editors will find in this work the most remarkable collection of ancient mediaeval and modern plots ever garnered. It contains the source springs of all story telling.

The Sewing Book. By Anne L. Jessup, Director of Sewing, New York City Schools, Director of Domestic Arts, New York University. 120 pages, 50 cents net. The Butterick Publishing Company, New York.

If anyone is equipped to write such a book it certainly is Mrs. Jessup, and if any publisher is thoroughly in sympathy with such a movement, it should be the Butterick Publishing Company. We believe the combination is an unusually good one. A careful examination of the book shows that it is all one might expect of a book on Sewing. It begins with the simplest things and goes to the most complex and the instructions are very simple, yet sufficiently detailed to enable one to carry out the work successfully. The

book is thoroughly organized which is unusual in this kind of a book and is based upon much practical experience. Altogether we believe this is the best book on the subject that has come to our notice.

English Synonyms, Antonyms and Prepositions. By James C. Fernald, L.H.D. Large 12mo, cloth, 723 pages. \$1.50 net. Funk & Wagnall Co., New York.

Not one in a thousand of average students would ever discover, by independent study of the dictionary, that there are fifteen synonyms for beautiful, twenty-one for beginning, fifteen for benevolence, twenty for friendly, and thirty-seven for pure. The mere mention of such numbers opens vistas of possible fulness, freedom and variety of utterance, which will have for many persons the effect of a revelation.

Examination of Dr. Fernald's revision of this well-known work "English Synonyms, Antonyms and Prepositions," just published, produces increasing wonder at the richness, fulness and variety of English synonyms, gathered from all ages and all lands, which the vigorous practical genius of the language has by fine distinction, so delicately differentiated as to make possible the accurate delimitation of almost all shades of human thought.

To write or speak to the best purpose, one should know in the first place all the words from which he may choose, and then the exact reason why, in any case, any particular word should be chosen. No modern book covers this field so accurately and thoroughly as does this newest one by Dr. Fernald.

Bookman's Business Arithmetic. By C. M. Bookman, formerly of the Department of Mathematics, High School of Commerce, Columbus, O. Cloth, 12mo, 250 pages, illustrated. Price, 65 cents. American Book Company, New York, Cincinnati and Chicago.

A new book, built from the ground up to meet a condition which business educators are now facing. In it, non-essentials are eliminated, unnecessary explanations and rules are cleverly worked together. Only short cuts actually workable in business are given. Business forms are used in problems instead of devoting chapters to them. Problem material and methods are selected from actual business, not manufactured. The applications to business methods are simplified and made a unit by the use of the equation in its simplest form. Problems applying to manual training, parcel post, railroad rates, postal saving banks, new tariff bill, new Federal Banking law, and many other new, up-to-date features are incorporated.



Chats in the Zoo.—By R. G. Jones, Supt. of Schools, Rockford, Illinois, and Teresa Weimer, of the Franklin School, Kewaunee, Illinois. Illustrated, cloth, 139 pages, 40 cents. Rand, McNally & Company, Chicago and New York.

This very attractive book for supplementary reading for about the Fourth Grade is very interesting from many points of view. The subject matter is all presented in dialogue form and is very well selected and interesting in itself. The illustrations which are half-tones from photographs, are unusually well done. The appearance, the habits, the food, the work, the hope, the fears, the likes and dislikes of the various animals are embodied in these dialogues. This is the best animal book we have seen.

Send No Money Use As You Pay

Send me only \$3.00 a month until the low total price of \$48.30 is paid, and the machine is yours.

This is absolutely the most generous typewriter offer ever made. Do not rent a machine when you can pay \$3.00 a month and own one. Think of it—Buying a \$100.00 machine for \$48.30. Cash price, \$45.45. Never before has anything like this been attempted.

Standard Visible L. C. Smith Model No. 2 Five Day's Free Trial

Perfect machine, standard size, standard keyboard, back spacer. Comes to you with everything complete, tools, cover, operating book and instructions, ribbon, practise paper—nothing extra to buy. You cannot imagine the perfection of this beautiful typewriter until you have seen it. I will send it to you F. O. B. Chicago for five days' free trial. It will sell itself, but if you are not satisfied that this is the greatest typewriter you ever saw, you can return it at my expense. You won't want to return it after you try it—you cannot equal this wonderful value anywhere.

H. A. SMITH

Room 717, 231 N. Fifth Ave.
CHICAGO, ILL.

Ship me a No. 2 L. C. Smith F. O. B. Chicago, as described in this advertisement. I will pay you the \$39.00 balance of the SPECIAL \$48.30 purchase price at the rate of \$3.00 per month. The title to remain in you until fully paid for. It is understood that I have five days in which to examine and try the typewriter. If I chose not to keep it I will carefully repack it and return it to the express agent. It is understood that you give the standard guarantee for one year.

Name -----

Address -----

You Take No Risk—Put In Your Order Now

When the typewriter arrives deposit with the express agent \$9.30 and take the machine for five day's trial. If you are convinced that it is the best typewriter you ever saw, keep it and send me \$3.00 a month until our bargain price of \$48.30 is paid. If you don't want it, return it to the express agent, receive your \$9.30 and return the machine to me. I will pay the return express charges. This machine is guaranteed just as if you paid \$100.00 for it. It is standard. Over one hundred thousand people own and use these typewriters and think them the best ever manufactured.

The supply at this price is very limited, the price will probably be raised when my next advertisement appears, so don't delay. Fill in the coupon today—mail to me—the typewriter will be shipped promptly. There is no red tape. I employ no solicitors—no collectors—no chattel mortgage. It is simply understood that I retain title to the machine until the full \$48.30 is paid. You cannot lose. It is the greatest typewriter opportunity you will ever have. Do not send me one cent. Get the coupon in the mails today—sure.

Harry A. Smith 717-231 N. Fifth Ave.
Chicago

At school a dictionary is considered an essential and is always at hand. For best results in home work it should be equally accessible at home. There is no surer test of one's intelligence than the ability to express what one knows clearly, forcefully, and with some degree of elegance. The mastery of English is essential to him who would be the leader among his fellows, or their most helpful servant. The New International (G. & C. Merriam Co., Springfield, Mass.), is really an all-knowing special teacher whose services are always available. See display advertisement elsewhere in this issue.

American Institute of Instruction.

Enthusiasm and suggestion were marked features of the 83d annual convention of the American Institute of Instruction which brought nearly one thousand delegates and visitors together for the first three days of July at Harvard University.

The spirit of the meeting was voiced by President Franklin B. Dyer, superintendent of Boston city schools, who said: "We must take our hats off to the past, but our coats off to the future." The suggestions for future advance sprang up in every section and session, when teachers crowded the classrooms in the college halls and held big open forum in Sanders Theatre, Memorial Hall.

"The teachers in industrial schools must be taught to do the trick," was the unanimous verdict of the industrial vocational sections. "Take the schoolmaster and train him one or two years in industry to fit him to teach related subjects," advised Dr. Chas. Prosser, of New York. Newton's plan (modified) was suggested by Prof.

(Continued on Page 38)



Misfortunes usually come like lightning out of a clear sky. Well and happy this morning—crippled, maimed, sick, quarantined at home, or your school quarantined before the day is over. We know not what awaits us in the dark shadows of the unknown future. We know not where our next step will take us. When such misfortunes overtake you, be prepared to meet the loss of salary and extra expenses that will be portions in your bitter cup. Join the T. C. U. to-day.



What The T. C. U. Has Done For Others

Waterbury, Nebr., July 24, 1914.

Teachers' Casualty Underwriters,
Lincoln, Nebraska.

Gentlemen:-

I want to thank you for the check received for \$330.

I have been incapacitated for more than six months on account of illness and consider myself very fortunate in having a policy in the Teachers' Casualty Underwriters. I wish that every one could see the wisdom of insurance before illness or accident occurs as I see it now. The T. C. U. offers to teachers a proposition of which no one should fail to take advantage.

Thanking you again for your generous settlement, I remain,

Yours very truly,
Eva Sinker

Lawrenceville, Ala., July 15, 1914.

Mr. Ritchie, Jr.,
General Manager,
Lincoln, Nebr.

Dear Mr. Ritchie:

Wednesday, at Scottsboro, I experienced the first serious accident of my life. The train had stopped and passengers were getting off. Just as I was in the act of stepping to the ground, the train gave a lurch and I was thrown to the ground. My book struck a rail. I am now helpless save for the use of my hands. The doctor tells me I need not hope for a speedy recovery.

I have thanked you many times since the accident for giving us teachers such an opportunity to prepare for misfortune and have thanked God for giving me wisdom to take advantage of the opportunity, as I am without any other means of support and am helpless.

Most sincerely yours,
Anna L. Morris

Omaha, Nebr., July 17, 1914.

T. C. U.,
Lincoln, Nebr.

Gentlemen:

I am glad to write so that every teacher may know what work you are doing and how honestly and fairly you are doing it. A short review of my misfortune will speak eloquently.

On April 3, I was standing on a chair writing on the blackboard. In some way I lost my balance and fell, spraining my ankle. When I had recovered you promptly paid me \$125.00. On the evening of the first day I returned to school, in stepping from the street car, my weak ankle gave way and I fell breaking my other ankle. Since that time you have paid me a total of \$125.00 for my accident.

The past three months have been a sore trial to my spirit. I am sure the T. C. U. will be pleased to hear of my recovery. I am indeed loyal and appreciative.

Yours kindly,
Georgia E. Parker

What The T. C. U. Will Do For You

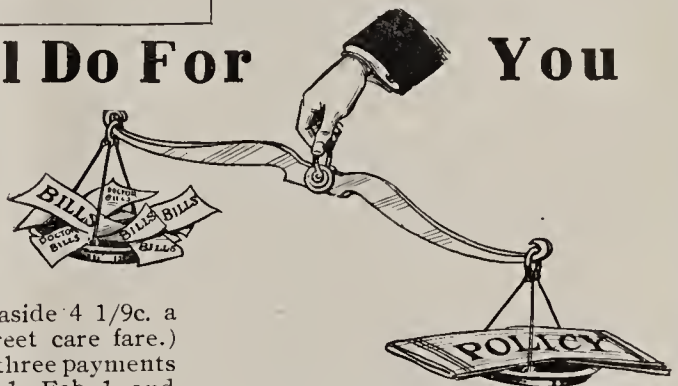
You Will Be Paid

- \$50.00 a month for accident.
- 50.00 a month for sickness.
- 50.00 a month for quarantine of your home or school.
- 1000.00 for an accidental death.
- Numerous other benefits.

No Medical Examination

To secure all this protection, you only need to set aside 4 1/9c. a day (less than a street care fare.) \$15.00 a year, due in three payments of \$5.00 each, Nov. 1, Feb. 1, and May 1.

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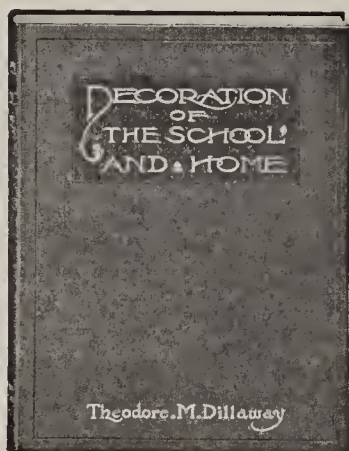
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(Concluded from Page 36.)

Norton, of Wellesley, who would admit no one to high school teaching work without a year of practice study, as assistant instructor in high school, to lecture for several weeks at the very beginning of the term, do clerical schoolroom work, observe, mark papers, teach a little, etc., and thus be gradually worked into actual teaching responsibility, being paid \$300 a year during the apprentice term.

Among the needs emphasized were those for text books "that deal with material close at hand"; for "getting biological truth into the moral circulation of the class"; for awakening an interest, among children, in public questions; for getting around to the child's point of view and "seeing how he works inwardly"; for thinking not of subjects but of activities; for putting stress on oral composition rather than on writing; for a new educational officer to "pick out the dry sticks of timber" from the teaching force; for "finding a way out of the fixed, rigid state of educational affairs"; for training in personal hygiene; for smaller classes; for easing the burden of the young teacher, etc.

The plea for smaller numbers was repeatedly made, an immediate change along this line being needed at once in order that the teachers may "maintain a human attitude" towards their charges.

It was declared of the schools and teachers that "there is nowhere in the world a body so genuinely interested in children"; that "a splendid spirit of comradeship marks the schools"; and that "a strong steady quiet sense of power and a determination not to be disturbed by trifles" must mark the teacher.

Among the leaders and speakers were Laura Fisher, N. Y. City, director of the Kindergarten Graduate School; Bertha McConkey, assistant superintendent of schools, Springfield, Mass.; Annie G. Scollard, president Boston Elementary Teachers Ass'n.; J. E. Peabody, Dept. of Biology, N. Y. City; A. W. Dunn, U. S. Bureau of Education; Eva M. White, Professors A. O. Norton, Wellesley College; J. F. Hosis, Chicago Normal College; Robert Bigelow, Mass. Institute of Technology; Albert B. Hart and C. A. Prosser, Harvard; J. H. Hill, Boston University, and State Commissioner of Education Hon. David Snedden, Mass.; H. C. Morrison, N. H.; Mason S. Stone, Vermont, and Walter E. Ranger, Rhode Island.

William Orr, of the Massachusetts State Board of Education, was elected president, and Wallace Mason, of N. H., secretary.

A reception and luncheon was given the visiting teachers at Harvard Union. Following the convention, many teachers went to the Isles of Shoals to spend the "week end" and Independence Day in recreation and in holding informal conferences on educational problems. Prominent among these conferences was that on home and school co-operation led by Mrs. Milton Higgins of Worcester, Mass., vice-president of the National Congress of Mothers for Massachusetts.

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His Wonderful Power to Read Human Lives at any Distance amazes all who write to him.

Thousands of people in all walks of life have benefited by his advice. He tells you what you are capable of, how you can be successful, who are your friends and enemies and what are the good and bad periods in your life.

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Herr Paul Stahmann, an experienced Astrologer, of Ober Newsadern, Germany, says:

"The Horoscope which Professor Roxroy worked out for me is quite according to the truth. It is a very clever and conscientious piece of work. As an Astrologer myself, I carefully examined his Planetary calculations and indications, and proved that his work in every detail is perfect, and that he is up to date in his science."

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If you want to take advantage of this special offer and obtain a review of your life, simply send your full name, address, the date, month, year and place of your birth (all clearly written), state whether Mr., Mrs. or Miss, and also copy the following verse in your own handwriting:

"Your advice is useful,
So thousands say.
I wish success and happiness
Will you show me the way?"

If you wish you may enclose 10 cents (stamps of your own country) to pay postage and clerical work. Send your letter to ROXROY, Dept. 2709, No. 24 Grootte Markt, The Hague, Holland. Do not enclose coins in your letter. Postage on letters to Holland five cents.

A book agent dropped off a train in a small town prepared to give a house to house canvass. Upon looking around he saw but one individual and no houses. He approached the man and began very vigorously on his canvass but the man stopped him and said: "I have not the least doubt that your book is all that you claim for it, but I can't read." The agent replied: "Isn't there someone in your family who can read." He said: "Yes, my daugh-

ter lives down the road about a mile and a half and she can read, but *she's got a book.*"



The above cut is from a recent photograph of Mr. Dudley A. Johnson, who has succeeded the late Mr. Sam Mayer as manager of the Chicago branch of the Joseph Dixon Crucible Company. Mr. Johnson is one of the most successful men in the service of the Dixon Company having been with them several years, working in the Chicago territory. He began in the School and Pencil Department and later took charge of the Graphite and Lead Department and is amply able to discharge the exacting duties as manager of this large branch. Few men in the business are as well and favorably known as "Dud" Johnson.

Mr. Sam Mayer, whose death occurred a few months ago, was a very active, broad-minded and successful man. A hard man to follow, because of the unusual way in which he had his work organized, and because of his wide acquaintance. The Dixon Company is to be congratulated upon having so able a man to take his place as Mr. Johnson.

"Well, I'll tell you this," said the college man, "Wellesley is a match factory."

"That's quite true," said the young lady. "At Wellesley we make the heads, but we get the sticks from Harvard."

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Once in a blue moon a boy or girl comes along full of original ideas and with great powers of observation, who writes marvellously well; but the rank and file are marking time.

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A map that enables the teacher to summon times, scenes, and activities which will indelibly impress the lesson.

Shows most important places in English literature and history. Political background—distribution of population, centers of commerce and industry.

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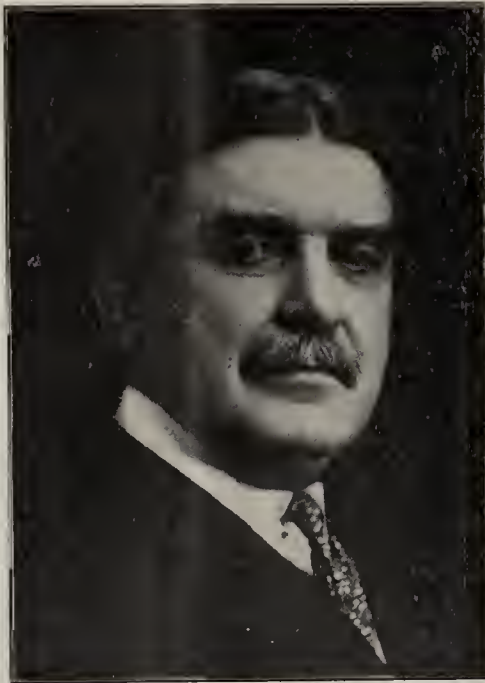
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Mr. Louis M. Dillman, the new president of the American Book Company, is a native of Ohio, and before entering the publishing business was a teacher, principal, and superintendent for seven years in Ohio and Indiana. He studied law and was admitted to the bar in the Supreme Court of Ohio in the early seventies, and practiced law during the last years of his service as superintendent.

In 1887, Mr. Dillman went to Bloomington, Ill., as a representative of Van Antwerp, Bragg & Co., of Cincinnati; in 1883, he went to Chicago and opened an office for the firm, where he remained until the organization of the American Book Company in 1890.

When this company was formed he was made assistant manager at Chicago, and he remained in this position until Mr. Charles J. Barnes, the managing director, retired and went to Paris to live. Mr. Dillman was then elected managing director of the company at Chicago, which position he held until he was elected president April 21, 1914. The enormous business of the house in the Chicago division is largely the result of Mr. Dillman's genius and mastery.

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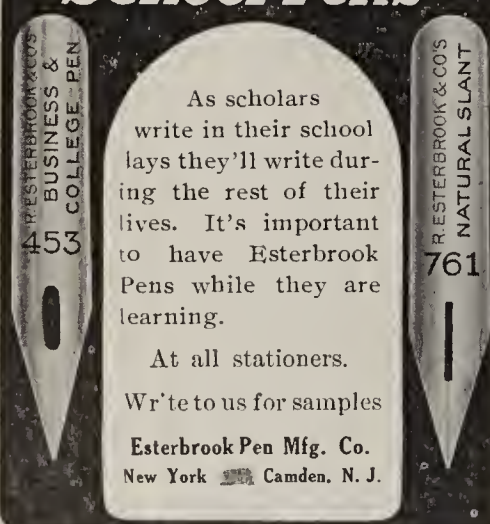


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Tommy's Aunt—"Won't you have another piece of cake, Tommy?"
Tommy (on a visit)—"No, I thank you."
Aunt—"You seem to be suffering from loss of appetite."
Tommy—"That ain't loss of appetite. What I'm suffering from is politeness."

The Magnetic Girl.

How She Compels Others To Obey Her Will.

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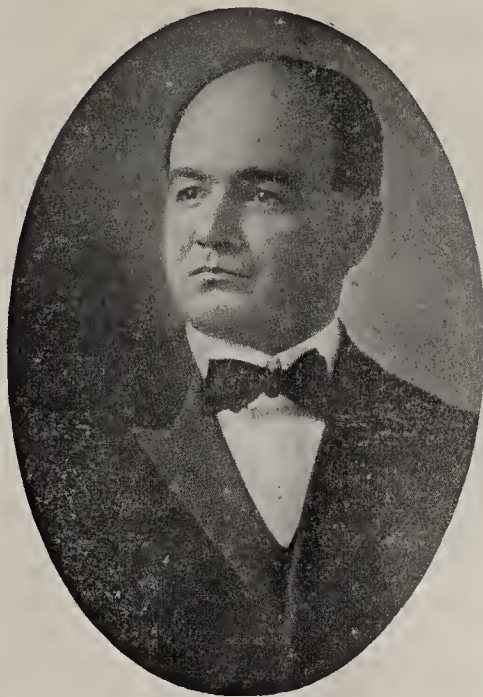
"The wonderful power of Personal Influence, Magnetism, Fascination, Mind Control, call it what you will, can surely be acquired by everyone no matter how unattractive or unsuccessful," says Mr. Elmer Ellsworth Knowles, author of the new book entitled: "The Key to the Development of the Inner Forces." The book

lays bare many astounding facts concerning the practices of the Eastern Yogis, and describes a simple though effective system of controlling the thoughts and acts of others; how one may gain the love and friendship of those who might otherwise remain indifferent; how to quickly and accurately judge the character and disposition of an individual; how to cure the most obstinate diseases and habits without drugs or medicines; even the complex subject of projecting thoughts (telepathy) is explained. Miss Josephine Davis, the popular stage favorite, whose portrait appears above, declares that Prof Knowles' book opens the door to success, health and happiness to every mortal, no matter what his or her position in life. She believes that Prof. Knowles has discovered principles which, if universally adopted, will revolutionize the mental status of the human race.

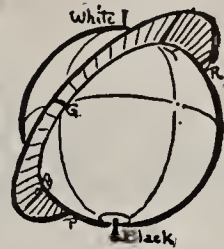


The book, which is being distributed broadcast free of charge, is full of photographic reproductions showing how these unseen forces are being used all over the world, and how thousands upon thousands have developed powers which they little dreamed they possessed. The free distribution of the 100,000 copies is being conducted by a large London institution, and a copy will be sent post free to anyone interested. No money need be sent, but those who wish to do so may enclose 5 cents (stamps of your own country) to cover postage, etc. All requests for the free book should be addressed to: National Institute of Sciences, Free Distribution Dept. 1071, No. 258, Westminster Bridge Road, London, S. E., England. Simply say you would like a copy of "The Key to the Development of the Inner Forces," and mention The Teachers Magazine.

Do not enclose coins in your letter. Postage to England two cents.



Henry Houston Baish was born Feb. 11, 1874, near Gettysburg, Adams County, Pa., completed the public school course and graduated from the Cumberland Valley State Normal School at Shippensburg, Pa., in June, 1895, taught several terms and then completed the Classical Course in Lebanon Valley College at Annville, Pa., graduating from this institution with the Degree of A. B. in 1901. Did post graduate work at Harvard University and the University of Pennsylvania and received his A. M. Degree from Lebanon Valley College in June, 1903. Taught in the grade schools of Altoona for four terms, was ward principal of schools in Altoona four terms, was then made head of the Department of History in the Altoona High School, which position he held for three terms; was elected superintendent of the Al-



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"Yes, my child."

"Even the little things around the house, Ma, in the parlor and in the hall and all around?"

"Yes, my child, everywhere."

After a moment's sympathetic thoughtfulness—"Gee, I wouldn't like to be Pa."

Mr. Charles Lose, Superintendent of Schools, Williamsport, Pa., has been called to the Presidency of the Normal School at Lock Haven, Pa. Mr. Lose has developed the Williamsport schools to a very high degree of efficiency. Mr. F. W. Robbins, Superintendent of Schools at Lebanon, Pa., succeeds Mr. Lose. Mr. Robbins will take up the work where Mr. Lose left it and will keep it progressing. Both these men are prominent in Pennsylvania educational affairs.

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The Parker method instills order and neatness; it conserves time and the nerves of the child; it teaches the order of the letters of the alphabet and the relation between the small and capital letters; and in fact it appeals to us as one of the most useful devices ever offered to the schools.

The Test of Courage.

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to go
For the place where our cour-
age is tried?
There's a bigger fight just to keep
right,
And for this men have fought
and died.

In the quiet walks of the lowliest
life,
Where the eyes of the world
may not see,
Many a battle is fought and a
vict'ry wrought
That's as great as a triumph
can be.

Can you dare to be kind when
wounded sore,
When deceived by those you
thought true?
Can you dare to be sweet when
the sting of defeat
Is piercing you through and
through?

Can you dare to be faithful in
hidden things,
Which from praise or from
blame may be free?
Can you dare put your will and
an artist's skill
In your work, howe'er humble
it be?

Can you dare to smile when
vexed and worn,
When everything fails that
you trust?
Can you dare to keep pure and
defy the allure
Of the graft and the greed and
the lust?

'Tis a courageous band that is
seeking recruits,
'Tis an army with God in the
van;
And the everyday life gives the
biggest of strife,
And a test of the best that's in
man.

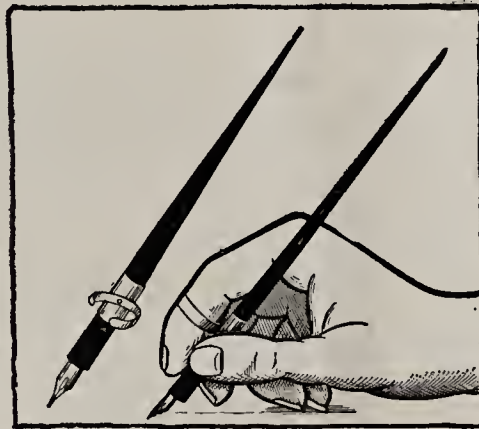
—Willis E. Johnson, Pres.
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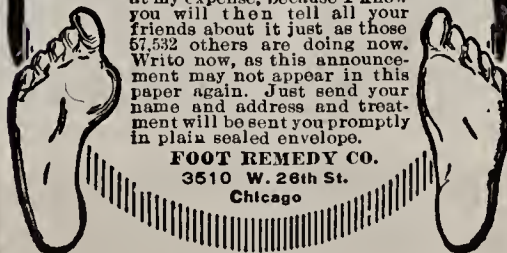
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They induce proper penhold-
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and light touch. Send for samples
and try them.

The Teachers Magazine will
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I don't care how disgusted you feel with them all—
you have not tried my cure, and I have such abso-
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lieves you almost instantly of all pain; it removes
the cause of the bunion and thus the ugly deform-
ity disappears—all this while you are wearing
tighter shoes than ever. I know it will do all this
and I want you to send for a treatment, FREE,
at my expense, because I know
you will then tell all your
friends about it just as those
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Write now, as this announce-
ment may not appear in this
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ment will be sent you promptly
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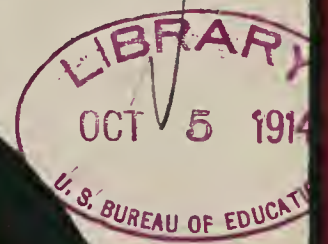
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37TH
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OCT.
1914

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The TEACHERS MAGAZINE



HAMMOCK & COMPANY
31 EAST 27th STREET NEW YORK

The
TEACHERS MAGAZINE

Claude Stuart Hammock, Editor

Vol. XXXVII

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OCTOBER, 1914

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NEW YORK

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The

TEACHERS MAGAZINE

OCTOBER, 1914

Exploiting the Schools.

We have heard several echoes from an editorial published in our September number under this same heading. The editorial in question called attention to outfits for storekeeping that are given free to schools for advertising purposes. We believe that such exploitation of the public schools for private gain is against public policy and we have written to the City Superintendent of New York to see what attitude his office takes against such things. Following is the copy of a letter sent to Supt. Maxwell by the Superintendent of Supplies:

"I beg to return herewith communication from C. S. Hammock, Editor of "The Teachers Magazine" and wish to state that I know of no outfit furnished our schools for store keeping.

It is against the policy of the Board of Education to allow any supplies to be furnished with advertising matter. We could get book covers and blotters free of charge were we to allow advertisements to appear on same, but the Committee on Supplies refused to accept them. If any packages of the kind referred to are being furnished to the schools, I have no knowledge of same."

We believe that rightminded people everywhere will take the same attitude as the Board of Education in New York takes on this matter.

The outfit for storekeeping mentioned in the foregoing is not furnished to the New York City Schools by the Board of Education, but is furnished by concerns direct to the schools.

Supervision and Supervisors.

Did it ever occur to you who pays for the supervision that you receive in the various branches, such as Writing, Music, Drawing? You do not have a Supervisor in Geography or Arithmetic because you are competent to teach those subjects. You have had sufficient training to be able to handle them satisfactorily, but in the so-called "Special" branches so often we find teachers not sufficiently well qualified and the inevitable result is to employ Supervisors. In any organization where supervision is necessary, the cost of the Supervisor is being paid by the supervised. A factory superintendent's salary must be taken from the money earned by those under his charge and the supervision of schools must be paid for out of the salaries of teachers.

There is another point about Supervisors that we would like to call attention to. A teacher of English wants all the text books she can find. A teacher of mathematics will pile the desk full of everything published on the subject. A teacher of music, drawing or writing seems to feel that any printed helps which may be offered imply a lack of ability on her part and are therefore frowned upon. It has come to be looked upon as a question of whether we shall employ a supervisor or have a series of books on such subjects. There should be no such question. It is undoubtedly true that any supervisor of writing, music or drawing can do better work with the helps that are offered than without them, and it in nowise detracts from the dignity or standing of the supervisor to have a series of books on the subject in question introduced into the schools; but it certainly does detract from said dignity to have the supervisor borrowing material from everything published, keeping the books themselves out of sight, and taking personal credit for all the work that is gotten from them.

Moving Pictures in Schools.

We believe that one of the most important developments in modern education is the use of the "Movie" in schools. We note that there has been some adverse criticism on the use of moving pictures for educational purposes, but after reading what has been said on the subject, we believe the claims are not well founded. It is true, of course, that a poor machine or one improperly operated, does hurt the eyes if the session is too long, but the length of time required for ordinary operation of pictures for schools is not enough to do any injury to the eyes, if the machine is in proper condition. There has been some objection of course to moving picture machines on account of the inflammable nature of the films, but the smaller machines for school purposes do not use the explosive film used in the larger machines and there is practically no danger, no more at least than in the stereopticon.

Surely there are many things that can be better taught in pictures than in any other way and we should welcome any innovation that will help in the least to make school work more effective.

We call attention to a very timely article on this subject by Miss Laura L. Hendley, Washington, D. C., on Page 50 of this issue.

A Practical Solution of the Moving Picture Problem

By Miss Flora L. Hendley

Supervising Principal Sixth Division, Washington, D. C.

That the moving picture is of the highest educational value is beyond question, and that there is available an abundance of material illustrative of school subjects is known to us all, but how to bring the pictures to the pupils, or the pupils to the pictures is the problem. It is to tell how this problem was successfully solved by some schools of Washington, D. C., that this article is written.

In the northeast section of the city is what is called in the school organization the Sixth Division, an area of about two square miles, containing eleven small school buildings and accommodating about three thousand pupils. No building in the group has an assembly hall, nor electricity to operate a machine. Clearly the pictures could not be brought to the pupils. How, then, could the pupils be brought to the pictures?

One morning, about four years ago, the manager of one of the moving picture houses of the section, came to the supervisor's office to inquire whether it would be possible to secure the attendance of pupils at a matinee performance of *The Tale of Two Cities*, which was one of the features coming on his circuit in a few weeks. Here was an opportunity! The eighth grade pupils would at that time be reading the story. But some preliminary work had to be done. The permission of the superintendent to allow the pupils to use the literature periods of two days for this purpose was easily secured. Then the parents must be reached, as there was no money available to meet the expense, and each pupil must have the admission fee of a nickel. The supervisor presented the plan to the parents on parents' day and at the parent-teachers' association meeting, from whom it received universal and hearty approval.

When the day of the performance arrived the last hour of the school day was taken, each class attending was accompanied by its teacher, and the affair was a marked success. A decided impetus was given to the study of the masterpiece, and its contemporaneous history was eagerly read.

The Columbus story came out soon after, and was secured by the manager. All pupils from the second to the eight grade inclusive were taken to see it. No need to teach the history of Columbus after the pupils had seen the wonderfully vivid portrayal of his ambitions, his disappointments, his voyage, his triumph and his subsequent hardships. To the children Columbus was a real personality, and the history lesson became a discussion of the events of his life, and not the recitation of facts learned from a book. The older children were much interested in hearing how the films were produced; that they were made on Lake Michigan with the caravels presented

to the United States by Spain at the celebration of the 400th anniversary of the discovery of America, that Indians were brought from the reservations and that the pupils of the Chicago schools were taken to see the process of making the reels.

About this time the supervisor learned that the General Film Company has an educational department in New York from which reels can be secured at a cost of \$2 to \$3 a day each, and a new field was open. These films can not be procured by any theatrical manager; they are rented to educational institutions only, therefore a different plan had to be adopted. The manager of the moving picture theatre was willing to co-operate in every way. He gave the use of his house to the schools, charging only the actual expenses—the wages of the operator and the cost of the current.

From the rich catalogue published by the General Film Company such a program as the following was selected corresponding to the nature of work, geography, history and literature of the grades:

Kindergarten and First Grades—

The Carrot Caterpillar.
Doll Making.
The Three Bears.

Second Grade—

How Plants are Born, Live and Die.
Dutch Kids.
Little Red Riding Hood.

Third Grade—

Wild Birds at Home.
In Japan.
Alice's Adventures in Wonderland.

Fourth Grade—

Daniel Boone.
Logging in the Cumberland Mountains.
Return of Ulysses.

Fifth Grade—

The Rubber Industry in Malasia.
The Alps.
Aladdin and His Wonderful Lamp.

Sixth Grade—

Picturesque Canada.
The Boston Tea Party.
The Pied Piper of Hamelin.

Seventh Grade—

Making of Paper.
The Rhine from Cologne to Bingen.
Paul Revere's Ride.

Eighth Grade—

Across the Isthmus in 1912.
The Eruption of Mt. Etna.
Lincoln's Gettysburg Address.
Julius Caesar.

In the presentation of this program one day was devoted to the primary grades, and one to the grammar grades, the pictures being shown at 9:30, 10:30, 1 and 2.

As the plan progressed other managers professed the use of their theatres, and films are now shown in two sections of the division to shorten the walk for the younger children, and the time in transit for the older ones.

If the admission fees net a sum greater than the expenses, the surplus is used for the purchase of playground material.

As the exhibition is a school exercise, given in school time, school discipline, to a certain extent, is maintained. No eatables are taken into the theatres, which is left as clean as when entered; each teacher takes charge of the admission fees of her class; every class has its assigned place in the theatre; and the older pupils act as ushers. No music is played in order to allow the teacher to make explanations in a low voice. The children form a critical and appreciative audience. Unusually fine scenes receive favorable comment, and applause is given with judgment. The training in good manners in public assemblies is not without value.

For pupils who cannot have the advantage of the wonderful scenes of foreign lands depicted by Elmendorf and Holmes the geographical pictures form an excellent substitute. The film "From the Arctic to the Tropics," which is a trip down one of the Andes Mountains from the snow line to the base, gives a lasting impression of the effect of altitude on climate.

Many historical incidents are faithfully represented and the renditions of literary masterpieces are usually satisfactory. The Lady of the Lake was produced amid the beauty of the Trossachs and Ivanhoe at an English castle. The pupils were disappointed that Blanche of Devon did not appear in the former, and that in Silas Marner Eppie's hair was not so light as they had fancied. When general use by the educational world makes the production of these films more remunerative the makers will be careful to adhere closely to the text if such adherence is demanded.

We are looking forward with much pleasurable anticipation to the coming of *Evangeline*, a five-reel production, made by the Canadian Bioscope Co., which has received many commendations.

Industrial films are particularly satisfactory. The Rubber Industry, The Making of Paper, In a Cotton Mill, and many others give the child clear conceptions of processes.

The advantage of the use of films is shown nowhere in a greater degree than in composition, both oral and written. The children are eager to narrate what they have seen, and the vocabulary

seems to be forthcoming when the ideas are clamoring for expression. After seeing the films, the dramatization of *The Three Bears* by the first grade children was a realistic performance.

Perhaps in the future all schools will be provided with moving pictures, but, until that halcyon period arrives, it is entirely feasible to secure the same results in a less degree with an expenditure of time and patience.

Any school community of one thousand or more pupils can give a varied program on a self-paying basis. Many films are adapted to more than one grade. At our shows when time permits a fourth film is added to the usual three, one from another grade program being used. The third and fourth grade pupils were most enthusiastic over *Paul Revere's Ride*, scheduled for the seventh grade, and the beautiful colored film, *Wild Birds at Home*, showing the habits of birds and the care of the young, was equally pleasing to the kindergartners and the eighth graders. Most managers of moving picture houses will be glad to work with the schools, perhaps because they have children in the schools, perhaps from policy.

At times our pupils are enabled to see expensive plays at a low price. When *Ivanhoe*, a five-reel film shown at ten cents, came to one of the houses, the pupils were allowed to attend during school hours for five cents. As a thousand children attended, and the manager had no expense for ticket taker, ushers, or music, he was well repaid. It is a good plan to give the managers a list of school subjects, that they may be on the lookout to secure appropriate productions.

We are careful that the demand for a nickel does not come so often as to be a drain on a small income which has to provide for a large family, and if, through poverty, a pupil is unable to pay the admission, he is always taken with the rest of the class.

If the schools are called upon to raise money there is no easier way than by moving picture benefits. No funds are appropriated to keep the school playgrounds of Washington open during the summer and the schools are called upon to contribute the necessary amount. The Sixth Division raised its quota in this way. For this purpose a popular program is given, including a trick film and a child hero story.

We have always in mind the ideal of elevating the taste of the children so that they will enjoy the better class of pictures. This result is slow in appearing, but we believe the leaven is working.

Catalogues of educational films can be secured from the General Film Company, Educational Department, 71 West 23d Street, New York, or 1808-12 Vine Street, Philadelphia.

Primary Plans for October

By Lillian M. Murphy

Assistant to Principal, Public School No. 114, Manhattan, New York City

FIRST YEAR, FIRST HALF. MATHEMATICS.

5th week—(Oral).

- Counting without objects by 1's to 20.
- Reading numbers to 20.
- Addition tables. Review addition of 1

8	1	to numbers from 1 to 7.
1	8	
—	—	
- Measurement.
Cupful. (Contents of pail, etc.)
- Problems to 6, solved by counting; e. g.,
 - Five apples and one apple are how many apples?
 - I have four pennies in this hand and one in the other. How many in both hands?

Written.

- Numbers: 2, 3, 1, 0, 4, 7, 10, 6.
- Addition combinations of one (1) with numbers from one (1) to eight (8).

6th week—(Oral).

- Counting—By 10's to 30.
By 1's to 20, reviewed.
- Reading numbers to 30.
- Addition tables:

1	9
9	1
—	—

Review with cards, objects etc.

1	1	1	1	1	1	1	1	1
1	2	3	4	5	6	7	8	9
—	—	—	—	—	—	—	—	—

4. Measurements—

Contents measured in cupfuls, jars, spoonfuls, etc.

5. Problems involving addition tables taught.

Written—

- 5, 2, 3, 1, 0, 4, 7, 10, 6.
Addition combinations of one (1) with numbers from one (1) to nine (9).

7th week—(Oral).

- Counting—By 10's to 40.
By 1's to 20 without objects.
- Reading numbers to 40.
- Addition tables—
Thorough review of addition combinations:

1	1	1	1	1	1	1	1	1
1	2	3	4	5	6	7	8	9
—	—	—	—	—	—	—	—	—

2	3	4	5	6	7	8	9
1	1	1	1	1	1	1	1
—	—	—	—	—	—	—	—

4. Measurement—

Measure length of room, aisle, corridor, wall, etc., by an indefinite unit, as, step. Have plenty of practice in this. The purpose is to teach children the method of measurement. The transition to the definite unit of 1B is made more easily if this be done in 1A.

5. Problems to 6.

Written:

- Numbers 8, 5, 2, 3, 1, 0, 4, 7, 10, 6.
- Addition combinations which have been taught orally and objectively.

7th week—(Oral).

- Counting—By 10's to 50.
By 1's to 20.
- Reading numbers to 50.
- Addition tables—

2
2
—

Review table of 1's.
- Measurements—Contents of vessels containing liquids by cupfuls, spoonfuls, etc.
- Problems involving combinations of numbers from one (1) to six (6) with one (1). Solve by counting.

Written—

- Numbers to 10.
- Addition combinations:

2	1	1	1	1	1	1	1	1
2	2	3	4	5	6	7	8	9

8th week—(Oral).

- Counting—By 10's to 60.
By 1's to 20.
- Reading numbers to 60.
- Addition:

2	3	
3	2	Review.
—	—	
- Measurements—Continue as in 1-7 weeks.
- Problems to 8.

Written—

- Numbers—9, 8, 5.
- Addition combinations:

2	3	2
2	2	3
—	—	—

and review.

Suggestion:

- This is the grade in which teachers may begin to use problems that are related intelligently to the child's interests, his home, games, etc. Keep in a book devoted to that purpose a generous number of problems involving each number combination taught. Avoid hackneyed topics. Boys and girls themselves are interesting but as everlasting subjects for problems they are apt to become monotonous. Any time devoted to this will be amply repaid by the increased and lively interest of your pupils in their problem work.

- Collect or invent a number of devices for drill work in number.

ENGLISH.

Composition—

Note.—The momentous conflict in which nearly all of Europe is now engaged is making history and re-making geography. The youngest child is entitled to a consciousness of the fact that he is living in this time of world-stirring

events. Whatever he learns about it now will be a rich memory for him in the future.

No better time could be devised for showing the contrasts between the fruits of war and those of peace. The older children might be encouraged to keep a scrap-book. Show them how to do it intelligently. Explain what a treasure it would be to them years from now. The children in the lowest grade can participate in the quickened geographical interest of the adult world by taking part in conversation upon life in the various countries of Europe. Plenty of suitable illustrative material will be furnished in the weekly and monthly periodicals. Bring home always the great truths of peace, of ethics, of good-will among men.

It is almost unnecessary to remind teachers of their obligation to keep in mind the President's request for neutrality in word as well as in deed. This, in itself, is a valuable ethical lesson for children. I would suggest setting apart in each primary class, one day a week for the discussion of current events.

1. The New Month.
2. The Squirrels and the Nuts.
3. Picture Study—
"Shoeing the Horse"—Landseer.
4. Christopher Columbus, the Boy.
5. The Discovery of America.
6. The Little Dutch Children.
7. How the Birds Prepare for Winter.
8. The Seeds That Fly.
9. Jack Frost and the Leaves.
10. Current Events—or, The Little German Boys.
11. How Mother Makes Our Breakfast.
12. What the Farmers are Doing Now.
13. Picture Study—(from the reader).
14. The Indians.
15. The Game I Like Best—(How to Play It).
16. Reproduction, "The Boy Who Cried 'Wolf.'"
17. Current Event — or, The Little Belgian Boys.
18. What is in Our Kitchen.
19. Fruits.
20. Hallow-e'en.

PHONETICS.

5th week—

j, th, ing, ings, wh, y, b, t.
Review the "all," "an" and "at" families.

6th week—

The "and" family with consonants h, l, s, b.
Daily drills on all sounds previously taught.

7th week—

The "ill" family with consonants b, d, f, h, k,
m, p, r, s, t, w.

8th week—

Review families. Teach the "e" family and
"y" family; e. g.,

be
he
me

we
ye
by
ly ing
my
sty
fly, etc.

MEMORIZING.

5th week—

"This Little Pig Went to Market."
"Baa, Baa, Black Sheep."

6th week—

Humpty-Dumpty.
Mistress Mary.

7th week—

"Rock-a-by, Baby, on the Tree Top."

8th week—

"Rockaby, Baby, Thy Cradle is Green."
The Flag Salute.

READING TO PUPILS.

5th week—

"Little Red Riding Hood."
Story of Columbus.

6th week—

"The Boy Who Cried 'Wolf.'"
"Jack and the Beanstalk."

7th week—

The Three Pigs.
The Chestnut Boys—Helen Louise Towne,
—Kindergarten Magazine.

8th week—

The North Wind at Play.
—"In the Child's World," by Emilie Pouls-
son.

READING.

General directions continued from "Primary Plans for September."

1. Teach about five new sight words daily.
2. Teach "families" of phonograms.
3. Dramatize each lesson.
4. Do not pass on to a new lesson until the old one is thoroughly mastered.
5. Have silent reading precede the oral reproduction and oral reading.

PENMANSHIP.

5th week—

n, m, i, e.

6th week—

i, in.

7th week—

e, me.

8th week—

men, u, v.

Letters are to be at least one inch high. Use crayon or thick pencil.

—From Hammock's Muscular Movement Writing System, Pad Series No. 1—D. Appleton & Co., New York.

ETHICS.

5th week—

Kindness and patience.

6th week—

Avoiding quarrels.

7th week—

Punctuality.

"The early bird catches the worm."

8th week—

Kindness to animals.

HYGIENE.

5th week—

Care of hair. How to brush, comb and wash the hair.

6th week—

Care of the face. How to wash it with warm water and soap. How to rinse it.

7th week—

The necessity of fresh air, sleep and rest.

8th week—

Recreation. Playing after school.

NATURE STUDY.

5th week—

Chestnut. Obtain leaves, picture of tree, plenty of burrs and if possible, burrs containing chestnuts. Read "The Chestnut Boys."

6th week—

Acorn, as the chestnut. Talk about the squirrel.

7th week—

Corn. Have pictures of a cornfield. Obtain one or two cornstalks and show how the ear grows on the stalk. Teach kernel. Tell the uses of corn.

8th week—

Methods of seed dispersal. Obtain milkweed pods, dandelion head, maple seeds, rose hips, apple, pear, burdock, stick-tight, sumach berries. Show in informal story fashion how the seeds are disseminated by the wind, by sheep, by birds. Keep your specimens as long as practicable in the class-room.

During this month, have some autumn leaves in the room; as, sumach, oak, beech, maple. Call the attention of the children to their brilliant colors, and to the fact that they are falling. Show them the baby buds carefully wrapped up for the winter.

FIRST YEAR, SECOND HALF.

MATHEMATICS.

5th week—(Oral).

1. Reading numbers 1 to 60.
2. Addition—Adding 2s to numbers from 1 to 10. Adding 3's to numbers from 1 to 10. Use card drill daily.
3. Counting—
 - By 1's to 20, with objects.
 - By 1's to 50, without objects.
 - By 2's to 20, without objects.

4. Problems within the tables taught. (See note on 1A problems.)

5. Subtraction—

Minuends, 1-20; Min. 2-12; Min. 3-13.
Subtrahend 1; Sub. 2; Sub. 3.

Written—

1. Numbers 35 to 40.
2. Addition—
 - Single columns—four addends, within the tables taught.
 - Double columns—two addends, no carrying.
3. Subtraction—
 - Subtrahends, 1; 2; 3.
 - Minuends—Each digit equal to or greater than 1, 2 or 3.

6th week—(Oral).

1. Reading numbers 1 to 70.
2. Addition—2 and 3 to numbers from 1 to 10.
3. Counting—
 - By 1's to 20, with objects.
 - By 10's to 50, without objects.
 - By 2's to 20, without objects.
4. Subtraction—
 - 2 and 3 from numbers from 2 to 13.
5. Measurements—Foot and quart.
6. Comparisons—
 - Informal comparison of groups of objects as to their number and size. Give plenty of practice.
7. Problems—(See note in 1A.) Within the tables taught.

Written—

1. Numbers—From 1 to 50.
2. Addition—Continued as in 5th week.
3. Subtraction—Continued as in 5th week.
4. Signs: +, —, and =.

7th week—(Oral).

1. Reading Numbers—1 to 80.
2. Addition—Continued as in 6th week.
3. Counting—
 - By 1's to 20, with objects.
 - By 10's to 60, without objects.
 - By 2's to 20, without objects.
4. Subtraction—Continued as in 6th week.
5. Measurement—Cent, five-cent piece. Use real money as well as toy money.
6. Comparisons—Continued.
7. Problems—Within the tables. Play shop with toy money.

Written—

1. Numbers—1 to 60.
2. Addition and subtraction, continued.

8th week—(Oral).

1. Reading numbers—1 to 90.
2. Addition—Continued as in 6th week.
3. Counting—
 - By 1's to 20, with objects.
 - By 10's to 80, without objects.
 - By 2's to 20, without objects.
 - By 1's to 50, without objects.
4. Subtraction—Continued.
5. Measurements—Cent, five-cent piece, dime.
6. Problems within the tables.

Written—

1. Numbers 1 to 70.
2. Addition and subtraction continued.

ENGLISH.

1. Conversation—Consult plan for 1A.
2. Reading to the pupils—

5th week—

From "The Child's Garden of Verses"—Robert Louis Stevenson.
 "Windy Nights."
 "Pirate Story."
 "Foreign Lands."

6th week—

Continue from Robert Louis Stevenson.
 "The Land of Counterpane."
 "The Lamplighter."
 "The Moon."
 "In Port."

7th week—

"Chicken-Licken"—Once-Upon-a-Time Stories by Melvin Hix.—Longmans, Green & Co.
 The Ugly Duckling.

8th week—

Goldielocks, or the Three Bears.

ETHICS.

5th week—

Perseverance. (The Story of Columbus.)

6th week—

The Golden Rule.

7th week—

Politeness.
 "Politeness is to do and say
 The kindest thing in the kindest way."

8th week—

Courage. "Dare to tell the truth."

MEMORY WORK.

5th week—

"As I Went Through the Garden Gap"
 Little Nancy Etticoat.
 —Mother Goose.

6th week—

"Hush! The Waves are Rolling In"—Old Gaelic Lullaby.
 Hush! the waves are rolling in,
 White with foam, white with foam;
 Father toils amid the din;
 But baby sleeps at home.

7th week—

2nd stanza—
 Hush! the winds roar hoarse and deep.
 On they come, on they come!
 Brother seeks the wandering sheep;
 But baby sleeps at home.

8th week—

3rd stanza—
 Hush! the rain sweeps o'er the knowes,
 Where they roam, where they roam;
 Sister goes to seek the cows;
 But baby sleeps at home.

PENMANSHIP.

5th week—

h, k.

6th week—

h, home.

7th week—

k, kind.

8th week—

O, over.

Letters $1\frac{1}{16}$ inch high.

(From Hammock's Muscular Movement Writing System, Pad Series No. 1. D. Appleton & Co.)

READING.

5th week-8th week—

15 new words each week. See reading plan for 1A, 1B in Teachers Magazine for September, 1914.

PHONICS.

Daily drill, according to plan given last month.

NATURE STUDY.

5th-8th weeks—

Same as plan for 1A.

HYGIENE.

5th-8th weeks—

See plan for 1A.

SECOND YEAR, FIRST HALF.

MATHEMATICS.

5th week—(Oral).

1. Reading numbers—1 to 500.
2. Addition—Table of 8 as far as 6+8.
3. Counting—Review counting by 3's to 30; by 4's to 40.
4. Subtraction—
 Minuends to 20.
 Subtrahends 1-8 inclusive, as far as 14-8.
5. Measurement—
 Inch, foot; pint, quart, gallon.
6. Fractions—
 Halves, fourths of single objects.
7. Problems, within the tables. Solve by addition, with objects. (See note on 1A problems.)

Written—

1. Numbers 1 to 500.
2. Addition—
 (a) Single column. Rapid addition drills.
 (b) Three numbers of three orders.
3. Subtraction—Numbers of two orders. No borrowing.

96

—83

6th week—(Oral).

1. Reading numbers 1 to 600.
2. Addition—Table of 8 to 10+8.
3. Counting—Continued as in 5th week.
4. Subtraction—
 Minuends to 20. Subtrahends 1-8.

5. Measurements—
Continue measuring lengths in inches and feet.
6. Problems within the tables.

Written—

1. Numbers—1 to 600.
2. Addition—
(a) Rapid addition drills (single column).
(b) Three numbers of three orders.
3. Subtraction—
Numbers of three orders. No borrowing.

7th week—(Oral).

1. Reading numbers—1 to 700.
2. Addition—Table of 9 to 6+9.
3. Counting—2's; 3's to 30; 4's to 40.
4. Subtraction—Minuend, 20. Subtrahend 1-8. Subtract 9 from numbers from 9 to 15.
6. Measurement—Pint, quart, gallon.
6. Fractions—Halves, fourths, continued.
7. Problems within the tables.

Written—

1. Numbers—1 to 700.
2. Addition—
(a) Single column. Use new table taught (9).
(b) Three numbers of three orders.
3. Subtraction—
Numbers of three orders.

8th week—(Oral).

1. Reading numbers 1 to 800.
2. Addition—Table of 9 to 10+9.
3. Counting by 2's, 3's, 4's as in previous weeks. By 5's to 50.
4. Subtraction—
Minuend, 20.
Subtrahends 1-9.
5. Measurements—Inch, foot; pint, quart, gallon.
6. Problems within the tables.

Written—

1. Numbers through 800.
2. Addition—
(a) Single column, rapid drills.
(b) Three numbers of three orders.
3. Subtraction—
Numbers of three orders.

ENGLISH.**1. Composition.**

(a) Conversation and Oral Reproduction.

1. The New Month.
2. The Wind.
3. Dramatization—The Dog and His Shadow.
4. Current Events. (See note preceding 1A composition plan.)
5. Columbus Day.
6. Picture Study from reader.
7. Motto—"If at first you don't succeed, try try again."
8. Oral reproduction, "The Three Pigs."
9. Current Event.
10. How to Fly a Kite.
11. Our Assembly.
12. How Seeds are Scattered.

13. Reproduction of story told.
14. Current Event.
15. Picture Study.
16. Reproduction, "The Lion and the Mouse."
17. What to Do in a Fire-drill.
18. Avoid Danger When Playing.
19. Current Event.
20. What I Saw This Morning.

(b) Sentences for Copy.**5th week—**

"Whichever way the wind doth blow,
Some heart is glad to have it so."

6th week—

Christopher Columbus discovered America.

7th week—

Little Red Riding Hood went on a visit to her grandmother.

8th week—

We tell time by the clock. Where is the clock?

PHONIC EXERCISES.

See table given in 1A plan for September, Teachers Magazine.

SPELLING.

Ten new words weekly. One series of words having a common phonic element; e. g., sing, bring, ring, wing, etc.

MEMORY WORK.**5th week—**

"The Wind and the Leaves"—2nd stanza.

6th week—

"The Rock-a-by Lady"—Eugene Field. 1st stanza.

7th week—

2nd stanza.

8th week—

3rd stanza.

READING TO THE PUPILS.**5th week—**

"The Sun's Weather Factory"
—"Stories of Childhood and Nature."
By Eliz. V. Brown.

6th week—

Briar Rose. "The Fairy Reader."
American Book Company.

7th week—

William Tell.

8th week—

Cinderella.

PENMANSHIP.**5th week—**

g, grow.

6th week—

q, queer.

7th week—

j, just.

8th week—

y, yes.

Letters $\frac{9}{16}$ inch high.

From Hammock's Muscular Movement Writing System, Pad Series No. 2. D. Appleton & Co.

ETHICS.

- 5th week—
Cheerfulness.
- 6th week—
Industry.
- 7th week—
Regularity and Punctuality.
- 8th week—
Duties to parents.

HYGIENE.

- 5th week—
How we grow.
- 6th week—
What to eat.
- 7th week—
Bad foods.
- 8th week—
Number of teeth. Care of teeth.

NATURE STUDY.

- 5th week—
Fruits and seeds—quince, lemon, date.
- 6th week—
Grasshopper. Recognition and name; color, home, food, feeding, habits, movement, sound or call, enemies. For data, consult Holtz's "Nature Study," p. 184. Chas. Scribner's Sons.
- 7th week—
Cricket. For subject matter for lesson, see same book, page 233.
- 8th week—
Birds. The Owl. Recognition and name, color, parts, coverings, food, songs or calls; powers of flight.

SECOND YEAR, SECOND HALF.
MATHEMATICS.

- 5th week—(Oral).
1. Numeration to 800.
 2. Roman numerals, I to XII. Apply knowledge by having children find places wherein Roman numerals are used; as, on buildings; to designate chapters in books, etc.
 3. Addition—
Numbers from 1 to 6 to numbers from 1 to 100, in series.
 4. Counting to 100 by 5's, 4's and 3's.
 5. Subtraction—
—4, —5, —6. Minuends to 100 in series increasing by 10's.
 6. Problems—solved by addition.

Written—

1. Notation to 900.
2. Addition—Numbers of one, two or three orders.
3. Subtraction—By the addition process. Numbers of three orders.

6th week—(Oral).

1. Reading numbers to 800.
2. Addition—1-6 to numbers from 1-100, in series.

3. Counting—
(New) By 3's to 48.
(Rev.) By 4's to 100.
By 5's to 100.
By 2's to 100.
4. Subtraction—
—7, —8. Minuends to 100 in series increasing by 10.
5. Measurement—
Inch, foot, yard. Hour, day, week. Pint, quart gallon.
Time by the clock—Teach hours, hour hand.
6. Fractions— $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$ continued.
7. Problems—Solved by addition with and without objects. One operation.

Written—

1. Notation—To 800.
2. Addition—As in 5th week.
3. Subtraction. Teach borrowing in tens' place.

7th week—(Oral).

1. Numeration—1 to 900.
2. Addition—45 combinations.
Numbers from 1 to 6 to numbers from 1 to 100 in series increasing by 10.
3. Subtraction—Continued.
4. Counting by 5's to 100. Review.
5. Subtraction—Minuends to 100, increasing in series by 10. Subtrahends 1-6.
6. Measurement—Time by the block. Half after the hours.
7. Fractions—Halves, fourths, eighths, objectively.
8. Problems—Within the tables. Solved by addition.

Written—

1. Notation—1 to 900.
2. Addition, as in 6th week.
3. Subtraction — Borrowing in hundreds' place.

8th week—(Oral).

1. Numeration—1 to 1000.
2. Addition, as in 7th week.
4. Subtraction, as in 7th week.
5. Measurements.
Time by the clock—quarter after, and a quarter before, the hours.
6. Fractions, continued.
7. Problems, continued.

Written—

1. Notation to 1000.
2. Addition, as in 7th week.
3. Subtraction—Numbers of three orders, with borrowing:
4. Signs—\$, c.

METHODS OF SUBTRACTION.

1. The Decomposition Method:

(a)

$$265 = 200 + 60 + 5 = 100 + 150 + 15$$

$$88 = 80 + 8$$

or $265 = 1$ in hundreds' order.

$$= 15 \text{ tens}$$

$$15 \text{ units}$$

(b)

$$\begin{array}{r}
 5 \quad 10 \\
 2 \quad 6 \quad 5 \\
 \quad 8 \quad 8 \\
 \hline
 \quad \quad 7
 \end{array}$$

Eight ten's from 5 ten's I cannot take. Take 1 hundred from hundreds' place; 1 hundred=10 ten's. Ten ten's plus five ten's=15 ten's. Eight ten's from fifteen ten's=7 ten's.

$$\begin{array}{r}
 1 \quad 15 \quad 10 \\
 2 \quad 6 \quad 5 \\
 \quad 8 \quad 8 \\
 \hline
 1 \quad 7 \quad 7
 \end{array}$$

2. Austrian Subtraction Method.

265 What number added to 8 units
88 will give not five but 15 units.
— Here the method is really decom-
position but instead of taking 8
units from 15 units as in the above method, they
use the formula: "What number added to the
subtrahend will give the minuend?"

Teach proofs of subtraction.

ENGLISH.

Composition—

1. Conversation as in 2A.
2. Sentences from copy:

5th week—

My home is in New York City.

6th week—

We live near a large river. It is the East River.

7th week—

Did you ever go to Bronx Park? I think you would like it.

8th week—

I shall try to come to school every day. I shall also try to come early.

3. Dictation:

5th week—

Please close the door. It is cold.

6th week—

This is the month of October.

7th week—

The leaves are falling and the birds are flying south.

8th week—

The grasshopper sings all summer.

During this month, the aim of the dictation work is to teach the use of the capital at the beginning of a sentence and a period at the end of a statement.

Phonics, continued.

READING TO THE PUPILS.

5th week—

"Travel"—Robert Louis Stevenson.

"From a Railway Carriage"—Robert Louis Stevenson.

"Escape at Bedtime"—Robert Louis Stevenson.

6th week—

"Foreign Children"—R. L. Stevenson.

"How the Robin Got His Red Breast"—Aldine Third Reader.

7th week—

"The Fox Who Lost His Tail."

A Dutch Lullaby—Eugene Field.

8th week—

Fable—Union Gives Strength.—Graded Literature Reader, Third Book.

"The Story of Thumbling"—The Fairy Reader. American Book Co.

ETHICS—as in 2A.

HYGIENE.

5th week—

Danger of over-eating.

6th week—

Danger of eating too many sweets.

7th week—

What constitutes wholesome food.

8th week—

Necessity for having food well-cooked.

MEMORY GEMS.

5th week—

Dutch Lullaby—Eugene Field. 1st stanza.

6th week—

Dutch Lullaby—Eugene Field. 2nd stanza.

7th week—

Dutch Lullaby—Eugene Field. 3rd stanza.

8th week—

Dutch Lullaby—Eugene Field. 4th stanza.

PENMANSHIP.

5th week—

H, House.

6th week—

K, Kin, King.

7th week—

V, Vein, Very, V.

8th week—

U, Use, Union.

—Hammock's Muscular Movement Writing System, Pad Series No. 2. D. Appleton & Co.

NATURE STUDY.

As in 2a.

Natural phenomena—The Sun: light, heat, rising and setting.

THIRD YEAR, FIRST HALF. MATHEMATICS.

5th week—(Oral).

1. Numeration—Through 6000.
2. Roman numerals through L.
3. Counting by 8's, beginning with numbers from 1 to 9.
4. Subtraction—
Subtrahends from 1 to 9.
5. Multiplication—
Tables through 4×12 .
6. Division— $48 \div 4$.
7. Fractions— $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$ of multiples of 2, 3 and 4, respectively.
8. Measurement—Pound, half-pound, quarter pound.
9. Problems—Involving one operation.

Written—

1. Numbers to 5000.
2. Addition—sums to 10,000.
3. Subtraction—Numbers, three orders.
4. Multiplication—Numbers of two orders by 4, 5, 6, 7, 8 and 9.
5. Division—

By numbers 1 to 3. Dividends to be multiples of divisor.

Method in Multiplication.

(1)
$$\begin{array}{r} 48 \\ 5 \\ \hline 40 \\ 20 \\ \hline 240 \end{array}$$

$48=4 \text{ tens}+8 \text{ units.}$
 $5 \times 8 \text{ units}=40 \text{ or } 4 \text{ tens.}$
 $5 \times 4 \text{ tens}=20 \text{ tens.}$

(2)
$$\begin{array}{r} 48 \\ 5 \\ \hline 240 \end{array}$$

By holding the 4 tens in mind until we know how many more tens, we shall have, (20) we can add them before writing. This will make less writing and we can write it as above.

Method in Division.

(1)
$$\begin{array}{r} 2 \overline{)42} \\ 2 \text{ tens}+1 \text{ unit. Quotient.} \end{array}$$

$2 \overline{)4 \text{ tens}+2 \text{ units}}$

Four is a multiple of 2. $\frac{1}{2}$ of these 4 tens=2 tens. $\frac{1}{2}$ of these 2 units=1 unit.

(2) Re-write

$$\begin{array}{r} 21 \\ \hline \end{array}$$

$$\begin{array}{r} 2 \overline{)42} \\ \hline \end{array}$$

(3)
$$\begin{array}{r} 3 \overline{)36} \quad 3 \overline{)68} \quad 2 \overline{)48} \quad 2 \overline{)68} \\ \text{Proof: } 2 \times 21 = 42. \end{array}$$

6th week—(Oral).

1. Numeration—7000.
2. Addition—Numbers from 1 to 9 to numbers from 1 to 100 in series, increasing by 10.
3. Counting by 2's beginning with any digit.
4. Subtraction—Subtrahends, 1 to 9.
5. Multiplication— 5×12 .
6. Division—Given a multiple as 18, have exercises in finding factors; e. g.,
 $18 \times 1 \quad 2 \times 3 \times 3$
 $2 \times 9 \quad 9 \times 2$
 $3 \times 6 \quad 3 \times 2 \times 3$
 6×3
7. Measurement—Minute, hour, day, month, year.
8. Fractions— $\frac{1}{5}$ of multiples of 5.
9. Teach terms—Sum, difference, product, orders.

Written—

1. Numbers to 7000. Dollars and cents.
2. Addition—Numbers, 3 orders.
3. Subtraction—Numbers, 3 orders.
4. Multiplication—Numbers of three orders by 10, 20, 30, etc.

Multiplication by 10, 20, 30.

1. $5 \times 10 = 50$
 $4 \times 10 = 40$
 $6 \times 10 = 60$

Note: How is any integer multiplied by 10?

2. 42×20 . To multiply by 20 is to multiply by 10 and what other number?

$$\begin{array}{r} 42 \\ 20 \\ \hline 840 \end{array}$$

Principle: Every zero annexed to a whole number multiplies it by ten.

7th week—(Oral).

1. Numeration—To 8000. Dollars and cents.
2. Roman numerals—To XL.
3. Addition as in 6th week.
4. Counting by 3's beginning with any digit.
5. Subtraction continued.
6. Multiplication— 6×12 .
7. Division—Exercises in factoring.
8. Fractions— $\frac{1}{10}$ of multiples of 10.

Written—

1. Numbers—To 8000. Dollars and cents.
2. Addition, as in 6th week.
3. Subtraction, as in 6th week.
4. Multiplication by 13, 14, 15, etc.
5. Division—By numbers to 4.
6. Signs: \times , \div .

Multiplication by 13, 14, 15, etc.

$$\begin{array}{r} 42 \\ 14 \\ \hline \end{array}$$

$168 = \text{product of } 4 \times 42$

$420 = \text{product of } 10 \times 42$

$588 = \text{product of } 14 \times 42$.

It is unnecessary to write so many figures because the position of 4 and 2 shows that they mean 4 hundreds and 2 tens and hence we may omit that 0.

$$\begin{array}{r} 42 \\ 14 \\ \hline \end{array}$$

168

42

588

8th week—(Oral).

1. Numeration—To 9000. Dollars and cents.
2. Addition—Continued.
3. Counting—Review 6's and 8's.
4. Subtraction—Continued.
5. Multiplication—Tables of 2 and 3 reviewed.
6. Fractions—Review $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$ of multiples of 2, 3 and 4.
7. Terms—Recognize and name sum, difference, product, orders.

Written—

1. Multiplication by numbers of two orders.
2. Numeration—To 9000. Dollars and cents.

ENGLISH.

1. Conversation as in the lower grades.
2. Correct forms—

5th week—

Correct use of has, have; is and are.

6th week—

Use of was.

Use of were.

8th week—

Use of any and none.

3. Transcription, Dictation.

5th week—

Study a paragraph from the reader.

(1) Study the title. Use of capitals here.

(2) Use of capitals at the beginning of a sentence.

(3) Mark at the end of each statement.

6th week—

Transcription of paragraph studied.

7th week—

Dictation of the same paragraph.

8th week—

Dictate a similar paragraph.

WRITTEN COMPOSITION.

5th week—

Study of model.

My Story.

I am a lamb. I have a soft, warm coat. I play in the pasture. I graze with the flock. I nibble the short, sweet grass. I sleep in the sheepfold. I bleat, "Baa, baa."

—From Progressive Composition Lessons.
Silver, Burdett & Co.

6th week—

Reproduction in answer to questions:

What are you?

What do you wear?

Where do you play?

With whom do you eat?

What do you eat?

Where do you live?

What sound do you make?

7th week—

Imitation. (A Cow.)

8th week—

Original Composition.

(Other animals, birds or insects.)

Same outline, but encourage children to select different animals for description. Teach them the spelling of the words they need before they write.

8th week—

Correct compositions from blackboard and personally. Have corrected composition re-written.

COPIED PARAGRAPH.

5th week—

Study of a paragraph from the reader. Note the indentation, capitals at the beginning of sentences and periods, etc., at the end.

6th week—

Copy paragraph studied.

7th week—

Dictate same paragraph.

8th week—

Dictate a similar paragraph.

READING TO THE PUPILS.

Continue "The Little Lame Prince."
Selections from "Hiawatha."

MEMORIZING.

5th week—

Hiawatha's Childhood.

6th week—

Hiawatha's Childhood.

7th week—

Hiawatha's Childhood.

8th week—

Hiawatha's Childhood.

ETHICS.

5th week—

Patriotism.

6th week—

Self-control.

7th week—

Honesty.

8th week—

Industry.

HYGIENE.

5th week—

Care of the neck and throat.

6th week—

Care of the feet.

7th week—

Effect of tight clothing on respiration.

8th week—

Effect of tight bands upon circulation.

NATURE STUDY.

5th week—

How seeds are protected while ripening. Collection of dry fruits to show form and method of seed dispersal.

Burdock.

6th week—

Beggar's Ticks; stick-tights, burrs.

7th week—

Nuts.

8th week—

Pods.

PENMANSHIP.

5th week—

1, 2, 3, 4, 5, 6, 7, 8, 9.

M, Man, Moon, Main.

6th week—

N, None, Noun, Name.

7th week—

O, Our, Oven.

8th week—

C, Come.

—From Hammock's Muscular Movement Writing System, Pad Series No. 3. D. Appleton & Co.

THIRD YEAR, SECOND HALF.

MATHEMATICS.

5th week—(Oral).

1. Reading numbers—10,000.

2. Roman numerals to LXXV.

3. Counting—By 9's. By 5's beginning with 1, 2, 3, 4, 5.

4. Addition—Numbers from 1 to 9 to numbers from 1 to 100.
5. Subtraction—Subtrahends 8 and 9, from minuends from 1 to 100.
6. Multiplication—Table of 9's.

Written—

1. Writing numbers to 10,000.
2. Writing dollars and cents.
3. Addition and subtraction of numbers of four orders.
4. Multiplication of numbers of four orders by numbers of two orders.
5. Problems—Involving one or two problems. (See note on problems in 1A.)

6th week—(Oral).

1. Reading numbers—10,000.
2. Roman numerals—LXV to LXX.
3. Counting—By 9's. By 5's beginning with numbers from 1 to 7.
4. Addition—Numbers 1 to 9 to numbers 1 to 100.
5. Subtraction—
Subtrahends 1-5.
Minuends to 100.
6. Multiplication—Table of 2's, 3's, 4's.
7. Measurement—Square foot.
8. Fractions— $\frac{1}{8}$ of multiples of 8.
9. Problems involving one or two operations.
10. Terms—Continued.

Written—

1. Numbers through 10,000.
2. Addition and subtraction continued. Rapid addition drills.
3. Multiplication of numbers of four orders by numbers of three orders.
Division—Division by 3 and 2. Dividend containing integers which are multiples of divisor.

7th week—(Oral).

1. Reading numbers—10,000.
2. Roman numerals—LXX to LXXX.
3. Counting—By 9's. By 2's beginning with any digit.
4. Addition—As in 6th week.
5. Subtraction—
Subtrahends 6, 7, 8, 9.
Minuends to 100.
6. Multiplication—Table of 5's, 6's.
7. Measurements—Square yard.
8. Division—Exercises in factoring multiples of 2, 3, 4.
9. Fractions— $\frac{1}{5}$ of multiples of 5.
10. Problems—As in 6th week.
11. Terms—Continued.

Written—

1. Numbers—10,000.
2. Addition and subtraction continued.
3. Multiplication—Numbers of four orders by numbers of three orders.
4. Division—By 3 and 4.

8th week—(Oral).

1. Reading numbers—10,000.
2. Roman numerals—LXXX to XC.
3. Counting—By 9's, 8's. By 3's, beginning with any digit.

4. Addition—As in 6th week.
5. Subtraction—
Subtrahends 1, 2, 3, 4, 5.
Minuends to 100.
6. Multiplication—Table of 7's, 8's.
7. Measurements—Square measure.
8. Division—Exercises in factoring multiples of 5, 6.
9. Fractions— $\frac{1}{10}$ of multiples of 10.
10. Problems—Involving two or more operations.
11. Terms—Continued.

Written—

1. Numbers to 10,000.
2. Addition and subtraction continued.
3. Multiplication—Numbers of four orders by numbers of three orders.
4. Division—By 5 and 6.
Each figure in the dividend to be a multiple of divisor.

**ENGLISH.
Composition.**

1. Correct Forms.

5th week—

Correct use of "come."

6th week—

Correct use of "came."

7th week—

Correct use of "coming."

8th week—

Correct use of "have come."

Transcription.**5th week—**

Paragraph from reader.

6th week—

Letter of excuse.

7th week—

1st stanza of "The Child's World."

8th week—

Paragraph from reader.

Dictation.**5th week—**

Use of interrogation point.

6th week—

Arrangement of verse.

7th week—

The period at the end of a statement.

8th week—

Abbreviation of names of the months.

Composition.**5th week—**

Study of model letter of invitation.

6th week—

Reproduction of model letter.

7th week—

Original letter of invitation. Correction.

8th week—

Original description (My Home, etc.).

READING TO THE PUPILS.**5th week—**

Stories of Columbus.

6th week—

The Emperor's Bird's Nest—Longfellow.

7th week—

John Gilpin—Cowper.

8th week—

"The Fringed Gentian"—Wm. Cullen Bryant.

MEMORIZING.

5th week—

The Salute to the Flag, 1st stanza.

"The Captain's Daughter"—Field.

6th week—

"The Captain's Daughter," 2nd stanza.

7th week—

"The Captain's Daughter," 3rd stanza.

8th week—

"The Captain's Daughter," 4th stanza.

HYGIENE.

5th week—

Correct posture while sitting, standing and lying.

6th week—

Correct way of climbing stairs.

7th week—

The necessity of play.

8th week—

Cautions against hard play after a hearty meal.
Danger of excessive exercise.

NATURE STUDY.

As in 3A.

Nat. Phenomena:

The Sun: Effect of heat upon water.

PENMANSHIP.

5th week—

One, 8 words to a line.

Our, 8 words to a line.

Oven, 6 words to a line.

6th week—

C, 14 letters to a line.

Come, 7 words to a line.

7th week—

Corn, 7 words to a line.

Crane, 7 words to a line.

8th week—

E, 12 letters to line.

Earn, 6 words to a line.

From Hammock's Muscular Movement Writing System, Pad Series No. 3. D. Appleton & Co.

GAMES FOR THE PLAYGROUND.

Three Deep.

The class is arranged in a double ring, one boy standing behind another.

Two of the players are kept out, the tagger and the boy who is chased. The boy who is chased is safe if he stands in front of any couple in the ring, whereupon the outer boy (three deep) is liable to be tagged. He must run immediately. If he is tagged, he becomes the chaser and the other boy must run from him.

DRAMATIZATION.

The Lion and the Mouse.

I. Lion sleeping. The mouse scampers by. The lion roars, puts out his paw on the mouse.

Mouse: "Oh, Mr. Lion, please let me go! If you will, I may do something for you some time."

Lion: "Ha! A mouse do something to help me! That could not be! But you may go this time."

Mouse: "Thank you, Mr. Lion."

II. Lion caught in a trap. (The boy caught under a chair bound with cords. He roars and groans.)

Lion: "Here comes a mouse."

Mouse: "My dear friend, what is the trouble? Can I help you?"

Lion: "You are too little to help me. These ropes are so strong that not even I can break them." (Roars.)

Mouse: "Let me try." Gnaws at a rope with his teeth, the lion is freed and they go off together. "You did not think that poor little I could ever help you, Mr. Lion, did you? You see even a mouse can be useful."

THE TWO GOATS

Two goats once wished to cross a stream. One goat was on the left side of the stream. The other was on the right side.

The water was deep, and over the stream was only a narrow board. Only one goat at a time could cross on it.

"I will not wait," said the first billy goat.

"I will not wait," said the second billy goat.

So they both started at once.

They met in the middle of the narrow board. They stamped with their hard hoofs and shook their heads. The narrow board shook, too.

"What are you doing here?" asked the first billy goat.

"What are you doing here?" asked the second billy goat.

"Get out of my way!" said the first billy goat.

"Get out of my way!" said the second billy goat.

Stamp! stamp! went the little hoofs. Down went the heads! Out went the hard horns!

They pushed this way and that way. They forgot that the board was narrow. They forgot that the water was deep.

Stamp! stamp! went the hoofs. Bang! bang! went the horns. They pushed and pushed until they both fell into the stream.—Aesop.

This excellent reproduction story is from the Carroll & Brooks Second Reader, published by D. Appleton & Co.

THE LITTLE BIRD

WM. LUTON WOOD

Allegretto *p*

“Peep!” said the lit - tle bird, “Peep!” said he;

The first system of the musical score for 'The Little Bird'. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked 'Allegretto' and the dynamic is 'p' (piano). The lyrics are: "Peep!" said the lit - tle bird, "Peep!" said he;

cresc.

“Here is a leaf on the lit - tle brown tree; Here are some ber - ries,—Ah!

The second system of the musical score. The vocal line continues with the lyrics: "Here is a leaf on the lit - tle brown tree; Here are some ber - ries,—Ah!". The piano accompaniment features a 'cresc.' (crescendo) marking. The system ends with a double bar line.

mf

one, two, three! I think the spring must be com - ing for me.”

The third system of the musical score. The vocal line continues with the lyrics: "one, two, three! I think the spring must be com - ing for me.". The piano accompaniment features a 'mf' (mezzo-forte) marking. The system ends with a double bar line.

p *mp*

“Peep!” said the lit - tle bird, “Peep, peep, peep!” said he.

The fourth and final system of the musical score. The vocal line continues with the lyrics: "Peep!" said the lit - tle bird, "Peep, peep, peep!" said he. The piano accompaniment features dynamic markings of 'p' (piano) and 'mp' (mezzo-piano). The system ends with a double bar line.

“From First Year Music. Copyright, 1914, by Hollis Dann. Used by arrangement with American Book Company, Publishers.”

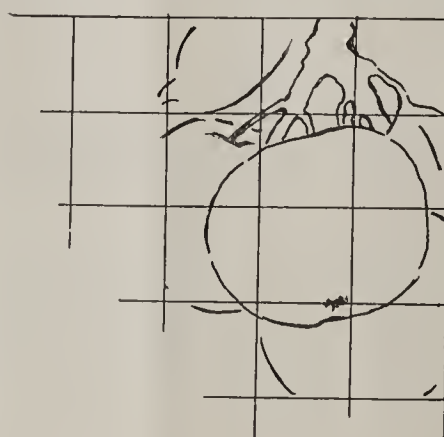
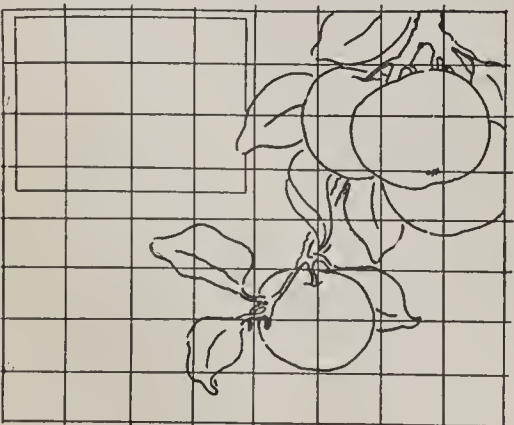


OCTOBER BLACKBOARD CALENDAR

The design given above for a Blackboard Calendar for October shows how to make use of the drawing of apples and foliage on the cover of this magazine.

So many teachers have asked for a method of enlarging drawings of this character that we give the following diagram. This diagram shows at the left the drawing used for the calendar above and at the right of it a section of the same draw-

ing enlarged. To enlarge a drawing in this manner divide each side of the enclosing rectangle into an equal number of divisions. Lay out on your blackboard the area you wish the drawing to cover making the outside enclosure the same proportion as that of the drawing you wish to enlarge. Lay out the blackboard area then in the same manner that you have divided the drawing, namely, dividing each boundary into the



same number of equal parts that you have the original. Draw a line through these divisions making a succession of squares (or oblongs) on the blackboard and on the drawing as shown in the diagram. It makes no difference to what size you care to enlarge the drawing. It is only necessary that the outside enclosures are of the same proportions and that the various sides are divided

(Continued on page 66)



The problem in Making given for this month is a stencil for decorating sash curtains, pillow covers, hand bags and various articles that may be made from linen, canvas or crash.

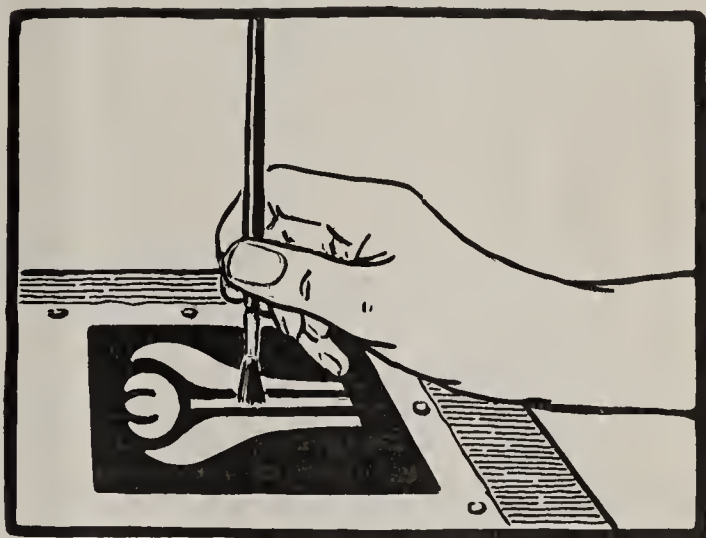
At the bottom of this page are given four designs suitable for stenciling sash curtains. Enlarge these to the size desired using the plan given on page 64 for enlarging the Blackboard Calendar. On a sheet of manila paper copy the design very carefully and cut it out, using a sharp pointed knife. Leave plenty of margin around the drawing as shown in the illustration at the right. After the stencil is cut out, the surface and the edges should be covered with thin shellac or may be covered with soap to prevent the color from running. Take a paint brush, wet it, rub it on a cake of soap, making a slight lather and paint the edges with it. Shellac works best and is easily obtainable. After the stencil is thoroughly dry stretch the cloth to be stencilled upon a board and tack it down around the edges as shown in the illustration. Lay the stencil carefully in place and fasten it down with pins.

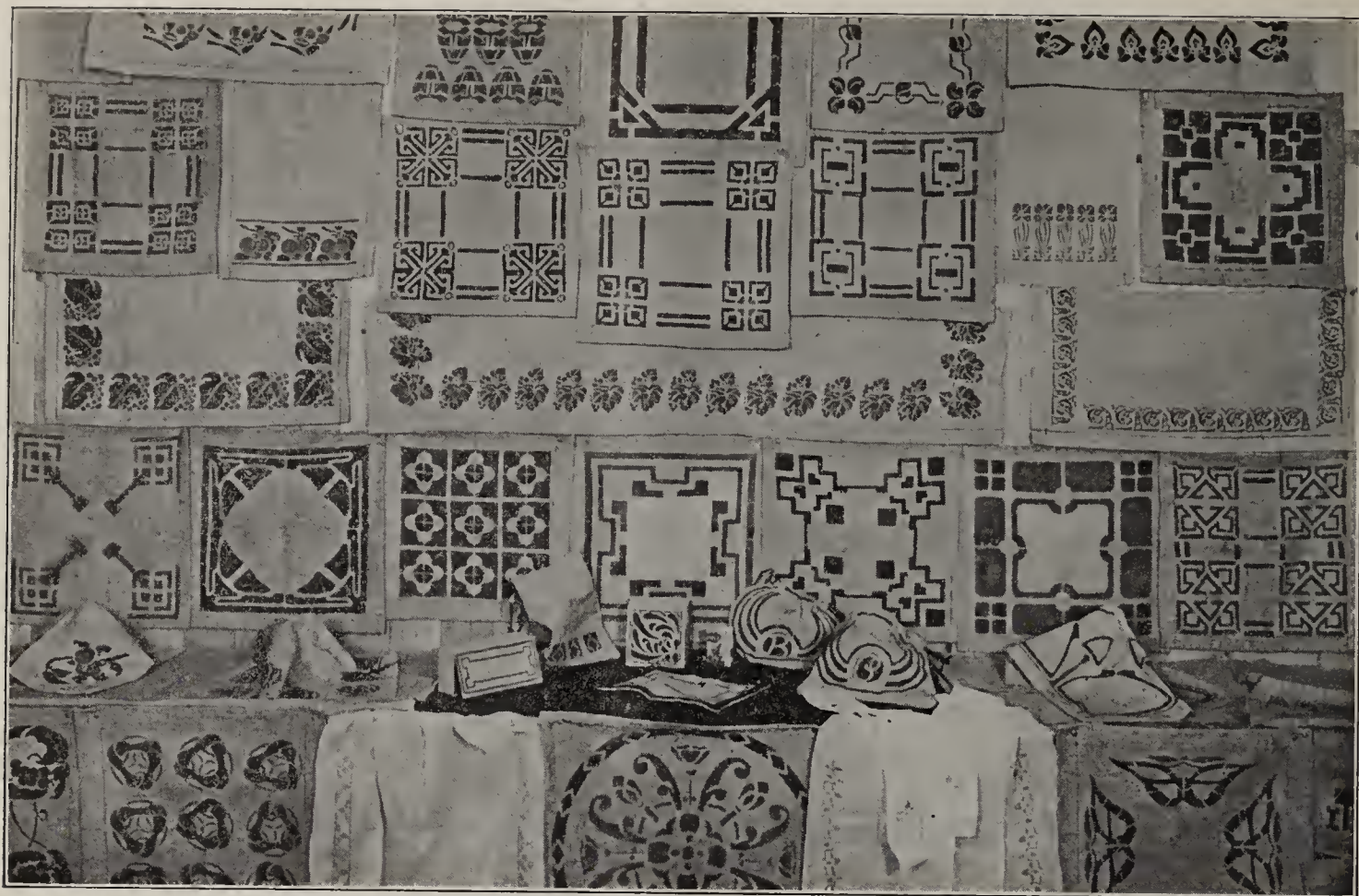
The color used for such work may be oil colors, thinned with turpentine, or ordinary water colors. Mix the color in a small dish, being careful to get the exact color desired as no changes may be made on the cloth after beginning. Mix the color rather strong as its appearance on the cloth will be somewhat lighter than in the dish. Try the color on another piece of the same kind of cloth until you are satisfied that the appearance will be what you wish. With just a little on the brush go over the design, striking the

brush gently against the cloth as shown in the illustration, going all over the surface until it is evenly covered. Remove the stencil and allow the cloth to remain stretched until it is dry.

Oil colors thinned with turpentine and put on in this manner will stand washing, if not washed too vigorously. A little Ivory soap and warm water will take out the dirt and if not rubbed too much will not remove the paint.

The Waldcraft Dye Company has perfected an atomizer to use in spraying the color on fabric which makes a much better stencil than the method just described. They also furnish colors already mixed to use in the spray so that the operation is very simple. (All interested in the





Waldcraft Dyes should write to our Personal Service Department for descriptive circulars.) The equipment necessary is not very expensive and is capable of many uses.

At the top of the next page the illustration shows a portion of an exhibit of pupils' work in various grades in the schools of Poughkeepsie, New York. In this exhibit were pillow covers, curtains, piano scarfs, aprons, doilies, book covers, hand bags and a large variety of things made of very simple and inexpensive materials. You can do a great deal toward decorating your school room by putting up some simple sash curtains of cheesecloth with bright designs stenciled on them and you may be surprised to see what an effect it will have upon the general discipline and orderliness of the pupils.

(Continued from page 64)

into an equal number of parts the same in the reproduced drawing as in the original.

Begin now by copying on the blackboard in any of the oblongs the same lines that appear on the corresponding oblong in the original. Continue this method until the entire drawing is completed.

Go over all the lines with chalk rather heavily making them just the way you want them. After this is done go over the entire drawing with an eraser which will erase all the light lines and leave the final heavy lines of the drawing in-

tact. After this erasing is done, brighten up the lines and you have your completed drawing without any of the diagram remaining.

For finishing the drawing, putting in the light and dark with chalk and charcoal refer to the instructions given under the same subject in the previous issues of this magazine.

This same method applies, of course, to enlarging a drawing on paper, but one must take care to use very light lines until the final drawing is found.

In studying the child, we are in reality studying the man. In studying it, we are enabled to see the steps by which the material becomes spiritual, blind physical impulse becomes unerring skill, the finite becomes the infinite. The proper study of mankind is man, but he who knows not the child will never know the man.—Dr. A. R. Taylor, in "The Study of the Child."

It has been said before, but will bear repeating, "Train pupils to use their own language." Let each express his ideas in his own way, then criticise and correct. Be not too severe and discourage him, but make criticisms so as not to wound his feelings. You can test the accuracy of knowledge by the language used, unless it is a verbatim reproduction of that found in the book.—Dr. J. M. Greenwood, in "Principles of Education."



D R A W I N G

By A. G. Hammock

The drawings for October should be largely fruit, foliage and autumn vegetables. The illustrations given here are from the more common fruits and they show a variety of treatment. The sketch on this page was drawn from a spray of apples and leaves and was made on a piece of stiff bogus board that comes from the laundry in men's shirt fronts. The drawing was carefully made in pencil, then outlined with brush and ink and the masses of gray were put on after the outline was dry. This bogus board takes color very readily if the washes are not too large. It is usually not satisfactory to try to put on a large background wash. For the lower grades such ambitious drawings as these need not be attempted, but a single apple and two or three leaves on a stem is not too difficult for the lowest grade. We give here the various kinds of treatment, leaving it to the teacher to select the specimens that are satisfactory for each grade. The treatment is about the same. Be sure to keep the drawing simple no matter what the subject. Note the careful drawing of the various leaves in these drawings and yet see how simple they are, all the details being left out. Be sure that your drawing suggests the characteristics of the particular leaf or fruit you are drawing. At the upper left corner of the next page is given a drawing of cherries and while they are, of course, a spring and early summer fruit, they are given here to show the method of treatment on small fruit, showing the bright, polished surface of the cherry with the dark shadows. This method of treatment is very satisfactory for all of the autumn fruits that have a glossy surface.

Study carefully the character of the fruit you are attempting to draw and see that every line expresses something that is peculiar to that particular fruit. Make careful copies of some of these

drawings. In no other way can one learn to render a drawing so satisfactorily.

For the best copy of any drawing on these two pages sent to us during the next month, we will give a free subscription to The Teachers Magazine for a year. If you are already a subscriber, we will extend your subscription for one year. To the one sending the best original drawing, produced in a manner similar to those shown here, we will send a full set of The Loose Leaf Drawing, containing 26 sheets 9x12 inches, four of them in full color.







W R I T I N G

By A. G. Hammock

Author of Hammock's Muscular Movement Writing System.
Published by D. Appleton & Company.

The work in writing given this month is principally a review of the work given in the numbers of this magazine from March to June. For the movement exercises needed in developing the various letters, refer to the back numbers of the magazine. You will need a good deal of this word practice and it should be followed by much work on sentences. The stanza given at the last of the next page is a very good copy to work from. Try paragraphs from both prose and poetry, writing them over and over until you get a free movement and good letter forms.

Much of the work sent in during the last two or three months shows lack of sufficient practice on the retraced exercises for the capital letters. Do not slight this important part of the work. Keep on the retraced exercise until you can make it ten times in a place, looking about the same

each time. This may seem like a great deal of drudgery, but it will help very materially in fixing the letter forms in mind so that you will have no difficulty in making them twice alike.

We want to suggest that in sending in your papers you write on only one side of the paper. Some sheets in last month's criticisms were overlooked and not marked on account of the paper having been used on both sides. Paper about $8 \times 10\frac{1}{2}$ is most suitable for this work and a good quality of paper should be used.

We have had many inquiries about the proper kind of pen and we take pleasure in saying that the originals for the copies given here were written with an Esterbrook No. 556, which is a most satisfactory pen for all written work. Free samples of this pen may be had by addressing our Personal Service Department.

Marrow Marrow Marrow Marrow
Maraud Maraud Maraud Maraud
Mammon Mammon Mammon Mammon
Never Never Never Never Never Never
Nerves Nerves Nerves Nerves Nerves Nerves

However However However However
Homeward Homeward Homeward Home
Kennel Kennel Kennel Kennel Kennel

Quibble Quibble Quibble Quibble Quibble
Quarter Quarter Quarter Quarter Quarter
License License License License License
Levant Levant Levant Levant Levant
Dispel Dispel Dispel Dispel Dispel

Empire Empire Empire Empire Empire
Economy Economy Economy Economy Economy
Embrace Embrace Embrace Embrace Embrace
Abroad Abroad Abroad Abroad Abroad
Ammonia Ammonia Ammonia Ammonia Ammonia

Veneer Veneer Veneer Veneer Veneer
Uncommon Uncommon Uncommon Uncommon Uncommon
Yesterday Yesterday Yesterday Yesterday Yesterday

The golden-rod is yellow
The corn is turning brown.
The trees in apple orchard
With fruit are bending down.

A Lesson on Nerves

By Willis E. Johnson

*Pres. The Northern Normal and Industrial School,
Aberdeen, South Dakota.*

While riding on a transcontinental train last summer I noticed across the aisle a man with five little children. The oldest had reached the mature age of five, as I learned later, and the youngest could barely toddle about. The father and his little brood bore the unmistakable physiognomy of the southern European. I looked about for the mother but could see no one who seemed to belong to the group.

Presently the father left the children and went to the smoking compartment to flavor his dinner. The children began a little friendly scuffle, the oldest, a boy, striving to inhibit the frolicking tendencies of his little family. Presently he managed to give his head a resounding bump on the seat arm and set up a howl. The smaller ones joined in the chorus.

I stepped across the aisle to quell the disturbance and soon was overwhelmed with the children who were delighted with the pictures I made for them and showed them how to draw and with the pantomimic conversation I carried on with them, as scarce a word or English could they speak.

The father returned and soon I learned his story. His wife had died a month before and he was taking his children back to relatives in Europe. Sympathy heightened my interest in the children and soon the Austrian father was deserted and they were crowding about me having the time of their lives. They hadn't a toy or plaything of any description and apparently never had had any. They were interested beyond measure in the finger games I taught them. They blew themselves red in the face trying to whistle with their hands and fingers. They even neglected the cracker jack, with which I supplied them, to play with the "nigger baby" I made out of the cover and when he thrust out a little tongue and rolled his eyes as a strip of cardboard was pulled, their delight knew no bounds. I had to quell several small riots which resulted from struggles for its possession.

The hot afternoon quickly passed. The father got out a lunch basket and I drove the children to him for their evening meal. The little tot was tired and cross, another child showed considerable petulance. The little brood as a whole was restless and the air of quiet and passive obedience was lost. The unusual excitement of the afternoon showed itself in many unfortunate ways.

After supper the father arranged the seat cushions lengthwise, spread a blanket, made a roll

along the wall and then packed the children side by side with their feet to the aisle. They completely filled the space from seat back to seat back. Before the little ones had quieted down the father made his post-prandial trip to the smoking compartment, leaving the five wide awake youngsters to themselves.

And now the effects of the superstimulations of the entertainment of the afternoon began to show again. The baby commenced to cry, another little one slapped her neighbor, a third insisted upon sitting up. I was tempted to step over and croon to them, soothe them and hypnotize them into quiet and sleep. I saw, however, that it was my fault that they were restless and felt that I had already wronged them and their journey with an ignorant and indifferent father would be harder because they had been entertained too much, their nerves had been set tingling to an unwonted degree, they had better quiet themselves in the way they would have to do succeeding evenings. Now, I wouldn't have wronged those innocent little children for the world, but the fact is I did. I ought to have known better, yes, several million American parents and teachers ought to know better than to overstimulate their children.

Watch the treatment accorded the babies and notice how every one who sees "the cute little dears," shakes them, tickles them and supplies every possible stimulus. Have you not seen little children thrust up into the air and swung about until they are all aquiver? Have someone treat you as most children are treated in this regard and you would soon be a nervous wreck. It is no wonder that the term Americanitis has come to be applied to the unfortunate nervous temperament found all too often in this country.

If a newly born kitten has its eyes over-stimulated so that they prematurely open, weak eyes will be the inevitable result. If the children be driven to the piano for long practice before the centers for the delicate co-ordinations have developed, not only do nervous disorders arise but the forced neural development results in an arrest in musical progress.

A child is entitled to a calm and natural growth. Surely a child's nerves have some rights which parents and others are bound to respect. Why can't we school ourselves to let the children alone, to give them a chance to appropriate the stimuli which they are adapted to react against with profit?



THE NEW MOON

Dear mother, how pretty
 The moon looks to-night!
 She was never so cunning before;
 Her two little horns
 Are so sharp and so bright,
 I hope she'll not grow any more.

If I were up there,
 With you and my friends,
 I'd rock in it nicely, you'd see;
 I'd sit in the middle
 And hold by both ends.
 Oh, what a bright cradle 't would be!

I would call to the stars
 To keep out of the way,
 Lest we should rock over their toes;
 And then I would rock
 Till the dawn of the day,
 And see where the pretty moon goes.

And there we would stay
 In the beautiful skies,
 And through the bright clouds we would
 roam;
 We would see the sun set,
 And see the sun rise,
 And on the next rainbow come home.

ELIZA LEE FOLLEN

This beautiful poem and illustration from The Beacon Second Reader (Published by Ginn & Co., Boston, New York, Chicago, and reproduced by their permission), will appeal strongly to all second grade pupils. Read them the poem, show them the picture and have them reproduce the story in their own language.

Personal Service Department

1. Applying for a Position.

We have had a good many replies to the editorial in the September number concerning the best method of applying for a position. A very few of the letters received are printed herewith, and some have been answered personally as requested and the letter not printed. Read the letters carefully, then note the general and specific criticisms as well as the model letter which follow the others.

The letter of application for teaching position may properly be addressed to the principal of the school, the Superintendent of Schools, or the Secretary or President of the Board of Education. Where none of these officials are known to the applicant personally, it is better to address the President of the Board of Education or the Superintendent of Schools.

The application letter should contain a sufficient amount of information about the applicant to enable the recipient to judge in a general way of the qualifications of the applicant. With the letter should be copies of testimonials and a list of two or three persons to whom personal reference may be made. If possible, a copy of a recent photograph should be enclosed. These things all help to determine the applicant's qualifications.

The copies of commendation should be typewritten on thin paper, single spaced, in order that they may not take up too much room. The statements in the letter should be very concise and complete. They should give just the information one wants to know, namely, where have you taught, how long, what schools you have attended and whether or not you were graduated.

Concerning the letters of commendation, it is far better to send letters from Superintendents or Boards of Education for whom you have worked than to send those from distinterested parties or from the pastor of some church as is often done. Of course one's moral character must be above reproach and possibly the pastor is the one to tell about that particular thing, but the Board of Education is employing you to teach school and they want to know from the school man's point of view.

Be sure that a self-addressed enveloped is enclosed, and that it bears sufficient postage for the return of your papers.

_____, Virginia.
Sept. 2, 1914.

Board of Trustee
Honored Sirs:

Perceiving by your notice in last Sunday's Guide you are in need of a teacher for School No. 4 I venture to write to you gentlemen in the hope that you will favor me with the appointment for Session beginning Sept. 15th 1914.

My habits of life are such as to assure regularity in the discharge my duties.

Should you honor me with your confidence, I shall spare no pains to acquit myself to your satisfaction.

I hold a First Grade Certificate. If you desire further information you may write to the Supt. of my County.

Thanking you in advance for whatever consideration you may see fit to give.

Respectfully,
(Miss)
.....

Criticisms:

Be careful of your spelling and punctuation. Trustees—plural. Gentlemen would be better than Honored Sirs. "I now venture—" unnecessary words. "Should you honor me with your confidence"—better say "If appointed." The last sentence is superfluous, and the expression "Thanking you in advance" is not good form.

_____,
Sept. 12, 1914.

Board of Education
Salem, Ore.

Dear Sir.

I hear you have a vacancy in the third grade and I would like to be an applicant for the vacancy.

I am a high school and normal school graduate and have taught for for four years in second and third grades. How much do you pay and when does your school open. Hoping to hear from you,

Yours truly,
.....
.....
.....

Criticism:

"I hear you have a vacancy"—unnecessary. "I would like to be an applicant"—you are. You want to apply for the position, not the vacancy. Be careful of such errors as repeating "for" in the second paragraph. "Hoping to hear from you"—is not a complete sentence. If it were completed it would be unnecessary. Of course you hope to hear. Eliminate the obvious. You give your address above and below. Once is sufficient, preferably above.

A Model Application.

Overbrook, Pa.,
Sept. 6, 1914.

Board of Education,
Boston, Mass.

Gentlemen:—

Please consider me an applicant for the position of teacher of the second grade in School No. 14.

I was graduated from the Normal School for Girls, Philadelphia, Pa., in 1911 and have taught

in second grades in that city for two years. I am 22 years of age.

I refer you, by permission, to Dr. M. G. Brumbaugh, Superintendent of Schools, Philadelphia, Pa. Enclosed are copies of testimonials and a recent photograph.

Should you desire any additional information, or a personal interview, I shall be very glad to comply with your request.

Respectfully,

(Miss) Mary R. Wallace.

Note.—Paragraph one states the case clearly and without apology or circumlocution. Paragraph two briefly describes the qualifications. Paragraph three offers opportunity for corroboration, and the last paragraph shows willingness to give any further information. Study the model for text and arrangement, and write another, enclosing copies of real testimonials and we will help you to put them into proper form.

2. Answers to Questions.

J. G. L.

The book you have in mind is probably "Bet-

ter Rural Schools" by Betts & Hall, published by the Bobbs Merrill Co., Indianapolis.

E. E. B.

"God hath set his rainbow on thy forehead;" is from Mrs. Sigourney's poem "Niagara." The complete stanza follows:

"Flow on forever in thy glorious robe
Of terror and of beauty; . . . God has set
His rainbow on thy forehead; and the cloud
Mantles around thy feet. And he doth give
Thy voice of Thunder power to speak of Him
Eternally, bidding the lip of man
Keep silence, and upon thy rocky altar pour
Incense of awe-struck praise."

F. M. W.

The report of the Commissioner of Education for 1913, (2 Vols.).

J. M. B.

For all information concerning examinations apply to Board of Examiners, 500 Park Ave., N. Y. City.

Grade Outlines in English

Charles H. Davis, B. S., *Principal P. S. 25, Borough of Queens, N. Y. C.*

ENGLISH.

4A Grade.

Second Month.

Composition.

1st Week—

- (1) A story told for reproduction.
- (2) Use of question mark at end of sentence.
- (3) Review use of capitals.

2nd Week—

- (1) Teach class to make sentences showing what things to do.
- (2) Short composition based on reading lesson familiar to class.

3rd Week—

- (1) Write a letter of two short paragraphs.
- (2) Correct spelling in composition.
- (3) Teach children to observe margins.

4th Week—

- (1) Drill on sentence making to express what is "done to things."
- (2) Teach writing an excuse for absence.
- (3) Teach writing dates.

READING.

1st Week—

- (1) Drill on reading of four past weeks.
- (2) Attention to accuracy.
- (3) Reading by teacher to awaken interest.

2nd Week—

- (1) Read from readers.
- (2) Teach meaning of new words.
- (3) Precede lesson by conversation about lesson.

3rd Week—

- (1) Silent reading for content.

- (2) Drill on force and enunciation.

- (3) Pupils to read their own compositions.

4th Week—

- (1) Read from reader.
- (2) Drill on words indistinctly pronounced and incorrectly pronounced.

SPELLING.

1st to 4th Weeks—

- (1) Add new words.
- (2) Review old words.
- (3) Pupils to list their own misspelled words.
- (4) Correct words misspelled in sentences.

ENGLISH—4B GRADE.

Second Month.

Composition.

1st Week—

- (1) Model Composition—A Business Letter Studied.
- (2) A Business Letter Copied.
- (3) A Business Letter Studied.
- (4) A Business Letter written from Dictation.

2nd Week—

- (1) A Business Letter Studied.
- (2) A Business Letter Imitated—written from memory.
- (2) A Business Letter Studied.
- (4) An original Business Letter written.

3rd Week—

- (1) Reproduction orally.
- (2) Reproduction—A narrative written.
- (3) Reproduction orally.
- (4) An historical reproduction written.

4th Week—

- (1) Study model.
- (2) Construct headings.
- (3) Reproduce.
Topical Outline and Paragraphing.

ENGLISH—5A GRADE.
Second Month.
Composition.

1st Week—

- (1) Reproduction orally.
- (2) Reproduction written.

2nd Week—

- (1) Business Letter Studied.
- (2) Business Letter Written.

3rd Week—

- (1) Reproduction orally.
- (2) Reproduction written.

4th Week—

- (1) Narration—Autobiography studied.
- (2) Autobiography copied.
- (3) Autobiography reproduced.

LANGUAGE.

1st Week—

- (1) Use in sentences of the irregular verbs lie, lay, sit, set.
- (2) Use of capitals for direct quotation and every title of Deity.
- (3) Dictation.

2nd Week—

- (1) Use of irregular verbs do and come; bring and carry; break and tear.
- (2) Use of prepositions in and into.
- (3) Use of quotation marks and capitals in broken quotations.
- (4) Dictation.

3rd Week—

- (1) Use reader and find subject and predicate of interrogative sentences.
- (2) Possessive signs of nouns.
- (3) Dictation, combining test for quotation marks and comma for direct address.

4th Week—

- (1) Use of verbs shall and will; take, bring and give.
- (2) Use of prepositions of and from in sentences.
- (3) Poetry from dictation.

READING, SPELLING AND MEMORIZING.

1st to 4th Weeks—

Continue plan of previous month.

ENGLISH—5B GRADE.
Second Month.
Composition.

1st Week—

- (1) Model composition—Narrative studied.
- (2) Topical outline deduced from model.
- (3) Topical outlined deduced from new material for original work.
- (4) Oral composition based on outline previously deduced.
- (5) Original composition—Narration.

- (6) Reading and correction of composition as directed in syllabus.
- (7) Model letter—(social) studied.
- (8) Original letter written.

2nd Week—

- (1) Model composition studied—Description.
- (2) Topical outline deduced from model.
- (3) Topical outline deduced from new material for original work.
- (4) Oral composition based on outline.
- (5) Original composition written—description.
- (6) Reading and correction of composition.
- (7) Topical outline constructed.
- (8) Letter ordering goods.

3rd Week—

- (1) Model composition—Exposition.
- (2) Topical outline deduced from model.
- (3) Topical outline constructed from new material for original work.
- (4) Oral composition from outline.
- (5) Original written composition—Exposition.
- (6) Reading and correction of composition.
- (7) Model social letter—Description.
- (8) Topical outline deduced from model.

4th Week—

- (1) Model composition—Invention.
- (2) Topical outline deduced from model.
- (3) Topical outline constructed from new material.
- (4) Oral composition from outline.
- (5) Original composition written—Invention.
- (6) Reading and correction of composition.

LANGUAGE.

1st Week—

- (1) Analysis of sentences.
- (2) Complement of verbs of action—the object pronoun.
- (3) Deduce the objective case forms of pronouns, and make a systematic declension of the pronoun of the first person.
- (4) Study of irregular verb forsake. Review drink, drive, eat, fling.
- (5) Use of prepositions among and between.

2nd Week—

- (1) Review comparison of adjectives learned in 4B and 5A.
- (2) Teach forms of verb be, which expresses mere state of being.
Parts to learn—
1st part—be, is, am, are.
2nd part—was, were.
3rd part—being.
4th part—been (used with have or has).
- (3) Select from paragraphs in reader the verbphrase forms of the verb be; e. g., have been, has been, had been, may be, can be, could be, will be, might be, may have been, etc.
- (4) Teach predicate adjective as complement to verb be.

3rd Week—

- (1) Analysis of sentences containing predicate adjectives.

- (2) Synthetic work with sentences containing predicate adjectives.
- (3) Contrast sentences containing predicate adjectives with those containing object complements.
- (4) Deduce and have pupils learn the declension of the pronoun of 2nd person.
- (5) Review declension of pronoun of 1st person.
- (6) Review work using pronouns as objects of verbs.
- (7) Review work using possessive pronouns.
- (8) Teach and review irregular verbs grind, be, find, fight, fly.

4th Week—

- (1) Teach predicate noun and contrast with object noun.
- (2) Deduce and have pupils learn the declension of the pronoun of the 3rd person—he, she, it.
- (3) Correct use of words off vs. off of and from vs. off.
- (4) Teach verb hurt.
- (5) Review verbs feed, forget, freeze.

SPELLING.

1st to 4th Weeks—

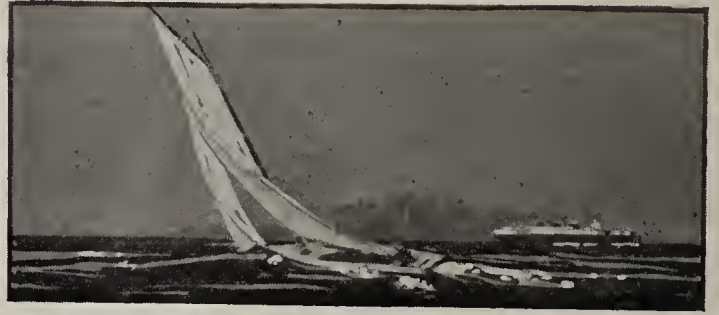
- (1) Forty new words per week.
- (2) Review misspelled words.
- (3) Teach 2 prefixes, 2 stems and 2 suffixes each week.
- (4) Dictation, containing spelling words.

The Lemon Game.

Many teachers have the laudable ambition to write books and have them published, and many of the best books on school work have been produced by teachers actually engaged in the class room. There are many reputable concerns engaged in producing books and to these the ambitious writer should turn. There are also a few who do what in other lines is known as the "LEMON GAME," which means that they accept the manuscript from the author and publish the book at the author's expense. It is their practice also to add to the cost of the book, and charge to the author, a sufficient profit to enable them to do business comfortably without selling books.

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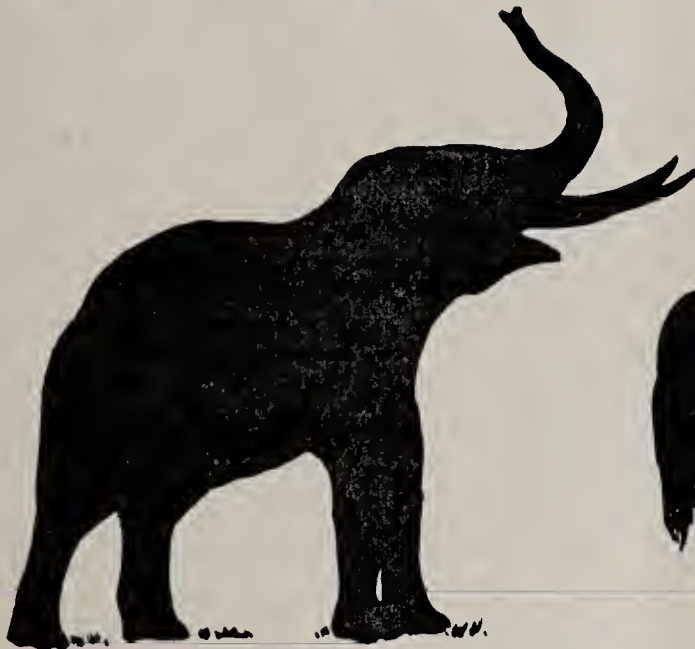
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The Walsh-Suzzallo Arithmetics. By John H. Walsh, Associate Superintendent of Schools, N. Y. City, and Henry Suzzallo, Professor of Philosophy of Education, Teachers College, Columbia University. Book 1, Fundamental Processes, Book 2, Practical Applications. D. C. Heath & Co., New York and Boston.

Most arithmetics for seventh and eighth grades are much weaker than those for the lower grades. In many cases the story is all told by the time the sixth year is finished and the remainder is simply uninteresting and comparatively unprofitable addenda.

In this series, the fundamentals are frankly and well disposed of during the first six years of school and the seventh and eighth grades are devoted to **practical work**—the mathematical side of applied social science. Their publication is a milestone of progress in school arithmetic publishing.

Conquest of the Tropics. By Frederick Upham Adams, 368 pages. Illustrated. \$2.00 net. Doubleday, Page & Co., Garden City, N. Y.

This book is the first of a series planned to describe certain big businesses whose history and operations concern and should interest the public. The series is called the Romance of Big Business and this is Vol. 1. It is the story of the development of the United Fruit Company. The Conquest of the Tropics really reads like a romance, even though it is dealing directly with facts. All of the material given in the book has been collected by responsible persons and the facts have been verified by officials. It is the belief of the publishers that a series of books like this will present some interest and will have a real value not only to those who are investors in these great commercial enterprises, but also to the public which is demanding that far-reaching corporations shall give an account of their stewardship. The average person has very little idea of the extensive operations of this large concern, of its railroads, steamboat lines, hospitals and various other institutions. The book cannot help being a great educator for the masses, as to what big corporations are doing toward the development of any country.

How to Know the Stars. By W. W. Rupert, C. E., Superintendent of Schools, Pottstown, Pa. Published by the author.

This is a little pamphlet containing eight diagrammatic drawings of the constellations and giving definite directions as to how to locate all the important stars. Each drawing is accompanied by a scale of magnitude which gives one at a glance an idea of the various sizes of the different stars. These blue prints of the heavens, for they are really made to have the appearance of blue prints although they are much nicer, give an excellent basis for the study of practical astronomy. Professor Rupert is always working out something requiring a great deal of skill and patience.

Pennsylvania the Keystone. By Samuel Whitaker Pennypacker, Governor of the Commonwealth 1903-1907, 316 pages, illustrated. Library Edition \$1.00. Christopher Sower Company, Philadelphia.

Most state histories are very dry reading and the delightful exception to this rule is the above mentioned book by ex-Governor Pennypacker. This work is the outcome of long special study with more than ordinary advantages. Much of the story has been based upon original material preserved in the Library of the Historical Society of Pennsylvania and never before utilized. Governor Pennypacker has narrated the facts, but has not written into the book his comments and opinions. The book gives Pennsylvania due credit for all she has done in helping to develop the Union and yet it is not full of idle boastings. Many of the illustrations used here for the first time are very quaint and interesting. The story does not read like a public document as one might expect, but is intensely interesting from cover to cover and is full of quaint anecdotes and local color. Every American should be interested in Pennsylvania History and every one interested in Pennsylvania History should read this book.

Domestic Science, Principles and Application. By Pearl L. Bailey, Supervisor of Domestic Science, St. Paul Public Schools, President Minnesota State Home Economics Association. 357 pages, 5½ x 7 inches. Illustrated. \$1.00 net. Webb Publishing Company, St. Paul, Minn.

The author is a graduate of Stout Institute and has had several years' experience in teaching her specialty. For the last eight years she has been Supervisor of Domestic Science in the Public Schools of St. Paul, where her work has been unusually successful. She has brought out a book

presenting the subject in a very logical and convincing way and her splendid sequence of subject matter has given strength to the force of her lessons. The book contains many suggestions as to equipment, all sorts of school and business lunches and serving. There are also score cards for contest, tables of comparative food values and substitutes, lists of poisons and their antidotes, helpful hints for first aid to the injured, etc. Her receipts are abundant, simple and economical and illustrations are actual photographs of class room work and conditions.

FICTION.

Bambi. By Marjorie Benton Cooke, author of "Dr. David," "The Girl Who Lived in the Woods," etc. 366 pages. Doubleday, Page Co., Garden City, N. Y.

A delightfully breezy story of how a girl literally takes a husband who is a dreamer and in spite of the opinions of her newly acquired husband and her devoted but absent-minded father, that women need no occupation than to be happy and that they lack the ability to do great things, succeeds in winning distinction and in giving both husband and father a decided waking-up. Clean, wholesome and extremely interesting—one of the best of the year!

At the Casa Napoleon. By Thomas A. Janvier, author of "The Aztec Treasure-House," etc. \$1.25 net. Harper Brothers, New York.

A very unique chronicle of the events touching the lives of the inmates of the quaint little hotel, named by its Spanish proprietor and his French wife, "The Casa Napoleon."

The story gives a glimpse into the atmosphere of the little out-of-the-way foreign hotels which are rapidly vanishing from New York, and its local color shows the author to be intimate with the foreign quarter of the city.

The Hidden Children. By Robert W. Chambers. Illustrated by A. I. Kellar. Cloth \$1.40 net. Postage extra. D. Appleton & Co., New York and London.

"The Hidden Children" is a story of the life and love of a nameless girl and a young soldier in the company known as Morgan's Rifles. The scene is upper New York State where the American colonists were waging a bitter war against the great Iroquois Indian Confederacy. The girl, Lois, is a camp follower in rags when her beauty attracts Euan Loskiel, who learns that she is trying to go to Catherinestown, the Indian stronghold, because she believes her mother to be a prisoner there. The romance between these two, their progress together into the hostile Indian country, the thrilling scouting expeditions, the terrific battles between Clinton's army and the Iroquois, the weird sacrificial rites of the Seneca sorcerers, the final great victory, and the solution of the mystery concerning the "Hidden Children," all are a part of the most vivid, picturesque and exciting story Mr. Chambers has ever written.

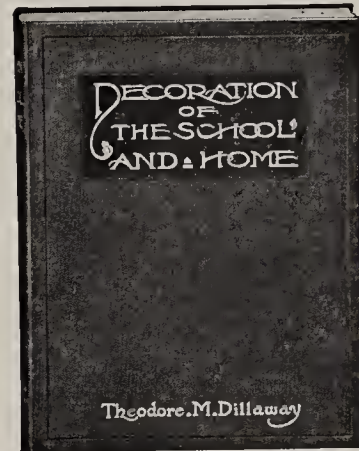
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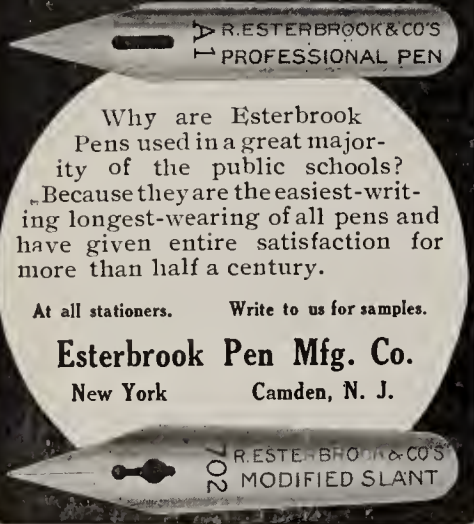
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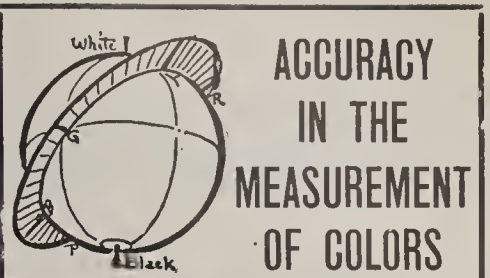
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given by Christopher Pottinger, a member of Parliament, who has arranged to meet Rose Gaythorne, a dancer at the Restaurant Royale, London. Mr. Pottinger has ordered a private room—all are engaged—Schwarz, the head waiter, and Paul Koninsky, proprietor of the Royale are distressed for fear this M. P. will not remain and conceives the brilliant idea of using the restaurant chaperon, Mr. Gazzaza. Rose arrives, finds she is a little early, goes out, leaving a note she will return later; she is seen by Hillary Chester, who is much taken with her beauty. Mr. Pottinger arrives, reads the note from Rose and sends for Paul to arrange dinner in the private room; Paul explains his regret and presents the chaperon idea. The M. P. will not hear of it, but Rose, upon being told the chaperon does not understand English, persuades Pottinger to agree—he does, as he fears his wife might drop in, not knowing at that very moment she is in the restaurant with her brother and sister. They are then about to be seated at the table awaiting "the third party," their chaperon, when Chester comes in. He is quick to take in the situation, runs out the real chaperon and takes the place as Mr. Gazzaza; it is needless to say that one complication after another pile up. Funny, yes! real mirth that carries you through the three acts in a most entertaining way. Eve., 8.15; mats., Wed. and Sat., 2.15. Prices, 50c. to \$2.



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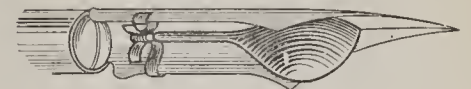
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OCTOBER QUOTATIONS.

Yellow leaves, how fast they flutter—woodland hollows thickly strewing,

Where the wan October sunbeams scantily in the mid-day win,

While the dim gray clouds are drifting, and in saddened hues imbuing

All without and all within.

Jean Ingelow: On the Deaths of Three Children.

The yellow poplar leaves come down

And like a carpet lay,
No waftings were in the sunny air

To flutter them away.

Jean Ingelow: Strife and Peace.

O'er shouting children flies
That light October wind,
And, kissing cheeks and eyes,
He leaves their merry cries
Far behind.

William Cullen Bryant:
Voice of Autumn.

Autumn is here; we cull his lingering flowers.

* * * *

The sweet calm sunshine of October, now

Warms the low spot; upon its grassy mold

The purple oak-leaf falls; the birchen bough

Drops its bright spoil like arrowheads of gold.

William Cullen Bryant: October, 1866.

Bending above the spicy woods which blaze,

Arch skies so blue they flash, and hold the sun

Immeasurably far; the waters run

Too slow, so freighted are the river-ways

With gold of elms and birches from the maze

Of forests.

Helen Hunt: October.

October turned my maple's leaves to gold

The most are gone now; here and there one lingers;

Soon these will slip from out the twig's weak hold,

Like coins between a dying miser's fingers.

T. B. Aldrich—Maple Leaves.

Reproduction Story.

Do you often read good stories to your pupils? The following is very suitable as a story to interest a primary class, and to use as a basis of a language lesson.

THE DISCONTENTED TREE.

A little tree stood in the midst of a forest. Instead of leaves, it was covered with fine, sharp needles, which pricked the fingers if one sought to gather them.

One day the little tree said, in a complaining way: "All of my comrades have beautiful leaves, and I have only needles. No one comes near me; all pass me by. If I could have my wish, I would have leaves of pure gold."

When night came the little tree slept. On waking early in the morning, behold, it was clad in leaves of shining gold! Oh, what a splendid appearance it made. How it glistened in the sun!

Then the little tree said: "Now I am proud. No other tree in the woods has golden leaves." But as evening drew nigh an old man, with a long beard, came walking through the wood, carrying a heavy sack on his shoulders. When he saw the tree, with its brilliant, glittering foliage, he quickly plucked the golden leaves, one by one, thrust them into his sack, and hastened away, leaving the tree empty and shorn. Then the poor little tree was overcome with grief and vexation.

"The golden leaves have only been a trouble to me. How ashamed I shall be before the other trees! If I could only have another wish, I would wish for leaves of pure glass."

The little tree slept again; and again, on waking, behold, another surprise! All the branches were filled with lovely glass leaves! How they danced in the sunbeams!

"Ah! said the little tree, "now I am happy! No tree in the woods glitters as I do!"

But soon there arose a great storm, with a mighty wind, which came rushing through the forest, and when it had passed, there lay the glass leaves shattered and broken upon the grass.

Then the little tree said, sorrowfully: "See, now, there lie my

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beautiful leaves in the dust, and the other trees with their green leaves stand unharmed! If I could wish, I would have green leaves."

Again the tree slept, and in the morning it was clothed in green.

Then the little tree laughed aloud and said: "Now I have leaves like the others, and have no cause for shame!"

There came along just then an old goat, looking for food for her young. She saw the little tree, and in a twinkling stripped it of all its leaves.

Once more the poor little tree stood forlorn, with its empty branches, and said: "I will wish for no more leaves, neither green, yellow, nor red. If I had only my needles back, I would not complain."

Sorrowfully the little tree went to sleep, and sorrowfully it waked. Then it saw itself in the bright sunshine, and laughed and laughed, and all the trees laughed with it; for in one night it had received again all its needles. Now at last it was content, and indulged no longer in foolish wishes.

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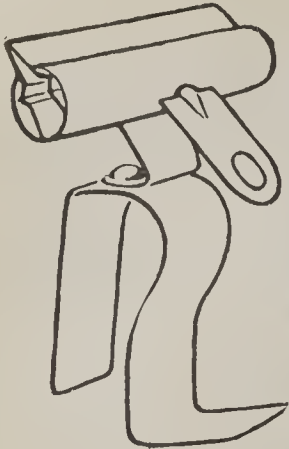
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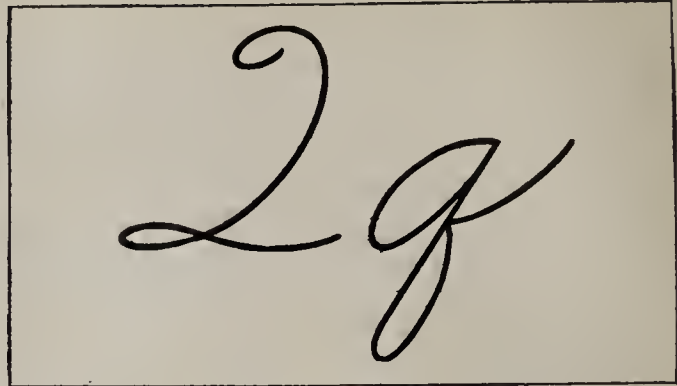
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The
TEACHERS MAGAZINE

Claude Stuart Hammock, Editor

Vol. XXXVII

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The

TEACHERS MAGAZINE

NOVEMBER, 1914

The Causes of Discouragement Among Teachers

By Joseph T. Griffin

Principal P. S. No. 114, Manhattan, New York City

Among the most frequent causes of discouragement among teachers is an unsympathetic attitude of the supervising officer. There are some supervisors who give the impression that their only mission in life is to find fault. They go from room to room with pencil and notebook and teachers soon begin to feel that all the cracks and crevices in their teaching method, all the defects and shortcomings of their personalities are being very carefully noted. They begin to catch the spirit of these lines of Burns (I quote from memory):

"If you have a rent in 'ere your coat,
I pray you, 'tent t' it,
For there's a chiel among us taking notes,
And faith, he'll prent it."

Some one once said, "Isn't it a shame that good health is not catching instead of disease?" and I have often wondered why our virtues are not noted instead of our faults. There is nothing more discouraging to a teacher than the feeling that, work as she may, strive with heart and will—all her efforts pass without a ripple of attention; but let her once commit a fault and immediately, the cataracts of criticism begin to roar.

I have a creed about supervision—I believe that the supervising officer should note the merits, and not the faults, of teachers; that he should expend his energy in helpful criticism and not in nagging; that he should radiate encouragement and inspiration to teachers; that his mere presence in a class should illumine the room with kindness and cause every little face to light with joy, and every childish mind to sparkle with the desire for self-expression—I believe that in his presence the nervous teacher tortured with doubts of her own efficiency, should be made to feel that confidence and serenity which are born of the conviction that "Here, this man is my friend, helpful and kind; if I fail, he will aid me—if I succeed, he will praise me. I will do my best and fear not."

That we are not always able to realize this ideal is one of the causes of discouragement among principals and superintendents.

INDIFFERENT ATTITUDE OF SUPERVISORS.

Indifferent supervision is just as much a source of discouragement as the fault-finding kind. The

teacher who is doing splendid work and no one knows it, the teacher who is daily expending upon her class every heart-drop of energy and yet realizes that her devotion is unrewarded by any special commendation—that no one has marked her out among her fellow-teachers—that she is blended in the drab background of mediocrity—is likely to feel that wave of discouragement which sooner or later will submerge her spirit and drown her teaching zeal.

It is the duty of the supervising officer to discover the exceptional teacher. She exists in every school. She is not ostentatious. In her class she labors quietly, persistently, devotedly. She shines beneath the surface of the school activities "unhonored and unsung." Careless, indifferent, unsystematic supervision denies to her that elation, that glow of satisfaction which work well done deserves.

The easy principal who "never comes around" may be fine for the shirk, but is very discouraging to the worker.

DOGMATIC ATTITUDE OF THE SUPERVISING OFFICER.

Although I believe that principals and superintendents should have definite ideas about methods, and assured standards of teaching efficiency, yet, these should be used merely as a guide in estimating the success of teachers and for aiding those who are inefficient; they should not be imposed arbitrarily upon the teachers. The attitude should be "here is a method. I have tried it, and found it successful. Use it or devise one as good or better for yourself." Because teachers employ a different method of procedure from that used by the supervisor when he was in the classroom, does not necessarily make it wrong.

As a general rule, it is improper to have a child at the blackboard when the attention of the entire class is centered there. Yet, there may be a condition which might justify this practice occasionally. The supervisor who, upon entering a room during such an exercise, immediately assumes that the teacher is wasting time, and gives no opportunity for her to justify herself—is unfair to the teacher and is contributing to her measure of discouragement.

My advice to teachers is never to let any false impression regarding your work remain in the

mind of your superior. Take the first opportunity quietly to state your side of the case. Avoid hysterics. Be calm. It is better, if you cannot trust your emotions when lashed by some act of injustice—unconsciously though it may have been inflicted—to write out your statement and make your position plain. It is better to do this than to nurse a silent wrath.

NAGGING AND LACK OF APPRECIATION OF RELATIVE VALUES.

Some supervisors act as though they regarded every shortcoming on the part of teachers as an insult to themselves. They grow offended at every fault, and become peevish at every error made by their teachers. They forget that if every teacher were a perfect pedagogue; if no teacher ever came late; if disorder in a class no longer claimed their passing and impatient attention; if every teacher taught with a skill perfected by practice and polished by study—if records and reports were always accurate and if every teacher were guided by a conscience light that never grew dim, and actuated by an enthusiasm that never grew cold, then you would have an ideal condition and superintendents, principals and their assistants would be like Othello—with their occupations gone.

So supervisors, be patient, be cheerful. Be delighted at every opportunity to help a faltering teacher, and charmed at every change which gives you the opportunity to display your wonderful skill as a teacher and your marvelous administrative power! Let the doctor fume at his patient, if he will, because the poor man has a chill—it may do him as much good as giving him a pill—but let not the pedagogical expert rage when teachers fail, nor rile at inefficiency's feeble efforts, to carry out your will!

The highest point of praise is reached when it may be said of any supervisor by any teacher "that principal made a good teacher of me."

DISCOURAGEMENTS ARISING FROM THE TEACHER'S OWN PERSONALITY.

(a)—Realization of physical inability to stand the strain of teaching.

The blame for this condition when it exists with the newly appointed teacher rests, of course, with the appointing power. But when this physical inability overtakes the teacher during the course of her teaching experience, the case becomes a pitiable one. For the teacher to continue in school work is an injustice to the pupils; to deprive herself of her occupation is an injustice to the teacher.

The remedy might be found in the granting of the Sabbatical seventh year of rest, or in the granting of leaves of absence for periods not less than a term, with a provision for the payment of a partial salary.

Sometimes, when I am making the rounds of supervision, I pass through rooms from which I emerge with a positive feeling of awe at the realization of the work some of these teachers are doing. There, in their classrooms, day by day, these devoted men and women are expending

their nervous energy in capturing and controlling the wayward minds of other people's children. There, with hearts full of love, they are touching the tender mind of childhood with the glitter of a golden sympathy. There, with limitless energy, they are lifting with the sheer force of teaching enthusiasm, the lagging footsteps of the backward over the difficult places in the intellectual highway. There, with aching nerves and patience pushed to utmost limits, they are urging their classes to newer fields and higher levels of scholarship. And all for the sake of what? Surely not for the meagre stipend a reluctant public pays!

But somewhere, back in the distant corridors of time the teaching spirit was instilled into the hearts of a selected few and they, passing it on and on through ever-widening generations of descendants, have finally given us that loyal army of teachers who silently, sacredly, beautifully, are permeating the ranks of our junior society with those ideals and impulses which are so necessary for the coherency, the probity, the continuity of the social organization.

And when one of these consecrated workers grows tired and weary with the never-ceasing challenge of the pace, there is nothing a grateful public can do, no matter how liberal it may appear to be, which can even partially repay for the continuing and far-reaching services which have been rendered to society.

Does what I have just said appear too extravagant? Not at all! In every school house, there is some teacher who is not only rendering the full service which her employment demands, but who is doing something exceptional, exerting some unrecorded influence on the minds, and upon the characters of the pupils, which society, later on, will reap the benefit of.

If every boy whose descending current of misdirected energy has been caught and diverted along lines by some kind and patient teacher; if every girl whose wayward, thoughtless impulses have been transmuted under the influence of some fine teacher into the full, rich flower of a perfected womanhood, if all these boys and girls could today be gathered together, they would make an army which would acclaim the wonderful work which is being done in that juvenile world which lies beneath the surface of the world's activities, but which will inevitably rise and break through the crust of maturity and displace the other.

(b)—Inability to acquire disciplinary power.

This is an almost fatal cause of discouragement. The successful teacher occasionally has a dream that she cannot control her class. No nightmare is ever so exquisite in its torture as the sense of helplessness before a class running wild with disorder. Can you imagine the daily agony of the teacher who has this experience in real life and not in the shadowy land of dreams?

In a recent book by Parmelee entitled "The Science of Human Behavior," he makes an attempt to trace the origin, development and later evolutionary manifestation of instincts. In his classification, he omits one which I believe every

teacher will agree is as evident as the instinct for observation; and that is the instinct of children to chafe under restraint, and to badger their elders over whom they once get the master hand.

The story of the pedagogue through all the countless ages has been the continuous record of the conflict between the adult mind and the recalcitrant impulses of childhood. And the figure which the schoolmaster has been permitted to play in literature is ample evidence of the fact that the animosity of boyhood has frequently been allowed to express itself in the literature of maturity. It would seem that the boy, now grown to manhood, desired to get "square" for all the pains of his schoolboy days by preserving his pedagogue in the amber of ridicule.

Dickens, even, with his broad and liberal sympathy with every phase of human life, could not quite restrain this impulse; and gentle Irving, whose wit was always touched with the glow of kindness, paints a picture of Ichabod Crane which is not only unsoftened by the grace of humor, but is cruelly limned in limitless scorn.

The boy who boasts that he had "some fun with the teacher" is not the product of the particular conditions of your school; he is a type that has appeared in every classroom, in every age. He is the wandering Jew of childhood; he will not down, but bobs serenely up, and the antics that he plays are the same as those with which he plagued the pedagogues of ancient Greece, and tortured Pestalozzi, that lover of childhood and genius at teaching, in the noisy school at Yverdun.

The problem that confronts you is ages old. The discouragement which dulls your days and fills your nights with dreams of bitterness, is the same as that which obsessed the myriad members of our class, now dead like Caesar, and "turned to clay."

But the solution is really comparatively easy. First, comes confidence. Great is the power of thought. To know that you can control a class is the beginning of the end of the battle. There is a glint that comes into the eye of the teacher who is determined to control, that few boys are brave enough to resist. There is a note of sureness, a strident quality of command that undertones the voice and carries the implication of disaster to him who disobeys.

Secondly: Take your time. 'Tis true Rome was not made in a day; and a city of habits cannot be erected in hot haste. Aim each day to correct some fault. Concentrate on it. Use incentives. They need not be of the highest order. It is the ultimate aim of the educative process to transmute the motivating power from one of material gain or immediate advantage, into one where a more ethical or spiritual incentive suffices. In the early stage of acquiring disciplinary control, have your incentives of rewards definite, concrete and immediate.

Thirdly: Be prepared for your work. Napoleon is said to have won his battles more by the superiority of his plans—their infinite detail—than by any great superiority in the prowess of his troops, although he did remark once that the Al-

mighty was always on the side of the heaviest artillery. But some of our "heaven-descended geniuses" of the classroom regard preparation for their day's battle as beneath their dignity. They seem to regard it as an evidence of weakness, much in the same way that some illiterate people regard a dictionary as a humiliating evidence of an incompleted education.

A maid once tucked away a dictionary which she found on her master's desk, in a place where he could not locate it. When he angrily demanded its immediate return, she remarked audibly that she could not understand what a smart man like him "wanted with a dictionary." Yet the ablest scholars use the dictionary the most—just as the best teachers are those who prepared their work the most carefully and minutely. They do not come to school trusting to the inspiration of the moment to frame their problems, select their dictation or outline their history work. They come to school as thoroughly familiar with the details of each hour's work as does the engineer who is plotting a survey.

If I had jurisdiction over a training school for teachers, there are three words which I would have burned deeply in the minds of my students—they would appear in letters of living light upon the walls of every recitation room—more potent in their possibility for future weal or woe than the MENE TEKEL UPHARSIN upon the walls of the Babylonian feast-hall—and these words would be PREPARE YOUR WORK.

Inability to fulfill an ideal which is ever present in mind but which seems impossible of realization.

It would seem from my foregoing discussion that it is only the faulty or inefficient teacher who is open to discouragement. But as a matter of fact, it is sometimes the very best teacher who has the most depressed outlook on her work. A supersensitive conscience causes deep unrest. A teacher who is sailing in the full gale of her own conceit is indifferent to the ever-present evidence of her inefficiency. It is characteristic of the earnest, devoted worker in every field of human endeavor to be self-critical.

Lincoln in the midst of the Civil War was a pathetic figure. Performing the difficult duties of his exalted position with singleness of purpose and with heartfelt devotion, yet his days were filled with doubts and fears of his ability to realize the ideal he had ever present before him.

Discouragement is a flower which sometimes blossoms best in a soil furrowed by effort and fertilized with the fervor of a sanctified zeal.

So if, perchance, you feel that this lecture has carried to you no real helpfulness—that you are doing, or have done, everything which is herein specified, and in spite of it all, you are still unsatisfied—your ideal is still unrealized; your soul is still shadowed with the clouds of discouragement, then remember that this feeling is but the expression of your supreme desire to realize a high ideal—that it is the feeling which every master workman from the beginning of time has felt—that it is but the leaven of discontent by which your work will surely rise to ever higher levels.



D R A W I N G

By A. G. Hammock

Good drawing in school depends most upon the teacher's ability to draw and her judgment in arranging suitable objects for the pupils to work from, and the giving them simple, adequate directions. It is with the thought of helping the teacher to prepare so she may make good drawings from simple objects that we present the work given this month. No matter how good a course in drawing is presented, if the teacher does not take up the work and do it herself, very little result will be seen in the school room. Address yourself, then, to the problem of learning how to make good drawings from simple objects.

The ability to draw—to represent the appearance of things with pencil, pen or brush—is determined by one's ability to observe and to record the results of his observation. This ability, while normally greater in some than in others, is a matter to be cultivated, to be developed. While some learn to observe and to record more readily than others, all normal persons may acquire the ability to make very acceptable drawings if they proceed in the right way to develop their powers.

Begin with common objects of simple form. One does not need fine pottery, casts, or other objects of art to draw from. In fact, it is better at first to draw jugs, baskets, bottles, boxes and cooking utensils as they present forms to which the eye is accustomed and the contour are usually simpler. The drawings on page 93 show a good style of work to begin with. Figure 1 shows the first rough sketch. Begin by indicating the left side, then the right, top and bottom, with a light line which merely suggests the placing and general form. Suggest the handle in the same way.

After locating the various parts, compare the proportions of the sketch with the object and correct your first estimates. Continue correcting until the form is properly drawn as in figure 2, leaving all the lines. These first lines should be left and since they are light the correct lines should be made somewhat heavier, but not solid and continuous. Study the quality of line in the illustrations. Figure 3 is another common object treated in a similar manner, while figure 4 has been drawn more accurately at first, leaving no extra lines. After you have made some progress in drawing objects singly, try simple groups similar to those shown in figures 5 and 6. Study the arrangements closely, noting that the various objects are not the same distance apart and that while some are partly in front of others to

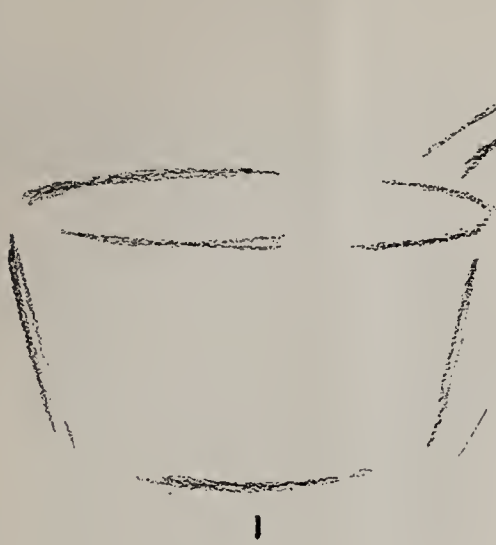
help "hold the sketch together," one object is never placed directly in front of the centre of another.

When you have made several group drawings from different arrangements, try "spotting" some of the best ones with brush and ink as in figure 6. Plan to place a light object against a dark or a dark object against a light, thereby preventing monotony and the effect of overbalancing some part of the drawing.

Make a careful copy of one of the drawings to see how it is done, making it about twice as high as shown here.

Page 94 shows an excellent method of rendering line drawings in wash, either in black and white or color. After a line drawing is carefully made, go over it with a flat wash of ink diluted with water, or with gray water color or with the color of the object, using water colors. Assuming that the school is not equipped with water colors, have each pupil supply himself with a cup and a lid of a baking powder can. Pour about a tablespoon of water into the tin lid. Dip the points of the brush into the ink and wash it in the water. This will color the water to a proper consistency for the wash. Be careful in putting the ink in the water to use very little, as more may be added if necessary, but if too much is put in, it will all have to be done over.

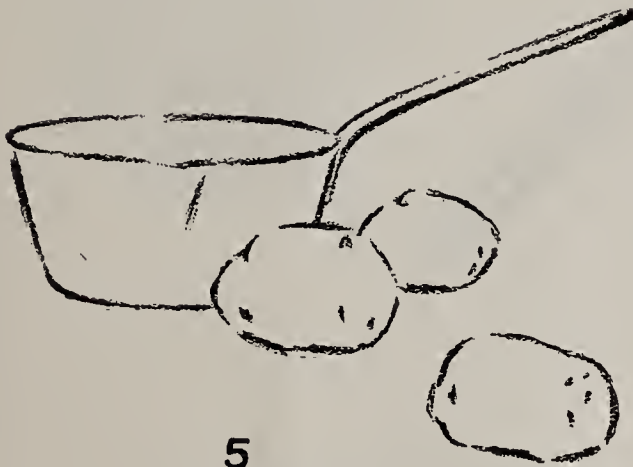
Fill the brush full of the mixture in the tin and holding the paper in a **vertical** position against a book to keep it flat, paint the wash on from side to side as shown in the first drawing on page 74. While the paper is held up in the manner suggested, the water will run to the bottom and will make a little pool as shown in the sketch. This should be pushed along with the brush until it covers the entire surface and no work should be done over after the surface is covered. If small spots are overlooked in passing over the paper, leave them as they cannot be touched up without spotting. After the entire surface is covered, there will be a ridge of water at the bottom. Wash out the brush carefully, dry it on a blotter and take up the surplus water by touching the end of the brush to the little pool. The color will run into the brush and may be washed out in the pan. After the surplus color is taken off, the sketch may be laid upon the desk to dry. After it is thoroughly dry, if the pencil lines need strengthening, they may be strengthened here and there to accent the drawing.



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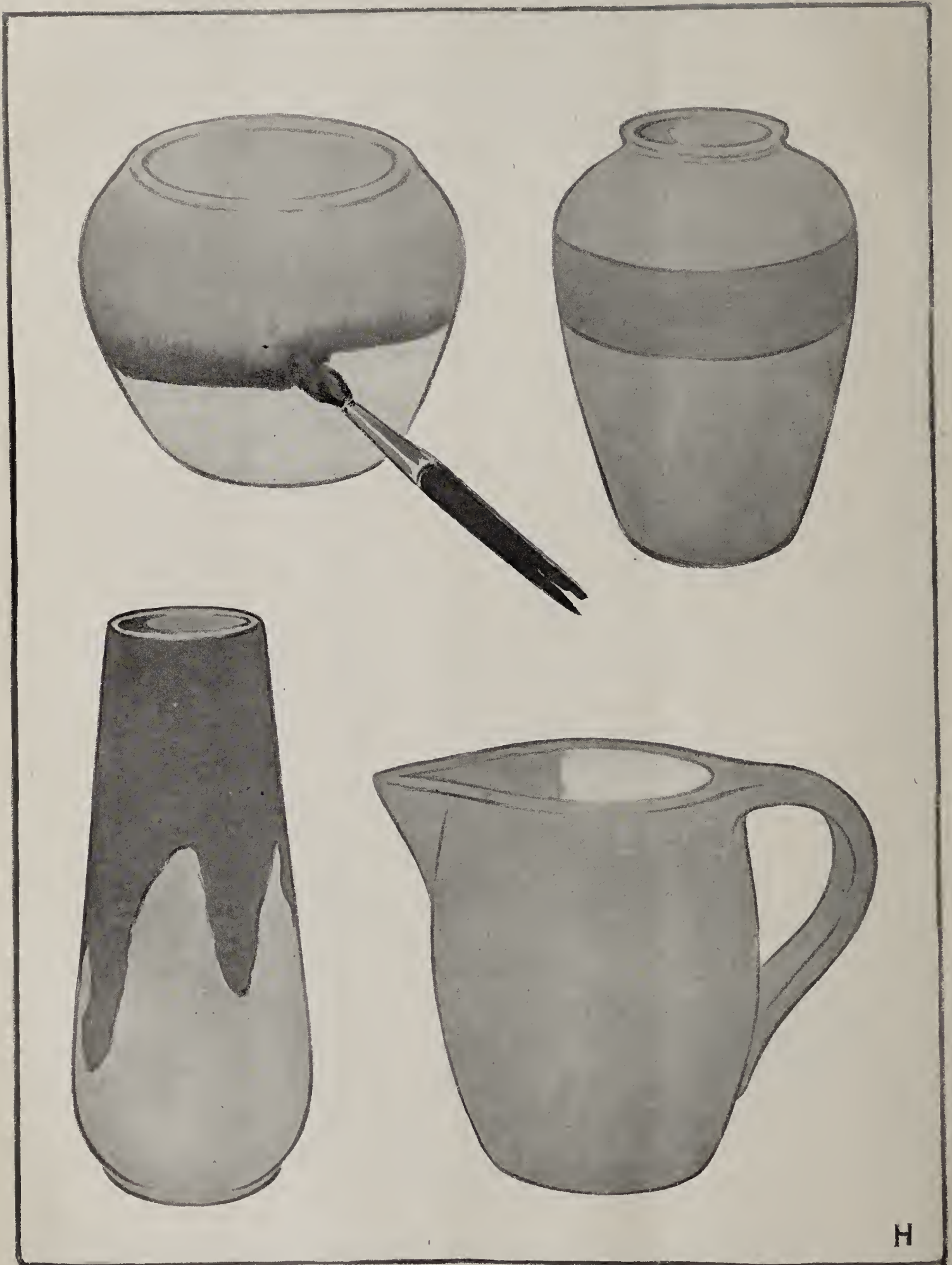
4



6



3



H

(From pottery forms loaned by Atkinson, Mentzer & Co.)



W R I T I N G

By A. G. Hammock

Author of Hammock's Muscular Movement Writing System.

Published by D. Appleton & Company.

Many who submitted their work last month had not given sufficient practice to the capitals Q, L and D in words. We are therefore repeating the five lines of word practice which appear on this page. Give about one page of practice to each line, keeping the movement rapid and free and watching carefully the position. Most of those who are following the course have developed a very nice movement and the work is going along quite well. Attention need now be given more particularly to letter forms and to the uniformity of spacing and the size of letters.

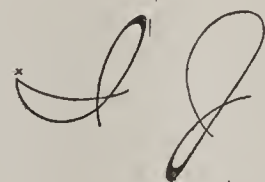
Some have asked lately if they may begin at this time, inasmuch as the course began last March. To all of those who wish to begin now we say, certainly, start in, beginning with the work that started in the last March number. If your subscription did not begin as early as that, we will send you the back numbers and you can carry the course along the same as the rest.

Spent a good deal of time upon the retraced capitals I and J before practicing the words on page 96. The downward stroke of the capital J should be made straight from the upper turn to the lower turn. The first exercise with the straight lines will help exceedingly in getting the form of this letter.

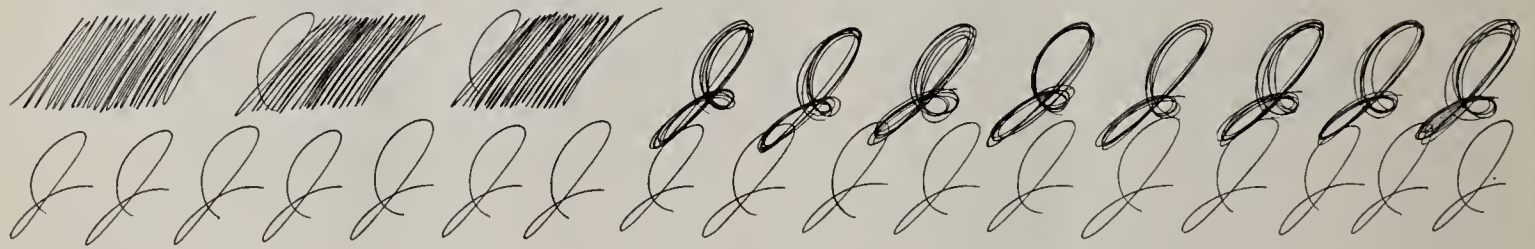
Note the speed diagrams of the capitals I and J. The capital I is slow in the upper part and fast in all the other parts except at the angle, at which a complete stop is made. The J has no complete stop as it has no angle, but the lower turn should be made rather slowly as it is small. Too much speed in this lower turn will make the lower part of the letter as large as the upper.

Review the speed diagrams given in the back numbers since the course began. You should also often review the entire series of exercises in your practice. Do not slight the retracing exercises at any time in order to hurry on to the words and sentences.

Be sure that your name and address is on each sheet sent in for criticism, in order to make sure that they will not be misplaced.



Quibble Quibble Quibble Quibble Quibble
Quarter Quarter Quarter Quarter Quarter
License License License License License
Levant Levant Levant Levant Levant
Dispel Dispel Dispel Dispel Dispel



Immense Immense Immense Immense
 Impeach Impeach Impeach Impeach
 Ignorant Ignorant Ignorant Ignorant
 Journey Journey Journey Journey J
 Jealous Jealous Jealous Jealous Jones

rrrr rrrr rrrr rrrr rrrr
 rrrr rrrr rrrr rrrr rrrr
 rrrr rrrr rrrr rrrr rrrr
 nearer nearer nearer nearer nearer
 mirror mirror mirror mirror mirror
 river river river river river river
 A river is a large stream of water.



M A K I N G

C. S. & A. G. Hammock

The following is an exercise for primary children in Drawing, Cutting and Pasting. The subject is A STREET SCENE. The teacher should take a large piece of bogus paper about 2½ by 4 feet in size and paste the corners of it up against the blackboard. Upon this paper draw the background of a picture similar to the one given on this page, drawing only the houses, trees, etc., leaving the foreground blank.

Discuss with children the appearance of a street, calling especial attention to things seen in the street, as men walking, carrying loads, pushing carts, riding in automobiles, etc. After considerable discussion allow each pupil to draw with colored crayons, pictures of the things in which he is most interested in the street. After each child has made two or three drawings, have them cut out carefully as shown by the small pictures of the man and the automobile on this page. After all the pictures have been cut out, they may be arranged and mounted upon the large sketch drawn by the teacher to complete the street scene. Care must be taken to arrange them ac-

ording to their size, that is, the smallest the farther away, and the larger ones in the immediate foreground. This will keep the picture in proper perspective.

Note the arrangement of the picture given below. The largest object, the automobile, is placed slightly to the left of the centre. The spaces between the various objects are not all the same size. They are arranged so that they do not look too scattered, while they are not too closely grouped. Several trial arrangements may be made in your paper before finally pasting.



Primary Plans for November

By Lillian M. Murphy

Assistant to Principal, Public School No. 114, Manhattan, New York City

FIRST YEAR, FIRST HALF. MATHEMATICS.

5	4	3	2	1
2	2	2	2	2
—	—	—	—	—

9th Week—(Oral)—

- Counting without objects to 20.

Note—A word here about substituting symbols for objects. You can apply in even the simplest work in arithmetic the doctrine of "one to one correspondence; e. g., to the number of a group corresponds one name and one symbol; as,

: : four 4

In mathematics it is more convenient to work purely with symbols, translating back to the corresponding concrete form as may be desired. Gradually, after much practice in counting objects, the child learns the symbols and unconsciously he acquires the idea of the "one to one" correspondence of number, name and symbol and thereafter the pure concept of number will begin to play a small part in his arithmetical calculations.

"The idea of having the child count by 1's to 20 and by 10's to 100 without objects is to give the child a number space beyond that in which he is actively working. It adds to the child's interest and allows him to teach himself by the talk of the home."—David Eugene Smith.

It also feeds the child's natural desire for rapid work in pure number. While work in applied arithmetic is at no time to be omitted, still even in the very beginning the child needs practice in the art of numbers, thorough drill in pure number in order to become a good calculator.

Counting to 70, without objects.

- Reading numbers to 70.

- Addition tables.

2	4
4	2
—	—

- Measurement continued.

Written—

- Numbers—1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

4	2	3	2	2	2
2	4	2	3	2	1
—	—	—	—	—	—

10th Week—(Oral)—

- Counting to 80.
- Reading to 80.
- Addition—

5	2
2	5
—	—

and review.

- Problems to 7.

Written—

- 1, 2, 3, 4, 5, 6, 7, 8.

- Addition—

2	2	2	2	3	4	5
2	3	4	5	2	2	2
—	—	—	—	—	—	—

11th Week—(Oral)—

- Reading to 90.
- Addition—

Review addition of 1.

- Problems to 7.

- Counting to 90.

Written—

- Nos. 9, 7, 6, 5, 8.

- Addition—

5	4	3
2	2	2
—	—	—

etc.

etc.

12th Week—(Oral)—

- Counting to 100.

- Reading to 100.

- Addition—

6	2
2	6
—	—

and review.

- Problems to 8.

Written—

- Numbers—6, 5, 8, 3, 9.

- Addition—

6	2
2	6
—	—

and review.

ENGLISH.

- Conversation.

- The New Month.
- Election Day.
- Current Events.
- Picture Study.
- The Baker.
- The Pumpkin.
- What Father Does.
- How to Play "Tag."
- Reproduction, "The Dog and the Bone."
- Picture Study.
- Harvest Time.
- What is in our Dining-Room.
- Indian Corn.
- The Blacksmith.
- The Pilgrims.
- The Butcher.
- Current Event.
- Picture Study.
- Thanksgiving Day.
- The First Thanksgiving Day.

- Memorizing.

9th Week—

Who Has Seen the Wind—Rosetti, 1st stanza.

10th Week—

Who Has Seen the Wind—2nd stanza.

11th Week—

Sleep, Baby, Sleep—From the German.

12th Week—

Sleep, Baby, Sleep—From the German.

Sleep, Baby, Sleep!

Sleep, baby, sleep!
 Thy father is watching the sheep,
 Thy mother is shaking the dreamland tree,
 And down drops a little dream for thee.
 Sleep, baby sleep!

Sleep, baby sleep!
 The great stars are the sheep,
 The little stars are the lambs, I guess,
 The bright moon is the shepherdess.
 Sleep, baby sleep!

3. Reading to the Pupils.

9th Week—

Cock Robin.

10th Week—

“Nero at the Bakery”—“In the Child’s World,”
 by Emilie Poulsson.

11th Week—

Thanksgiving Day—“In the Child’s World,”
 by Emilie Poulsson.

12th Week—

Mother Hubbard.

ETHICS.

9th Week—

Patriotism.

10th Week—

Clean habits.

11th Week—

Bravery.

12th Week—

Generosity, Gratitude.

HYGIENE.

9th Week—

Care of nails.

10th Week—

Care of teeth. How to brush them.

11th Week—

Baths.

12th Week—

Do not expectorate on the floor or in a car.

NATURE STUDY.

9th Week—

Sweet potato.

10th Week—

Corn.

11th Week—

Pumpkin.

12th Week—

Turkey.

PENMANSHIP.

9th Week—

w, we.

10th Week—

a, an.

11th Week—

c, can.

12th Week—

o, one.

—From Hammock’s Muscular Movement Writing System, Pad Series No. 1—D. Appleton & Co., New York.

FIRST YEAR, SECOND HALF.
 MATHEMATICS.

9th Week—(Oral)—

1. Reading numbers—1-100.
2. Addition—2 and 3 to numbers from 1 to 10.
3. Counting—
 - (a) By 1’s to 20, with objects.
 By 1’s to 50, without objects.
 By 10’s to 90, without objects.
 By 2’s to 20, without objects.
 - (b) Count backwards.
 By 1’s from 20.
 By 2’s from 20 and 19.

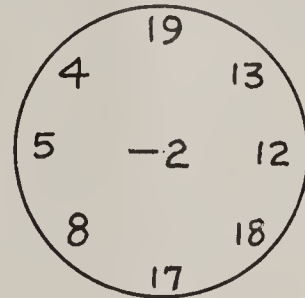
4. Subtraction—

Minuends 1-13.

Subtrahends—1, 2 and 3.

Explain term and sign, “minus.” Teach addition as a proof of subtraction, objectively.

Device for drill—



5. Measurement—Dollar. Review cent, five-cent piece, dime. Make a list of problems. Use in store-keeping exercises.

6. Comparison—Half.

(1) Objectively, (2) Name, half 3. Symbol,

$\frac{1}{2}$ Applications. (Objectively.)

1. John’s mother gave him a half-dollar and his father also gave him a half-dollar. How much money did he get from both?

2. I give Frank $\frac{1}{2}$ of a sheet of paper and Tom $\frac{1}{2}$ of it. How much have both?

3. Divide this apple equally between John and James. What part of the apple does John receive? Write that part on the blackboard.

4. I pay a half-dollar for a book. I give \$1 in payment. How much change do I get?

5. “James divide this orange equally between Joe and Eugene. What part of the orange did Joe receive? What part has Eugene?”

7. Problems—Types.

1. Our class read 6 pages on Monday, 5 pages on Tuesday and 7 pages on Wednesday. How many pages did we read in the three days?

2. James is 8 years old. John is 12 years older than James. How old is John?

3. There are 13 boys in the first section. 10 were perfect in spelling. How many had words wrong?

4. A newsboy has 12 papers and sells 3. How many are unsold?

Written—

1. Numbers 1-80.
2. Addition—
 - (a) Single column, 5 addends, no addend greater than 3.
 - (b) Numbers of two orders; as,

27	38
71	61
—	—
98	99
- (3) Subtraction, continued; e. g.,

78
—32
—
46

10th Week—(Oral)—

1. Reading—1-50 reviewed.
Train children to find pages in readers. Make charts upon which you have written numbers from 1 to 100 in irregular order. Have rapid drills in reading them. Train children to read dates from calendar.
2. Addition—Add 10 to numbers 1, 2 and 3.
Review addition tables of 1, 2 and 3.
3. Counting—
 - (a) By 1's to 20 with objects.
By 1's to 50, without objects.
By 10's to 100, without objects.
By 2's to 20, without objects.
By 5's to 20, without objects.
 - (b) Count **backwards** from 50 to 1 by 1's.
Count backwards from 20 and 19 to 1 by 2's.
4. Subtraction, continued—

11	12	13
—10	—10	—10
—	—	—
5. Measurement—Foot. Approximations:
 1. How long is your desk?
 2. How long is your teacher's desk?
 3. Do you see anything in the room that is just a foot long? Measure it and see.
 4. Measure the width of the window.
 5. How long is the blackboard?
 6. How tall is your neighbor?
 7. Draw a line on the blackboard one foot long. Measure it with your ruler.
6. Comparisons—Halves, continued.
7. Problems—Add to the list in your notebooks new ones involving the combinations of 10 with 1, 2 and 3. Also add problems for use with toy money.

Written—

1. Numbers—1-60 in review.
2. Addition—Single column. Two numbers of two orders, continued.
3. Subtraction, continued. Use

13	12	11
— 3	— 2	— 1
—	—	—

11th Week—(Oral)—

1. Reading numbers—1-60 in review.
2. Addition—10 to numbers from 1 to 5. Review table of 1's, 2's, 3's.

3. Counting—

- (a) By 1's to 20, with objects.
By 1's to 50, without objects.
By 10's to 100, without objects.
By 2's to 20, without objects.
By 5's to 30, without objects.
- (b) Count **backwards** from 20 and 19 by 2's.
Count **backwards** from 50 by 1's.

4. Subtraction—Review

14	15
—10	—10
—	—

5. Measurement—Quart.

6. Comparison—Half, continued.
7. Problems, continued.

Written—

1. Numbers to 100.
2. Addition, continued as in 9th week.
3. Subtraction, continued as in 9th week. Use

15	14
— 5	— 4
—	—

12th Week—(Oral)—

1. Reading—1-70 in review.
2. Addition—10 to numbers from 1 to 6. Review 1, 2, 3.
3. Counting—
 - 1-50 by 1's, without objects.
 - (a) 1-20 by 1's, without objects.
1-100 by 10's, without objects.
2-20 by 2's, without objects.
5-40 by 5's, without objects.
 - (b) Count **backwards**:
From 50 by 1's.
From 20 and 19 by 2's.
From 30 by 5's.
4. Subtraction, continued.

16
—10
—
5. Measurement—Cent, five-cent piece, dime, dollar. Exercises with toy money.
6. Comparison—Half of single objects, continued, objectively.
7. Problems, continued.

Written—

1. Numbers to 100.
2. Addition, continued.
3. Subtraction, continued.
Use also

15	16	15	16
— 5	— 6	—10	—10
—	—	—	—

ENGLISH.

1. Conversation. Consult plan for 1A.
2. Reading to Pupils.

9th Week—

- From "The Story Hour," by Kate Douglas Wiggin and Nora A. Smith—Houghton Mifflin & Co.
The Porcelain Stove.

10th Week—

- The Oriole's Nest.

11th Week—

- The First Thanksgiving.

12th Week—

The Pine Tree—Andersen.
ETHICS.

9th Week—

Conduct at home.

10th Week—

Helpfulness.

11th Week—

“It is more blessed to give than to receive.”
Unselfishness.

12th Week—

Doing something to make others happy.
MEMORIZING.

9th Week—

Twinkle, Twinkle, Little Star—Taylor.

10th Week—

Twinkle, Twinkle, Little Star—2nd stanza.

11th Week—

The Baby—George Macdonald, 1-4 lines.

12th Week—

The Baby—4-8 lines.

READING.

15 new words. Continue according to plan in Teachers Magazine for September.

NATURE STUDY.

9th-12th Weeks—

Same as plan for 1A.

HYGIENE.

9th-12th Weeks—

Same as plan for 1A.

PENMANSHIP.

9th Week—

C, Carl.

10th Week—

E, Emma.

11th Week—

A, Anna.

12th Week—

M, Marie.

—From Hammock’s Muscular Movement Writing System, Pad Series No. 1, D. Appleton & Co.

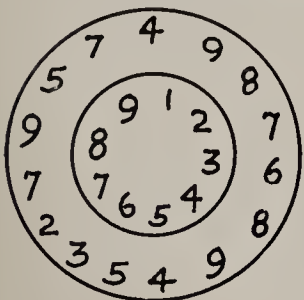
**SECOND YEAR, FIRST HALF.
MATHEMATICS.**

9th Week—(Oral)—

1. Reading numbers—To 900.
2. Addition. Drill upon combinations given on page 14, Teachers Magazine for September, 1914.

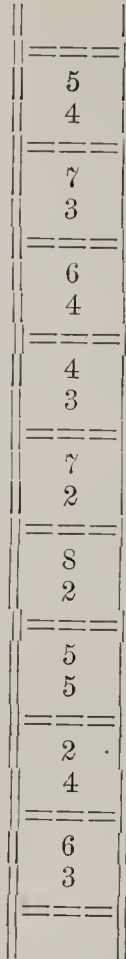
Suggestive Devices—

“Playing Firemen,” from “The Stone-Millis Arithmetic,” Benj. H. Sanborn & Co.

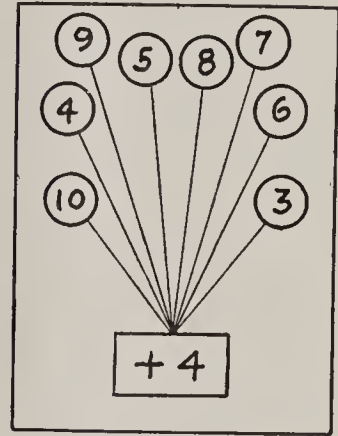


Place the pointer on a number in the inner circle, then place the pointer on successive numbers in the outer circle. Children should give the answers instantly.

From the Byrnes-Richman-Roberts Arithmetic, Primary Book.



Have a child climb the ladder by calling off the combination. If he calls one wrong, play that he fell off in going up the ladder. Then let some one else try. See how quickly they can climb the ladder. Change combinations frequently.



Draw on a large sheet of oak tag a number of balloons to which numbers are attached. At the bottom have an opening through which you can slide a movable strip of paper upon which numbers are written.

4. Use score sheets as for baseball games, the scores being in terms of number combinations upon which you desire to drill.

The ingenuity of the teacher will furnish many variations of these devices. The introduction of the “game spirit” will make the drill upon number facts no less thorough but much more interesting. It is the sugar-coating of the necessary “drill” pill.

3. Counting—

- By 2’s to 20.
- By 3’s to 30.
- By 4’s to 40.
- By 5’s to 60.

4. Subtraction—By the addition process—

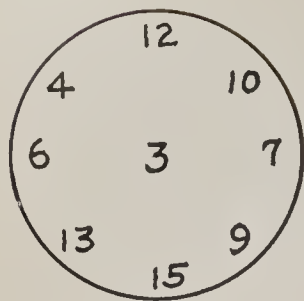
- Minuends to 20.
- Subtrahends 1-9.

Suggestive drills—

1. Tell the missing number. 1 and ? make 2; 1 and ? make 3, etc.

*	1	2	3	*	3	*	4
1	*	*	*	2	*	1	*
2	3	3	4	4	4	4	5
	1	2	4	6	*		
	*	*	*	*	5		
	5	9	9	8	9		

Use all the 45 combinations. Obtain the answers instantly.



Find the difference between each number in the circumference and the number in the center.

8. Use the devices suggested for addition drills, changing the numbers to suit work in subtraction.

5. Measurement—Review inch and foot. Estimate length of various objects in the room. Test by means of the ruler.

Suggested questions:

- Four inches and 3 inches are how many inches?
- 5 inches and 7 inches are — inches, or just one —.
- How much less than a foot is 10 inches?
- How much more than a foot is 14 inches?
- 8 inches and how much more make a foot?
- What else may you call 6 inches and 6 inches?
- Give another name to the following:
 - 8 inches and 4 inches.
 - 5 inches and 7 inches.
 - 10 inches and 2 inches.
 - 3 inches and 9 inches.
 - 1 inch and 11 inches.
 - 6 inches and 6 inches.
- Give in inches:
 - 1 foot less 8 inches.
 - 1 foot less 5 inches.
 - 1 foot less 6 inches, etc.
- Compare lengths of lines of integral number of feet or of inches. One line is how much longer than another line.
- Fractions—Halves and fourths. A fourth is also called a quarter. Train children to illustrate and name the parts after they have themselves divided the unit into four parts.
- Problems—Problems by addition only and within the tables. Have five or ten daily. The children may write the answers. Set a time limit for quick results.

Suggested problems—

- John walked 6 blocks before school, 8 blocks at the noon recess and 10 blocks after school. How far did he walk?
- He met 8 boys in the morning, 7 at noon and 10 after school. How many in all did he meet?

Written—

- Numbers through 900.
- Addition—
 - Single column, 5 addends. Have daily practice in rapid addition. Set a time limit.
 - Three numbers of three orders:

343
225
317
—

10th Week—(Oral)—

- Reading numbers to 1000.
- Addition drills continued.
- Counting—
 - 2's to 20.
 - 3's to 30.
 - 4's to 40.
 - 5's to 70.
- Subtraction, continued.
- Measurement—Plenty of drill upon inch and foot as in 9th week.
- Problems, continued.

Written—

- Numbers to 1000.
- Addition—Rapid drills daily. Try to lessen time taken to add the column—3 numbers of one, two or three orders.
- Subtraction, continued. No "borrowing."

11th Week—(Oral)—

- Counting—
 - 2's to 20.
 - 3's to 30.
 - 4's to 40.
 - 5's to 80.
- Reading numbers to 1000.

Note: Prepare mimeograph sheets upon which will be written many columns of numbers to be read aloud by the children rapidly. Make this a part of the daily routine. Do not have the numbers appear in seriatim. Do not allow the use of "and" between hundreds and tens.
- Addition—

Continue drills. Invent new devices along the lines of the ones suggested for the 9th week.
- Measurement—Pint, quart, gallon.

Fill a pint measure with water. Empty it into a quart measure. Do this until you fill the quart measure. How many pints does it take to make a quart? A pint is what part of a quart? How many pints in two quarts? 6 pints are how many quarts? If a quart of milk costs 6 cents, how much will a pint cost? Oil for the lamp costs 14 cents a gallon. How much will 2 quarts cost? If a gallon of oil costs 12 cents, how much will 1 quart cost?

- Fractions—Halves and fourths.

Have children draw squares, circles, oblongs, etc., and shade a half or a quarter of it. Teach children to divide lines into these parts as well.
- Problems, continued. Vary the subject matter.

Written—

- Addition, continued.
- Writing Numbers—to 1000.
- Subtraction—Numbers of three orders.

12th Week—(Oral)—

- Reading numbers 1-400. Use mimeograph sheets.
- Addition drills, continued.
- Counting—
 - 2's to 20.
 - 3's to 30.

4's to 40.

5's to 90.

4. Subtraction—Review —1, —2, —3. Continue general drills.
5. Measurement, as in 11th week. Add to the number of suggestive questions.
6. Fractions—Continue halves and fourths but vary the objects divided by the children.
7. Problems, continued.

Written—

1. Addition—Continue rapid drills. Note progress in speed and accuracy.

Three number of 1, 2 or 3 orders.

2. Subtraction—Numbers of 1, 2, or 3 orders.
3. Problems—As a preparation for problems of 2B, have exercises like the following which is taken from "The Pupils' Arithmetic" by Byrnes-Richman & Roberts, page 14, Part One.

Fill in the blanks in the following examples using any number between 1 and 20 where there are more than three addends, or between 1 and 300 where there are but two addends.

1. A newsboy sold — papers on Monday, — papers on Tuesday, — papers on Wednesday, and — papers on Thursday. In the four days he sold — papers.

2. John weighs — pounds; Fred weighs — pounds. Together they weigh — pounds.

3. The principal gave — pencils to one class, — pencils to another class, and — pencils to a third class. How many pencils did she give to the three classes together?

Let teacher and class work together, the children supplying the numbers.

ENGLISH.

1. Composition.

(a) Conversation, etc.

1. The New Month.
2. Dramatization, The Crow and the Pitcher.
3. Current Event.
4. Picture Study.
5. Election Day.
6. Oral reproduction, "The Ant and the Grasshopper."
7. How to Play Ball.
8. My Bed-room.
9. Current Event.
10. Picture Study.
11. Fire Prevention.
12. What I Did Yesterday Afternoon.
13. "Safety First."
14. Current Event.
15. Reproduction of events in the assembly.
16. Dramatization, "The Golden Touch."
17. Harvest.
18. Thanksgiving Day.
19. The First Thanksgiving.
20. Why We Eat Turkey on Thanksgiving.

(b) Sentences for Copy.

9th Week—

We must not play with matches.

10th Week—

The pumpkin is round and yellow.

11th Week—

Did your class have a party?

12th Week—

A penny saved is a penny earned.

(Children write addresses this week.)

Phonics—See 1A plan in September number Teachers Magazine.

Spelling—Continued.

MEMORY WORK.

9th Week—

"The Rock-a-by Lady," Eugene Field, 4th stanza.

10th Week—

Bed in Summer, Robert Louis Stevenson, 1st stanza.

11th Week—

Bed in Summer—2nd stanza.

12th Week—

Bed in Summer—3rd stanza.

READING TO THE PUPILS.

9th Week—

The Golden Touch.

10th Week—

The Cat, the Monkey and the Chestnuts.

11th Week—

"Wee Willie Winkie," Kipling.

Adopted—"Stories of Childhood and Nature," by Eliz. V. Brown. Globe School Book Co.

12th Week—

The First Thanksgiving Day—Nora A. Smith. From "The Story Hour," by Kate Douglas Wiggin.

ETHICS.

9th Week—

Duties to those in authority.

10th Week —

Duties to the aged.

11th Week—

Duties to the poor.

12th Week—

Conduct at home.

HYGIENE.

9th Week—

Warm clothing.

10th Week —

Baths.

11th Week—

Alcohol.

12th Week—

Care of head, eyes, ears, etc.

NATURE STUDY.

9th Week—

Corn.

10th Week —

Sea-gull.

11th Week—

Turkey.

12th Week—

Comparison of turkey with chicken.

Note—Children should be able to talk about animals and birds from an outline written on a chart; e. g.,

Birds—

1. Care of self:
 - How it looks.
 - Where it lives.
 - What it eats.
2. Care of Young:
 - How many?
 - How fed?
 - How protected?

PENMANSHIP.

9th Week—

1, 2, 3, 4, 5, 6, 7, 8, 9, 0, 5, 1, 4.

10th Week —

p, apple.

11th Week—

x, mix.

12th Week—

z, zinc.

From Hammock's Muscular Movement Writing System, Pad Series No. 2.

SECOND YEAR, SECOND HALF.

MATHEMATICS.

9th Week—(Oral)—

1. Reading numbers—To 1000. Roman numerals to XII.
2. Addition—Drill upon 45 combinations. See Second Year, First Half for suggestive drills. For the addition of numbers from 1 to 3 to numbers from 1 to 100 in series increasing by 10, use large charts upon which you write these drills for sight work.

3	13	23	33	43	53	63	73	83	93
1	1	1	1	1	1	1	1	1	1
—	—	—	—	—	—	—	—	—	—

3	13	23	33	43	etc.
2	2	2	2	2	etc.
—	—	—	—	—	—

3	13	23	33	etc.
3	3	3	3	etc.
—	—	—	—	—

3	13	23	etc.
4	4	4	etc.
—	—	—	—

3	13	23	etc.
5	5	5	etc.
—	—	—	—

2	12	22	32	etc.
1	1	1	1	etc.
—	—	—	—	—

Or, use the device given in the Pupils' Arithmetic, Primary Book, Part One—Byrnes-Richman-Roberts: (See diagram page 101.)

Place a pointer on a number in the inner circle, then place the pointer on successive numbers in the outer circle. Answers to be given instantly.

3. Counting to 100 by 2's forward and backward.

4. Subtraction—Review subtraction by the same methods as the addition. Minuends to 100, increasing in series by 10; subtrahends 1, 2, 3.

5. Measurement—

Time by the clock. Teach number of minutes in an hour. The hour hand passes from I to II in one hour. Show this on a clock dial. The minute hand takes one hour to go around the circle. How long does it take to go from I to II? Teach five minutes after the hours. In the same manner teach ten minutes after the hour. Review half after and quarter after the hours.

6. Fractions—Eighths, objectively.

The child should be able to illustrate by a drawing one-eighth of a circle, a line, a square, a pie, etc.

7. Problems. Abstract problems solved by addition. Suggestive device:

On large charts draw up a price list of various articles which the children can pretend to buy. Have one chart containing articles purchased in a stationery store, another a grocery store, a third might be a candy store, etc.; e. g.,

Stationery Store.

Blank Books	5c	Book Covers	12c
Rulers	2c	Pads	4c
Penholders	5c	Pencil Boxes	19c
Straps	10c	Ink Pencils	11c
Ink	9c		

What must you pay if you buy.

1. A ruler, a strap and a pencil box?
2. A pad, a book cover and a ruler?

Written—

1. Notation to 1000.
2. Addition—
 - (1) Rapid addition daily; single column, timed for speed.
 - (2) Column addition—6 addends.
 - (3) Subtraction—By the addition process.

Proofs: (1) By adding the remainder and the subtrahend; e. g.,

From 98 76+22=98. The sum is the
Take 22 same number as the minuend.
—
76

(2) By taking the remainder away from the minuend—

98 98—76=22.
22
—
76

Problems—One operation: e. g.,

1. Mary helped her father plant bulbs. They planted 196 hyacinths, 84 snowdrops, 272 daffodils and 65 tulips. How many bulbs did they plant?

2. The number of people visiting a building in Central Park one week was as follows: Monday, 292; Tuesday, 308; Wednesday, 148; Thursday, 182; Friday, 45; Saturday, 105; Sunday, 199. How many people visited the park during the week?

3. If your father had \$965 in the bank and drew out \$175, how much would he have left in the bank?

5 15
1 1 etc.
— —

10th Week—(Oral)—

1. Reading numbers to 1000.
2. Addition drills upon 45 combinations, continued.
Series—4, 5, 6 added to numbers from 1 to 100, increasing in series by 10.
3. Counting—To 99 by 3's forward and backward.
4. Subtraction, continued.
5. Measurement—Time. Twenty minutes and twenty-five minutes after the hours. Teach 12.20; 12.25, etc.
6. Fractions—Halves, fourths, eighths. Use a variety of objects.
7. Problems, continued.

6 16
1 1 etc.
— —
7 17
1 1 etc.
— —
8 18
1 1 etc.
— —
9 19
1 1 etc.
— —

Written—

1. Addition—Daily drills in rapid addition. Numbers of one, two or three orders.
2. Subtraction, continued.
3. Problems—Vary subject matter, Consult many arithmetics for problems.
Note—Have a great number of examples prepared on mimeographed sheets so that pupils may work many problems during the ing the period. Do not waste time dictating problems or examples.

3. Subtraction—Using the sums in this week's addition drills as minuends, subtract 1, 2 and 3 from them.
4. Measurement—Ten minutes of, and five minutes of the hours. Review previous lessons. The child ought to be able to tell any time by this. Teach method of writing time.
5. Fractions, continued.
6. Problems, continued.

11th Week—(Oral)—

1. Reading numbers to 1000.
2. Addition, continued.
3. Counting—By 4's to 100. forward and backward.
4. Subtraction, continued.
5. Measurement—Twenty-five minutes and twenty minutes of the hours. Review previous lessons.
6. Fractions, continued.
7. Problems, continued.

Written—

1. Numbers to 1000. Daily practice.
2. Addition, continued.
3. Subtraction, continued.
4. Problems, continued.
5. Signs \$, c.

ENGLISH.

1. Oral reproduction and conversation as in 2A.
2. Transcription.

9th Week—

I am old, so old, I can write a letter—Ingelow.

10th Week—

I saw you toss the kites on high—Stevenson.

11th Week—

Always speak the truth.

12th Week—

- Do I love my neighbor?
3. Dictation.

9th Week—

Capital for proper name.
What did Jack Frost do last night?

10th Week—

Capital for pronoun I.
I must come to school early.

11th Week—

The first autumn month is September.

12th Week—

- I must be kind to the birds.
4. Phonics, continued.
5. Reading to the Pupils.

9th Week—

The Tea-Pot—Hans Andersen.

10th Week—

The Little Match Girl—Hans Andersen.

11th Week—

The Toad—Hans Andersen.

12th Week—

The Beetle—Hans Andersen.

Written—

1. Addition, continued.
2. Subtraction, continued. Insist upon proofs.
3. Problems, continued.

12th Week—(Oral)—

1. Reading Numbers to 1000. Roman numerals I to XII.
2. Addition—45 combinations.
Adding 1, 2, 3 to numbers in following series:

1	11	21	31	41	51	
1	1	1	1	1	1	etc.
—	—	—	—	—	—	
2	12	22	32	42	52	
1	1	1	1	1	1	etc.
—	—	—	—	—	—	
3	13	23	33			
1	1	1	1			
—	—	—	—			
4	14	24				
1	1	1	1			etc.
—	—	—	—			

ETHICS.

As in 2A.

HYGIENE.

9th Week—

Food—Wholesome fruits.

10th Week—

Danger of eating unripe fruits.

11th Week—

Cheap candies.

12th Week—

Value of pure air. Causes of impure air.

MEMORY GEMS.

9th Week—

Windy Nights—Stevenson, 1st stanza.

10th Week—

Windy Nights, 2nd stanza.

11th Week—

The Land of Story Books—Stevenson, 1st stanza.

12th Week—

The Land of Story Books, 2nd stanza.

PENMANSHIP.

9th Week—

T, This, That, Them.

10th Week—

F, From, Friend.

11th Week—

S, S, Sing, Song.

12th Week—

G, Good, Going.

—Hammock's Muscular Movement Writing System, Pad Series No. 2.

NATURE STUDY.

1. As in 2A.

2. Natural Phenomena: Water, vapor, ice.

THIRD YEAR, FIRST HALF.

MATHEMATICS.

9th Week—(Oral)—

1. Reading Numbers to 10,000.

1. Have frequent drills in place value.

Suggestive questions:

1. What does each figure of 828 mean?

2. Write in figures:

Three hundred, fifty-seven.

Six hundred, five.

Nine hundred, seventy-two.

Eight hundred, four.

3. Write in figures:

6 hundred, 4 tens and 7 ones.

9 hundred, 9 tens and 2 ones.

5 hundred, 0 tens and 0 ones.

3 hundred, three ones.

4. Tell what each figure represents in these numbers: 352, 9876, 7321, 6305.

5. Write in words the numbers, 9760, 7240, 1905, etc.

II. Roman numerals—to L.

(a) Give the value of V, X, L.

(b) Teach the significance of placing Roman numerals I, X before and after V, X, L, etc.

(c) Read the following numbers of chapters in a book: XIV, XLVIII, XXXV, XXXVII, XLV, etc.

III. Reading dollars and cents.

(a) When we write dollars and cents together we place a period called a **decimal point** between them; e. g., \$7.15 is read 7 dollars and fifteen cents.

(b) Drill in writing \$.05, \$.10, \$.68. Explain \$0.05, \$0.10, \$0.68. The zero shows that there are no dollars.

(c) Write \$.05 another way (5 cents or 5 cts.).

(d) Emphasize the fact that the decimal point is used where we say and between 5 dollars and 6 cents.

(e) Have plenty of practice in reading. Prepare charts or mimeographed sheets for this purpose.

2. Addition—Drill upon addition of 1, 2, 3, 4 to numbers from 2 to 100 increasing by tens; to numbers from 3 to 100 increasing by tens; to numbers from 4 to 100 increasing by tens.

3. Counting—By 2's beginning with any digit, forward and backward.

4. Subtraction—See Mathematics for Second Year, First Half for suggestive devices for drill.

5. Multiplication—Review tables of 2, 3 and 4. In connection with the multiplication table of twos, use examples about pint and quart. Use quart and gallon with the table of fours. Suggestive devices for drills from "The Pupil's Arithmetic, Primary Book, by Byrnes, Richman, Roberts.

Multiply each number by the number in the rectangle. Tell the products instantly.

See devices given for addition drills in Mathematics of Second Year, First Half. These can also be used for multiplication. Invent similar ones.

6. Exercises in factoring: 24, 28, 32, 54, 63, 36, 40, etc.

7. Fractions: $\frac{1}{8}$ of multiples of 8.

9. Problems involving the application of the tables taught that day or the fractional parts taught.

Written—

1. Addition—Sums to 10,000. Dollars and cents.

2. Notation—To 10,000.

3. Subtraction—Numbers of four orders.

4. Division—By numbers to 4.

Note: Steps in Division by numbers of one order.

(1) $2)42$ No carrying. No remainder.

(2) $2)164$ Carrying. No remainder.
One hundred cannot be divided by 2.
 $1 \text{ hundred} + 6 \text{ tens} = 16 \text{ tens.}$
 $16 \text{ tens} \div 2 = 8 \text{ tens.}$
 $4 \text{ units} \div 2 = 2 \text{ units.}$

(3) $2)212$
 $2 \text{ hundreds} \div 2 = 1 \text{ hundred.}$

1 ten cannot be divided by 2. Write 0 in the quotient in tens' place.
 1 ten ÷ 2 units = 12 units. 12 units divided by 2 = 6 units.

$$\begin{array}{r} 106 \\ 2 \overline{)212} \end{array} = 2 \overline{)212}$$

(4) $2 \overline{)2004}$
 2 thousands ÷ 2 = 1 thousand.
 0 hundreds ÷ 2 = 0.
 0 tens ÷ 2 = 0.
 4 units ÷ 2 = 2 units.

$$\begin{array}{r} 2 \overline{)2004} \end{array}$$

5. Multiplication. By numbers of two orders.
 Two proofs of multiplication are:

(a)

$$\begin{array}{r} 42 \\ 3 \overline{)42} \\ \hline 126 \end{array} \quad \begin{array}{r} 42 \\ 42 \\ \hline 126 \end{array}$$

(b) Applying the Law of Commutation:

$$\begin{array}{r} 48 \\ 32 \overline{)48} \\ \hline 96 \\ 144 \overline{)48} \\ \hline 1536 \end{array} \quad \begin{array}{r} 32 \\ 48 \overline{)32} \\ \hline 256 \\ 128 \overline{)32} \\ \hline 1536 \end{array}$$

10th Week—(Oral)—

1. Reading numbers to 10,000
2. Reading Roman numerals to L.
3. Reading dollars and cents.
4. Addition—Adding 1, 2, 3, 4 to numbers from 5 to 100 increasing by tens.
5. Counting—By 3's, backward and forward.
6. Subtraction—Drills. Subtrahends 1 and 2.
7. Multiplication—2, 3, 4.
8. Division—Factoring.
9. Measurement—Time.
10. Fractions— $\frac{1}{3}$ of multiples of 3.
11. Problems—Application of tables.

Written—

1. Writing numbers to 10,000. Dollars and cents.
2. Addition, continued.
3. Subtraction, continued.
4. Multiplication by numbers of two orders.
5. Division—Third step as given in 9th week. Divisions—2, 3, 4.
6. Problems—Application of work in division and multiplication.

11th Week—(Oral)—

1. Reading numbers to 10,000.
2. Addition—1, 2, 3, 4 to numbers from 6 to 100 increasing by tens.
3. Counting—By 6's, backward and forward.
4. Subtraction—Drills. Subtrahends 3 and 4.
5. Multiplication 2, 3, 4, 5.
6. Division—Factoring.
7. Measurement—Table of weight.
8. Fractions— $\frac{1}{5}$ of multiples of 5.
9. Problems, continued.

Written—

1. Writing numbers to 10,000.
2. Addition, continued.
3. Subtraction, continued.
4. Multiplication, continued.
5. Division—Fourth step as given in plan of 9th week. Divisors 2, 3, 4.
6. Problems, continued.

12th Week—(Oral)—

1. Reading numbers to 10,000.
2. Addition—1, 2, 3, 4 to numbers from 7 to 100, increasing by 10's.
3. Counting—By 8's forward and backward.
4. Subtraction—Drills. Subtrahend, 5.
5. Multiplication—Drills. By 2, 3, 4, 5.
6. Factoring—Multiples of numbers used in tables of the week.
7. Fractions— $\frac{1}{2}$ of multiples of 2.
8. Problems, continued.

Written—

1. Numbers to 10,000. Dollars and cents.
2. Addition, continued. Rapid daily drills in single column addition.
3. Subtraction—Numbers of four orders.
4. Multiplication, continued.
5. Division—Divisors 2, 3, 4 and 5.
6. Problems, continued.

ENGLISH.

1. Conversation, as in the lower grades.
2. Correct forms.

9th Week—

Drill in use of "am" and "are." Make changes in the following sentences so that each will speak of more than one person or thing.

1. I am very happy.
2. I am clean.
3. I am trying hard to have a perfect lesson.
4. I am hungry.
5. I am sorry you broke your pencil.

10th Week—

Drill in use of "is" and "are."

1. The horse is a faithful helper.
2. The bird is hurt.
3. The cat is fond of mice.
4. The eagle is a strong bird.
5. The cow is a useful animal.

11th Week—

Drill in use of "is," "am," "are":

1. (Use the singular form).
 1. Young horses are called colts.
 2. Good children are obedient.
 3. Unripe apples are dangerous.
 4. Bad teeth are painful.
 5. We are living in the city.

12th Week—

Make changes in the following sentences so that each will speak of more than one person or thing:

1. The monitor was placed in charge of the clothing
2. The class was quiet and orderly.
3. The boy was writing his spelling.
4. The umpire was loudly cheered.
5. The cat was fond of fish.

Note—Construct many similar sentences. Another device is to write lists of sentences with the verbs omitted, the children supplying the verb.

3. Transcription.

9th Week—

1st stanza of "The Violet," by Jane Taylor.

10th Week—

Copy paragraph from the reader.

11th Week—

Copy 1 stanza of poetry from the reader.

12th Week—

Copy paragraph from the reader.

4. Dictation.

9th Week—

Use of period after a command; e. g., John, come here.

10th Week—

Use of the period in abbreviations of the days of the week.

11th Week—

Use of the period in abbreviations of the months of the year.

12th Week—

Use of period in abbreviation of familiar titles; e. g., Capt. John Smith, Mr Joseph Green, etc.

WRITTEN COMPOSITION.

9th Week—

Study of model—

HIAWATHA.

Hiawatha was a little Indian boy. He lived with his grandmother, Nokomis. He lived in a wigwam near the river.

Nokomis taught him to sing to the fireflies, and taught him how to understand the animals.

He loved to sit outside the wigwam at night and listen to the owls.

Questions—Who was Hiawatha?

With whom did he live?

What did Nokomis teach him?

What were some of the things Hiawatha liked to do?

10th Week—

Imitation—Hans (a German Boy). Use a similar outline.

11th Week—

Original composition similar to the model. (Boys of different nationalities.)

12th Week—

Original corrected and re-written.

READING TO THE PUPILS.

1. "The Little Lame Prince."

2. Selections from Hiawatha.

MEMORIZING.

9th Week—

"The Tree"—Bjornsen. 1st stanza.

"The Tree." 2nd stanza.

11th Week—

"The Tree." 3rd stanza.

10th Week—

12th Week—

Thanksgiving Day—Lydia Child.

THIRD YEAR, SECOND HALF.

MATHEMATICS.

9th Week—(Oral)—

1. Reading numbers to 10,000.
2. Roman numerals—XC to C.
3. Counting—By 7's forward and backward. By 4's beginning with 1, 2, 3, 4, 5.
4. Addition—1, 2, 3 to numbers beginning with 1, 2, 3, 4, 5 increasing by tens.
5. Subtraction—Subtrahends 5 and 6.
6. Multiplication—Table of 9's through 5×9 .
7. Division—Factoring. Use multiples of current tables.
8. Measurement—Surface and Area—
 1. Measure with indefinite unit as sheet of paper, etc. Measure desk, blackboard.
 2. Measure with cardboard, one inch square.
9. Fractions—Twelfths.
10. Problems—Involving tables taught during the week.

Written—

1. Numbers to 10,000. Dollars and cents.
2. Addition and subtraction, continued. (Read plans of previous grades for suggestions.)
3. Multiplication by numbers of three orders:

258

346

1. Which product is 6×258 ?
2. Which product is 40×258 ?
3. Which product is 300×258 ?
4. Where is the first figure of each partial product placed?
5. What is the sum of all the partial products?

258

346

1548

1032

774

89268

10th Week—(Oral)—

1. Reading numbers to 10,000.
2. Roman numerals I to XX.
3. Counting—By 8's forward and backward. By 4's beginning with 6, 7, 8, 9.
4. Addition—1, 2, 3, to numbers beginning with 6, 7, 8, 9, increasing by 10's.
5. Subtraction—Subtrahends 7, 8.
6. Multiplication—Table of 9's.

Note—(1) The units digit in each product decreases by 1.

(2) The tens' digit increases by 1 through 9×10 .

(3) The sum of the digits in each product equals 9.—

9, 18, 27, 36, 45, 54, 63, 72, 81, 90, 99.

7. Division—Factoring.
8. Measurement—Quart, peck, bushel.
9. Fractions— $\frac{2}{3}$ of numbers from 3 to 36.
10. Problems, continued.

11th Week—(Oral)—

1. Reading numbers to 10,000.
2. Roman numerals—C.

3. Counting—By 9's forward and backward.
4. Addition—4 and 5 to numbers beginning with 1, 2, 3, 4, increasing by tens.
5. Subtraction—Subtrahend, 9.
6. Multiplication—Table of 10's.
7. Division—Factoring.
8. Measurement—Square measure.
9. Fractions— $\frac{3}{4}$ of numbers from 4 to 24.
10. Problems, continued.

Written—

1. Addition, subtraction, multiplication, continued.
2. Division—By 7. All types.
3. Problems—Type:
 - (a) To find cost of 6 articles when 3 cost 5.
 - (b) Applications.

Written—

1. Numbers, continued.
2. Addition and subtraction, continued.
3. Multiplication by numbers of three orders.
4. Division—By 5 and 6.
See 3A plan for steps in division.
5. Problems—
 - (a) To find cost of one or more articles, cost of one being given.
 - (b) Applications of tables.

12th Week—(Oral)—

1. Reading numbers, continued.
2. Roman numerals, continued.
3. Counting by 4's beginning with 1, 2, 3, 4, 5 and 6.
4. Addition—4 and 5 to numbers beginning with 1, 2, 3, 4, 5 and 6, increasing by tens.
5. Subtraction, continued.
6. Multiplication—Table of 2's, 3's.
7. Division—Factoring.
8. Measurement—Time.
9. Fractions— $\frac{3}{4}$ of numbers from 24 to 36.
10. Problems, continued.

Written—

1. Addition, subtraction, multiplication, continued.
2. Division by 8. All types.
3. Problems—
 - (a) To find how many articles could be bought for 25c, if 3 cost 5 cts.
 - (b) Applications of all tables.

ENGLISH.

1. Correct Forms. (See 3A.)

9th Week—

Correct use of "go" and "goes."

10th Week—

Correct use of "went."

11th Week—

Correct use of "have gone."

12th Week—

Correct use of "having."

2. Transcription.

9th Week—

Letter copied.

10th Week—

Exercises in addressing envelopes.

11th Week—

Paragraph from reader.

12th Week—

1st stanza "Marjorie's Almanac."

3. Dictation.

9th Week—

Use of period in abbreviations of days of week, month of the year.

10th Week—

Use of period in abbreviations of titles.

11th Week—

Use of exclamation point after elements that denote strong feeling; e. g., Alas! The bird was dead!

12th Week—

Use of the apostrophe to denote the possessive case.

COMPOSITION.**9th Week—**

Reproduction.

Model—Picture Study. From Composition Book of Grades, by O'Shea-Eichmann, Chas. E. Merrill & Co.

Brittany Sheep. (Rosa Bonheur).

In this picture I see a flock of Brittany sheep in a pasturage. Some are grazing. Others are resting, and looking about idly.

In a commanding position nearby is a shepherd dog. He is guarding the sheep in the absence of his master. When evening comes, he will signal to them and lead them home.

10th Week—

Imitation of model. Class describes a picture somewhat similar.

11th Week—

Original Picture Study. Each child selects his own picture, using the outline developed from the model.

12th Week—

Original corrected and re-written.

READING TO PUPILS.**9th Week—**

The Story of Ulysses.

10th Week—

The Darning Needle—Anderson.

11th Week—

The Ugly Duckling—Andersen.

12th Week—

The Pine Tree—Andersen.

MEMORIZING.

"Marjorie's Almanac"—Thos. Bailey Aldrich.
1 stanza each week.

HYGIENE.**9th Week—**

How to develop strength by play.

10th Week—

How to develop endurance by games.

11th Week—

How speed is developed by play.

12th Week—

Self-control in play.

ETHICS.**9th Week—**

Neatness.

10th Week—

Cheerfulness.

11th Week—

Gratitude.

12th Week—

Generosity.

HYGIENE.

- 9th Week—
Tight clothing. Effect upon digestion.
- 10th Week—
Methods of cleansing clothing.
- 11th Week—
Baths.
- 12th Week—
Adaptability of clothing. Use and abuse of sweaters.

NATURE STUDY.

- 9th Week—
Pumpkin.
- 10th Week—
Cranberries.
- 11th Week—
Maple trees.
- 12th Week—
Elm.
Collecting, naming and mounting of leaves.

PENMANSHIP.

- 9th Week—
E, Earn, Emma, Error.
- 10th Week—
A, Anna, Aim, Arm.

- 11th Week—
m, man, moon, men, mine, mean.
- 12th Week—
n, noon, nine, none.

GAME OF RINGMASTER.

One child is chosen for ringmaster and stands in the center of the ring. The other players in the ring do not join hands.

The ringmaster turns and moves around in a circle, snapping his whip like a real circus ringmaster and calling the name of some animal. The players in the circle immediately imitate the animal both as to its movements and cries.

For a bear—Claw, run on all fours and growl.

For a frog—Hop, croak or swim.

For a rabbit—Hop.

Other animals: Snarling and springing tiger, humped and swaying camel, balking and braying donkey, scratching and cackling hen, barking and running dog, mooing cow, flying birds, parrot, etc.

If the ringmaster calls out, "Circus Parade," all of the children may gallop around the circle each choosing to be the animal he likes best.

Grade Outlines in English

Charles H. Davis, B. S., *Principal P. S. 25, Borough of Queens, N. Y. C.*

ENGLISH.

Grade 4A.

Third Month.

Composition and Language.

- 1st Week:
- (1) Sentences to express what persons do and what is done to persons.
 - (2) Division of a word at the end of a line.
 - (3) Make a paragraph.
- 2nd Week:
- (1) Teach expression of "qualities of things."
 - (2) Oral work by pupils.
 - (3) Have pupils tell in a few sentences what the qualities of certain things are.
- 3rd Week:
- (1) Model composition in narration, selected from Supplementary Reader.
 - (2) Teach pupils how to tell a story.
 - (3) Have each pupil write a different story.
- 4th Week:
- (1) By sentence making and paragraph making teach the correct form of irregular verbs in most common use.
 - (2) Write story as in previous week.

Reading.

- 1st Week:
- (1) Read from grade readers.
 - (2) Use Supplementary Reader.
 - (3) Reading by teacher.
 - (4) Correlate with geography.
 - (5) Drill in enunciation and force.
- 2nd Week:
- (1) Read for content.

- (2) Pupils to express thought with closed books.

- (3) Care and use of books and library books.

3rd Week:

- (1) Use basal readers.
- (2) Oral test on what has been read.
- (3) Ethical lessons.

4th Week:

- (1) Read from readers.
- (2) Use Supplementary Readers to correlate geography and history.
- (3) Teach content.
- (4) Meaning of new words.

Spelling and Memorizing.

Continue plan of previous month.

ENGLISH.

Grade 4B.

Third Month.

Composition and Language.

1st Week:

I. Topical Outline and Paragraphing.

- (1) Study model.
- (2) Construct headings.
- (3) Reproduce story.
- (4) Continue type forms of the declarative sentence.
- (5) Develop the idea of a sentence so that pupils will never forget it. Pupils in the upper grades will not be writing a phrase for a sentence, if this is done.
- (6) Continue use of terms subject and predicate.
- (7) Essential rules of punctuation.

2nd Week:

I. Topical Outline and Paragraphing.

- (1) Study model.
- (2) Construct headings.
- (3) Write original story, or paragraph.
- (4) Continue work of sentences.
- (5) Use of terms subject, predicate, object.
- (6) Punctuation.

3rd Week:

I. Reproduction.

- (1) Oral reproduction.
- (2) Written reproduction—Historical.
- (3) Work of sentences.
- (4) Use of terms subject, predicate, object, attribute, etc.
- (5) Rules of punctuation.

4th Week:

II. Model Composition.

- (1) Business letter studied.
- (2) Copy or imitate business letter.
- (3) Business letter studied.
- (4) Business letter from dictation.

ENGLISH.**Grade 5A.****Third Month.****Composition and Language.**

1st Week:

- (1) Letter or note of invitation studied and copied.
- (2) Letter or note imitated.
- (3) Finding subject word and predicate verb of declarative and interrogative sentences.
- (4) Punctuation—Essential rules. Use of apostrophe for contractions: I'm, I've, we're, we've, I'd, you're, you've, they're, they've, 'tis, 'twas, o'er.
- (5) Quotation from dictation.

2nd Week:

- (1) Study and copy model composition—Narration.
- (2) Write original or imitate model.
- (3) Adjectives compared regularly, by adding er, and est.
- (4) Use of hyphen in compound words.
- (5) Use of apostrophe in: It's, he's, she's, you'd, who's, what's, that's, here's, there's, where's, ne'er.

3rd Week:

- (1) Study and copy model composition—Description.
- (2) Write similar to model.
- (3) Use of irregular in sentences—suggested list, speak, begin, choose, grow, fall.
- (4) Finding subject and predicate of imperative sentences. Use of you understood, when used as subject.
- (5) Stanza of poetry dictated.

4th Week:

- (1) Interesting story read.
- (2) Story reproduced.
- (3) Finding and making list of pronouns—Use of pronouns after such verbs as is, an, was, were—Filling blanks with pronouns—Correction of errors.

- (4) Dictation to introduce use of comma and quotation marks in expressions of direct address.

ENGLISH.**Grade 5B.****Third Month.****Composition and Language.**

1st Week:

- (1) Model composition studied and copied—Description.
- (2) Topical outline deduced from model.
- (3) Topical outline constructed from new material for original work.
- (4) Oral composition based on outline.
- (5) Written composition—Description.
- (6) Reading and correcting compositions in class.
- (7) Use of predicate pronoun taught—Contrast with four of object pronouns.
- (8) Practice in filling blanks with pronouns.
- (9) Parts of irregular verbs, go, give, grow, mean studied and used in sentences.

2nd Week:

- (1) In composition work follow same plan as in previous week, using Narration instead of Description.
- (2) Analysis of sentences containing object complements.
- (3) Analysis of sentences containing predicate complements—nouns, pronouns, adjectives.
- (4) Synthesis—Filling blanks and constructing sentences.
- (5) Proper use of prepositions to and with.

3rd Week:

- (1) In composition work follow same plan as in previous week, using Exposition instead of Narration.
- (2) Business letter studied and copied—Application for a position.
- (3) Original letter similar to model written.
- (4) Analysis of sentences.
- (5) By use of analysis teach Compound Subject.
- (6) Agreement of verb with its subject.
- (7) Use of connectives.
- (8) Review verb complements.
- (9) Construction of simple sentences with compound subjects.
- (10) Punctuation of words in a series.
- (11) Parts of and use of the irregular verbs: ride, hear, hit, hide, hold.

4th Week:

- (1) Study model composition—Invention.
- (2) Deduce topical outline from model.
- (3) Construct topical outline from new material for original work.
- (4) Oral composition based on new model.
- (5) Written composition.
- (6) Compositions read and corrected in class.
- (7) Write original letter—Social.
- (8) Letters read and corrected in class.
- (9) Continue work with compound subjects—Use both nouns and pronouns.
- (10) Use of connectives—but, or, nor, either—or, neither—nor.

- (11) Review plurals of nouns.
- (12) Review pronouns used as predicate complements and object complement.
- (13) Analysis and synthesis of sentences.
- (14) Irregular verbs:—ring, keep, know, lie, lay.

ENGLISH—GRADE 6A.

THIRD MONTH.

Composition.

1st Week:

1. Model business letter studied and copied.
2. Model letter imitated.
3. Letters read and corrected in class.
4. Addressing of envelopes.
5. Proper folding and inserting of letters.
6. Essential rules of punctuation.

2nd Week:

1. Follow same plan as in previous week, but change the form of letter given or give social letter.

3rd Week:

1. Have pupils read story.
2. Written reproduction of story read.
3. Model composition (invention) studied and copied.
4. Original composition similar to model.

4th Week:

1. Model composition (description) studied and copied.
2. Composition—description—original.
3. Compositions read and corrected in class.
4. Oral report on home reading.
5. Essential rules of punctuation.

ENGLISH—GRADE 6B.

THIRD MONTH.

GRAMMAR.

1st Week:

1. Study and use of the adjective pronouns.
2. Parsing of adjective pronouns including syntax.
3. Parsing of nouns and pronouns.
4. Analysis and Synthesis.
 - (a) Selecting different kinds of pronouns from sentences and giving their inflection.
 - (b) Filling blanks with proper forms of parts of speech studied.

2nd Week:

1. Study and use of adjectives.
 - (a) Classification.
 - (b) Syntax.
 - (c) Comparison.
2. Analysis and Synthesis.
 - (a) Analysis of simple sentences.
 - (b) Filling blanks with correct forms of nouns, pronouns, adjectives.
3. Parsing of parts of speech studied.
4. Correction of errors to give drill in correct forms of pronouns.

3rd Week:

1. Comparison of adjectives continued.
2. Parsing, including syntax, of adjectives.
3. Simple parsing.
4. Analysis and synthesis as before.

4th Week:

1. Study and use of the adverb,
 - (a) Definition.
 - (b) Classification—Time, place, manner, degree, interrogative.
2. Parsing of adverbs—Syntax.
3. Analysis and synthesis.
 - (a) Filling blanks with proper forms of adverbs.
 - (b) Selecting adverbs from sentences—giving classification and word modified.
 - (c) Distinction between adjectives and adverbs.
4. Correction of errors.

ENGLISH—GRADE 7A.

GRAMMAR.

THIRD MONTH.

I. The Complex Sentence.

1st Week:

1. Analysis and synthesis of sentences.
2. From sentences selected in text-book or placed on board, select and classify clause. Tell what each modifies.
3. Change phrases to clauses and give syntax of each clause.

II. Parts of Speech.

1. Review work of nouns, pronouns, adjectives and adverbs from sentences.
2. Parse words of each class.
3. Study the verb.
 - (a) Conjunction continued.
 - (b) Synopsis of verb.
 - (c) Give practice work in changing voice of verbs.

III. Punctuation continued.

2nd Week:

1. Complex sentence continued.
 - (a) Drill on classification of clauses.
 - (b) Syntax of clauses.
2. Principal parts of irregular verbs in use in sentence analyzed.
3. Synopsis of verbs continued.
4. Parsing of verbs.
5. Analysis and synthesis.
 - (a) Analyzing and constructing sentences.
 - (b) Filling blanks.

3rd Week:

1. Review of clauses.
2. Study of compound sentence.
3. The sentence containing a complex element.
4. Study simple sentences for drill in word forms—word uses.
5. Parsing of verbs continued.

4th Week:

1. Study of compound sentences for drill in:
 - (a) Conjunctions
 - (b) Word and phrase modifiers.
2. Study of complex sentences for drill in:
 - (a) Conjunctive adverbs.
 - (b) Use of phrases and clauses.
3. Exercises in contraction of sentences.

ENGLISH.
7B Grade.
Third Month.
Composition.

1st Week:

- (1) Study model—Narration.
- (2) Prepare outline.
- (3) Write composition. Read and correct in class.
- (4) Essential rules of punctuation.
- (5) Have pupils copy and re-write a story, changing from 1st to 3rd person.

2nd Week:

- (1) Study model—Description.
- (2) Prepare outline.

- (3) Write composition. Read and correct same in class. (Suggest topic—A scene.)

- (4) Rules of punctuation.

3rd Week:

- (1) Study model business letter.
- (2) Prepare to write letter.
- (3) Write business letter.
- (4) Rules of punctuation.

4th Week:

- (1) Study model composition—Exposition.
- (2) Prepare outline.
- (3) Write composition. Read and correct in class. (Suggested topic—A game.)
- (4) Rules of punctuation.

THANKSGIVING DAY—HARVEST HOME

A Thanksgiving Day Exercise for Children.

Characters represented.

Thanksgiving Day—A tall girl dressed in a flowing white robe trimmed with autumn leaves. She wears a gilt crown with the word Thanksgiving printed upon it. A raised throne is placed for her in middle of platform.

The Harvesters—Boys dressed as farmers. They wear broad-brimmed straw hats, and each carries a wooden rake.

Children of the Harvest—Boys and girls carrying bundles and baskets of corn, wheat, oats, and various kinds of fruit.

(Enter the Harvesters, singing.)

Song of the Harvesters.

Air:—"The Minstrel Boy," page 202, Harper's Favorite Songs for School and Home.

Oh, come then, let us haste away,
 Hurrah! Hurrah! Hurrah!
 Let's rightly keep Thanksgiving Day,
 Hurrah! Hurrah! Hurrah!
 Full many grateful hearts we'll make—
 To those that have not we will take
 These good things for Thanksgiving's sake.
 Hurrah! Hurrah! Hurrah!

During the singing of the last stanza, the Harvesters and the Children go out, two and two. The children carry the fruits, etc., assisted by the Harvesters. Thanksgiving Day follows, walking by herself.

The falling leaves all brown and red
 Proclaim to earth that summer's fled;
 O'erflowing barns full harvest show,
 And thanks to heaven set hearts aglow.

Chorus.

Ho, then for Thanksgiving Day,
 When grateful hearts are raising
 Unto the Giver of all Good
 Their meed of love and praising.

Our Pilgrim Sires first kept this day,
 And we like them will praise and pray,
 When fields and orchards yield their store;—
 Thanksgiving keep, as 'twas of yore.—Chorus.

Dear brothers all, in summer's heat
 We still toiled on, this day to greet;
 Our work is done, we now may rest—
 Thanksgiving Day, our welcome guest.—Chorus.

A march is played and children enter keeping time with the music. They march and counter-march in and out among the Harvesters, who make signs of gratification at the tokens of an abundant harvest that the children carry. During the last strains of the march, the children deposit their bundles and baskets of fruit, etc., around the foot of the throne, and arrange themselves on one side, the Harvesters grouping together on opposite side of platform. A clear space must be left in front, so that the throne and the children's offerings may be plainly seen by the audience.

Chorus of Children.

Air:—"The Watch on the Rhine."—Page 290, Harper's Songs.

In honor of Thanksgiving Day,
 These fruits and flowers here we lay;
 Long live, long live fair Autumn's Queen,
 Long live, long live fair Autumn's Queen!
 Thanksgiving Day, thy name we greet,
 As year by year we gladly meet;
 Long be the harvest-fields with plenty crowned,
 Long may Thanksgiving Day with us be found!

Then spread the feast, let all be gay,
 For hither comes Thanksgiving Day,—
 Fair Queen, fair Queen of Autumn Days,
 Fair Queen, fair Queen of Autumn Days!
 Thanksgiving Day, thy name we greet,
 As year by year we gladly meet;—
 Long be the harvest-fields with plenty crowned,
 Long may Thanksgiving Day with us be found!

It is effective to have the Harvesters join with the children in singing the refrain of four lines at the close of each stanza.

Thanksgiving Day comes in during the singing of the last four lines, and seats herself on the throne. As the song concludes the music changes to a lively air, Harvesters and Children keeping step, form a ring and dance around, as in the grand chain, giving right and left hands alternately to each other. They then return to former places each side of throne, and Thanksgiving Day rises to address them.

Thanksgiving Day's Address.

I thank you, sturdy harvesters,
And you my children dear,
For all the pleasant songs you've sung,
Because I happened near.
Remember, tho a holiday
Not for itself is sent;—
The gracious Giver of all Good
It doth but represent.

The Giver of all Good! 'Twas He
Who sent the sun and rain,
Without whose gracious influence
The sowers' work were vain.
In vain the work that man can do,
In vain his toil and strife,
Unless the Giver of all Good
Shall clothe his work with life.

Forget not, then, Thanksgiving Day
Has only come to lift
Your thoughts in gladsome unison
To the Giver of the Gift.

Praise Him from whom all blessings flow,
To whom alone we owe
The many, many precious boons
He freely doth bestow.

And would you please Him, children dear?—
Then take these fruits away,
Give them to earth's more needy ones
Than you, Thanksgiving day.

And you, ye harvesters, be keen,
Best crops of all to reap;—
The blessing of the hearts you've blest,
The smiles of those that weep.

Song of Harvesters and Children.

Air:—"Vacation Days."—Page 98 Franklin Square Collection I.

Hurrah for dear Thanksgiving Day,
Hurrah! Hurrah! Hurrah!
A tribute to her wisdom pay,—
Hurrah! Hurrah! Hurrah!
With kindly deeds Thanksgiving's crowned,
And truly thankful hearts are found
Where love and friendship must abound.
Hurrah! Hurrah! Hurrah!

Hurrah for dear Thanksgiving Day,
Hurrah! Hurrah! Hurrah!
She bids us love as well as pray,—
Hurrah! Hurrah! Hurrah!
Not only for ourselves to care,
Thanksgiving Day would have us share
With others and their burdens bear.
Hurrah! Hurrah! Hurrah!

The Story of the Pilgrims

Reading Lesson for November by Alice Ormes Allen

A long time ago King James was the king of England.

Some of his people wanted a church for their own. They wanted to worship in the way that seemed right to them. King James said that they should go to his church. He was very unkind to them because they did not.

At last some of them went to Holland, where they could have their own church. They lived in Holland about twelve years. They had pleasant homes and the Dutch people were kind to them.

But the fathers and mothers were not quite happy.

The children learned to speak Dutch. They learned to do as Dutch children did. Their mothers thought they would forget England. They would forget how to speak English and to be like Dutch children.

They thought if they went to a new country they could make a new England for themselves. They could live as they had in England, but they would have a church of their own.

They had heard of America. Some Dutch people had gone there. It was a large country and there were not many people there. There was room for more.

They hired two ships. The larger one was the Mayflower, the other the Speedwell.

Not all of them could go. There was not room in the ships. Besides some were too young and some too old; others were ill.

It was a sad day when they said good-bye. They did not know whether they would ever see their friends again. They were going to take a long dangerous journey. The captains knew the way, but none of them had ever been.

The captain of the Speedwell said there was a leak in his ship, and so the Speedwell did not go.

Some of the people in the Speedwell went in the Mayflower. There were 102 people on the Mayflower. They sailed in August. They had dreadful storms and did not see land for over two months.

The captain did not take them where he said he would. He sailed farther north till at last they came to Cape Cod.

The first day they spent in the harbor was Sunday. The next day was Monday and the women washed the clothes on the shore.

The men went out to look over the land. It was a month before they found a good place to live.

They found a good harbor with a hill near it. There was a stream of clear water on the hill. There were fields there which Indians had made.

While they were building their houses, they lived on the ship. The houses were made of logs and roughly built.

It was cold now, for it was Christmas-time. Many of the Pilgrims were sick. Before spring half of them died. They planted grain over the graves to hide them, for they were afraid the Indians would know how few they were.

One day an Indian walked into the village. Everyone was frightened. But the Indian did not want to hurt them. His name was Samoset and he became their friend.

Massasoit was a great Indian chief. He became their friend also.

Some white people had treated the Indians badly, but the Pilgrims were good to them. The Indians gave them corn and showed them how to plant it, with a fish in every hill. They helped them in many other ways.

In the spring the Mayflower went back to England.

That summer the Pilgrims planted corn and grain.

In the fall they had fine crops.

The houses were finished.

There was plenty of fish in the sea and game in the woods.

They were well and strong again.

The Indians were their friends.

They felt very thankful for all these things and the Governor said they would have a time of rejoicing.

The men went out into the woods and brought back game enough to last a week.

Some went to the shore and brought fish for the feast. They ground the Indian maize for bread and puddings. The women cooked all these good things.

Massasoit and his Indian chiefs were invited. He came with ninety of them, but there was enough for all.

The Pilgrims sang and prayed and thanked God for being good to them.

The grave Pilgrims and dark Indians sat down together and shared the great feast.

This was the first Thanksgiving dinner. We have had them ever since.



THANKSGIVING DAY

Lively.

J. G. WHITTIER.

1. O - ver the riv - er, and thro' the woods, To Grandfath - er's house we 'go,..... The
2. O - ver the riv - er, and thro' the woods; To have a first rate play,.....

horse knows the way to car - ry the sleigh, Thro' the white and drift - ed snow.....
Hear the bells ring, Ting - a - ling, ting, Hur - rah for thanks - giv - ing day.....

O - ver the riv - er and thro' the wood, Oh, how the wind does blow,..... It
O - ver the riv - er and thro' the wood, Now Grand - mother's cap, I spy!..... Hur -

stings the trees and bites the nose, As o - ver the ground we go.....
rah for the fun, is the pud - ding done, Hur - rah for the pump - kin pie.....



BOOKS.

Where We Live, a Home Geography. By Emilie V. Jacobs, Supervising Principal of the Richardson L. Wright School, Philadelphia. 108 pages. Christopher Sower Company, Philadelphia.

In the foreword the author speaks of the classic conversation between the three blind men of Hindustan concerning the general appearance of an elephant. She says that much so-called teaching of geography leads to just such incomplete, fantastic ideas about geographical concepts. She takes up the subject in a very excellent way, giving chapters on the following subjects: The School, The Streets, The Buildings, The City as a Whole, The Industries, The Animals and Plants, Transportation and Communication, The Physiography of the City and Direction—all these are contained in Part 1. Part 2 takes up the Earth as a Whole, The Seasons, The Zones, Countries of North America and Trips. If the foundation of geographical study is laid in this way, Alaska will mean more to a child than a yellow spot at the upper left hand corner of a map and Alabama will not necessarily be remembered as a kidney colored spot on the Gulf of Mexico. Great strides have been made within the last few years in the teaching of Geography and we really believe that this book is well up toward the front of the procession.

It is a pleasure to discover a new author whose first novel is one of the cleverest, most spontaneous and most powerful books of many seasons. The author is Edward C. Venable and his book is "Pierre Vinton: The Adventures of a Superfluous Husband." First to last the book is vivid in its unexpected style and pungent with a subtle wit and satire.

Among the exponents of the decorative arts in England no name stands higher than Grinling Gibbons, the wood-carver, designer and sculptor of the seventeenth century. During the reigns of Charles II and William III he not only was responsible for the elaborate and beautiful woodwork in the principal palaces and great private houses throughout England, but also for much of the fine plaster work in their decorative ceilings. An important volume has just been devoted to the craftsmanship of Gibbons and his time by H. Avray Tipping, who has made a careful study of the period, and collected a great number of excellent photographs of the work he describes. The book is printed in large folio size, which allows for illustrations large enough to show the intricate details of the carving. (Scribner's.)

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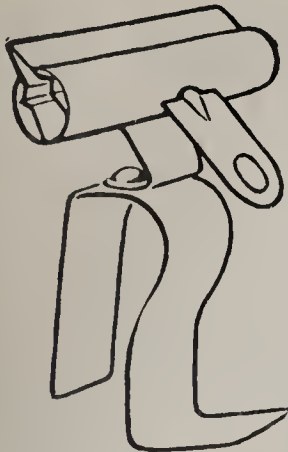
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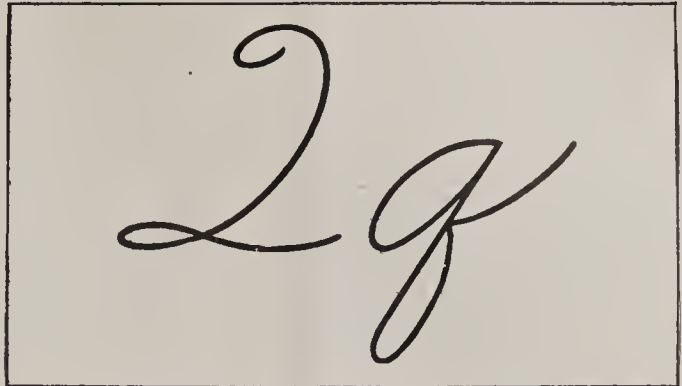
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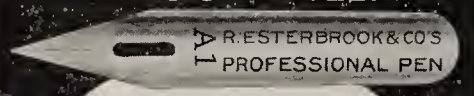
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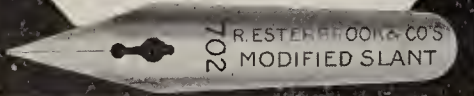


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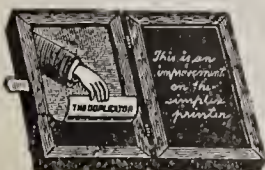
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NOVEMBER QUOTATIONS

The wild November comes at last
Beneath a veil of rain;
The night winds blow its folds
aside,
Her face is full of pain.

The last of her race, she takes
The Autumn's vacant throne;
She has but one short moon to
live,
And she must live alone.
—R. H. Stoddard.

There is no color in the world,
No lovely tint on hill or plain;
The summer's golden sails are
furled,
And sadly falls the autumn rain.
—Celia Thaxter.

Fie upon thee, November! thou
dost ape
The airs of thy young sisters;
thou hast stolen
The witching smile of May to
grace thy lip,
Thou'rt trying to put on!
—Julia C. R. Dorr.

THANKSGIVING JOYS.

Cart-loads of pumpkins as yellow
as gold,
Onions in silvery strings.
Shining red apples and clusters of
grapes,
Nuts and a host of good things,
Chickens and turkeys and fat lit-
tle pigs,—
These are what Tranksgiving
brings.

Work is forgotten and play-time
begins;
From office and school-room
and hall,
Fathers and mothers and uncles
and aunts
Nieces and nephews, and all
Speed away home, as they hear
from afar
The voice of old Thanksgiving
call.

Now is the time to forget all your
cares,
Cast every trouble away;
Think of your blessings, remem-
ber your joys.
Don't be afraid to be gay!
None are too old and none are too
young
To frolic on Thanksgiving day.
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And what was he looking at?
The forest was green around him,
The sky all over his head;
His nest was in a hollow limb,
And his children snug in bed.

He was doing a problem o'er and o'er,

Busily thinking was he;
How many nuts for his winter's store
Could he hide in the hollow tree?

He sat so still on the swaying bough
You might have thought him asleep.

Oh, no; he was trying to reckon now
The nuts the babies could eat.

Then suddenly he frisked about,
And down the tree he ran.
"The best way to do without a doubt,
Is to gather all I can."

—Annie Douglas Bell.

THANKSGIVING.

The year rolls 'round its circle,
The seasons come and go;
The harvest days are ended,
And chilly north winds blow;
Orchards have lent their treasures
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So open wide the doorway;
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—I. N. Tarbox.

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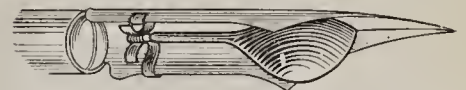
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NOVEMBER QUOTATIONS.

The melancholy days are come,
the saddest of the year,
Of wailing winds, and naked
woods, and meadows brown and
sere.

Heaped in the hollows of the
grove, the autumn leaves lit
dead;

They rustle to the eddying gust,
and to the rabbit's tread;

The robin and the wren are flown,
and from the shrubs the jay,

And from the wood-top calls the
crow through all the gloomy
day.

William Cullen Bryan:
Death of the Flowers.

On my cornice linger the ripe
black grapes ungathered;

Children fill the groves with the
echoes of their glee,

Gathering tawny chestnuts, and
shouting when beside them

Drops the heavy fruit of the tall
black-walnut tree.

The yellow year is hasting to its
close,

The little birds have almost sung
their last,

Their small notes twitter in the
dreary blast—

That shrill-piped harbinger of
early snows;

The patient beauty of the scent-
less rose,

Oft with the morn's hoar crystal
quaintly glassed,

Hangs a pale mourner for the
Summer past,

And makes a little summer where
it grows;

In the chill sunbeam of the faint
brief day,

The dusky waters shudder as they
shine;

The russet leaves obstruct the
straggling way

Of oozy brooks, which no deep
banks define,

And the gaunt woods, in ragged,
scant array,

Wrap their old limbs with sombre
ivy-twine.

—Coleridge.

In rattling showers dark Novem-
ber's rain

From every stormy cloud, de-
scends amain.

—Ruskin.

The New York Times recently published an editorial calling attention to the fact that the American-Canadian frontier is almost unfortified, whereas the frontiers of Europe are bristling with defences of all kinds. To this Rear-Admiral A. T. Mahan, one of the greatest living authorities on war, writes a most interesting letter in which he proves that excessive armament is never, in itself, a cause of war. In the course of the letter he says:

"In 1846 we went to war with Mexico. Were the determining causes then in any sense preparation for war? During the past winter I had the pleasure of reading twice George L. Rive's exhaustive and instructive work, 'Relations of the United States with Mexico' (Scribner's). If any one will read the same and find therein that sustained military armaments, beyond those originating with the immediate menace of war, had anything to do with bringing on that conflict, he will be more acute than I can flatter myself with being."

OUR OWN NAVY.

In the Scribner Book Store there is an interesting exhibit which shows, graphically, the development of the United States Navy since its beginning in 1814. The display consists of a 44-gun frigate of the Constitution type and with it a beautiful twelve foot model of the superdreadnaught New York, the flagship of the Atlantic fleet, obtained through the courtesy of the Navy Department.

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Claude Stuart Hammock, Editor

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On account of the unsettled business conditions and the lack of definite information as to dates of sailing of ships passing through the Panama Canal, C. S. Hammock & A. G. Hammock have decided to take a special car for their trip to California for the PANAMA-PACIFIC EXPOSITION and to return by way of the Panama Canal. This trip will be taken at the close of school and is intended for teachers and others who desire to join the party. The special car which has been chartered has accommodations for 25, although a larger number may be taken. Arrangements have also been made for a complete itinerary of the trip and those who desire to return overland may do so. For full particulars including the itinerary, prices, and all information complete, address the TRAVEL DEPARTMENT OF THE TEACHERS MAGAZINE, 31 EAST 27TH STREET, NEW YORK.

The

TEACHERS MAGAZINE

DECEMBER, 1914

Practical Music Teaching

By Robert Foresman

Author, Foresman Method of Piano Instruction, and of Several Series of Public School Music Books.

Teachers who have had experience in teaching music to little children in the schools find it is impossible to resist the inclination to utilize the technical terms and the technical relationships of music.

No matter how much they may theorize about self-expression as a beginning and the importance of musical foundations, the fact remains that practically every teacher who undertakes to present music to little children as a regular study will find herself sooner or later relying upon the technical and scientific phases of music as the basis of her work, and the test of the progress the children are making.

Experience in observing the work of the grade teacher shows that the average teacher does not present a single musical fact or develop even the smallest appreciation of music without endeavoring immediately to resolve the fact and the appreciation into technical language.

Consequently in order that music may be intelligently presented by the grade teacher of average musical equipment, a definite order of procedure must be set down for her to follow. Such a one must be told clearly and definitely what phases of a song are musical and may be utilized to aid musical expression and what terms are technical and must be analyzed and applied through the process of reasoning and analysis.

The traditions, the methods and usages of American educational systems all tend to build up an attitude toward music teaching that forces the teacher to reduce everything taught to technical terms in order to conform to the demand for definiteness that is permeating all our music education.

In other words it is only too often the case that the grade teacher is on the defensive in teaching music. Her attitude toward her pupils and her work is one of apology.

If music is to succeed in the schools, its teaching must be taken beyond the defensive stage. A teacher cannot succeed who is continually apologizing for the musical results she is endeavoring to accomplish by constantly translating these results into technical terms in order that what she is accomplishing may be better understood and may be given full credit.

The reason for this condition is not hard to find—the short term of preparation for music su-

pervisors, the summer schools, the commercial institutions that have been back of methods in music teaching all tend to give the teacher a mathematical and mechanical basis. While music education in all the early years of the child's life deals with sense development, with musical appreciation, with musical responsiveness—results that the scientific tests of the "method" teacher minimizes and contradicts.

So it comes about that the educators who have been trying to train the children of the schools properly, who are endeavoring to select songs and grade the music work, are accomplishing but little—for the difficulty is not in the children that are to be taught music, nor in the songs to be selected, nor even in the methods to be followed, but in the teacher herself—in her point of view and in her standard of values.

The average teacher, if she will but examine herself in a spirit of conscientious investigation will find that it is her own appreciation of the right quality of "results" that needs development and not her understanding of the method by which the children can be trained to do this thing or that in the most definite and painstaking way.

Consequently until the teacher has in mind the quality of the result she desires to accomplish with the children there is no basis of procedure in music teaching.

The teaching of music in the schools has been on a wrong basis so long, the teacher has been trained to proceed in the wrong way so long that it is the teacher who needs training and not the child, and this training must go clear back to the very foundation of the teacher's own individual, personal experiences.

She must see musical problems and musical power as these things appeal to her and then she must endeavor to adjust this mature attitude to the understanding and conditions of the children, instead of continually falling back on the science of music.

An examination of fifty school rooms selected from the first to the fifth grades in twenty of the representative school systems of America showed that in every single instance there was not the slightest connection between what the children were accomplishing in real musical results and the technical problems they were asked to explain or the technical tests they were expected to pass.

For instance, in a second grade, after the children had sung several songs very well indeed and had developed a fine appreciation of the sentiment and the musical feeling of the songs, the teacher instead of intensifying this appreciation and endeavoring to organize the feeling for the relationships of tones into something that the children themselves could understand and utilize, asked such questions as the following:

"What is the key of this song?"

"How many beats to a measure?"

"What is the first note?"

After the first question was asked there was a silence. No one knew, consequently there was no answer.

The teacher in order to give the lesson an appearance of definiteness answered the question herself. At least what she said amounted to answering it herself. She meant to lead up to the answer in order to be able to credit the children with some understanding of the question.

The preliminary questions which the teacher asked for the purpose of drawing out the answer to the first question were as follows:

"On what line or space is 'do' in the song?"

As no one answered this question, the form of it was changed to—"on what line or space is the first note of the song?" As it was on the first line some of the brighter children soon discovered the fact and there was a reply in concert and with much assurance of knowledge, "On the first line."

"And what is the letter name of the first line?" proceeded the teacher. One of the children happened to know the letter names of the lines and spaces so the reply came promptly from this one child. "The letter name of the first line is E."

"Right," almost shouted the teacher. "The letter name of the first line is 'E.'"

"Now can you all tell me the key in which this song is written?"

And there came back a perfect shout in chorus, "The key of E."

"Right," said the teacher with a note of triumph in her voice.

And yet she had not taught those children one single thing. She had merely told them how to answer the question in exact terms, by a series of adroit questions.

The result of that lesson was that not a single member of the class had the slightest idea of

what was meant by "the key of E." They could not recognize it again if they came to it. The extent of knowledge concerning keys in that second grade was limited to the fact that one child out of forty knew the letter name of the first line of the staff. But that was all even this child knew, and this knowledge was purely imitative and parrot-like, and had nothing whatever to do with the key principle. In fact as far as this lesson went, the knowledge that the child possessed had no possible relation to the lesson or any part of it.

Nor is this all. The children of the second grade ought not to know anything about keys, as far as understanding the key principle is concerned—as far as being able to read unfamiliar songs through a knowledge of key positions and key relationships.

And so of all technical phases of music—the question of time signatures, the question of intervals, the relative length of tone and so on—the children should not be expected to understand how to work out these technical problems for themselves in the beginning.

On the other hand, the teacher should select the musical phases of the song—the relationship of the notes on the staff, the repeated notes, the scale progressions, the chord progressions, the repeated motives and so on, and should utilize these phases in aiding the children to aid themselves in singing from the notes.

How this is to be accomplished is a question of understanding which phases of musical notation may be used as an aid to the child and which phases tend only to confuse him and to interfere with proper musical expression.

The method by which the teacher may understand and may present the musical phases to the children as a means of assisting them is fully set down in a series of lessons which is to be published in this magazine beginning with next month.

Each lesson is sufficient for one week's work, consequently the lessons of each month are divided into four sections for the sake of convenience.

The work is carried far enough in each issue of this magazine to make some practical point in musical procedure and it is hoped that this new point of view may be helpful to those teachers who are anxious to simplify and improve their methods of teaching music.

Amos Markham Kellogg, author of more than a score of textbooks on pedagogy, died of general debility on Saturday, Oct. 3, 1914, at New Rochelle, at the age of 84 years. Mr. Kellogg was graduated from the Albany State Normal School in 1851, and was an instructor in Normal Schools in New York, New Jersey and Michigan. He was editor of the School Journal until he retired ten years ago. Formerly he was editor of The Teachers Magazine, Teachers Institute, Primary School, Our Times, and Educational Foundations. One who knew him well recently said:

"Mr. Kellogg deserves to be remembered as one of the greatest champions of Education this country ever had. The highest interests of the teaching profession were ever precious to him. In later years his patriarchal bearing, his snow white hair and his continued interest in the educational field, his wise counsel and his kindly interest in every good cause made him a personality worthy of the deference everywhere shown him. He has passed away leaving numerous friends, and for years to come his light will fall upon the paths of men who labor in the Educational field."

Christmas Program

1. Christmas Bells—Song by the entire school.
2. Marjorie's Almanac—Recitation.
3. Winter Song—Recitation.
4. Scriptural or other selected reading by the teacher.
5. Christmas Carols—Song by 4 or 5 little girls.
6. What the Winds Bring—Recitation.
7. Winter Time—Recitation.
8. Santa's Sleigh Bells—Song by several pupils.
9. Christmas Pitcher—Dramatization.
10. A Visit from St. Nicholas—Recitation.
11. Christmas Hymn—Song by the entire school.
12. Benediction.

MARJORIE'S CHRISTMAS—Recitation.

Robins in the tree-top,
Blossoms in the grass,
Green things a-growing
Everywhere you pass;
Sudden little breezes,
Showers of Silver Dew,
Black bough and bent twig
Budding out anew;
Pine-tree and willow-tree,
Fringed elm and larch,—
Don't you think that May-time's
Pleasanter than March?

Apples in the orchard,
Mellowing one by one;
Strawberries upturning
Soft cheeks to the sun;
Roses faint with sweetness,
Lilies fair of face,
Drowsy scents and murmurs
Haunting every place;
Lengths of golden sunshine,
Moonlight bright as day,—
Don't you think that summer's
Pleasanter than May?

Roger in the corn-patch
Whistling negro songs;
Pussy by the hearth-side
Romping with the tongs;
Chestnuts in the ashes
Bursting through the rind;
Red leaf and gold leaf
Rustling down the wind;
Mother "doin' peaches,"
All the afternoon,—
Don't you think that Autumn's
Pleasanter than June?

Little fairy snow-flakes
Dancing in the flue;
Old Mr. Santa Claus
What is keeping you?
Twilight and firelight
Shadows come and go;

Merry chime of sleigh-bells
Tinkling through the snow;
Mother knitting stockings
(Pussy got the ball)
Don't you think that winter's
Pleasanter than all?
—Thomas Bailey Aldrich.

WINTER SONG—Recitation.

Hurrah for the jolly old winter,
The king of the seasons is he,
Though his breath is cold and icy,
His heart is full of glee.

He piles up the beautiful snowflakes
On the apple trees bare and brown,
And laughs when the north wind shakes them
Like a shower of blossoms down.

Hurrah for the jolly old winter,
He shouts at the door by night,
"Come out where the ice is gleaming
Like steel in the cold moonlight."

Like swallows over the water,
The skaters merrily go,
There's health in the blustering breezes,
And joy in the beautiful snow.
—Emily Huntington Miller.

WHAT THE WINDS BRING—Recitation.

Which is the Wind that brings the cold?
The North-Wind, Freddy, and all the snow;
And the sheep will scamper into the fold
When the North begins to blow.

Which is the wind that brings the heat?
The South-Wind, Katy; and corn will grow,
And peaches redden for you to eat,
When the South begins to blow.

Which is the Wind that brings the rain?
The East-Wind, Arty; and farmers know
The cows come shivering up the land,
When the East begins to blow.

Which is the Wind that brings the flowers?
 The West-Wind, Bessy; and soft and low
 The birdies sing in the summer hours,
 When the West begins to blow.
 —Edmund Clarence Stedman.

WINTER TIME—Recitation.

Late lies the wintry sun a-bed,
 A frosty, fiery sleepy-head;
 Blinks but an hour or two; and then,
 A blood-red orange, sets again.

Before the stars have left the skies,
 At morning in the dark I rise;
 And shivering in my nakedness,
 By the cold candle, bathe and dress.

Close by the jolly fire I sit
 To warm my frozen bones a bit;
 Or with a reindeer-sled, explore
 The colder countries 'round the door.

When to go out, my nurse doth wrap
 Me in my comforter and cap;
 The cold wind burns my face, and blows
 Its frosty pepper up my nose.

Black are my steps on silver sod;
 Thick blows my frosty breath abroad;
 And tree and house, and hill and lake,
 Are frosted like a wedding-cake.

SANTA'S SLEIGH BELLS—Sing by several pupils.

(Air: Jingle Bells.)

Listen, children dear,
 Through the frosty night,
 Old Santa Claus is coming near
 Oh, hear his sleigh bells bright!

Chorus—

Jingle bells, Christmas bells,
 Jingle all the way;
 (Children shake a string of sleigh-bells.)
 Santa Claus is coming soon
 With presents in his sleigh.
 Jingle bells, Christmas bells,
 (Children shake bells and dance around
 in a circle.)
 He is on his way,
 Everyone will happy be
 Upon this Christmas day.

Across the frosty snow
 The little reindeers.
 He laughs, "Ho! Ho! as off they go
 Beneath the starry sky.

Chorus.

CHRISTMAS PITCHER—Dramatization.

Time: Just last Christmas. Place: A palace.

The King.
 The Queen.
 The Princess.
 Her Nurse.
 Santa Claus.
 His Pages.
 Ladies.
 Lords.

The Poor, the Old, and the Sick.

(A beautiful room is seen with a Christmas tree in the centre. Sleigh bells ring. Enter the King, running.)

King—Come, Queen! Come, court! 'Tis Santa's bells! 'Tis Santa's bells!

(Enter the Queen. Enter many little Lords and Ladies. The sleigh bells are heard again.)

Queen—'Tis Santa Claus!

Lords and Ladies—'Tis Santa Claus!

Queen—I am glad the Princess is asleep. She must not see Santa.

(The bells ring again. Enter Santa Claus and his twelve little Pages. They carry a box.)

All—Merry Christmas, Santa!

Santa—Merry Christmas, King and Queen. Merry Christmas, Lords and Ladies.

King—We waited up to see the gifts you bring to the Princess.

Queen—You bring her such pretty things every year!

Ladies—Oh, such pretty things!

Lords—Oh, such pretty, pretty things!

Santa—Bring up the box, my Pages.

(The Pages bring the box. Santa takes from it a common white water pitcher.)

Here is the Princess's Christmas gift.

All—That!

Santa—This.

Queen—But it is only a pitcher!

Santa—True, it is only a pitcher.

King—But, Santa, dear, she will not like that!

Santa—I will leave her only this pitcher.

Queen—She wanted a little coach of gold. She wrote you all about it.

Santa—I know. She wanted to visit fairy land. She wanted the coach to ride in.

Ladies—She wanted to visit fairy land!

Lords—She wanted the coach to ride in!

Santa—I will leave her only this pitcher I say. I will leave her only this pitcher. Come, Pages! we must hurry! Come!

(Santa and his Pages go.)

Queen—I cannot understand it!

King—Nor I!

Lords and Ladies—Nor I! Nor I

(A Nurse enters, running.)

Nurse—The Princess is up, dear King and Queen! She heard the bells. She would get up!

And here she comes now, running!

(Enter the little Princess.)

All—Merry Christmas, Princess dear!

Princess—Merry Christmas, every one! I heard the bells! I came to wait for Santa!

King—Santa has just gone, my dear.

Princess—Oh, I wish that I had seen him! Where are my presents? Please tell me quick! I can hardly wait to see them!

(No one answers. Every one looks at the floor.)

I know! You have hidden them away! I think you want to surprise me.

All—No, no, Princess!

Princess—There is nothing on the tree at all. Where are my presents, mother dear? Where are my presents, father?

Queen—There is your gift from Santa, dear. There—upon that table.

Princess—I see nothing but a pitcher there.

King—That is all he gave you.

Princess—That!

Lords and Ladies—That!

Princess—Why, that cannot be a Christmas gift!

Queen—It is all Santa left you.

Princess—But where is my little coach of gold? I wrote him all about it.

King—The pitcher is all he left you.

Princess—(Weeping) I cannot go to fairy land! I can never see that beautiful place!

King and Queen—(Weeping) It is too bad!

Lords and Ladies—(Weeping) It is sad.

(Enter thirteen Beggars.)

Beggars—Merry Christmas, King and Queen! Merry Christmas, Ladies and Lords! Merry Christmas, Princess!

The Others—Merry Christmas, Beggars!

First Beggar—Will the Princess give us some of her gifts?

King—The Princess never gives her gifts away!

Queen—She never gives gifts to beggars!

King—So, away with you! Away! Away!

Lords and Ladies—Away! Away!

Princess—No! No! Do not drive the beggars away! Stay poor men I have something for you! Please, Ladies, bring out my last year's gifts. Please, Lords, go quick and help them!

(The Lords and Ladies go, running.)

King—Why, what is this?

Queen—Why do you give to beggars?

Princess—Because I know now how beggars feel when they receive no Christmas gifts.

Second Beggar—Did you receive nothing at all?

Princess—Only that common white pitcher there.

Third Beggar—And has it no milk in it?

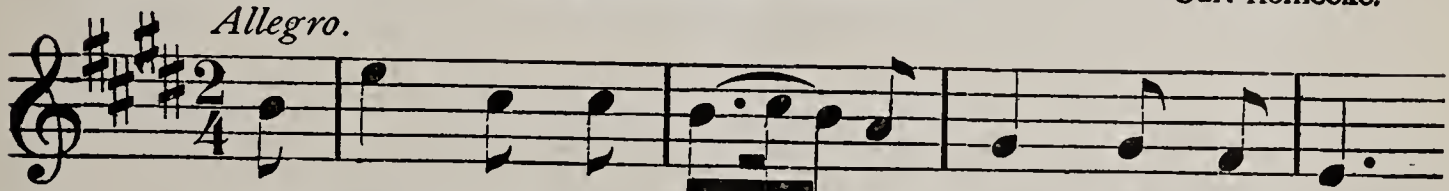
Princess (looking into the pitcher)—Yes, there is enough for just one drink. That poor old man may have it.

Edith May Holmes.

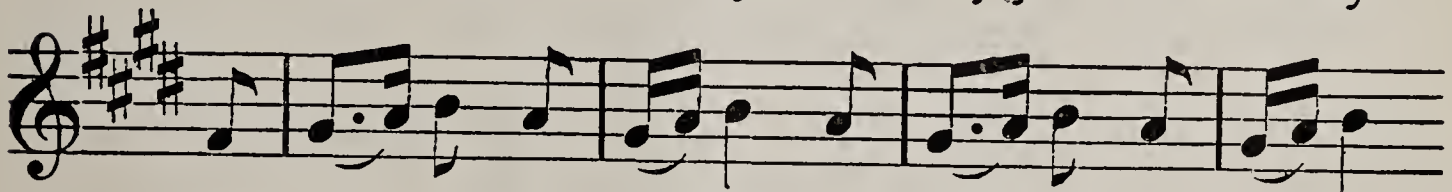
CHRISTMAS CAROLS

Carl Reinecke.

Allegro.



1. O chime, bells, and chime... For glad Christmas time!
2. O sing, chil-dren, sing,... Your sweet prais-es bring!
3. O stay with us, stay,... The joy of the day!



The an - gels who love us Are smil - ing a - bove us,
 The dear an - gels near us Will lis - ten and hear us;
 The glad - ness of giv - ing, Of lov - ing and giv - ing;



O sad hearts, be gay... On glad Christmas Day!
 O chil - dren, be gay... On glad Christmas Day!
 O pray, chil - dren, pray,... This glad Christmas Day!

(From *The Lyric Music Series*, Copyright by Scott Foresman & Co. and reproduced by their permission).

First Beggar—Thank you, Princess, thank you!
 (He drinks the milk.)
 Why, here is enough for another drink!
 (He gives the pitcher to the second Beggar,
 who drinks.)
 Princess—I cannot understand it!
 Second Beggar—Why, here is enough for another.
 (He gives the pitcher to the third Beggar, who
 drinks.)
 Princess—I cannot understand it!
 King and Queen—Nor I! Nor I!
 Third Beggar—There is still plenty more.
 (The Beggars drink from the pitcher in turn.)
 Princess—I cannot understand it!
 King and Queen—Nor I! Nor I!
 Last Beggar—The pitcher is still half full of
 milk.
 Princess—Why, then, I'll call in the Poor and
 the Old and the Sick!
 (She opens the street door and calls.)

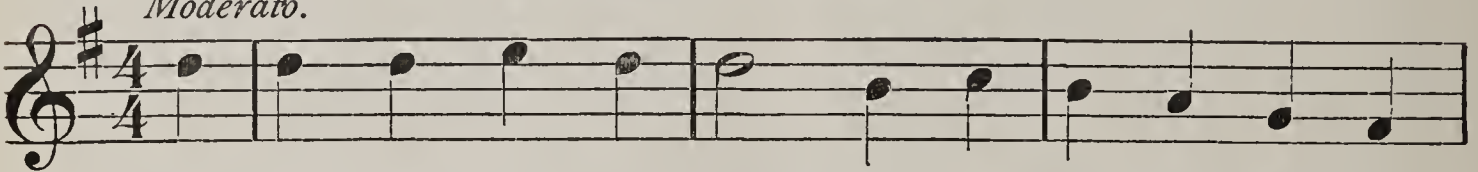
Come, Poor! Come, Old! Come Sick! There
 is something here for every one!
 First Beggar—And now, dear Princess, you
 shall have your real Christmas present. You
 may now go to fairy land! But you will not
 need a coach of gold. Your fairy land is here!
 And your heart has brought it! Look into the
 pitcher, Princess! Look!
 Beggars—Look! Look!
 (As the Princess looks into the pitcher, the
 thirteen Beggars throw off their cloaks, and Santa
 Claus and his twelve Pages are seen.)
 Princess—Why, 'tis fairy land! 'Tis fairy
 land! Oh, how beautiful!
 Santa—And you shall see it every day, for your
 good heart has brought it!
 (The Princess looks again into the pitcher,
 laughing with joy. The Old, the Poor, and the
 Sick enter from the street. The Lords and La-
 dies enter with gifts, which they give to them,
 Santa and his Pages helping.)

Kate Forman.

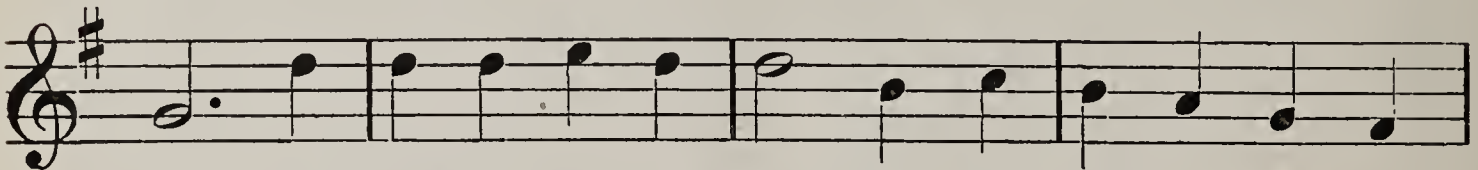
CHRISTMAS HYMN

M. Pretorius.

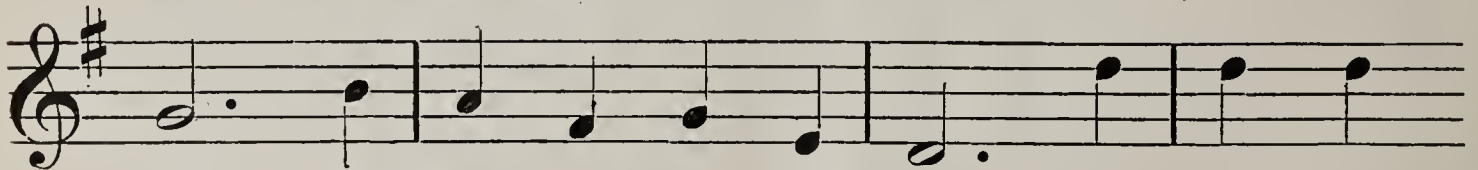
Moderato.



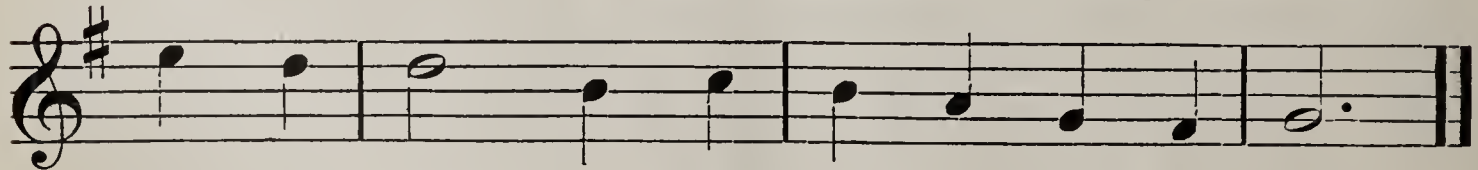
1. Ring out, sweet bells of Christ - mas, A - cross the meadows
 2. Ring out, sweet bells of Christ - mas, A - long the fields of
 3. Ring out, sweet bells of Christ - mas, A - bove the frost - y



white; In God is all the glo - ry, We see it day and
 snow, And tell us peace is com - ing To all the earth be-
 hill; We all are God's own chil-dren, And on - ly know good-



night, We see it day and night. Ring out, sweet
 low, To all the earth be - low. Ring out, sweet
 will, And on - ly know good-will. Ring out, sweet



bells of Christ - mas, And tell us God is light.
 bells of Christ - mas, Your peace can nev - er go.
 bells of Christ - mas, Your song is nev - er still.

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Christmas Bells

Old English Chime Peal

f *Moderato.* > > > > > >

1. Christ - mas bells are ring - ing Joy for
 2. Some are small bells, some are big bells;

> > > > > *p*

you and me, you and me; All the
 Ding, ding - dong, ding, ding - dong; Then the

f > > > > > >

jol - ly, jol - ly can - dles, All the jol - ly, jol - ly can - dles Twinkle,
 sleigh - bells jin - gle, jin - gle, All the sleigh - bells jin - gle, jin - gle, While it's

Christ - mas bells are ring - ing Joy for
 Some are small bells, some are big bells;

> > > > >

twin - kle, twin - kle, twin - kle on the Christ - mas .tree.
 snow - ing, snow - ing, snow - ing, snow - ing all night long.

you, for you and me! . . .
 Ding dong, all night long. . .

(From The Lyric Music Series, Copyright 1912 by Scott Foresman & Co. and reproduced by their permission)

First Beggar—Thank you, Princess, thank you!
 (He drinks the milk.)
 Why, here is enough for another drink!
 (He gives the pitcher to the second Beggar,
 who drinks.)
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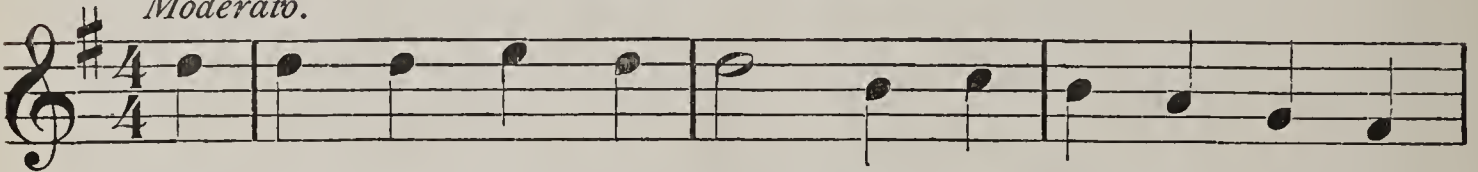
Come, Poor! Come, Old! Come Sick! There
 is something here for every one!
 First Beggar—And now, dear Princess, you
 shall have your real Christmas present. You
 may now go to fairy land! But you will not
 need a coach of gold. Your fairy land is here!
 And your heart has brought it! Look into the
 pitcher, Princess! Look!
 Beggars—Look! Look!
 (As the Princess looks into the pitcher, the
 thirteen Beggars throw off their cloaks, and Santa
 Claus and his twelve Pages are seen.)
 Princess—Why, 'tis fairy land! 'Tis fairy
 land! Oh, how beautiful!
 Santa—And you shall see it every day, for your
 good heart has brought it!
 (The Princess looks again into the pitcher,
 laughing with joy. The Old, the Poor, and the
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Kate Forman.

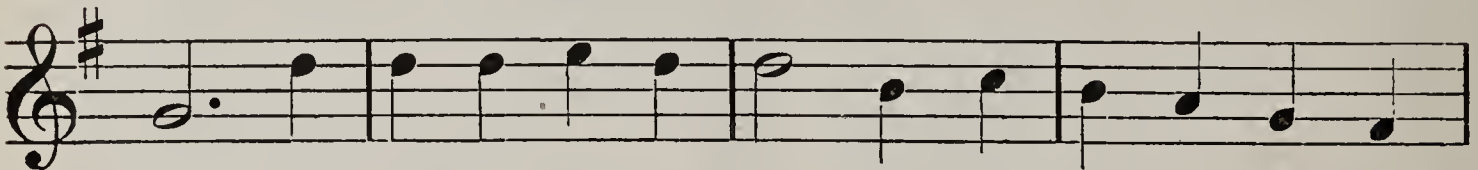
CHRISTMAS HYMN

M. Pretorius.

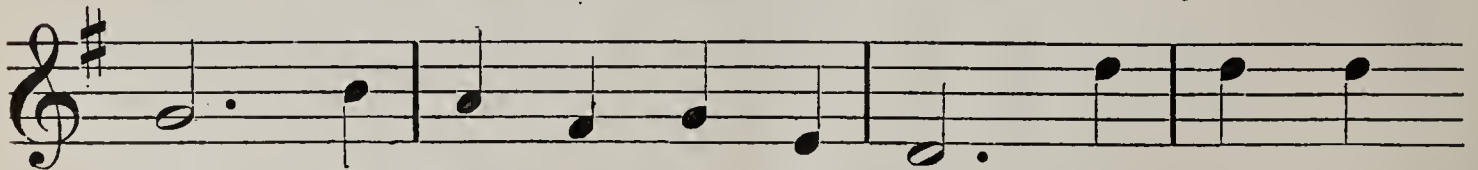
Moderato.



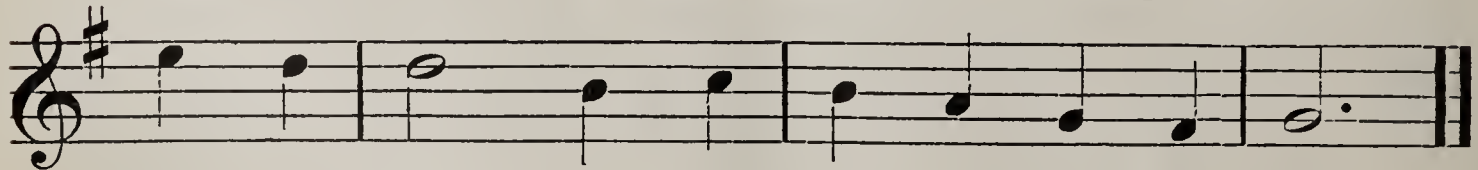
1. Ring out, sweet bells of Christ - mas, A - cross the meadows
 2. Ring out, sweet bells of Christ - mas, A - long the fields of
 3. Ring out, sweet bells of Christ - mas, A - bove the frost - y



white; In God is all the glo - ry, We see it day and
 snow, And tell us peace is com - ing To all the earth be-
 hill; We all are God's own chil-dren, And on - ly know good-



night, We see it day and night. Ring out, sweet
 low, To all the earth be - low. Ring out, sweet
 will, And on - ly know good-will. Ring out, sweet



bells of Christ - mas, And tell us God is light.
 bells of Christ - mas, Your peace can nev - er go.
 bells of Christ - mas, Your song is nev - er still.

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Christmas Bells

Old English Chime Peal

f *Moderato.* > > > > > >

1. Christ - mas bells are ring - ing Joy for
2. Some are small bells, some are big bells;

> > > > > > *p*

you and me, you and me; All the
Ding, ding - dong, ding, ding - dong; Then the

jol - ly, jol - ly can - dles, All the jol - ly, jol - ly can - dles Twinkle,
sleigh - bells jin - gle, jin - gle, All the sleigh - bells jin - gle, jin - gle, While it's

f > > > > > >

Christ - mas bells are ring - ing Joy for
Some are small bells, some are big bells;

twin - kle, twin - kle, twin - kle on the Christ - mas .tree.
snow - ing, snow - ing, snow - ing, snow - ing all night long.

> > > > > >

you, for you and me! . . .
Ding dong, all night long. . .

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Primary Plans for October

By Lillian M. Murphy

Assistant to Principal, Public School No. 114, Manhattan, New York City

FIRST YEAR, FIRST HALF. MATHEMATICS.

13th Week—Oral.

- Counting to 20 by 1's.
Counting to 100 by 10's.
Counting 1-20 with objects. See previous numbers about variety of objects.

Note—Do not let the counting lesson degenerate into a listless, uninteresting sing-song performance. Start a boy counting, then stop him abruptly and require another boy to be ready to continue. Insist upon every boy counting silently each time.

- Reading numbers to 100.
- Addition—

$$\begin{array}{r} 7 \quad 2 \quad 6 \quad 2 \\ 2 \quad 7 \quad 2 \quad 6 \\ \hline \end{array}$$

and review.

Keep up daily drill with perception cards.

Measurement—Continue exercises in measuring lengths by span and step. Measure sand or liquids by cupfuls.

Problems—Solved by objects. Use multiplication and division of numbers within ten by arranging the objects. Have no formal explanation. While the children are actually multiplying or dividing, they are not doing it consciously. They are simply sharing a certain pile of apples (8) between John and James and they see that John and James each have four apples. To them it will seem like a pleasant game but incidentally they are acquiring number facts for later use.

Illus. problems:

- Here are some pennies. Give to each of these four boys two pennies. Count all the pennies you gave out.
- Count the pennies on the table. (2 pennies.)
- Count all the pennies.
- I am taking 5 marbles out of this bag for Frank. (Frank receives his 5 marbles.) Frank, give two marbles to Jack. How many marbles has Frank now?
- Here are four pencils and two boys. Who can arrange the pencils so that each boy has the same number of pencils? How many has each boy?

Written—

Numbers—1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Addition—

$$\begin{array}{r} 2 \quad 6 \quad 2 \quad 7 \\ 6 \quad 2 \quad 7 \quad 2 \\ \hline \end{array}$$

and review.

14th Week—Oral.

- Counting 1-20 by 1's without objects.
Count from 10 to 1 with objects, backwards.
Counting to 100 by 10's.
- Reading numbers to 100.

3. Addition—

$$\begin{array}{r} 2 \quad 8 \quad 2 \quad 7 \\ 8 \quad 2 \quad 7 \quad 2 \\ \hline \end{array}$$

and review.

4. Measurement, continued.

5. Problems, continued.

Written—

Numbers 1-10.

Addition—

$$\begin{array}{r} 2 \quad 8 \\ 8 \quad 2 \\ \hline \end{array}$$

and review.

15th Week—Oral—

- Counting 1-20 by 1's.
1-100 by 10's.
15-1 by 1's, backward.
- Reading numbers to 100.
- Addition—

Teach now in this order:

$$\begin{array}{r} 1 \quad 2 \quad 1 \quad 2 \quad 3 \quad 1 \quad 3 \quad 2 \quad 4 \quad 1 \quad 4 \quad 2 \\ 1 \quad 1 \quad 2 \quad 2 \quad 1 \quad 3 \quad 2 \quad 3 \quad 1 \quad 4 \quad 2 \quad 4 \\ \hline \end{array}$$

4. Measurement, continued practice.

5. Problems within 10.

Written—

Numbers 8, 3, 5, 2. These are apt to be difficult and require constant correction and much practice.

Addition—

$$\begin{array}{r} 1 \quad 2 \quad 1 \quad 2 \quad 3 \quad 1 \quad 3 \quad 2 \quad 4 \quad 1 \quad 4 \quad 2 \\ 1 \quad 1 \quad 2 \quad 2 \quad 1 \quad 3 \quad 2 \quad 3 \quad 1 \quad 4 \quad 2 \quad 4 \\ \hline \end{array}$$

15th Week—Oral—

- Reading numbers to 100. See previous numbers of Teachers Magazine for suggestions. Numbers which you have found difficult place on blackboard in colored chalk.
- Addition—Continue arrangement of last week—

$$\begin{array}{r} 5 \quad 1 \quad 5 \quad 2 \quad 6 \quad 6 \quad 2 \quad 1 \\ 1 \quad 5 \quad 2 \quad 5 \quad 1 \quad 2 \quad 6 \quad 6 \\ \hline \end{array}$$

3. Counting—

By 1's to 20, without objects.

By 10's to 100, without objects.

By 1's backward from 10, without objects.

4. Measurements—Continued practice.

5. Problems—Utilize the problems for your counting exercises from 1 to 10, without objects.

Written—

Numbers—7, 2, 9, 4, 0.

Addition—

$$\begin{array}{r} 5 \quad 5 \quad 2 \quad 1 \quad 6 \quad 2 \quad 6 \quad 1 \\ 1 \quad 2 \quad 5 \quad 5 \quad 2 \quad 6 \quad 1 \quad 6 \\ \hline \end{array}$$

16th Week—Oral—

- Reading numbers to 100.

2. Addition—

7	7	1	2	8	8	2	1
1	2	7	7	2	1	8	8

3. Counting—

- By 1's to 20, without objects.
- By 10's to 100, without objects.
- From 15 to 10, backwards, with objects.

4. Measurement, continued.

5. Problems, as in previous weeks.

Written—

Numbers—2, 3, 5, 7, 6, 9, 8.

Addition—

7	7	1	2	8	8	2	1
1	2	7	7	2	1	8	8

CONVERSATION.

1. Characteristics of the New Month.
2. Jack Frost. Snow, ice, icicles.
3. Picture Study—"Baby Stuart," Van Dyck.
4. Current Event.
5. Winter sports.
6. Proverb—"East or west, home is best."
7. A visit to the Park or Museum.
8. The Wind.
9. How the Snow Protects the Plants.
10. How the Birds and Squirrels Live in Winter.
11. Current Event.
12. The Evergreen Trees.
13. Picture Study—"The First Step," Willet.
14. My Sled.
15. Current Event.
16. Christmas.
17. Proverb—"It is more blessed to give than to receive."
18. Santa Claus.
19. Papa and Mama—Your Santa Claus during the Year.
20. Christmas Trees.

2. Memorizing.

13th Week—

The Wind—By Robert Louis Stevenson.

14th Week—

The Wind—2nd stanza.

15th Week—

The Wind—3rd stanza.

Note—In some of the copies of "A Child's Garden of Verses," by Stevenson, this poem is illustrated. Draw on the blackboard a landscape picture showing the kites flying, the birds, the trees bending their tops to the wind, etc. Have children tell you the different things which the wind does. Do not teach the poem until after the conversation lesson upon the wind.

16th Week—

Christmas selections, given elsewhere in the magazine.

THE WIND.

I saw you toss the kites on high
 And blow the birds about the sky,
 And all around I heard you pass
 Like ladies' skirts across the grass—
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

I saw the different things you did,
 But always you yourself you hid.
 I felt you push, I heard you call,
 I could not see yourself at all—
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

O you that are so strong and cold,
 O blower, are you young or old?
 Are you a beast of field and tree,
 Or just a stronger child than me?
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!
 —Stevenson.

READING TO THE PUPILS.

13th Week—

King Midas.

14th Week—

The Chestnut Boys.
 "In the Child's World"—Emilie Poulsson.

15th Week—

Christmas in the Barn—Emilie Poulsson.

16th Week—

The Bird's Christmas—"In the Child's World."

ETHICS.

13th Week—

Useful little citizens, all.

14th Week—

Helping to keep the streets clean.

15th Week—

Helping to keep streets safe by not throwing stones or hard balls.

16th Week—

Marking with chalk upon the streets or public buildings.

HYGIENE.

13th Week—

Effects of alcohol and narcotics on growth.

14th Week—

Effects of alcohol and narcotics on the mind.

15th Week—

Effects of alcohol and narcotics on digestion.

16th Week—

Effects of alcohol and narcotics on nerves.

NATURE STUDY.

13th Week—

Canary.

14th Week—

Pigeon.

15th Week—

English sparrow.

16th Week—

Duck. Holly. Mistletoe.

PENMANSHIP.

13th Week—

a, am.

14th Week—

r, r, s, run.

15th Week—

s, soon.

16th Week—

d, did, do.

From Hammock's Muscular Movement System, Pad Series No. 2. D. Appleton & Co.

FIRST YEAR, SECOND HALF.
MATHEMATICS.

13th Week—Oral—

1. Reading—1-80 in review.
2. Addition—10 to numbers from 1 to 7.
Review addition table of 1, 2 and 3.
3. Counting—
 - (a) 1-20 by 1's, with objects.
1-50 by 1's, without objects.
1-100 by 10s' without objects.
2-20 by 2's without objects.
5-50 by 2's, without objects.
 - (b) Count backwards:
From 50 by 1's.
From 20 by 2's.
From 40 by 5's.
4. Subtraction—

17	
—10	and review.
—	
5. Measurements—Inch and foot reviewed.
6. Comparison. Halves of single objects, continued. Children should be able to divide the objects into equal parts, draw these parts on the blackboard or on paper, and write the name of the part.

Problems—Within 20, solved by counting and arranging. See note on 1A problems.

Written—

1. Numbers to 100.
2. Addition, continued.
3. Subtraction, continued. Use

17
—7
—
4. Signs +, —, =.

14th Week—Oral—

1. Reading numbers 1-90.
2. Addition—10 to numbers from 1 to 8.
Tables of 1, 2 and 3 reviewed.
2. Counting—
 - (a) By 1's to 50, without objects.
By 10's to 100, without objects.
By 2's to 20, without objects.
By 5's to 50, without objects.
 - (b) Count backwards:
50 to 1 by 1's.
100 to 1 by 10's.
20 to 2 by 2's.
50 to 5 by 5's.
3. Subtraction—Use

18
—10
—

Suggestion for drill:

$$\begin{array}{l} 18 \quad ? \quad 10 = 8 \\ 18 \quad - \quad ? = 8 \\ 18 \quad - \quad ? = 10 \end{array}$$

4. Measurement—Quart.
5. Comparison of groups of objects of the same kind, according to number and size.
6. Problems, continued.

Written—

1. Numbers to 100.
2. Addition, single column. (Set a time limit.)

Double columns, two numbers only.

$$\begin{array}{r} 3. \text{ Subtraction—} \quad 18 \\ \quad \quad \quad \quad \quad -10 \\ \quad \quad \quad \quad \quad \hline \end{array}$$

Review

4. Signs, +, —, =.

15th Week—Oral—

1. Reading numbers 1-100 in figures 1-10; e. g.
 - One, 1.
 - Two, 2
 - Three, 3.
 - Four, 4, etc.
2. Addition—10 to numbers from 1 to 9.
3. Counting—1-50 by 1's; by 10's to 100; by 2's to 20; by 5's to 50 forward and backward.
3. Subtraction—Minuend 19, subtrahend 9 or
10. Review.
 - Measurement—Foot.
 5. Comparison—Halves, continued.
 6. Problems, continued.

Written—

1. Numbers to 100.
2. Addition, continued.
3. Subtraction, continued.
4. Signs: +, —, =.

16th Week—Oral—

1. Reading numbers to 100 in figures; to 20, in words.
2. Addition—10 to numbers from 1 to 10.
Review table of 2 and 3.
3. Counting—(forward and backward)—
 - 1's to 50.
 - 10's to 100.
 - 2's to 20.
 - 5's to 50.
4. Subtraction—Use

20
—10
—

and review.

5. Measurement—Cent, five-cent piece, dime, dollar.
6. Comparison—Half of 2, 4, 6, 8, 10, objectively.
7. Problems, within 20.
Use knowledge of halves.

Written—

1. Writing numbers to 100.
2. Addition—
 1. Single column (rapid drill).
 2. Two numbers of two orders.
 3. Subtraction, no borrowing.
 4. Signs +, —, =.

ENGLISH.

1. Conversation—Consult plan for 1A.
2. Reading to the pupils.

13th Week—

In connection with the bird study of this month, read to the children about John James Audubon. Read also "Bird Trades" by Edwin Markham.

14th Week—

Piccola—Celia Thaxter.

15th Week—

The Tale of Peter Rabbit. Beatrice Potter, publisher—Frederick Warne & Co.

16th Week—

The Night Before Christmas.
The Fir Tree—Hans Christian Andersen.

1. Self-control as an element of good citizenship. Helping to keep the streets clean by refraining from throwing papers, skins, etc., on the sidewalk.

2. Caution against marking with chalk or pencil upon walls or sidewalks, fences, buildings.

3. Necessity of silence and obedience at a fire-drill.

4. Why children must be regular and early at school.

MEMORIZING.

13th-16th Weeks—

"THE BABY"—Macdonald.

Where did you come from, baby dear?

Out of the everywhere into the here.

Where did you get your eyes so blue?

Out of the sky as I came through.

What makes the light in them sparkle and spin?
Some of the starry spikes left in.

What makes your forehead so smooth and high?
A soft hand stroked it as I went by.

What makes your cheek like a warm, white rose?
Something better than anyone knows.

Whence that three-cornered smile of bliss?
Three angels gave me at once a kiss.

Where did you get that pearly ear?
God spoke, and it came out to hear.

Where did you get those arms and hands?
Love made itself into hooks and bands.

Feet, whence did you come, you darling things?
From the same box as the cherub's wings.

How did they all just come to be you?
God thought about me and so I grew.

But how did you come to us, you dear?
God thought of you, and so I am here.

—Macdonald.

NATURE STUDY.

13th-16th Weeks—

Same as 1A plan.

HYGIENE.

Same as plan for 1A.

PENMANSHIP.

13th Week—

N, Nellie.

14th Week—

L, Lamb.

15th Week—

D, Dinner.

16th Week—

D, Did you go?

Hammock's Muscular Movement Writing System, Pad Series No. 2. D. Appleton & Co.

SECOND YEAR, FIRST HALF. MATHEMATICS.

13th Week—Oral—

1. Reading numbers—1-600. Children here learn to count by hundreds.

2. Addition—45 combinations, continued. See previous numbers for suggestive drill devices.

3. Counting—

(a) 2's to 20.

3's to 30.

4's to 40.

5's to 100.

(b) Count backwards:

20 to 2, by 2's.

30 to 3, by 3's.

40 to 4, by 4's.

4. Subtraction—Continue drills given in Teachers Magazine for November.

5. Measurement—Pint, quart, gallon. Supply the class with actual measures. Sand is more convenient than water.

1. How many pints in a quart? A pint is what part of a quart? At 5 cents a pint, what will 2 qts. of milk cost? How many qts. in 2 gallons? In 3 gallons?

Copy and fill the blanks:

2 gal. = — qt. 7 gal. = — qt.

3 gal. = — qt. 9 gal. = — qt.

4 gal. = — qt. 6 gal. = — qt.

How many quart bottles of milk can a milkman fill from a can holding 5 gallons? From one holding 8 gallons?

Fractions—Halves and fourths. There are three phases of the use of a fraction, viz: (1) a part of one object; (2) a part of a group of objects; and (3) the relation of one object to another. The first phase is perhaps the most natural. The people should think of a fractional unit as a thing.

Questions—(1) If you have an apple, to how many children can you give half an apple each? (2) If you have one apple, to how many children can you give a fourth of an apple each? (3) If you divide an orange into two equal parts, what part of an orange is each piece? (4) A half of an orange will make how many fourths of an orange? (5) A cake is divided equally among four children. What part of the cake will each have? (6) Mary had 6 cherries and gave Alice half of them. How many did she give Alice? How many did she keep? (7) Harry had 8 pears and gave away half of them. How many did he give away? How many had he left?

7. Problems, continued.

Written—

1. Numbers to 1000.

2. Addition—Single column (rapid addition drills). Three numbers of one, two or three orders.

3. Subtraction—Numbers of one, two or three orders. No borrowing.

4. Problems—As a preparation for problem work, continue the suggestive exercises given in Teachers Magazine for November.



DECEMBER

14th Week—Oral—

1. Reading numbers—1 to 700.
2. Addition, continued.
3. Counting—
 - (a) By 2's to 20; by 3's to 30; by 4's to 40; by 5's to 100.
 - (b) Count backwards.
4. Subtraction—Continued.
5. Measurements—Inch, foot.
6. Comparison—Number and size of objects and groups of objects of the same kind.
7. Fractions, continued.
8. Problems, continued.

Written—

1. Numbers to 1000.
2. Addition, subtraction, continued.
3. Signs +, —, =.

15th Week—Oral—

1. Reading numbers to 800.
2. Addition, continued.
3. Counting, as in 14th week.
4. Subtraction, continued.
5. Measurement—Cent, five-cent piece, dime, quarter dollar, half dollar, dollar.
6. Comparison—Number and size of objects and groups of objects of the same kind.
7. Problems, continued.

Written—

1. Numbers to 1000.
2. Continued practice in addition, subtraction.

16th Week—Oral—

1. Reading numbers to 900.
2. Addition, continued.
3. Counting by 3's to 30; 4's to 40; 5's to 50, forward and backward.
4. Subtraction, continued.
5. Measurement—Inch, foot.
6. Fractions—Units divided into halves and fourths.

Suggestive problems—(1) John's mother divided a cake into fourths and gave $\frac{1}{4}$ to John and $\frac{1}{4}$ to Kate. How much was left. (Illustrate.)

(2) I bought $\frac{1}{4}$ dollar's worth of eggs at the grocer's and gave the grocer $\frac{1}{2}$ dollar. How much change do I get?

(3) The noon recess is 1 hr. long. Henry takes $\frac{1}{4}$ hr. to go home, $\frac{1}{4}$ hr. to eat his lunch, and $\frac{1}{4}$ hr. to return to school. How much time has he left?

4. Copy and complete:

$\frac{1}{4} + \frac{1}{4} = ?$	$\frac{1}{2} + \frac{1}{4} = ?$
$\frac{1}{4} + \frac{1}{4} + \frac{1}{4} = ?$	$\frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} = ?$
$\frac{1}{2} + \frac{1}{4} = ?$	Illustrate by diagrams.
$1 - \frac{1}{4} = ?$	1 + 1
$1 - \frac{2}{4} = ?$	_____
$1 - \frac{3}{4} = ?$	half quarter = ?
$1 + \frac{1}{4} = ?$	Teach $\frac{1}{2} =$ one half
$1\frac{1}{4} - \frac{1}{4} = ?$	$\frac{1}{4} =$ one quarter

Selected from "The Pupils' Arithmetic"—Byrnes-Richman-Roberts. Macmillan Company.

Problems—Solved by addition, with objects.

Written—

1. Numbers to 1000.
2. Addition—
 - (a) Single column, rapid drills.
 - (b) Three numbers of one, two, or three orders.
3. Subtraction, continued.
4. Signs +, —, =.

ENGLISH.

Composition—Oral—

1. The new month—its characteristics.
2. Proverb—A stitch in time saves nine.
3. Dramatization, "The Wolf and the Lamb," Aesop.
4. Current Event.
5. Picture Study—"Can't you Talk?" Holmes.
6. Oral reproduction—"The Cold Country."
7. Our School (Description).
8. Winter sports.
9. How to play "Cat and Rat."
10. What I Would Like to do on Saturday.
11. Proverb—It is more blessed to give than to receive.
12. Picture Study—Christmas Picture, "Children of the Shell"—Murillo.
13. Reproduction—"The Snow Man."
14. Dramatization—"The Farmer and His Sons"—Aesop.
15. The Fir Tree.
16. Christmas Trees.
17. Santa Claus.
18. Current Event.
19. The End of the Year.
20. New Year's Resolutions.

COPIED SENTENCES.

13th Week—

A penny saved is a penny earned—Benjamin Franklin.

14th Week—

Who heard Jack Frost last night? I did not hear him but I saw his work.

15th Week—

We like the pretty pictures on the wall of our room.

16th Week—

Christmas is coming soon. Do you like to see Santa Claus?

Phonics, continued. See 1B phonics for September.

ETHICS.

13th Week—

Self-protection on the street. Keep to the right; Where to cross the streets; Danger of playing in the streets.

14th Week—

Danger of running in the streets; necessity of keeping on the sidewalk; looking in the direction one is going.

15th Week—

Helping to keep the streets clean; the use of rubbish boxes as places for skins, nutshells, papers; scattering refuse in the street forbidden by law.

16th Week—

Helping to keep the streets safe by refraining from throwing hard balls or stones.

MEMORY WORK.

13th Week—

The Rock-a-By Lady—4th stanza. Review entire poem.

14th Week—

“Daisies”—Frank D. Sherman.
 “At evening when I go to bed
 I see the stars shine overhead;
 They are the little daisies white
 That dot the meadow of the night.”

15th Week—

2nd stanza—
 “And often while I’m dreaming so,
 Across the sky the moon will go;
 It is a lady, sweet and fair,
 Who comes to gather daisies there.”

16th Week—

3rd stanza. Review poem.
 “For when at morning I arise
 There’s not a star left in the skies;
 She’s picked them all and dropped them
 down
 Into the meadow of the town.”
 —Sherman.

READING TO THE PUPILS.

13th Week—

How the Hunter Destroyed the Snow—Stories of Childhood and Nature — Eliz. V. Brown. Globe School Book Co.

14th Week—

“The Cold Country”—From Classics Old and New—Second Reader. American Book Co.

15th Week—

Jest 'Fore Christmas—Eugene Field.

16th Week—

The Snow Man—Hans Andersen.

HYGIENE.

13th Week—

Effect of food upon growth.

14th Week—

Quantity and quality of food for children.

15th Week—

Proper mastication of food.

16th Week—

Effects of over-eating.

NATURE STUDY.

13th Week—

Potato.

14th Week—

Chestnut.

15th Week—

Balsam Fir.

16th Week—

Holly, Mistletoe.

PENMANSHIP.

13th Week—

f, fur, fin.

14th Week—

for, find.

15th Week—

Q, Quail.

16th Week—

L, Lamb.

From Hammock’s Muscular Movement Writing System, Pad Series No. 2. D. Appleton & Co.

SECOND YEAR, SECOND HALF.
 MATHEMATICS.

13th Week—Oral—

1. Reading numbers to 1000.

Note—Train the children to read numbers expressed in words from 1 to 20; as, one—1; twenty—20; etc.

2. Roman numerals to XII.

Note—Teach the three ways of writing numbers from one to 12. Add the words to your spelling list.

One 1 I.

Two 2 II.

Ten 10 X.

3. Addition—45 combinations.

Adding 3 and 4 to numbers in the following series; e. g.,

1	11	21	31	
3	3	3	3	
—	—	—	—	etc.
2	12	22	32	
3	3	3	3	
—	—	—	—	etc.
3	13	14		
3	3	3		
—	—	—		etc.

to series beginning with 9.

Subtraction—Using the sums in the previous drills in addition as the minuends, subtract 3 and 4 from them; e. g.,

4	24	34	
—3	—3	—3	
—	—	—	etc.

Counting—By 2’s to 100 forward and backward.

Measurement—Exercise in telling time daily. Teach time of entering school, recess time, calisthenic period, dismissal. Let children point the hands of the clock face to time when various interesting things happen at home or in school. Review hour, day, week.

Fractions—Halves, fourths, reviewed.

Problems—Applying all the number facts learned.

Written—

1. Numbers to 1000.
2. Addition, continued.
3. Subtraction, continued.
4. Problems, continued.

14th Week—Oral—

1. Reading numbers to 1000 in figures. In words from twenty (20) to thirty (30).

2. Roman numerals, as in 13th week.

3. Addition—45 combinations. Adding 5 to numbers in following series:

1	11	12	13	2	12	13	
5	5	5	5	5	5	5	
—	—	—	—	—	—	—	etc.

Continue through series beginning with 9.

- 4. Subtraction—Using sums of the addition drills as minuends, subtract 5 from them.
- 5. Measurements—Inch, foot, yard.
- Fractions—Eighths. See notes of previous grade for suggestions.
- Problems, continued.

Written—

Arithmetic—Continued as in previous week.

15th Week—Oral—

- 1. Reading numbers to 1000. In words, from thirty to forty.
- 2. Addition—45 combinations. Adding 6 to numbers from 1 to 100 in series increasing by 10.
- 3. Counting by 3's to 100 forward and backward.
- 4. Measurements—Pint, quart and gallon.
 - (1) Tell how many gallons in 8 quarts, 20 quarts, 24 quarts, 16 quarts, 12 quarts, 32 quarts.
 - (2) At 10 cents a quart, what will a pint of milk cost?
 - (2) At 32 cents a gallon, what will a quart of vinegar cost?
 - (4) A dairyman sold 40 quarts of milk to a family in one month. How many gallons was this?
- 5. Fractions—Halves, fourths. See 2A plan for suggestions. Write:
 - One and one half.
 - Three and one quarter.
 - Four and three quarters.
 - One hundred five and one quarter.
- Problems—Continued.

Written—

Continued practice in writing numbers, addition, subtraction of numbers.
 Problems—To find the cost of several articles when the cost of one or more than one is given.

16th Week—Oral—

- 1. Reading numbers, continued.
- 2. Addition—Adding 1, 2, 3 to numbers in series.
- 3. Counting by 4's to 100, forward and backward.
- 4. Subtraction—Using sums obtained in addition drills as minuends, subtract 1, 2 and 3.
- 5. Measurement—Time to the minute from one minute to 30 minutes after the hour.
- 6. Fractions, continued.
- 7. Problems, continued.

Written—

- 1. Numbers to 1000.
- 2. Addition—Numbers of one, two or three orders. Six addends.
- 3. Subtraction—By addition process.
- 4. Problems—Integers of two orders. Suggestive examples—Addition:

352
436
464
735
575
10

Subtraction—

340
224
—

Problems:

- 1. Nellie gathered 125 daisies and Mary gathered 68. How many more did Nellie gather than Mary?
- 2. After spending \$45 I had \$27 left. How much had I at first?
- 3. Two children gathered chestnuts. If one of them gathered 27, how many did the other one gather?

ENGLISH.

- 1. Oral composition as in 2A.
- 2. Transcription.

13th Week—

"And the star-spangled banner in triumph shall wave
 O'er the land of the free and the home of the brave!"

14th Week—

Isn't this a pleasant house? It was Mr. Longfellow's house.

15th Week—

Did you ever see a blacksmith? What large hands and strong arms he has!

16th Week—

- Dear mother, how pretty
 The moon looks to-night!
- 3. Dictation.
 - (a) Use of the exclamation point to denote strong feeling.
 - (b) Review use of period at the end of a statement and the use of the interrogation point at the end of a question.

Use the quotations given for transcription for teaching aims in dictation. The following may be used for testing knowledge of point taught:

13th Week—

"Give me of your balm, O Fir Tree!"

14th Week—

"Peep! peep!" sang the bird as he flew away.

15th Week—

Can you guess who drew the picture on the window-pane?

16th Week—

I know who drew the picture on the window-pane. It was Jack Frost.

4. Phonics, continued.

5. Reading to the Pupils.

13th Week—

The Nightingale—Hans Andersen. Blodgett Reader, Book Three. Ginn & Co.

14th Week—

The Storks—Hans Andersen. (From the same reader.)

15th Week—

The Duel—Eugene Field.

16th Week—

"Jest 'Fore Christmas"—Eugene Field.

ETHICS.

As in 2A.

HYGIENE.

- 13th Week—
Caution against eating too rapidly.
- 14th Week—
Digestion.
- 15th Week—
Aids to digestion; rest after a hearty meal.
- 16th Week—
Importance of eating at regular times.

MEMORY GEMS.

- 13th-16th Weeks—
3rd-6th stanzas.
- THE LAND OF STORY BOOKS.
- 3 There, in the night, where none can spy,
All in my hunter's camp I lie.
And play at books that I have read
'Till it is time to go to bed.
 - 4 These are the hills, these are the woods,
These are my starry solitudes,
And there the river, by whose brink
The roaring lions come to drink.
 - 5 I see the others far away,
As if in firelit camp they lay,
And I, like to an Indian scout,
Around their party prowled about.
 - 6 So when my nurse comes in for me,
Home I return across the sea,
And go to bed with backward looks
At my dear Land of Story Books.
—Stevenson.

NATURE STUDY.

- As in 2A.
- Observation of winds; force, visible effects.
- Observation of clouds; motion, color, portent;
storms; rainbow.

PENMANSHIP.

- 13th Week—
W, When, Why.
- 14th Week—
X, Y, Yours.
- 15th Week—
Y, Yours, Youth.
- 16th Week—
Z, Zero.
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Co.

**THIRD YEAR, FIRST HALF.
MATHEMATICS.**

- 13th Week—Oral—
- (a) Reading numbers—10,000.
Note—
- 1. Count by 1000's from 1000 to 10,000.
- 2. Read the numbers: 27,270, 2700, 271, 2710,
2713, 35, 350, 3500, 356, 3560, 3567.
- 3. Write the numbers:
Two thousand three hundred forty-five.
Seven thousand eight hundred ninety.
Six thousand seven hundred eighty-nine.
- Write in words:
2143, 9009, 9876.

Oral exercise:

1. Columbus discovered America in 1492. George Washington was born in 1732. Henry Hudson discovered the Hudson River in 1609, etc.
—From "Primary Arithmetic," David Eugene Smith.

(b) Roman numerals to L.

- 1. Read these numbers which are found on the clock face: III, IX, XII, I, VII, IV, XI, V.
- 2. When you come to Chapter XXVI in a book, how many chapters have you read?
- 3. When you have finished Chapter IX of a book and the last chapter is XV, how many chapters have you still to read?
- 4. Write in Roman numerals: 20, 12, 7, 6, 18, 16, 19, 15.
- 5. Write in common (Arabic) numerals: XI, IX, IV, VI, XIX, XVII.
- 6. Write your age in Roman numerals.
- 7. Write in Roman: 4, 42, 73, 75, 79, 84, 89.
- 8. Write in Arabic: XXXIX, XLIV, LXXIX, LXXXVIII.

(c) Dollars and Cents—

We write \$12.50 for 12 dollars and fifty cents.
We write \$17.05 for seventeen dollars and five cents.

- 1. A man digs a trench 6 ft. long in an hr. How long a trench can he dig in 6 hours? In 8 hours?
- 2. Find the cost of 6 cups at 8 cents each.
- 3. If rubber erasers cost 6 cts. each, how much will 5 cost? 9? 12?
- 4. If 2 bottles of ink cost 5 cts., how much will 6 bottles cost? 8 bottles?
- 5. A grocer buys 6 lemons at 2 cts. each. He sells them for 5 cts. each. How much is his profit?
- 6. If a man can make 6 coats in 7 days, how many days will be required to make 12 coats at the same rate? 18 coats? 36 coats?
- 7. How much will 6 chairs cost at \$6 each? At \$8 each? At \$12 each?

Division—Exercises in finding factors when multiples are given.

- 1. I am thinking of two numbers whose product is 18. What may the numbers be?
- 2. I am thinking of two numbers of one figure each whose product is 20. What are the numbers?

Have children give the products, and other children give factors. Drill by means of a game.

Measurements—Table of time and applications.

Fractions— $\frac{1}{4}$ of multiples of 4.

Problems — Applications of number facts taught.

Terms: Sum, difference.

Written—

- 1. Numbers to 10,000. Dollars and cents.
- 2. Addition, continued as in November.
- 3. Subtraction (four orders). Note:

7564	3342
—231	929
—————	—————
2966	
1727	
—————	

4. Multiplication—Multipliers of two orders. Proofs.

5. Division—By numbers to 6. Drill on 5 steps given in November issue.

6. Problems—One operation. Application of number facts taught. Type to be included:

If 5 articles cost \$255, cost of 1?

Signs: +, —, ×, ÷, =, \$, c.

Write first the dollar sign (\$), then the number of dollars, then a period (decimal point), then the number of dimes, and then the number of cents.

Taken from "Primary Arithmetic," by David Eugene Smith. Ginn & Co.

2. Addition—Adding 1, 2, 3, 4 to numbers from 8 to 100, increasing by 10's.

3. Counting by 2's, forward and backward.

4. Subtraction—Subtrahends, 6. Continue use of drills given in November issue of Teachers Magazine for 2A, 2B, etc.

5. Multiplication—2, 3, 4, 5, 6. Emphasize multiplying by 6.

Note—Count by 6's to 72.

Count back by 6's from 72 to 6.

Application—6 table.

From The Pupils' Arithmetic, Book One—Byrnes-Roberts-Richman. Macmillan Company.

14th Week—Oral—

- (a) Reading numbers—10,000.
(b) Roman numerals, continued.
(c) Dollars and cents, continued.
- Addition—Adding 1, 2, 3, 4 to numbers from 9 to 100, increasing in series by 10.
- Subtraction—Subtrahends, 7.
- Multiplication—2, 3.
- Division, continued practice in finding factors.
- Measurement—Dozen.
- Problems, continued.
- Terms—Orders.
- Counting by 3's, forward and backward.

Written—

Continued as in last week.

15th Week—Oral—

- Reading numbers, continued.
- Addition—Adding 5 and 6 to numbers from 2, 3, 4 to 100, increasing in series by 10.
- Counting by 2's, beginning with 1, 2, 3, 4, 5.
- Subtraction—Subtrahends, 8.
- Multiplication—By 4 and 5.
- Measurement—Table of Weight.
- Fractions— $\frac{1}{5}$ of multiples of 5.
- Problems, continued.
- Terms, continued.

Written—

Continue as in previous weeks.

16th Week—Oral—

- Reading numbers, continued.
- Addition—Adding 5 and 6 to numbers 5, 6, 7 to 100, increasing in series by 10.
- Counting—2's beginning with 6, 7, 8, 9.
- Subtraction—Subtrahend, 9.
- Multiplication—By 6.
- Division—Factoring continued.

7. Measurement—Time.

8. Fractions— $\frac{1}{10}$ of multiples of 10.

9. Problems—continued.

Written—

Continued practice.

ENGLISH.

13th Week—

1. Conversation, as in the lower grades.

2. Correct forms:

Fill blanks with "was" or "were."

- The windows — covered with pictures.
- The grass — sprinkled with powder.
- Kate's toes — bitten.
- The Chestnut burrs — opened.
- A beautiful flower — killed.

From Maxwell's "First Book in English." American Book Co.

14th Week—

Fill these blanks with "is," "are," "was," "were," "has" or "have."

- Two robins — a nest in the old apple tree.
- The nest — rough outside.
- Last April there — four little eggs in the nest.
- Each egg — blue.
- Now there — four little birds that cannot fly.

15th-16th Weeks—

Exercises similar to the above.

3. Transcription.

13th Week—

Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday are the names of the days.

14th Week—

Sunday—Sun.

Monday—Mon.

Tuesday—Tues., etc.

15th Week—

"Give me of your bark, O Birch Tree!
Of your yellow bark, O Birch Tree!
Growing by the rushing river,
Tall and stately in the valley!"

16th Week—

"And it floated on the river
Like a yellow leaf in autumn,
Like a yellow water-lily."

4. Dictation.

Points for study:

- Use of capital for the names of the days.
- Use of capital in the first word of a line of poetry.

13th Week—

Have children write the names of the days from memory. Dictate sentence transcribed.

14th Week—

We come to school on Monday, Tuesday, Wednesday, Thursday and Friday. We do not come on Saturday or Sunday.

15th Week—

"There's a merry brown thrush sitting up in the tree:
He's singing to me! He's singing to me!"

—Larcom.

16th Week—

"I live for those who love me,
Whose hearts are kind and true."

WRITTEN COMPOSITION.

13th Week—

Study and reproduction of the model.
47 Oak Street,
New York, Dec. 5, 1914.

Dear Tom,

Our class is going to visit Central Park on Saturday to see the squirrels.

Would you like to come with me? I would be so glad to have you come.

Your friend,

JOHN BROWN.

14th Week—

Imitation of model.

15th Week—

Original letter.

16th Week—

Original letter corrected and re-written.

READING TO THE PUPILS.

1. The Little Lame Prince—Craik.
2. "Little Boy Blue"—Eugene Field.
3. "Seein' Things"—Eugene Field.
4. "Jest 'Fore Christmas"—Eugene Field.

MEMORIZING.

13th-16th Weeks—

THE BROWN THRUSH

(Houghton Mifflin) Lucy Larcom.
There's a merry brown thrush sitting up in the tree;

He's singing to me! He's singing to me!
And what does he say, little girl, little boy?

"Oh, the world's running over with joy!

Don't you hear? Don't you see?

Hush! Look! In my tree,

I'm as happy as happy can be!"

And the brown thrush keeps singing: "A nest do you see,

And five eggs hid by me in the juniper tree?

Don't meddle! Don't touch! Little girl, little boy,

Or the world will lose some of its joy!

Now I'm glad! Now I'm free!

And I always shall be,

If you never bring sorrow to me."

So the merry brown thrush sings away in the tree,
To you and to me, to you and to me;

And he sings all the day, little girl, little boy,

"Oh, the world's running over with joy!"

But, long it won't be,

Don't you know? Don't you see?

Unless we are as good as can be.

ETHICS.

As in 2A.

HYGIENE.

13th Week—

How to Play. When to Play.

14th Week—

Warm coat or sweater to be donned after violent play. Sitting on cold objects.

15th Week—

Correct posture standing and sitting.

16th Week—

Care of the throat. Proper use of the voice.

NATURE STUDY.

13th Week—

Oak.

14th Week—

Birch.

15th Week—

Pine.

16th Week—

Holly, Mistletoe.

Experiments—(Plants in room.)

1. Where does sap rise through stem and leaves?

2. Why do leaves wilt?

3. How do leaves move with reference to light?

4. Do leaves give off water?

PENMANSHIP.

13th Week—

E, Earn, Error, Emma.

14th Week—

A, Aim.

15th Week—

Aim, Arm, Anna.

16th Week—

m, mine, moon.

Hammock's Muscular Movement Writing System, Copy Book Series No. 3. D. Appleton & Co.

THIRD YEAR, SECOND HALF.

13th Week—Oral—

1. Reading numbers—See 3A plan for suggestions.

2. Roman numerals—See 3A plan. I to L.

3. Counting by 4's beginning with 7, 8, 9.

4. Addition—4 and 5 to numbers beginning with 7, 8, 9, increasing by 10's.

5. Subtraction—Subtrahends 2, 3, 4.

6. Multiplication—Table of 4's, 5's.

7. Division—See 3A plan for factoring.

8. Measurement—Sq. in., sq. ft., sq. yd. Applications.

9. Fractions— $\frac{2}{3}$ of numbers from 3 to 18.

10. Problems—Continued practice.

Written—

1. Fundamental operations continued.

2. Division by 4 and 5. All types. See November issue, 3A plan.

3. Problems—One or two operations.

14th Week—Oral—

1. Reading numbers, continued.

2. Counting—By 5's beginning with 1, 2, 3, 4, 5.

3. Addition—6 and 7 to numbers beginning with 1, 2, 3, 4.

4. Subtraction—Subtrahends 5, 6 and 7.

5. Multiplication—Table of 6's. See 3A plan.

6. Division—Factoring, continued.

7. Measurements—Sq. in., sq. ft., sq. yd. and applications, continued.

8. Fractions— $\frac{2}{3}$ of numbers from 21 to 36.

9. Problems, continued.

Written—

Continued as in previous week, except Division—Divisors 6, 5, 4.

15th Week—Oral—

1. Reading numbers, continued.
2. Counting—By 5's beginning with 6, 7, 8, 9.
3. Addition—6 and 7 to numbers beginning with 5, 6, 7, 8, 9.
4. Subtraction—Subtrahends 6 and 7.
5. Multiplication—Table of 7's and applications.
6. Division—Factoring continued.
7. Measurement—Qt., peck, bushel. Applications.
8. Fractions— $\frac{1}{2}$ and $\frac{1}{4}$ of multiples of 2 and 4.
9. Problems, continued.

Written—

Continued as in previous week, except Division—Divisors 7, 6, 5, 4. See 3A plan in November issue for types.

16th Week—Oral—

1. Reading numbers, continued.
2. Counting by 7's beginning with 1, 2, 3, 4, 5.
3. Addition—8 and 9 to numbers beginning with 1, 2, 3, 4, 5.
4. Subtraction—Subtrahends 8 and 9.
5. Multiplication—Table of 8 and applications.
6. Division—Continued practice in factoring.
7. Measurement—Square measure.
8. Fractions— $\frac{1}{8}$ of multiples of 8.
9. Problems—Continued.

Written—

Continued as in previous week, except Division—Divisors, 8, 7, 6, 5, 4. (All types.)

Suggested Drill.

$2 \times 3 = 6$	$3 \times ? = 6$
$3 \times ? = 6$	$? \times 2 = 6$
$3 \times 2 = ?$	$? \times 3 = 6$
$2 \times 3 = ?$? divided by 2 = 3
$6 \div ? = 2$? divided by 3 = 2
$6 \div ? = 3$	
$\frac{1}{2}$ of 6 = ?	$\frac{1}{2}$ of ? = 3
$\frac{1}{3}$ of 6 = ?	$\frac{1}{2}$ of ? = 2

This drill may be used with any multiple taught. It is excellent and profitable busy work as well.

ENGLISH.

1. Correct forms. (See 3A.)

13th Week—

Correct use of come, came.

14th Week—

Correct use of go and its parts.

15th Week—

Correct use of do.

16th Week—

Correct use of see.

2. Transcription.

13th Week—

Letter of invitation.

14th Week—

Paragraph from reader.

15th Week—

A visit from St. Nicholas. 1-4 lines.

16th Week—

Copied note of excuse.

3. Dictation.

Points for study—

Use of the apostrophe to denote possession.

Use of the apostrophe to indicate the omission of letters.

WRITTEN COMPOSITION.

13th Week—

Model letter studied and reproduced:

39 James Street,
New York, Dec. 6, 1914.

Dear James,

My birthday comes next Friday. Mother says I may have a party. Of course I want you to come.

We shall have lunch at one. After that we shall go to the afternoon playground in our school to play indoor baseball.

I hope you will be able to come.

Your friend,

THOMAS BROWN.

Exercise in addressing envelope.

14th Week—

Imitation of the model.

15th Week—

Original letter.

16th Week—

Original corrected and re-written.

READING TO THE PUPILS.

13th Week—

"Margaret: A Pearl"—Eugene Field.

14th Week—

Eugene Field's Letters to his Children—Eugene Field's Book. Scribner's.

15th Week—

"Jest 'Fore Christmas"—Field.

16th Week—

"In School Days"—Whittier.

MEMORIZING.

13th-16th Weeks—

A Visit from St. Nicholas—Moore.

HYGIENE.

13th Week—

Proper use of recess. Why we need it.

14th Week—

Changes of underwear and stockings.

15th Week—

Do not play hard after a hearty meal.

16th Week—

Bathing. When to bathe and how to bathe.

NATURE STUDY.

13th Week—

Earth Study—Hills, isolated and in chains; plains, low and high.

14th Week—

Valleys, slopes.

15th Week—

Brooks, rivers, ponds, lakes, bays; islands.

16th Week—

Determination of north by noon-day shadow; east and west by rising and setting sun, eight points of compass. Direction in the class-room.

PENMANSHIP.

13th Week—

n, inner.

14th Week—

u, i, union, inner, immune.

15th Week—

v, view, vine.

16th Week— w, winner.

Hammock's Muscular Movement Writing System, Pad Series No. 3. D. Appleton & Co.

DROP THE HANDKERCHIEF.

10 to 30 or more players. Indoors, out of doors.

All the players but one stand in a circle. The odd player runs around on the outside of the circle, carrying a handkerchief, which he drops behind one of the circle players. The main idea of the game is to take the circle players unaware of this. Those who form the ring must look toward the center and are not allowed to turn their heads as the runner passes them. The one who runs around with the handkerchief will resort to various devices for misleading the others as to where he drops it. For instance, he may sometimes quicken his pace suddenly after dropping the handkerchief, or at other times maintain a steady pace which gives no clew.

As soon as a player in the circle discovers that the handkerchief has been dropped behind him, he must pick it up and as rapidly as possible chase the one who dropped it, who may run around the outside of the circle or at any point through or across the circle, his object being to reach the vacant place first, which was left by the one who is chasing him. The circle players should lift their hands to allow both runners to pass freely through the circle. Whichever player reaches the vacant place first stands there, the one left out taking the handkerchief for the next game.

NEW REMINGTON EDUCATIONAL FILM.

The latest development in an educational way of the motion picture is a two-reel film entitled "The Evolution of the Stenographer," which has been made by the Remington Typewriter Company, and which will be shown throughout the country. The first run of the film was given under the auspices of the Isaac Pitman Shorthand Writers Association of New York, at the West Side Y. M. C. A., on November 14th.

The film traces the career of a typical Miss Remington from her home, through the business school, to and through the business office, all the time emphasizing the importance of those points in her training which are vital from the efficiency standpoint. Bookkeeping, penmanship and English as well as typewriting and shorthand training are interestingly depicted. Not only does the film portray the development of the typist herself, but it also shows the part played by the Remington Typewriter in broadening the field in which she works and consequently increasing her opportunities.

A remarkable fact in this connection is that notwithstanding the smooth and convincing action of the film, no professional moving picture actors or actresses were employed in making it. All the parts were acted by teachers, stenographers and employes of the Remington Typewriter Company.

A VISIT FROM ST. NICHOLAS.

'Twas the night before Christmas, when all through the house,

Not a creature was stirring, not even a mouse;

The stockings were hung by the chimney with care,
In hopes that St. Nicholas soon would be there;
The children were nestled all snug in their beds,

While visions of sugar-plums danced in their heads;

And mamma in her 'kerchief, and I in my cap,

Had just settled our brains for a long winter's nap;

When out on the lawn there arose such a clatter,

I sprang from my bed to see what was the matter,

Away to the window I flew like a flash,

Tore open the shutters and threw up the sash;

The moon, on the breast of the new-fallen snow,
Gave lustre of midday to objects below;

When, what to my wondering eyes should appear,

But a miniature sleigh and eight tiny reindeer,

With a little old driver, so lively and quick,

I knew in a moment it must be St. Nick.

More rapid than eagles his coursers they came,

And he whistled, and shouted, and called them by name;

"Now, Dasher! now, Dancer! now, Prancer and Vixen!

On, Comet! on, Cupid! on, Donner and Blitzen!"—

To the top of the porch, to the top of the wall,

Now, dash away, dash away, dash away all!"

As dry leaves that before the wild hurricane fly,

When they meet with an obstacle, mount to the sky,

So, up to the house-tops the coursers they flew,

With the sleigh full of toys—and St. Nicholas, too;

And then, in a twinkling, I heard on the roof

The prancing and pawing of each little hoof.

As I drew in my head, and was turning around,

Down the chimney St. Nicholas came with a bound.

He was dressed all in fur from his head to his foot,

And his clothes were all tarnished with ashes and soot;

A bundle of toys he had flung on his back,

And he looked like a pedler just opening his pack.

His eyes, how they twinkled! his dimples, how merry!

His cheeks like roses, his nose like a cherry;

His droll little mouth was drawn up like a bow,

And the beard on his chin was as white as the snow.

The stump of a pipe he held tight in his teeth,

And the smoke, it encircled his head like a wreath.

He had a broad face and little round belly

That shook when he laughed like a bowl full of jelly.

He was chubby and plump—a right jolly old elf;

And I laughed when I saw him, in spite of myself,

A wink of his eye, and a twist of his head,

Soon gave me to know I had nothing to dread.

He spoke not a word, but went straight to his work,

And filled all his stockings; then turned with a jerk,

And laying his finger aside of his nose,

And giving a nod, up the chimney he rose.

He sprang to his sleigh, to his team gave a whistle

And away they all flew like the down of a thistle;

But I heard him exclaim, ere he drove out of sight,

"Happy Christmas to all, and to all a good-night!"

—Clement C. Moore.



D R A W I N G

By A. G. Hammock

The painting of winter landscapes with diluted ink or with water color is a very interesting subject for December. We have been very successful with classes in having such exercises painted merely in ink diluted with water. If water colors are available so much the better. The readers of this magazine will find on another page an advertisement of the F. W. Devoe & C. T. Raynolds Company which sets forth the merits of their school water colors. We can say from experience that these are very admirably adapted to the purpose and will produce excellent results. All who are interested in this kind of work in the schools should write to that company for circulars of their water colors and other school drawing supplies.

On the next page, Figure 1 shows a method of laying on a flat wash as explained in the November number of THE TEACHERS MAGAZINE. Figure 2 shows the wash after it is completed. Figure 3 shows the addition of the trees in the

distance. These trees should be touched in with a full strength of color or ink while the first wash is still wet, but after the surplus water has been taken up with the brush. The paper should be kept in a vertical position in order that the color will not run too far into the sky. After the sketch as shown in Figure 3 is entirely dry, the tree in the foreground may be added, as in Figure 4. This is done with the point of the brush. A few bunches of grass showing through the snow may then be represented by touches with the point of the brush. The sketch after it is dry may be cut out and mounted as in Figure 4, or it may be mounted on cardboard with a calendar pad as illustrated in Figures 5, 6 and 7, in which event it makes a very nice calendar for the coming year. Before attempting this work calendar pads should be obtained and they may be found in various sizes. The cardboard should be cut and arrangement made for sketches of a particular size before the work is undertaken.



M A K I N G

Pages 151 and 152 show many things to make suitable for Christmas presents. Children always enjoy making things to give away and at this particular time of the year the things given on the pages mentioned are very appropriate.

The decorations on the pillow cover, collar box, table scarf, curtains, school bag, etc., are done by means of a stencil and the whole process of stenciling is explained and illustrated in the October number of THE TEACHERS MAGAZINE. The sewing bag is held in the circular position at the top by having an embroidery hoop sewed inside.

Probably the most distinctive feature of the New International Dictionary is the amount of encyclopedic information that it contains. Whenever the reader turns he finds admirably condensed treatises, or tables, or illustrations. It is

The magazine cover may be of leather or canvas and the decoration may be stenciled upon it with water colors or oil colors. A stencil decoration may also be applied to the combined apron and work bag, somewhat similar to that applied to the school bag. We believe that the problems presented here are all such as have been treated in THE TEACHERS MAGAZINE in previous issues or at least are those with which teachers are familiar; therefore we do not feel that detailed information about the making of the various things is necessary. (See pages 151-152.)

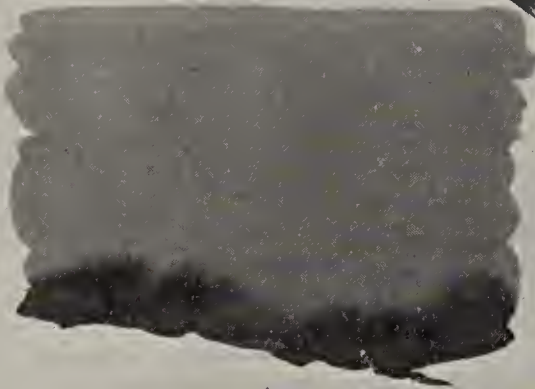
impossible to use the New International without being continually surprised by the range and completeness of the information furnished. The type matter is equivalent to that of a 15-volume encyclopaedia.



1



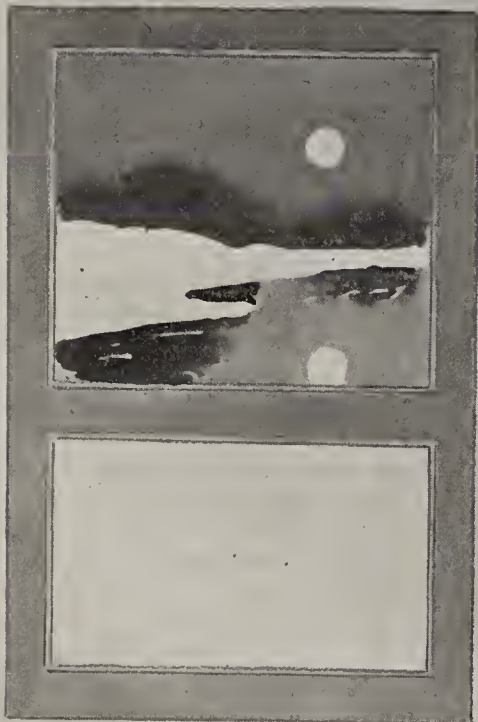
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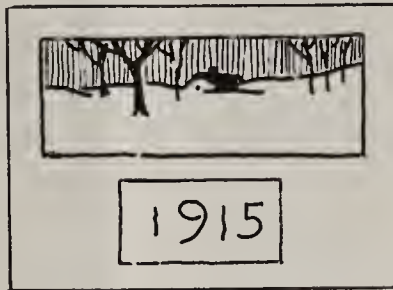
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A. G. HAMMICK

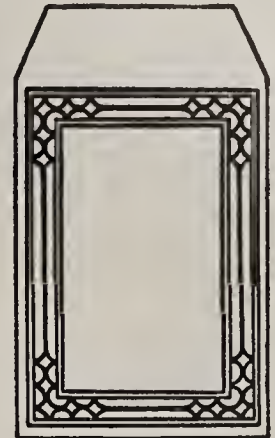
THINGS TO MAKE



CHRISTMAS CARDS



CALENDAR



ENVELOPE



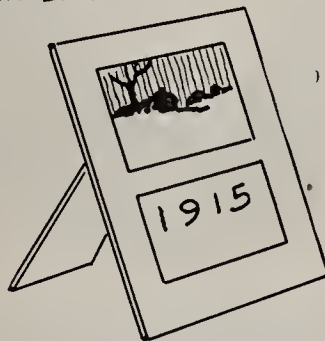
COMBINED APRON AND WORK BAG



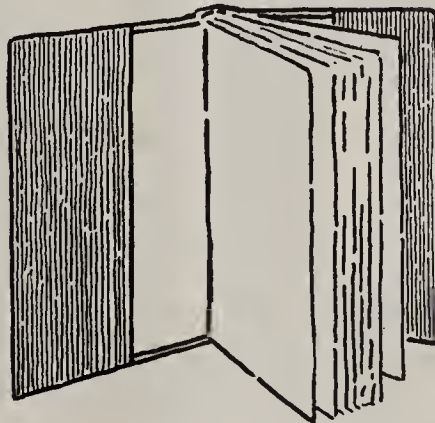
SEWING BAG



SCHOOL BAG



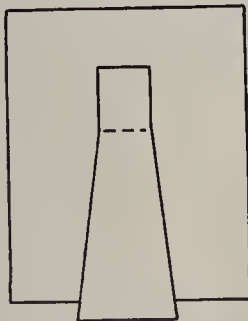
EASEL BACK CALENDAR



LEATHER OR CANVAS BOOK OR MAGAZINE COVER



DECORATION FOR MAGAZINE COVER



BACK OF CALENDAR



COLLAR BOX

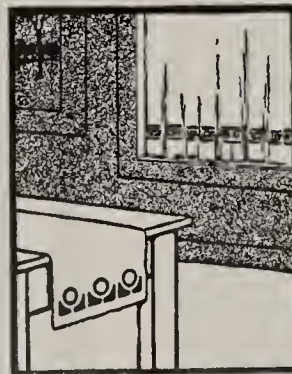
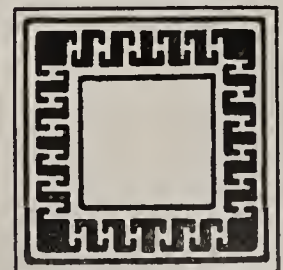
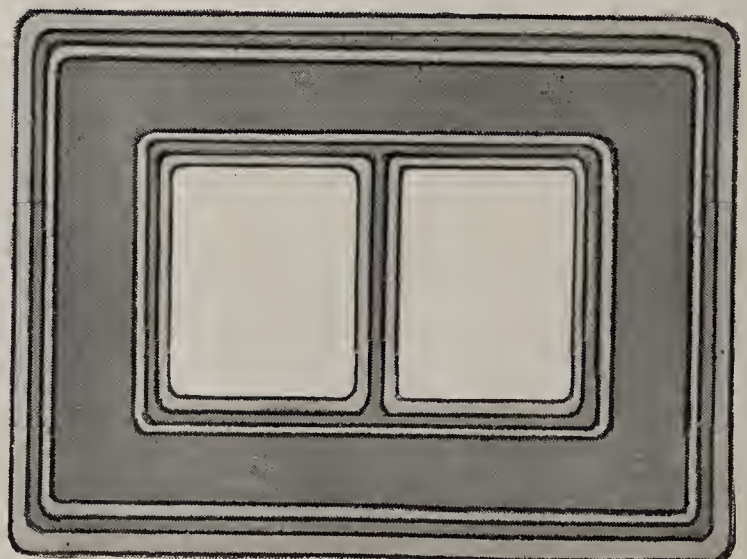
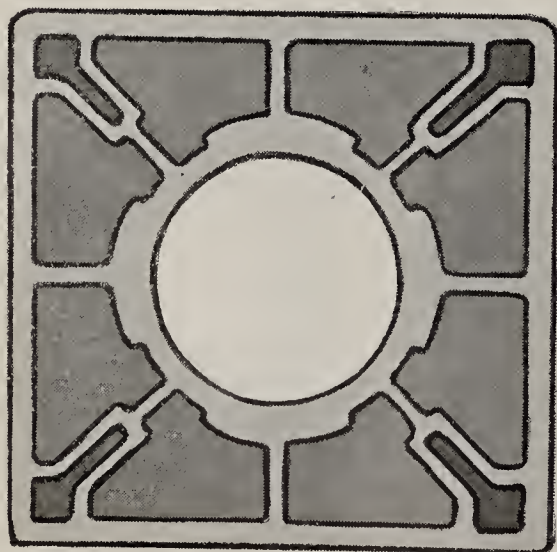
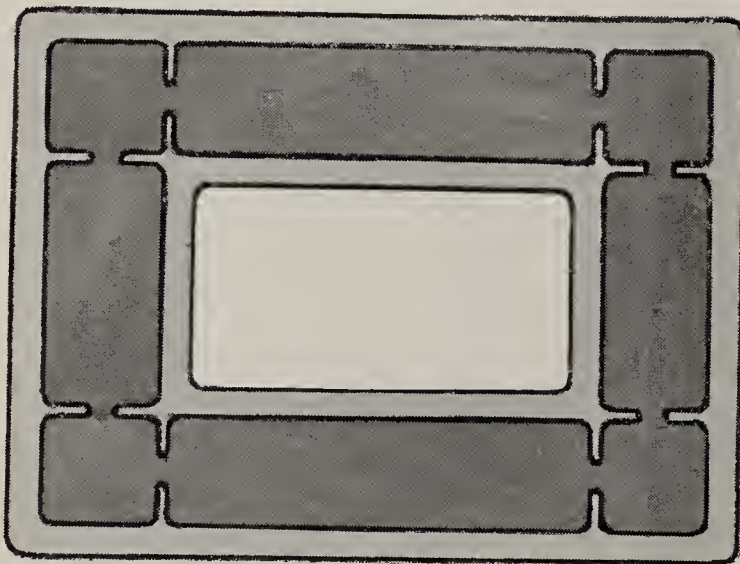
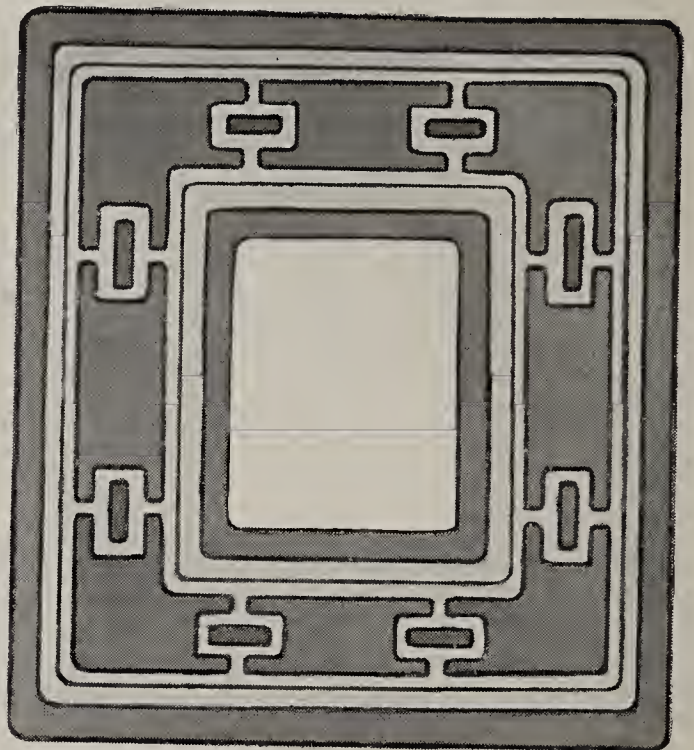
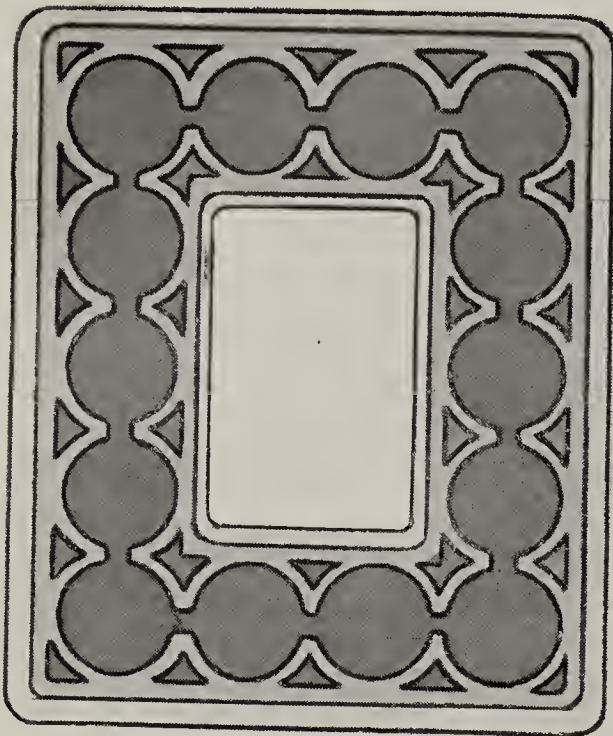


TABLE SCARF AND CURTAINS



STENCILLED PILLOW COVER

DESIGNS FOR PICTURE FRAMES





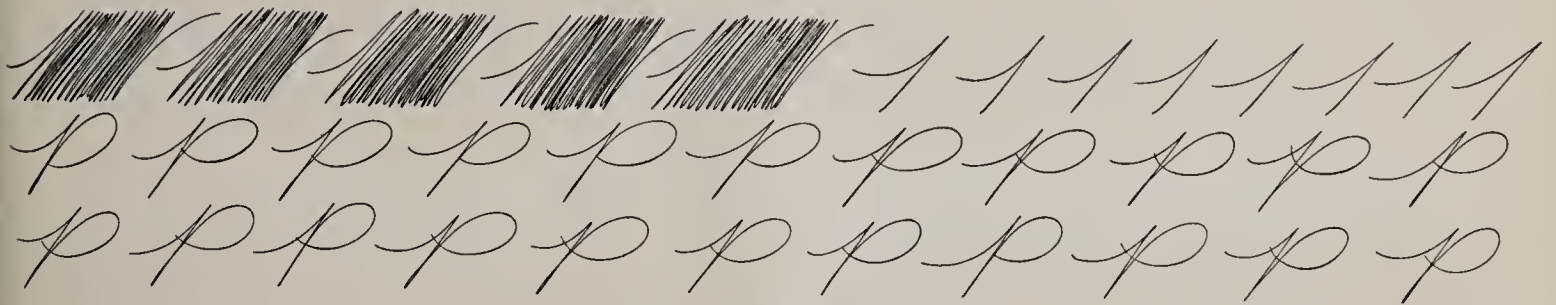
W R I T I N G


By **A. G. Hammock**

*Author of Hammock's Muscular Movement Writing System.
Published by D. Appleton & Company.*

The capital letters P, B and R and their application is the theme for this month's work. Practice the up-and-down stroke that begins each of these exercises, making about fifty to one hundred strokes in a section. Make these at the rate of about two hundred downward strokes a minute. Time yourself and see that you are getting a good, rapid, easy motion. It will be necessary to make a complete stop at the top and also at the bottom of the straight back of each of these letters. The stop is not for long, however, but should be a complete stop. After practicing the first three exercises until they are well done, practice the fourth which gives work with all three letters, then take the sentence exercise until that is well done. At last practice the stanza of poetry,

watching carefully the spacing. Try to space the work on your page like that given here. Study the accompanying speed diagrams of the P, B and R. The small cross at the top and bottom of the straight back indicates the complete stop. The heavy line in the small loops indicates slow motion. The remainder of the letters, represented by the light lines, should be made rapidly. You should preserve all of your practice papers to refer to in order that you may note the improvement being made.




 1 1 1 1 1 1 1 1 1
 R
 R

Pension Pension Pension Pension Pension
 Bishop Bishop Bishop Bishop Bishop
 Remove Remove Remove Remove Remove

Remind Remind Remind Remind
 Runner Runner Runner Runner R

Please send statement of our account.
 We enclose statement of your account.
 Our check will be mailed you tomorrow.

The snow had begun in the gloaming.
 And busily all the night
 Had been heaping field and highway
 With a silence deep and white.

December Calendar

The design for a blackboard calendar on page 140 should be enlarged and placed on the blackboard after the manner described in the October number of THE TEACHERS MAGAZINE, the days of the month being supplied from any calendar.

Grade Outlines in English

By Charles H. Davis, B. S., Principal P. S. 25, Borough of Queens, N. Y. C.

ENGLISH—GRADE 4A.

Fourth Month.

COMPOSITION AND LANGUAGE.

1st Week—

1. Drill on verb forms and plurals of nouns.
2. Spelling of plurals.
3. Spelling of past tense forms.
4. Correlate with memory work of previous week.

2nd Week—

1. Composition in description.
2. Connection of paragraphs.
3. Develop, "What persons do"; "What things are."

3rd Week—

1. Continue work on paragraphs.
2. Use of capitals at beginning of line of poetry.
3. Composition—Narration.
4. Use of memory work to teach use of capitals.
5. Use of quotation marks.

4th Week—

1. Correct plural forms.
2. Study of irregular verbs.
3. A fable read to class, including an unbroken quotation.
4. Copy a passage from supplementary reader, and apply above rules.

READING.

1st Week—

1. Read for enunciation, force, feeling.
2. Errors corrected.

2nd Week—

1. Read to class "America" and "Hail Columbia" for force and feeling.
2. Explain meaning of words.

3rd Week—

1. Meaning of words based on context.
2. Give careful attention to enunciation of hard words.
3. Pupils to give content of lessons after silent reading.

4th Week—

1. Correlate reading with Geography and History.
2. Study of punctuation marks—pausing emphasized.
3. Enunciation and accuracy.

SPELLING.

1st Week—

1. Special attention to the correct spelling of new words.
2. Words selected from "Star Spangled Banner"; from words in geography and history stories.

2nd Week—

1. Follow plan of previous weeks.
2. Spelling of words selected from "Hail Columbia."
3. Words containing "ei" and "ie."

3rd Week—

1. New words.
2. Review words of the third year.
3. Words in common use at home and at school.

4th Week—

1. New words.
2. All misspelled words in the composition work of two previous weeks.
3. Dictation.

MEMORY WORK.

1st-4th Weeks—

1. Follow plan—new lines.
2. Review "Hail Columbia," "America"—written as well as recited.
3. Correlate with composition work.

ENGLISH—GRADE 4B.

Fourth Month.

COMPOSITION AND LANGUAGE.

1st Week—

1. Business letter copied and studied to be used as model.
2. Business letter imitated from memory.
3. Model social letter copied and studied.
4. Original social letter written.
5. Details of punctuation.
6. Use of adjectives in type sentences.

2nd Week—

1. Oral reproduction of story—Description.
2. Written reproduction—Description.
3. Oral reproduction of story—Historical.
4. Written reproduction—Historical story.
5. Continue language work on type forms of sentences, subject, predicate, object, attribute.
6. Rules of punctuation.

3rd Week—

1. Study model.
2. Construct headings.
3. Reproduce.
Topical outline and paragraphing.
4. Use original work on first two topics above.
5. Rules for capitalization.
6. Study of nouns and pronouns in type sentences.

4th Week—

1. Social letter studied and copied.
2. Original social letter written.
3. Dictation.
4. Irregular verbs studied and used.
5. Analysis and synthesis of easy sentences.
6. Lists of parts of speech made from reader.
7. Capitalization and punctuation.

READING, SPELLING, MEMORIZING.

4th Month—

Follow plans given for First Month in the September number.

ENGLISH—GRADE 5A.

Fourth Month.

COMPOSITION.

1st Week—

1. Read from book description of some object.
2. Oral reproduction of story.
3. Original description of some familiar object.

2nd Week—

1. Study model form business letter.
2. Copy letter.
3. Write original letter like model.

3rd Week—

1. Read interesting story in Supplementary reader.
2. Oral reproduction of the story read.
3. Written reproduction of the story.

4th Week—

1. Oral expansion of a short story—Narration.
2. Written expansion of story—Narration.
(Same or a different story may be used.)

LANGUAGE.**1st Week—**

1. Subject and predicate of declarative, interrogative and imperative sentences.
2. Dictation lessons using capitals for proper nouns and proper adjectives.

2nd Week—

1. Adjectives compared by use of "less" and "least"; "more" and "most."
2. Use in sentences of the various forms of the irregular verbs "bite," "drive," "get," "keep," "leave," "wear."
3. Dictation lessons using quotation marks and the exclamation point.

3rd Week—

1. Selecting nouns and adjectives from type forms of sentences.
2. Comparison of the adjectives "good," "bad," "much," "little."
3. Dictation as an aid in punctuation.
4. Quotation with abbreviations and contractions.

4th Week—

1. Used in sentences of the different forms of the irregular verbs "blow," "drink," "freeze," "hurt," "pay," "shoot," "speak," "strike."
2. Quotations with possessives and nouns in direct address.
3. Dictation.

ENGLISH—GRADE 5B.**Fourth Month.****COMPOSITION.****1st Week—**

1. Model composition—Narration studied and copied.
2. Topical outline deduced from model.
3. Topical outline constructed from new material for original work.
4. Oral composition from outline constructed.
5. Written original composition—Narration.
6. Reading and correction of composition in class.
7. Model letter—informal invitation copied.
8. Outline deduced from model.

2nd Week—

1. Model composition—Description.
2. Topical outline deduced from model.
3. Topical outline constructed from new material for original work.
4. Oral composition from outline constructed.
5. Written original composition—Description.
6. Reading and correction of composition in class.
7. Model letter—of thanks—studied and copied.
8. Letter imitated.

3rd Week—

1. Model composition—Exposition.
2. Topical outline deduced from model.
3. Topical outline constructed from new material for original work.
4. Oral composition from outline.
5. Written original composition—Exposition.
6. Reading and correction of compositions in class.
7. Written original letter—informal invitation.

4th Week—

1. Model composition—Invention.
2. Topical outline deduced from model.
3. Topical outline constructed from new material for original work.
4. Oral composition from outline.
5. Written original composition—Invention.
6. Reading and correction of compositions in class.
7. Model business letter—acknowledging receipt of goods studied and copied.

LANGUAGE.**1st Week—**

1. Teach compound predicate—use connectives "and," "but," "neither"—"nor," "either"—"or."
2. Agreement of verb with its subject—simple rules learned.
3. Analysis of sentences containing compound predicates.
4. Synthetic work in filling blanks, and in the construction of sentences from given predicate verbs, and from original sentences.
5. Misused preposition—to used instead of for.
6. Teach forms and use of verb "run."
7. Review verbs "leave," "lead," "lose," "meet."

2nd Week—

1. Continue analysis of sentences containing compound elements.
2. Construction of such sentences.
3. Review predicate noun and contrast with object noun.
4. Teach forms and uses of verb "sing."
5. Review verbs "rise," "run," "see," "slap."

3rd Week—

1. Teach compound object **noun** complement.
2. Review objective forms of pronouns.
3. Teach compound object pronoun complement.
4. Analysis and synthesis of sentences containing both.
5. Correction of errors in misused prepositions—"at," "used," "for," "to."
6. Teach forms and uses of verb "slay."
7. Review verbs "sit," "set," "speak," "steal."

4th Week—

1. Teach compound predicate noun.
2. Review predicate pronoun.
3. Teach compound predicate pronoun.
4. Analysis and synthesis of sentences containing such complements.
5. Teach forms and uses of verb "tread."
6. Review verbs "shake," "swim," "sell," "strike."



Educating the Child at Home—By Ella Frances Lynch, founder of the School of Individual Instruction. 214 pp., \$1.00. Harper & Bros., N. Y.

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Decoration of the School and Home. By Theodore M. Dillaway, Director Department of Manual Arts, Boston City Schools. 211 pages. \$2.00. Milton Bradley Company, Springfield, Mass.

It is a genuine pleasure to one interested in manual arts to see a book containing so much common sense and so much of practical value that tends to enrich the home and school environment. It is just such a book as one might expect from Mr. Dillaway. He has developed a program of study and practice in the manual arts that stands for something educationally and stands for much in the interest manifested by those under instruction. He strikes from the shoulder and lets his teachers know exactly what they are to try for and what they may reasonably expect to get in the way of results.

His book takes up the subject of home and school decoration in the same direct and vigorous manner and he points out the common fault found in the average school arrangement and then by text and illustration of re-arrangement shows how these same schools may be made to reflect true artistic qualities. The text of the book deals with the proper arrangement of statuary, pictures, prints, vases and also gives a complete list of these decorations showing just what are best to use in each grade related in the highest way to the curriculum. The book is beautifully bound and printed and the illustrations in black and white and in color are superb. Since every teacher spends so much of her life in the school, we sin-

cerely believe that she can scarcely afford to be without this most valuable contribution of Mr. Dillaway's.

Kent Knowles: "Quahaug." By Joseph C. Lincoln, author of "Cap'n Dan's Daughter," "The Rise of Roscoe Paine," etc. Illustrated. \$1.35 net. D. Appleton & Co., New York, London.

"Quahaug," which is Yankee for clam, is the nickname which the villagers of Bayport, Cape Cod, give to the writer of adventure who, with his distant cousin Hephzibah, lives a secluded, bachelor life in their midst. The latter, a typical New England spinster of the capable, common-sense type, idolizes "Qauhaug," whose real name is Kent Knowles. The story centers about Hephzibah's orphan niece, whom they discover in England and whose mind has been poisoned against her relatives by her father. He was an embezzler who fled from America, and who raised his daughter in the belief that Hephzibah's family had defrauded him. Throughout the book stress is laid upon the difference between American and English ways of living, of thinking and of speaking.

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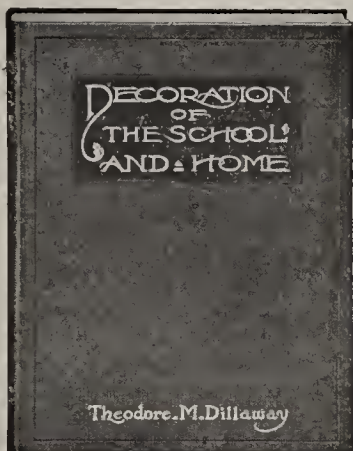
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DECEMBER QUOTATIONS.

All nature feels the renovating force
Of winter, only to the thoughtless eye
In ruin seen. The frost-contracted globe
Draws in abundant vegetable soul,
And gather vigor for the coming year.
A stronger glow sits on the lively cheek
Of ruddy fire; and luculent along
The purer rivers flow; their sullen deeps,
Transparent, open to the shepherd's gaze
Aud murmur hoarser at the fixing frost.

—Thomson.

Miscrable they!
Who here, entangled in the gathering ice,
Take their last look of the descending sun,
While, full of death, and fierce with tenfold frost,
The long, long night, ineumbent o'er their heads,
Falls horrible.

—Thomson.

Dread Winter spreads his latest glooms,
And reigns tremendous o'er the conquer'd year.
How dead the vegetable kingdom lies!
How dumb the tuneful: Horrible wide extends
This desolate domain.

—Thomson.

But winter has yet brighter scenes—he boasts
Splendors beyond that gorgeous Summer knows
Or Autumn with his many fruits, and woods,
All flushed with many hues. Come when the rains
Have glazed the snow and clothed the trees with ice
While the slant sun of February pours
Into the bowers a flood of light. Approach!
The incrustated surface shall upbear thy steps,
And the broad arching portals of the grove
Welcome thy entering.

—William Cullen Bryant.

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Fireside enjoyments, home-born happiness,
And all the comforts that the lowly roof
Of undisturb'd retirement, and the hours
Of long, uninterrupted evenings, know.

—Cooper.

O Winter! ruler of the inverted year,
Thy scatter'd hair with sleet-like ashes fill'd,
Thy breath congeal'd upon thy lips, thy cheeks
Fring'd with a beard made white with other snows
Than those of age; thy forehead wrapt in clouds,
A leafless branch thy sceptre, and thy throne
A sliding car indebted to no wheels,
But urged by storms along its slippery way;
I love thee, all unlovely as thou seem'st,
And dreaded as thou art.

—Cooper.

When winter stern his gloomy front uprears,
A sable void the barren earth appears;
The meads no more their former verdure boast,
Fast-bound their streams, and all their beauty lost;
The herds, the flocks, in icy garments mourn,
And wildly murmur for the Spring's return;
From snow-topp'd hills the whirlwinds keenly blow,
Howl through the woods, and pierce the vales below,
Through the sharp air a flaky torrent flies,
Mocks the cloy sight, and hides the gloomy skies.

—Crabbe.

Every winter.
When the great sun has turned his face away,
The earth goes down into the vale of grief,
And fasts, and weeps, and shrouds herself in sables,
Leaving her wedding-garlands to decay—
Then leaps in spring to his returning kisses.

—Charles Kingsley.

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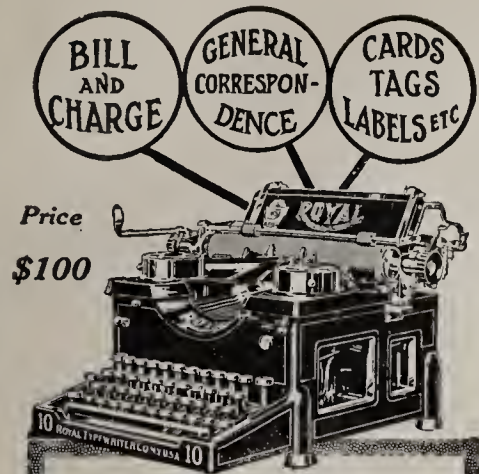


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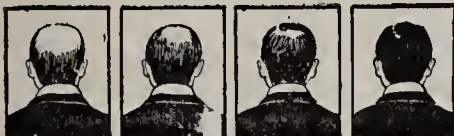
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DECEMBER QUOTATIONS.

At Christmas play, and make good cheer,
For Christmas comes but once a year.

—Tusser

Blow, bugles of battle, the marches of peace;
East, West, North and South let the long quarrel cease:
Sing the song of great joy that the angels began,
Sing of glory to God and of good will to man!

Hark! joining in chorus
The heavens bend o'er us!
The dark night is ending, and dawn has begun.

—Whittier: A Christmas Carmen.

Again at Christmas did we weave
The holly round the Christmas hearth;
The silent snow posses'd the earth.

—Tennyson: In Memoriam.

Lo! now is come our joyful'st feast!

Let every man be jolly.
Each room with ivy leaves is drest,

And every post with holly.
Now all our neighbors' chimneys smoke,

And Christmas blocks are burning;

Their ovens they with bak't meats choke,

And all their spits are turning.

—Wither: Christmas Carol.

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DECEMBER QUOTATIONS.

This happy day, whose risen sun
Shall set not through eternity,
This holy day when Christ the
Lord,
Took on him our humanity,
For little children everywhere
A joyous season still we make,
We bring our precious gifts to
them,
Even for the dear child Jesus'
sake.

—Phoebe Cary.

At Christmas-tide the open hand
Scatters its bounty o'er sea and
land.

And none are left to grieve alone,
For Love is heaven and claims
its own.

—Margaret E. Sangster.

Heap on more wood! the wind is
chill;

But let it whistle as it will,
We'll keep our Christmas merry
still.

—Scott.

No trumpet-blast profaned
The hour in which the Prince of
Peace was born;

No bloody streamlet stained
Earth's silver rivers on that sac-
red morn;

But, o'er the peaceful plain,
The war-horse drew the peasant's
loaded wain.

—William Cullen Bryant.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,

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Sworn to and subscribed before me this first day of October, 1914.

EMILY A. B. GERISCH,
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(My commission expires March 30th, 1916.)

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"My Lady's Dress," at William A. Brady's Playhouse, is observed by large assemblages of refinement to whom its novel incidents and unique treatment carry a special appeal. Upon Miss Mary Bolland and Mr. Leon Quartermaine fall the chief burdens of the drama with its several scenes laid in various countries and calling for widely varying characterizations. It is very rarely that a play is produced in which the range of emotions covers so much ground as is swept over in "My Lady's Dress," where very nearly the complete gamut is run. There are tragedy and farce, high comedy and squalid distress in its passing, and the lesson sought by the author need not be lost to the most ordinary perception. Mr. Knoblauch's drama is regarded as one of the most significant stage offerings of recent years.

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Claude Stuart Hammock, Editor

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The TEACHERS MAGAZINE

JANUARY, 1915

Executive Ability in Class Management

By Joseph T. Griffin

Principal New York City Schools

We are aware of the fact that a teacher may be cognizant of the most erudite principles of pedagogy, she may be saturated with a wealth of pedagogic lore and yet make a total failure of her classroom work.

This failure may be a real one or only an apparent one. It is a real one when her failure to utilize her knowledge, her inability to handle the minute machinery of classroom management—her lack of mastery of the details of discipline—completely disorganizes her class and renders futile her knowledge of scientific pedagogy. This kind of failure is a pathetic one. The consequences are very far-reaching, particularly with her colleagues. The ambitious and studious teacher is discouraged in the pursuit of her professional work when such a defeat can come to one so well equipped in the armor of pedagogy. To the unambitious, the unprogressive teacher, a failure such as this is at once a justification of her uninterested attitude towards professional work, and a strong inducement to continue so.

For the supervisor, also, the failure and humiliation of the teacher immersed in the theory of education has a depressing significance. He begins to lose his encouraging attitude towards those who are doing after-three-o'clock lecture work and begins to feel that after all the science of pedagogy is remote from classroom procedure.

The second type of failure is that of the teacher who is really accomplishing large and important ethical and educational results with her children; but from the point of view of the principal, she is a failure or at least, unsatisfactory because of her inattention to the smaller details of class management and school organization. This is the type of teacher who is late or tardy frequently, whose reports are never filled on time, whose roll-book is never up-to-date, whose class is always working on some other study than that called for in the time schedule. This is the teacher who always gets "rattled" when the superintendent comes in.

She is conscious of her shortcomings in the little matters of class management and for the first time she realizes how large they loom up in the perspective of the superintendent. A feeling of nervous excitement is produced which renders

inadequate her mastery of the larger and more important elements of school work. This is the type of teacher who may spend willingly, joyously, hours of research in preparation for her classroom work, but she comes tardy in the morning.

She may fill the heart of her children with joy and stimulate their budding minds to full and fruitful flower; but she allows papers to be thrown on the floor. She may have a mind filled with vital and interesting material to present to her class, but she has no daily program ready. She may carry her children along on the resistless tide of interest; but she is never doing the right thing at the right time.

She may possess a personality that radiates joy and exudes an inspiration in every tone and expression, but her roll-book is not written up-to-date. She may, in other words, be a great and soulful teacher, touching the spiritual side of her children with inspirational force, and impinging upon their intellectual cosmos with the stimulating pressure that awakens every slumbering faculty and sends the thrilling current of life and joy through every youthful vein, but yet because of the neglect of the petty necessities of school routine her professional position is that of the big ship stranded by a small leak.

Now, I do not mean to minimize the importance of these minor details of school organization, nor do I mean to ridicule the standard by which supervising officers judge the efficiency of teachers. The limitations of critical supervision, owing to the number of teachers to be supervised or by reason of the great pressure of administrative duties, necessarily means that the obvious, the apparently trifling, the surface indications of classroom efficiency must be magnified in the process of supervision.

The remedy as far as the teacher goes, is not in a change of standards of supervision, but lies in the acquisition by her of a complete mastery of those apparently unimportant things which appear to outweigh the more valid elements of class teaching. That is what I call acquiring executive ability in class management. It is a grasp of the routine or mechanical side of school organization. Executive ability will aid the really unsuccessful teacher to become master of the schoolroom situ-

ation; it will enable the teacher who is only apparently unsuccessful to win from her supervisor that commendation to which her really capable work in the actual teaching process entitles her.

The tendency among supervisors to-day is to pay too much attention to the mannerisms of the teacher and not enough to the results produced by the children. The teacher is thus forced not only to be a worker, but also an actor. He has to produce measurable results, but must also bring about these results in a manner which conforms to certain ideal standards of pedagogical expression. Even minute details of class management are given a supreme importance.

The story is told of a superintendent who once visited a teacher who had been marked uniformly by the principal "A" "A". Upon his return to the principal's office, he was asked what he thought of his teacher's work. "Well," said the superintendent, "he is pretty good, but I would not mark him 'A'." "Why not?" asked the principal, "isn't his work excellent in every way?" "Not entirely," said the superintendent. "In what particulars is he unsatisfactory? In his teaching method?" "No!" "In personality?" "No!" "In discipline?" "No! he is all right in these things, but I found that his blackboard work is very carelessly executed, HE NEITHER CROSSES HIS T'S NOR DOTS HIS I'S."

Now, this may not be a true story, I hardly believe it is—but if a superintendent looks for this kind of thing, why not give it to him? It is only a trifle, but the more trifling it is, the less excuse there is for the teacher's not fulfilling it. You are doing the real solid, earnest work, and if some puerile detail is made the standard of measurement, it is a lack of good business sense not to be prepared for it.

To minimize the effect of hours of faithful work by the neglect of a small detail indicates a lack of executive ability. It manifests a lack of adaptability to conditions. It is idle to rail at these conditions; simply, calmly, aggressively and efficiently meet them.

We see, therefore, that the work of teaching has two sides. One, that which has to do with the actual efficiency of the teacher as regards her work with her pupils; the other has to do with that phase of teaching which affects the judgment of the marking official. In many instances, for the sake of professional reputation, the latter is more important than the former.

To meet this phase of teaching work we may discuss the subject under the following topics:

I—Punctuality and Regularity.

There are some very excellent teachers who are frequently late. Although I am not one of those who regard tardiness as a cardinal crime, yet there is possibly no phase of school management which causes more annoyance to the supervising official than the chronic lateness of teachers. The teacher who is frequently coming to school just a few minutes after the time set by the by-laws, renders herself conspicuous in an unpleasant manner. She is bound to feel self-conscious and the very fact that she has to hurry and hustle at the beginning

of the day's work, causes a degree of nervous excitement which is injurious to herself personally, and is in a measurable degree prejudicial to her efficiency.

Tardiness is largely a matter of habit—and to get a grip on this habit and suppress it is one of the evidences of executive ability. Chronic lateness manifests a lack of self-control and the better the teacher is in her actual work of instruction, the more reason there is why she should not permit her record to be marred by such a defect. Although it may be true, as has been said, that some teachers come early to school and do nothing else worthy of note for the balance of the day, yet that is no reason why the teacher who fills her working hours with the vitalizing influence of enthusiastic effort, should tolerate a habit which is inimical to her professional reputation.

II—Absence of Teachers.

Absence on the part of teachers is usually unavoidable yet it is always embarrassing to the school organization and a positive loss to the pupils. There are a few measures, however, which the thoughtful teacher may take which will, to a degree, obviate the annoyance to the supervisor, and minimize the loss to the pupils. She may:

- a—Notify the principal of her intended absence early enough if possible, for him to provide a substitute.
- b—She may leave a detailed statement of the day's work so that the substitute may carry out the program in such a way that there will be no great gap in the pupils' progress.
- c—She may succeed in establishing such an esprit de corps among her pupils that they will be careful of their conduct in her absence for fear that any disorder on their part may reflect upon the class reputation. To accomplish this result is one of the greatest tests of good discipline.
- d—She may leave her roll-book and other official records in a certain drawer of her desk so that they can be readily found by the substitute.

These precautions will minimize the danger of class demoralization, diminish the loss which the pupils are bound to suffer by reason of her absence, and lessen the subsequent labor she herself will have to undergo in order to bring the class back to her own high standard.

III—Compliance with Official Suggestions.

From time to time, in most schools, general and special orders and circulars are issued from the office. The teacher of executive ability is careful to read these over and paste them in her plan or progress book for ready reference.

The error which might have been avoided by the teacher as a result of a few minutes devoted to checking its accuracy, may cause a loss of an hour of time to the office staff. I have known of cases where the cause of an error in the total results was not discovered until several hours had been spent in going over all the figures from all the classes and when the incorrect class report was finally located, another half hour was lost in trying to locate the particular teacher from

whom it emanated. She had failed to follow out a general order that all official papers sent to the office must contain the teacher's name, grade and room number. I recently received a note from a teacher requesting some important information. I did not know to whom to send it because her note contained neither grade, nor room number, nor signature. To send around among sixty odd teachers to find the writer was not only wasteful of time, but extremely provocative of impatience.

PLAN BOOKS.

The keeping of plan books varies with the individual school. You may have a MONTHLY PLAN BOOK, a WEEKLY PLAN BOOK, or a DAILY PLAN BOOK. The Weekly Plan Book I have found to be most satisfactory. It is a permanent school record for each class. It is built up as follows:

1. The work for the entire term in each subject is plotted out in twenty subdivisions.
2. A large thick note book is divided into twenty subdivisions.

The outer margin is cut to show each week's designation in the manner of an index book.

3. On the left hand pages are written the week's work in a given subject. On the right hand pages are notes, methods, comments, devices or suggestions which may be pertinent to the topics covered that week.

4. The subjects for each week are arranged in the order in which they appear in the Course of Study.

5. The book once written up for one term suffices for all subsequent terms as long as the course of study remains unchanged. Growth in teaching skill, new devices, improved methods, supplementary information, etc., which may be the results of increased experience all are indicated in the right hand pages under Notes and Methods. In this way, the plan book reflects the static condition of the course of study on the one hand and the changing and improved method of teaching on the other. The plan is considered as a permanent record in the class. When teachers change classes the plan book remains with the grade to be used by the new teacher until she has devised an improved one. If a teacher is absent on the first day, say of the ninth week, the substitute opens the book at that week and finds there the general outlines of the week's work in all the subjects. When this is supplemented by a detailed statement giving problems in arithmetic, etc., the work of the substitute is greatly facilitated.

CARE OF SUPPLIES AND TEXT BOOKS

is another indication of executive ability. The care of supplies may include the following:

1. Skill in ordering a sufficient quantity and appropriate variety of supplies.
2. Economy in the use of paper, pens, etc.
3. Economy of time in the distribution.

I recall the case of a teacher who was being in-

spected by the superintendent for approval of service. Here was what took place. The superintendent requested the teacher to give a dictation lesson which was the next lesson on her program. The desks were cleared and the teacher began: "Johnny," turning to her monitor, "Give out the dictation paper." "The closet is locked," said Johnny. "Well, where are my keys?" said the teacher fumbling among the books on an extremely upset desk littered with paper, books, chalk, rubbers and the paraphernalia of teaching. Finally, the keys were found. Johnny went to the closet and in a minute exclaimed: "Teacher, there ain't no pads left." "Oh! aren't there? Now, go in and ask Miss —, next door, to lend me a dictation pad." A long and awkward pause ensued until Johnny returned. The teacher took the pad and, beginning at the boy nearest the window, proceeded to give each a paper, laying it with care and deliberation on his desk. This task performed, the teacher returned to the front of the room, and picking up a number of books, one after another, finally determined upon a selection and began to dictate. The class in an excited chorus exclaimed they had no pens. "Oh, Johnny, run to the closet and get some pens." Johnny returned in a few moments and handed her the box of pens. The teacher, by this time a little flustered at the evidence of a growing impatience upon the part of the superintendent, went from desk to desk, giving each child a pen. She then took up her book again and resumed her dictation. She had hardly finished the first line, when a half dozen hands were raised. "My pen don't write," said a smudge-faced boy with apparent impish glee. "Neither does mine." "Nor mine," came in a series of protests. Again Johnny was sent to the closet, again he reported that there were no pen points; again the obliging teacher next door was called upon to help out—and again there was a long and embarrassing wait until he returned. Finally, everything was cleared and exactly eighteen minutes after the word was first given, the actual lesson began.

The report of the superintendent denying her approval of service was illuminating:

1. Teacher appeared to be unfamiliar with the location and quantity of her supplies.
2. She wasted her own time and that of her neighbor in sending to borrow material which she should have had at hand.
3. She wasted valuable time in an unsystematic distribution of her material. Failed to utilize section monitors to facilitate the distribution.
4. Appears to have no predetermined series of exercises for dictation.
5. Manifested a complete LACK OF EXECUTIVE ABILITY.

Can any one question the justice of these criticisms? And yet this teacher was really conscientious and capable in the large elements of teaching. She was essentially a good teacher, but she lacked the power of attention to small details. She lacked mastery over the machinery of class government.

DISMISSALS.

One of the great sources of disorder and confusion at dismissal time is the distribution of clothing. At this period, the vitality of the teacher is generally at its lowest ebb; the physical restlessness of the children is at its highest point. The apparently unavoidable confusion at dismissal gives opportunity for a great deal of open or surreptitious disorder.

A very trifling device has been tried by me to check this disorder and it has been productive of results far beyond the amount of energy involved. In fact, its merit lies, not in the expenditure of energy, but in the conservation of energy. It is a SILENCE PERIOD of one minute at dismissal. The children are instructed that the first bell is a signal for silence and immediately all work ceases. All talking stops. Sentences in the act of utterance either by the pupil or teacher come to an abrupt end. The attitude existing at the moment the bell strikes is retained until the close of the silence period. There is a dramatic element in this which appeals to the children. It may be difficult for the teacher to refrain from laughter at some of the grotesque attitudes struck by the children and which they maintain with statue-like rigidity until the end of the period of complete silence. The seconds are counted mentally. The teacher's nerves relax. The reins of absolute government fall naturally into her hands. When the time is up, in a subdued tone, she tells the monitor to get the clothing. It works like a charm.

EXECUTIVE ABILITY IN THE TEACHING PROCESS.

In a later article, we shall discuss the various recitation methods. We discuss here only those underlying principles which govern all methods.

1. The preparation of material. This material may be of either the objective or subjective kind. In Nature Study or Science, the specimens or apparatus involved should be procured beforehand. Do not do as a teacher did recently. Her program called for a "Nature Study" lesson. What shall it be? At last, she remembered that one of her colleagues wore a pretty flower that day to school. A pupil was duly dispatched to that teacher's room to find the name of the flower. The child was told. She was sent back with a request to spell the name out. This was done. In a few moments, the child returned to ask the owner of the flower to lend it to her and write out also a few points about it as the teacher desired to give a lesson on it. Now, this is an instance of unpreparation carried to an absurd degree.

In presenting a lesson which requires objective illustration, not only should the material be gathered beforehand, but the giving of the lesson should actually be rehearsed. One of the most popular and convincing lecturers on physics that I have ever known was a Professor Spice of the Polytechnique Institute in Brooklyn, and of the

Cooper Institute in New York. It is said of him that he never gave a lecture without first rehearsing every part of it so that every piece of apparatus he used fulfilled its purpose with the greatest effect. His lectures were delivered and his experiments performed with the ease and skill of a performance in magic. Nothing was left to chance; no opportunity was left for hitches or mistakes—which to the juvenile mind, make a greater impression than the point of the experiment itself.

Subjective material, such as is used in history and geography and language work should all be ready so as to flow with the spontaneity of a mountain stream during the course of the recitation. The anecdote which is to be used to illustrate a point in history, the supplementary data which is to make the geography lesson more vital and interesting should be prepared so as to be used with the greatest effect.

Even in the lowest grades, where story-telling is employed, practice and preparation bring down their large dividends of increased interest and effectiveness. The oft-told story of Arnold of Rugby who was so sedulous in the preparation of his lessons because he preferred that his pupils drink from a running stream rather than from a stagnant pool, has lost none of its pedagogic poignancy as the years have past.

2. DIVISION OF TIME for a given lesson. If the lesson, as it generally does, divides itself into three natural subdivisions, the Preparation, the Presentation and the Drill or Fixing Process, executive ability is required to apportion the time so that each phase of the lesson will be given its appropriate time, and the lesson end within the prescribed time limitations.

It is not an evidence of executive ability when the time spent in awakening the interest of the children crowds out the actual presentation of the facts of the lesson; and when, in order to complete the topics included in the lesson, time is taken from a subsequent period. To declare that you got so interested in the particular subject that you forgot that the time for a new recitation had already arrived, may reflect credit upon your zeal, but very little upon your management. It may be, too, that the zeal, as well as the pleasure, were all your own.

3. POWER OF CONTROL. One of the great evidences of teaching power is to make each child feel that he is the particular pupil addressed. I once knew a teacher of German, who would fasten his eyes upon one pupil during his recitation, and talk on and on, absolutely oblivious to the existence of all other pupils. His power of abstraction was wonderful. He could become so absorbingly interested in his conduct of the recitation with one pupil, that he would become blind to disorder that was atrocious, and deaf to a racket that was simply nerve-racking. He lacked the power of diffusive attention. Having one thing in the focus of consciousness, all other things became non-

existent for the time being. Concentration with him became a fault. The skillful teacher, while keeping one child in the umbra of attention, is still conscious of all others in the penumbra. Each and every child is made to feel that he is under observation—each is made to feel the vitalizing influence of mind contact. This is one of the secrets of class-control.

4. ABILITY TO PRODUCE MULTIPLE ACTIVITY IN THE CLASSROOM. This tends to economize time. For instance, you have just finished your presentation of a lesson. You desire to have a written drill. The distribution of papers and other material may require time. During this interval, a child here and there may be called to recite, to talk himself out on the subject. It is an evidence of ability to keep all the class working all the time. An illustration of a violation of this principle is shown in the time-honored custom in arithmetic to have children at the completion of a problem—"put pencils down and sit up." A child is sent to the board—generally some pupil who has failed. While he is painfully grinding out a solution, the other pupils who have succeeded are compelled to sit in mental and physical idleness.

Executive ability will keep every unit, or group of units, occupied with educative work during every working minute of the day. It may appear to be like driving a coach and four, but it can be done. Idleness still has the old time habit of breeding mischief, and the skillful teacher avoids the result by removing the cause.

From all of the foregoing, you have possibly formed the conclusion that the acquisition of executive ability in teaching is so fraught with painful effort and so encumbered with petty detail as to be beyond your powers. But this is not so. The efficient teacher is the happiest teacher. The one who shows the most care in her work has the least work to do. The labor in teaching is inversely proportional to the amount of interested effort that is made. What can be more joyless than the uncontrolled class? What is more irksome than the teaching of an unresponsive class? What is more nerve-wearing and depressing than the direction of a class whose incoherent parts

rattle over the road to learning like a loose-jointed farmer's wagon over a corduroy road?

Efficiency in teaching is joy—it means power; it lessens work; it shortens the day; it lightens the burdens; it illumines the room; it exalts the spirit; it elevates class-room procedure into an art.

Sometimes, I know that teachers become despondent because of the apparently endless routine of our work. The weight of trifles oppresses us; the control of wayward spirits wearies us. In some museum, perhaps, the teacher sees a beautiful painting. She longs to be able to do such work as that; there, at least, is the ideal expression of one's power, free from petty annoyances and nerve-racking conditions. And yet, if she could have entered the studio of the artist who painted that picture and seen him at work, in jacket stained with paint, his spirit irritated by the trifling annoyances inseparable from the practice of his art, she would realize that teachers are not alone in the endurance of trials of patience.

For, after all, the teacher is herself an artist. She paints upon the unfolding panorama of the soul. Other hands than hers are leaving the impress of the educational brush in other ways and in other parts. The completed picture is a mosaic. Her work, no matter how well done forms only a portion of the whole. Her point of view is too close to see the effect. The perspective which time alone can give is needed for her to see the final result. But this her eye may never see; to her, this great satisfaction is denied. The consolation remains that if her work has been well done, somewhere in the vanishing scroll of life, the immutable record is left as an evidence of her zeal and as a tribute to her worth.

The next lecture will be "The Operation and Utilization of the Law of Habit."

Bibliography.

1. "Exposition and Illustration in Teaching" Adams
2. "Systematic Methodology"Smith
3. "A Manual of Pedagogics".....Putnam
4. "The Principles and Practices of Teaching and Class Management"Landon
5. "School Management"Dutton
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7. "Classroom Management"Taylor
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9. "Classroom Management"Bagley

A PRACTICAL AND SERVICEABLE DEMONSTRATION

At a recent meeting of the State Teachers' Association in Richmond, Virginia, the Remington Typewriter Company had an exhibit of typewriters and typewriting that was of more than usual interest. Instead of merely having a display of machines and some one to talk about them, they furnished to the Association enough typewriting machines and stenographers to take care of all of the enrollment and to write all the

letters desired by those in attendance. It was a great service to those who were there and it demonstrated how helpful this progressive company is willing to be when opportunity offers. Not among the least of the interesting items in the exhibit was the Speed Exhibition by an expert of the company (Mr. E. G. Wiese) who was brought from New York for that purpose.

Practical Music Teaching

By Robert Foresman

Author, *Foresman Method of Piano Instruction, and of Several Series of Public School Music Books.*

Note—According to the plan followed in the suggestive music lessons which are to be outlined in this department, every lesson is separated into four distinct and separate parts.

The first part consists of an analysis of the technical and scientific phases of the song which is made the basis of the lesson. The second part consists of an analysis of the musical phases of the song. The third relates to the use of the tech-

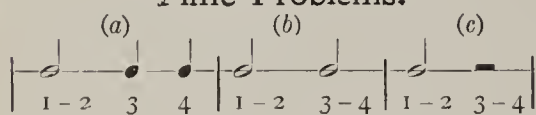
nical or scientific phases of the song, and the fourth part consists of an explanation of the use of the musical phases.

Each month the work is divided into four exercises, each of which embraces the work of about one week. It is believed that this plan will be the most efficient and at the same time the easiest for both teacher and pupil.

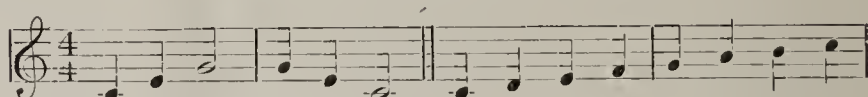
EXERCISE 1.

The Naughty Cat.

Time Problems.



Chord and Scale Exercises.



THE NAUGHTY CAT.

Very fast.



Noise and com - mo - tion up in the tree,
Tab - by is watch - ing, — she's ve - ry sly, —

Some - thing is wrong, it's ea - sy to see.
Quick, lit - tle rob - ins, you'd bet - ter fly!

This exercise is based upon the foregoing song and the scale and chord exercises which precede the song.

The analysis of the technical phases is as follows: Key of "C," Common Time, First note on "Sol" or five of the scale, two beats to the measure. The notes are half notes and quarter notes occurring in the order named. The "Rests" are "Half Rests."

The musical phase of the song is the chord progressions in which the notes occur. The first progression is the tonic chord progression as shown in the above exercise. The next progression is the subdominant chord progression 4-6-8 third measure, and the last chord progression is the dominant chord progression 5-7-2 (above)

seventh measure. This progression occurs in next to the last measure.

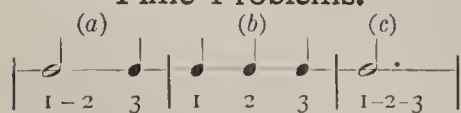
The teacher should present the technical phases of the song to the children of the second grade and usually to the children of the third grade by imitation. The children should first of all sing the scale as above; then they should sing the chord tones, after which the teacher should sing five of the scale for the children which they may imitate. The teacher should then read the first verse of the song in the *rhythm* of the song.

The teacher should then direct the children in singing the song with the aid of its musical phases—the chord progressions. The important matter is that the melody be kept flowing. The teacher should assist when necessary.

EXERCISE 2.

Evening Prayer.

Time Problems.



Chord and Scale Exercises.



EVENING PRAYER.

Moderato Folksong.

1. Sun - set crim - son fades a - way ; All a - round is even - ing gray ;
 2. Now the hea - vy toil of day Pass - es with the light a - way ;
 3. Now we look to Him and say, Teach us, Fa - ther, how to pray.
 4. Through the dark - ness of the night, An - gel dreams shall be our light.

Flow - ers wea - ry with the light, Fold them - selves for dew - y night.
 For the wea - ry ev - 'ry - where There is rest in even - ing prayer.
 As the flow - ers in the dew, So we find our rest in you.
 At the hap - py dawn of day We shall wake a - gain to pray.

This exercise is based upon the above song and the scale and chord exercises which precede it.

The analysis of the technical phases is as follows: Key of "G," three-four time, first note on one of the scale, three beats to the measure. The notes are half notes, quarter notes and dotted half notes in the order named.* There are no "Rests" in the song.

The musical phase or musical problem of the song is repeated notes and scale progressions with one skip from "One to Six" which the teacher will easily discover, also one chord skip from line to line which is also very apparent.

The teacher should present the technical problems of the song by imitation. The pupils should

*A dotted note is increased in length one-half. A dotted half note equals three quarter notes or one half note and one quarter note.

first of all sing the scale and the chord tones as above, after which she may sing the first tone of the song for the children and may give them the rhythm of the first measure—a long tone and a shorter one and then a holding note at the end of the phrase—a dotted half note.

Next direct the children to sing the song with the aid of the musical phases showing them how repeated notes are sung—by singing the same tone again. The teacher must also develop the idea of the scale tones, either descending or ascending as found in the fifth, sixth and seventh notes. The "Six" of the scale at the end of the third phrase should be sung for the children. They should sing it in imitation of the teachers. Perhaps the children will get the chord skip at the beginnings of the fourth phrase without help, if not the teacher should help them.

EXERCISE 3.

How Many.

Time Problems. **Chord and Scale Exercises.**

HOW MANY?

Moderato.

Leaves of the tree, Waves in the sea, How ma - ny thou - sand mil - lion ?
 Count, if you will, up to a bil - lion ; Tril - lions more there will be.....

The analysis of the technical phases of the foregoing song is as follows: Key of "D," two-four time, first note on "Do" or "One" of the scale. Two beats to the measure. The notes are quarter notes, eighth notes and half notes occurring in the order named. There is a quarter "Rest" at the close of the song.

The musical phase of the song is the scale progression which prevails throughout the song. There are but three exceptions to the scale progression—in the fourth measure—in the sixth measure—in the twelfth measure. The tone of the fourth measure should be sung as a repetition of the same tone in the second measure. The

second tone of the sixth measure should be sung by the teacher. This tone becomes easier to sing if it is thought of as a tone a single degree higher than the following tone.

Children should first of all sing the scale and the chord tones as above, after which the teacher may sing the first tone of the song to the children and may give them the rhythm of the first two measures.

The children then may endeavor to sing the song with the aid of the musical phases—the scale progressions and the repeated tone as above set forth. The teacher should give such assistance as is necessary.

EXERCISE 4.

Norwegian Cradle Song.

Time Problems.

Chord and Scale Exercises.

Trans. from the Norwegian by
Edwin Starr Belknap.

NORWEGIAN CRADLE SONG.

Carl Spazier.

1. Slum - ber, lit - tle Vik - ing, Sev'n o - 'clock is strik - ing; 'Tis the hour of sleep, my dear,
 2. Lit - tle eye - lids blink - ing, Sand - man sees them wink - ing; Close them up so fast and tight,
 3. All tired out with play - ing, Lit - tle head is sway - ing; Tucked with - in your crib so warm,

For all chil - dren far and near. Hush, lit - tle Vik - ing! Hush, lit - tle Vik - ing!
 Till the ear - ly morn - ing light. Hush, lit - tle Vik - ing! Hush, lit - tle Vik - ing!
 An - gels guard thee from all harm! Hush, lit - tle Vik - ing! Hush, lit - tle Vik - ing!

The analysis of the technical phases of the song is as follows: Key of "F," four-four time. First note on "Mi" or "Three" of the scale. Four beats to the measure. The notes are quarter notes, eighth notes, half notes and dotted quarter notes occurring in the order named. The "Rests" are "Quarter Rests."

The musical phases of the song are the repeated notes, the chord notes and sequence and repetition. The second two measures of the song are the sequence of the first two measures, while the next two measures are repeated in the same pitch by the following two measures. The next two

measures are repeated in the same pitch with the exception of one note.

Children should first sing the scale and the chord tones after which the teacher should sing the first tones to the children which they may sing in imitation. The teacher then sings the first two measures of the song which the children should sing in imitation.

The children then endeavor to sing the remainder of the song with as little aid from the teacher as possible. The teacher should direct the pupils in such a way that they will utilize the musical phases of the song.

"I want to be excused," said the worried-looking jurymen, addressing the judge. "I owe a man five dollars that I borrowed, and as he is leaving New York to-day for some years I want to catch him before he gets to the boat and pay him the five dollars."

"You are excused," returned His Honor, in icy

tones. "I don't want anybody on the jury who can lie like that."

Some are born to greatness, some achieve it—
 So says Bill Shakespeare, and we believe it;
 But one might add to his moralizing
 That some grow great by advertising.

—Lippincott's.

Editorial

Happy New Year. The Teachers Magazine wishes you a Happy and Prosperous New Year! "May the most that you want be the least that you get"—if you work for it and do the best that's in you.

It's a simple matter to make your work lighter, more enjoyable and more successful than it has been before. Consider your opportunities, your materials, yes—and your limitations. Plan your work ahead for every month, every week and every day. Never go to your school without a well defined plan for the day, with the details all worked out and everything ready. Don't attempt too much but do what you attempt. "Blessed is he who has found his work. Let him ask no greater blessing."

Practical Music Teaching.

It is with great pleasure that we offer the series of articles on THE TEACHING OF MUSIC, by Robert Foresman, which begins in this issue of The Teachers Magazine. The introduction appeared in the December number.

Few people are prepared to direct teachers in this practical way as is Mr. Foresman, and we know of no series of articles that has ever appeared that contain so much of direct help to the teacher.

Read the introduction, study the lessons given, and if questions arise they will be answered in the magazine by addressing the Personal Service Department of The Teachers Magazine.

Important Announcement.

C. S. and A. G. Hammock announce that they have withdrawn from every connection with the New Barnes Writing Books and that they no longer take charge of the criticism of teachers' papers or do any promotion work whatsoever in connection with these books. As the service they rendered in connection with the writing books was the most important feature of the whole scheme the severing of these relations will undoubtedly result in the lowering of the price of the New Barnes Writing Books. We trust, however, that those who have in mind purchasing these books will not do so with the thought that help will be forthcoming from the authors as heretofore.

The authors will continue their correspondence instruction and demonstrations in writing, but in connection with their later and best work, HAMMOCK'S MUSCULAR MOVEMENT WRITING SYSTEM, published by D. Appleton & Company, and in connection with the courses in writing given in The Teachers Magazine.

Mr. Griffin's Educational Articles.

We have had a number of letters commending the articles by Mr. Joseph T. Griffin that have appeared in The Teachers Magazine. We are glad to announce that Mr. Griffin will have an article in each number for the remainder of the year.

Another feature of interest is the series of lectures Mr. Griffin is delivering in New York, Brooklyn and Philadelphia. Stenographic records of these lectures are taken and they may be had in typewritten form. They are unusually helpful to all engaged in educational work.

Sex Education.

We have heard a good deal of discussion in many quarters on the subject of sex education in schools. Men and women of broad experience have taken opposing views upon this question and we have listened with considerable interest to what has been said and read carefully what has been written. We believe, however, the keynote of the whole subject has been struck in the Chapter on Sex Education in Dr. Hugo Munsterberg's new book on "Psychology and Social Sanity," published by D. Appleton & Company, New York.

We believe that anyone reading this chapter will have their views crystalized and will find it somewhat difficult not to agree with the author. There are many other chapters in this valuable book which should appeal, not only to teachers, but to all who are interested in our social economy, and we believe that no person interested in the advancement of education can afford to be without this book in his library.

Moving Picture Writing.

We have refused advertisements of several people who claim to teach the art of writing moving picture plays. We endeavor to ascertain the validity of all claims made by such people before we insert their advertisement inasmuch as we guarantee all of our subscribers who answer these advertisements against loss. It is a pleasure therefore to state that in another place in this issue you will find an announcement by C. J. Gordon about a course in moving picture writing, which we can guarantee unreservedly. We know, should you take up the course offered, that you will get the worth of every dollar you spend and will have every agreement carried out to the letter. We know several who are increasing their incomes very materially by writing moving picture plays and if there are any among our subscribers who feel that they have ideas that would interest others, here is an opportunity to try them out.



W R I T I N G

By A. G. Hammock

*Author of Hammock's Muscular Movement Writing System.
Published by D. Appleton & Company.*

The loop letters given this month require much practice. Begin with the up-and-down movement exercise making it about two full spaces high (twice the size given here) then reduce it to one space high as facility is acquired.

This movement exercise is suitable for all the letters presented this month.

It is necessary to make a complete stop at the top of the t to avoid a loop. Make the downward stroke straight in the t and in all the loop letters.

Practice the l's five in a group and six groups to the line. Take up the other letters in the order in which they are given and practice each until it

is pretty well done before taking up the next.

The latter part of the b is finished by making a small loop which fills with ink and becomes a dot. The motion is very slow at this point. This is the same finish as in the v, w and o.

In the h and k a short stop is made at the bottom of the long downward stroke.

Note that the y is merely an inverted h. After practicing the y invert your page and see if they make good h's.

The figures should be made small and very plain.

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ttttt ttttt ttttt ttttt ttttt ttttt ttttt
little little little little little little little

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lllll lllll lllll lllll lllll lllll lllll
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Primary Plans for January

By Lillian M. Murphy

Assistant to Principal, Public School No. 114, Manhattan, New York City

FIRST YEAR, FIRST HALF.

MATHEMATICS.

17th Week—(Oral)—

1. Counting—

By 10's to 100, without objects.

By 1's to 20, with and without objects.

By 1's from 20-1, backwards, with objects.

2. Addition—

$$\begin{array}{r} 1 \\ 9 \\ \hline \end{array} \quad \begin{array}{r} 9 \\ 1 \\ \hline \end{array}$$

2. Measurements—Continued practice in measuring length and contents by indefinite units as step, span, cupful, etc.

4. Problems—See December number for suggestions.

Written—

1. Writing numbers—8, 3, 7, 2.

2. Addition—

$$\begin{array}{r} 9 \quad 1 \\ 1 \quad 9 \end{array} \quad \text{Review} \quad \begin{array}{r} 8 \quad 1 \\ 1 \quad 8 \end{array} \quad \begin{array}{r} 2 \quad 8 \\ 8 \quad 2 \end{array}$$

18th Week—(Oral)—

1. Counting—

By 10's to 100.

By 1's to 20, forward and backward.

2. Addition—Adding 1 to numbers from 1 to 9, inclusive.

2. Measurement—Continued.

4. Problems—Involving the addition table of 1 reviewed this week.

Written—

1. Numbers—9, 8, 7, 6.

2. Addition—

$$\begin{array}{r} 1 \quad 1 \quad 2 \quad 3 \quad 1 \quad 4 \quad 1 \\ 1 \quad 2 \quad 1 \quad 1 \quad 3 \quad 1 \quad 4 \end{array} \quad \text{etc.}$$

19th Week—(Oral)—

1. Counting—

By 10's to 100.

By 1's to 20, forward and backward with and without objects.

Note—Read again the suggestions given about counting in the September number of Teachers Magazine. Utilize these in order to give variety to your review work in counting.

Measurement—Continued.

Problems—Involving the addition table of 2 reviewed this week.

Addition—Adding 2 to numbers from 1 to 8, inclusive.

Written—

1. Numbers—0, 5, 4, 3, 2, 1.

2. Addition—

$$\begin{array}{r} 0 \quad 2 \quad 1 \quad 2 \quad 2 \quad 3 \quad 4 \quad 2 \\ 2 \quad 0 \quad 2 \quad 1 \quad 2 \quad 3 \quad 2 \quad 2 \end{array} \quad \text{etc.}$$

20th Week—

Select for drill this week the addition combinations which have proven difficult.

Let your drills be such that they will interest the child anew; that they will appeal to his eye and ear, make use of his voice and his hand. Let there be repetition but repetition under the form of a new approach to the fact.

I am repeating below some of the devices which have been suggested to you since September and which may serve again as an attractive means of reviewing:

1. Counting—

(a) B. B.—Balls, apples, oranges, pears, peaches, chairs, boxes, pennies, marbles, tops, bird-houses with birds flying about, bee-hives with bees, etc.

(b) In the hands of the children—Abacus, bag of marbles, beads, picture cards, colored papers, colored tablets, tops, jackstones, books, papers, cords, pieces of chalk.

(c) Have children count by feeling objects, eyes closed.

(d) Count taps of a bell or of a pencil.

(e) Count steps, or children.

(f) Have children draw on the blackboard or on their papers.

(g) Read again the suggestions given in 1A arithmetic for November and December.

2. Addition—

(a) Daily drill with perception cards.

(b) See devices used in plan for First Year, Second Half Mathematics, November number; Second Year, First Half, November number.

Type Problems for First Year, First Half.

(1) There were 8 boys playing ball and 2 more came. How many were there?

(2) There are 4 pieces of chalk on my desk. I put 2 more there. How many are there now?

(3) Henry is 6 years old. His sister, Jane, is 2 years older. How old is Jane?

(4) John has five crayons. Peter gives him two more. How many has John?

(5) (Playing store) James buys a pencil for 2c. and a book for 5c. How much must he pay?

(6) The milkman left 2 bottles of milk for my teacher and 2 bottles for mother. How many did he leave for both?

(7) I see 4 boys standing in the courtyard and one boy in the doorway. How many boys are there?

(8) On Monday, there were 3 boys whose shoes were not polished, and to-day there was one more. How many boys forgot about their shoes this week?

(9) I saw 7 pigeons on a roof. When I looked again there were 9. What had happened?

(10) I paid, in our school store, 3 cents for a pad and 1 cent for a pencil. I gave a five-cent piece. How much change did I receive?

ENGLISH.

Conversation.

1. The New Year. The Happy Memories of the Old Year. Wishes for the New Year.

2. January. Janus.
3. The Months of the Year.
4. Current Event—The Little French Boys.
5. Picture Study—"Four Kittens," by Adam.
6. Proverb—A penny saved is a penny earned.
7. The Cobbler.
8. The Snow Crystals.
9. The Snowbird.
10. Current Event—The Little Russian Boys and Their Winter Sports.
11. Man's Protection from the Cold.
12. The Sheep.
13. Picture Study—"Brittany Sheep," by Rosa Bonheur.
14. Reproduction—"The Snow Man," by Hans Christian Andersen.
15. The Cat—Reproduction of story, "My Jet," in the Child's World—Emilie Poulsson.
16. Proverb—Better alone than in bad company.
17. Current Event—The Little German Boys.
18. What I Played Yesterday.
19. How We Heat Our Houses.
20. Coal.

MEMORIZING.

17th Week—

Little Pussy.

- 1 I love little Pussy,
Her coat is so warm;
And if I don't hurt her
She'll do me no harm.

- 2 So I'll not pull her tail,
Nor drive her away,
But Pussy and I
Very gently will play.

18th Week—

- 3 She shall sit by my side,
And I'll give her some food;
And she'll love me because
I am gentle and good.

- 4 I'll pat little Pussy,
And then she will purr,
And thus show her thanks,
For my kindness to her.

19th Week—

- 5 I'll not pinch her ears,
Nor tread on her paw,
Lest I should provoke her
To use her sharp claws.

20th Week—

- 6 I never will vex her,
Nor make her displeased,
For Puss doesn't like
To be worried or teased.

—Jane Taylor.

READING TO THE PUPILS.

17th Week—

My Jet—A Cat Story. In the Child's World, Emilie Poulsson.

18th Week—

Spotty's Family. Emilie Poulsson.

19th Week—

The Snowflakes—"Nature in Verse." Lovejoy.

20th Week—

The Wolf in Disguise—Aesop.

ETHICS.

17th Week—

Danger of running in the streets.

18th Week—

Necessity of looking in the direction one is going.

19th Week—

Danger of matches.

20th Week—

Danger of bonfires. Injury to the pavement.

HYGIENE.

17th Week—

Care of clothing reviewed.

18th Week—

Necessity of warm, dry clothing.

19th Week—

Value of milk instead of tea and coffee.

20th Week—

Frequency of baths. (Review.)

NATURE STUDY.

17th Week—

The Cat.

18th Week—

The Mouse.

19th Week—

The Rabbit.

20th Week—

The Horse.

FIRST YEAR, SECOND HALF.

MATHEMATICS.

17th Week—(Oral)—

1. Reading numbers to 100.

Place on a large chart all the numbers from 1 to 100 arranged in rows, writing in color those numbers which the children find difficult.

2. Addition—Table of 2.

3. Counting (forward and backward)—
1's to 50; 10's to 100.

4. Subtraction—

Minuends 1-20.

Subtrahends -2.

Measurement—Foot reviewed. (See November number.)

6. Comparison. Use marbles, splints, books, pieces of chalk, jackstones, etc., for comparison of groups of objects as to their number and size. Children are to tell you which of two groups is the larger. They may then count the objects in each group to see how many more there are in the larger group. This work is to be entirely objective and quite informal.

Fractions—Halves. See November number for suggestions.

Problems—Involving addition table of 2.

Written—

1. Numbers from 1-25.

2. Addition—(a) Single column addition, continued. (Rapid daily drills.)

- (b) Two numbers of two orders.

3. Subtraction, continued.

4. Signs: +, -, =.

18th Week—(Oral)—

1. Reading numbers 1-50.

2. Addition—Table of 3.

3. Counting (forward and backward)
 - 1's to 20, with objects.
 - 2's to 20, without objects.
4. Subtraction—
 - Minuends -20.
 - Subtrahend 3.
5. Measurement—Quart.
6. Comparison—Halves.
7. Problems—Application of addition table of 3.

Written—

1. Numbers—25-50.
2. Addition—Single column; numbers of two orders.
3. Subtraction—Use 3 in subtrahends.

19th Week—(Oral)—

1. Reading numbers 50-75.
2. Addition—Adding 10 to numbers from 1 to 10.
3. Counting—
 - By 1's to 20, with objects.
 - By 1's to 50, without objects.
 - By 10's to 100, forward and backward.
 - By 5's to 50, without objects.
4. Subtraction—
 - Minuends—20.
 - Subtrahend—10.

5. Measurement—Cent, five-cent piece, dime, dollar. See type problems:

1. John has 3 cts. and Charles has 8 cts. How many cents have both?
2. If you spend 6 cts. for a pencil and 10 cts. for a book, how much do you spend in all?
3. If you buy a 3-cent pencil and give the clerk a dime, how much change will he give you?
4. How much more than a dime are 6 cents and 5 cents? (Solve by actual counting.) 6 cents and 7 cents? 9 cents and 8 cents? 8 cents and 6 cents?
5. If I buy a 2-cent pencil and a 5-cent book, how much change shall I get back from a dime?
6. How much change shall I get back if I buy 2 oranges at 4 cents each and give the clerk a dime?

7. How many nickels in 2 dimes?
8. How many nickels in a dime?
9. Mary had a dime and spent a nickel. How many nickels had she left?
10. Henry earned a dime and a nickel, How many cents was that?
11. I bought a book for 7 cents. How much change from a dime?

12. I bought a book for a dime. I gave the clerk a dollar. How many dimes did he give back to me?

Problems—Problems involving addition and subtraction of 10. Use dimes and cents.

Written—

1. Numbers—1-75.
2. Addition, continued.
3. Subtraction, continued.
4. Signs: +, -, =.

20th Week—

Under each topic of work, emphasize during this week by means of the devices for drill given heretofore, those points which your children have found difficult.

Read the plans in mathematics not only of your grade but of all the grades in the September, October, November and December numbers of Teachers Magazine. You will find a number of devices for drill scattered through the plans of the other grades which devices may be adapted for use in this grade as well.

Type Problems and Examples for First Year, Second Half.

1. If you spend 8 cents and 3 cents, how much do you spend in all?
2. If John is 7 years old and Mary is 10 years older than John, how old is Mary?
3. How many apples must I add to these 5, in order to have 8 apples?
4. James has 9 rulers. He gives 2 to Frank. How many rulers has James now?
5. How many are 5 less 2?
6. Take 3 pennies from 7 pennies and tell how many pennies you have left.
7. If John is 9 years old and Tom is 2 years younger than John, how old is Tom?
8. Add—

63	47	81
20	22	17
—	—	—

9. Subtract—

68	72	96	
35	51	43	etc.
—	—	—	

10. I pay a half dollar for a book. I give \$1 to the store-keeper. How much change do I receive?

11. Our class had perfect attendance for 3 days last week and for five days this week. How many days did we have a perfect record altogether.

12. Single column addition—

2	3	7	5	
1	1	1	2	
3	2	1	1	
2	0	2	0	
1	1	—	1	etc.
—	—	—	—	

ENGLISH.

1. Conversation, as in 1A.
2. Reading to the Pupils.

17th Week—

Puss in Boots—The Tales of Mother Goose—D. C. Heath & Co.

18th Week—

The Sun's Weather Factory—Stories of Childhood and Nature—Elizabeth V. Brown. Globe School Book Co.

19th Week—

The Straw, the Coal and the Bean—Andersen.

20th Week—

The Shoemaker and the Elves—Wheeler's Second Reader. W. H. Wheeler & Co., Chicago.

MEMORIZING.

17th Week—

"Be to others kind and true,
As you'd have others be to you."

—New England Primer.

Nonsense Alphabet.

A was an ant, who seldom stood still,
And who made a nice house in the side of a hill.

B was a book, with a binding of blue,
And pictures and stories for me and for you.

C was a cat, who ran after a rat,
But his courage did fail, when she seized on his tail.

D was a duck, with spots on his back,
Who lived in the water and always said
"Quack."

18th Week—

E was an elephant, stately and wise;
He had tusks and a trunk and two queer little eyes.

F was a fish who was caught in a net,
But he got out again, and is quite alive yet.

G was a goat, who was spotted and brown,
When he did not lie still, he walked up and down.

H was a hat, which was all on one side;
Its crown was too high, and its brim was too wide.

I was some ice, so white and so nice,
But which nobody tasted, and so it was wasted.

19th Week—

J was a jug, so pretty and white,
With fresh water in it at morning and night.

K was a kite, which flew out of sight,
Above houses so high, quite into the sky.

L was a light, which burned all the night
And lighted the gloom of a very dark room.

M was a mill, which stood on a hill
And turned round and round with a loud humming sound.

N was a net, which was thrown in the sea,
To catch fish for dinner for you and me.

O was an orange, so yellow and round;
When it fell off the tree, it fell down to the ground.

P was a pig who was not very big,
But his tail was too curly, and that made him surly.

Q was a quail with a very short tail,
And he fed upon corn in the evening and morn.

20th Week—

R was a rabbit who had a bad habit
Of eating the flowers in gardens and bowers.

S was the sugar-tongs-nippity-nee
To take up the sugar to put in our tea.

T was a tortoise, all yellow and black;
He walked slowly away and never came back.

U was an urn all polished and bright
And full of hot water at noon and at night.

V was a villa which stood on a hill
By the side of a river and close to a mill.

W was a whale, with a very long tail,
Whose movements were frantic across the Atlantic.

X was King Xerxes who more than all Turks is
Renowned for his fashion of fury and passion.

Y was a yew, which flourished and grew
By a quiet abode, near the side of a road.

Z was some zinc, so shiny and bright,
Which caused you to wink in the sun's merry light.

—Edward Lear.

ETHICS.

"Safety."

17th Week—

Caution about use of matches. Bonfires: their danger, and the damage to the street.

18th Week—

How to Behave during a Fire-Drill. What a Fire-Drill Means.

19th Week—

Economy and care in the use of supplies furnished by the school.

20th Week—

Necessity of obedience at home and in school.

NATURE STUDY.

Same as in 1A Plan.

HYGIENE.

Same in 1A.

**SECOND YEAR, SECOND HALF.
MATHEMATICS.**

17th Week—(Oral)—

1. Reading numbers from 900 to 1000.

Addition—45 combinations. Pay special attention to the review of the 4 table, 5 table and 6 table.

3. Counting—By 5's to 100, forward and backward

4. Subtraction—Continued practice. Minuends 20; subtrahends 1 to 9.

5. Measurement—Cent, five-cent piece, dime, quarter-dollar, half-dollar, dollar.

1. H. m. cents in \$2? in \$3? in \$8?

2. H. m. dollars in 100 cents? 200 cents?

3. H. m. cents in one dollar and a half.

4. What change is due from \$1 if I buy a book for $\$1\frac{1}{4}$?

5. Clara bought calico for 35 cents. and gave the clerk a half-dollar. What coins did she receive?

6. Make change from \$1 for:

A 55-cent purchase.

A 77-cent purchase.

A 56-cent purchase.

An 80-cent purchase.

An 89-cent purchase.

(Note: Have actual money counted.)

7. Count the change in each case:

Amt. given	Purchase	Coins
50c.	27c.	?
25c.	13c.	?
75c.	54c.	?
\$1.50	\$1.25	?

6. Comparison—Compare groups as to size and number. Use interesting objects as marbles, pictures, crayons, pencils, apples, etc. Arrange in two groups. Let the children state which group is the larger one and which is the smaller one. Teach correct use of the terms "group," "larger," "larger than," "smaller," "smaller than." Have a great deal of informal work of this kind.

7. Fractions—Halves. (See December number for suggestive problems.)

8. Problems—Applications of tables and measurements taught.

Written—

1. Writing numbers from 1 to 250.
2. Addition—Single column. (Rapid addition drills.)
3. Subtraction—Numbers of three orders.

18th Week—(Oral)—

1. Reading numbers 1-1000. Daily drill.
2. Addition—Review addition table of 7 using devices given in previous numbers of Teachers Magazine.
3. Counting—By 3's to 30, forward and backward.
4. Subtraction—Continued practice.
5. Measurement—Review "foot" and "inch." See November and December number for suggestions.

6. Comparison—Compare squares, circles, objects as to size. Compare lines. Teach terms, "shorter" and "longer." Compare boys of different heights. Teach "taller and shorter."

7. Fractions—Teaching of halves and fourths to be continued, according to suggestions given during December.

8. Problems, continued.

Written—

1. Numbers from 250 to 500.
2. Addition—Single column, daily drill in rapid calculation. Three numbers of three orders.
3. Subtraction—Continued practice. Numbers of two or three orders; no borrowing.

19th Week—(Oral)—

1. Reading numbers—1-1000.
2. Addition—Review table of 8.
3. Counting—By 4's to 40, forward and backward.
4. Measurement—Pint, quart. Suggestions in December number.
5. Comparison—Compare figures of irregular outline as to size. Continue practice with lines of varied length. Use 3 objects and teach the terms "largest," "smallest," "longest," "shortest," correctly.

6. Fractions, continued.

7. Problems—Involving addition tables, subtraction, measurements and fractions taught.

Written—

1. Numbers from 500 to 1000.
2. Addition—Rapid drills daily. Three numbers of three orders. Be sure that the children check their work by adding "up and down."
3. Subtraction—Three numbers of three orders. Prove results.

20th Week—(Oral)—

Spend the time this week in strengthening the weak spots. Review those points which have been difficult for the children to grasp. Read all the mathematics plans given since September and adapt for use in your grade the devices given for drill.

Type Examples and Problems for Second Year, First Half.

1. Read 705, 416, 466, 902, 910, 870, 990, etc.
2. Draw a circle and divide it into two equal parts. Write the name of each part.
3. Write in a column what you say when you count by 3's from 3 to 30.

4. At 5 cents a pint, what will a quart of milk cost?

5. How many inches are there in a foot and two inches?

6. John met 7 boys on one block, 8 on a second block and 3 on a third. How many in all did he meet?

7. I bought a plant for 50 cents and some ribbon for it for 30 cents. I gave the clerk a dollar. How much change did I receive?

8. Add—

334

436

122

—

Tell how you know the sum is correct.

9. 456

—154

—

Prove.

ENGLISH.**Conversation.**

1. The New Year. A Review of the Old Year and What It Did For Me.
2. January. Janus. The Months of the Year.
3. Proverb—"Well begun, is half done."
4. Current Event—The New Year for the Little French Boys.
5. How to Build a Good Snow Fort.
6. Picture Study—"A Primary School in Brittany," by Geoffroy. Photographs of Scenes in France.
7. Reproduction—"The Camel and the Pig," Howe Second Reader. Chas. Scribner & Sons.
8. Proverb—A Merry Heart Maketh Cheerful Countenance.
9. Reproduction—The Dog and His Shadow.
10. Current Event—The Little Russian Boys.
11. Picture Study—Dignity and Impudence—Landseer.
12. Our Assembly Yesterday.
13. My Class-room.
14. Current Event—The Little German Boys.
15. Reproduction—Story from the Reader.
16. The Game We Played at Recess.
17. Proverb—A good name is rather to be chosen than great riches.
18. The Snowflakes.
19. How We Keep Warm in Winter.
20. The Wool Industry.

COPIED SENTENCES.**17th Week—**

Names and addresses from copy and from memory.

18th Week—

If I do my very best every day, I can make this a Happy New Year.

19th Week—

My name is ——. I am eight years old. I live in ——.

20th Week—

January brings the snow,
Makes our feet and fingers glow.

READING TO THE PUPILS.**17th Week—**

The Camel and the Pig—Howe's Second Reader. Chas. Scribner's Sons.

18th Week—

Peter Pan—James Barrie. From Free and Treadwell Second Reader.

19th Week—

The Brave Tin Soldier—Andersen.
In the Free & Treadwell Second Reader.
Row, Peterson & Co., Chicago.

20th Week—

"Fairy Land"
"The Swing"
"Rain"
"Singing"
"Where Go the Boats"
—by Robert Louis Stevenson.

MEMORIZING.

17th Week—

The Swing—R. L. Stevenson. 1st stanza.

18th Week—

The Swing—2nd stanza.

19th Week—

The Swing—3rd stanza.

20th Week—

Whole Duty of Children (4 lines)—R. L. Stevenson.

ETHICS.

(Safety)

17th Week—

Necessity for fire-drills. Importance of quiet obedience.

18th Week—

Danger of playing with matches. Danger of bonfires.

19th Week—

Fire prevention. Use and abuse of fire-escapes.

20th Week—

Danger on the streets. Accidents from playing in the streets. Danger from automobiles, wagons, cars, etc.

HYGIENE.

17th Week—

Care of eyes. Dangers of trachoma. Necessity for obeying instructions of nurse and doctor.

18th Week—

Care of the teeth at home. The dentist or the dental clinic. First teeth.

19th Week—

Importance of good teeth.

20th Week—

Effects of alcohol and narcotics upon growth.

NATURE STUDY.

17th Week—

Cow.

18th Week—

Dog.

19th Week—

Dog, compared with the cat.

20th Week—

Beaver.

SECOND YEAR, SECOND HALF.

MATHEMATICS.

17th Week—(Oral)—

1. Reading numbers from 1-250. In words, from 40 to 60. Roman numerals to XII.

2. Addition—Adding 4 to numbers from 1 to 100 in series increasing by 10.

3. Counting by 3's to 99, forward and backward.

4. Subtraction—Use the sums in the addition drills as minuends, subtract 4 from them.

5. Measurement—Teach time to the minute from 30 minutes after the hour to 15 minutes to the hour. Teach term "quarter to" the hour. Let children draw circles in which they place the hands correctly for the quarter and half hours.

Comparison—See 2A plan.

7. Fractions—Teach eighths. See 2A plan, December number, for suggestions.

8. Problems—Type. Cost of one article given, to find the cost of several articles. (Solve by addition.)

Written—

1. Numbers from 1 to 250. Practice in writing numbers from 1 to 80 when the teacher writes these numbers in words on the blackboard or on mimeograph sheets.

2. Addition—Six addends. Numbers of one, two or three orders.

3. Subtraction—Numbers of one, two or three orders.

4. Problems—Involving either the subtraction or addition taught. Numbers of two orders.

18th Week—(Oral)—

1. Reading numbers 1-500. In words from 60-100.

2. Addition—Adding 5 to numbers from 1 to 100 in series increasing by 10.

3. Counting by 5's to 100, forward and backward.

4. Subtraction—Minuends, the sums used in the above-mentioned addition drills. Subtrahend, 5.

5. Measurement—Hour, day, week. Inch, foot, yard.

6. Comparison, continued.

7. Fractions—Halves, reviewed.

8. Problems—Applications of addition tables, subtraction tables; facts taught in measurement.

Written—

1. Numbers from 1 to 500. In words, from 1 to 90.

2. Addition and subtraction—Continued practice.

3. Problems, continued.

19th Week—(Oral)—

1. Reading numbers 1-1000. In words, 1 to 100. Teach two hundred, three hundred, etc.

2. Addition—Adding 5 and 6 to numbers from 1 to 100, in series, increasing by 10.

3. Counting by 3's, 4's and 5's to 100, forward and backward.

4. Subtraction—Minuends, the sums used in the addition drills, subtrahends, 5 and 6.

5. Measurement—Dozen. Pound, half-pound, quarter-pound.

6. Comparison, continued.

7. Problems, continued.

Written—

1. Numbers from 1 to 1000. Children write in figures the numbers from 1 to 100, 200, 300, etc.,

JANUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						



which the teacher expresses in words on the blackboard.

2. Continued practice in addition, subtraction and problems.

20th Week—

Spend this week in drilling upon difficult topics. In subtraction, see that each of the following steps is thoroughly known:

Steps in Subtraction.

1. Two orders. (No borrowing.)

86
52
—
34
2. Three orders. (No borrowing.)

586
252
—
3. Two orders. (Borrowing; 0 in units' place in the minuend.)

40
23
—
4. Two orders. (Borrowing, units' place.)

41
23
—
5. Three orders. (Borrowing units' place.)

781
566
—
6. Three orders. (Borrowing, ten's place.)

968
476
—
7. Three orders. (Borrowing, two places.)

948
479
—
8. Three orders. (0 in subtrahend.)

643	643
470	407
—	—
9. Three orders. (Minuend containing 2 0's.)

600
587
—

Type Examples and Problems, Second Year, Second Half.

1. A pint of olive oil costs 25 cents. What is the cost of 4 quarts of olive oil?
2. A grocer sold 2 gallons of cider at 5 cents a quart. How much did he receive for it?
3. How many minutes from five minutes past two to five minutes of three?
4. Draw a clock face and indicate at what time your school is dismissed.
5. A man sold 224 yards of cloth to one man and 349 yards to another. How many yards did he sell in all?
6. I owned 543 lots and sold 225 of them. How many do I still own?
7. John's mother divided a cake into eighths and gave $\frac{1}{8}$ to John, $\frac{1}{8}$ to Joe and $\frac{1}{8}$ to Mary. How much of the cake was left?
8. Which is longer, line A or line B? (Teach-

er gives two lines, three and two inches long, respectively.) How much longer is it? Measure it and see.

9. If a book costs 15 cents; how much will 5 books cost?

10. Add—
- | |
|-----|
| 609 |
| 45 |
| 119 |
| 327 |
| 88 |
| 105 |
| — |

11. Subtract—
- | |
|-----|
| 927 |
| 668 |
| — |
- Prove.

12. Write in figures—One hundred four; seventy-three.

13. Write in three ways the number 11. (Roman, Arabic, words.)

ENGLISH.

1. Oral Composition as in 2A.

2. Transcription.

17th Week—

Use of capital for first word of sentence.

January is the first month of the year.

18th Week—

Use of capital for the first word of a line of poetry.

“So when my nurse comes in for me,
Home I return across the sea.”

19th Week—

Proper names of persons. Copy a suitable sentence from the reader.

20th Week—

Use of period at the end of a statement. Copied sentence from the reader.

DICTATION.

17th Week—

Aim, same as transcription lesson.

The second month of the year is February.

18th Week—

“From every mountain side
Let freedom ring.”

19th Week—

The Lord is my shepherd; I shall not want.

20th Week—

Surely I must do my best, if I wish to succeed.

READING TO THE PUPILS.

17th Week—

“Briar Rose,” The Fairy Reader—American Book Co.

18th Week—

“The Sleeping Beauty in the Wood,” The Tales of Mother Goose—D. C. Heath & Co.

19th Week—

Little Thumb—same book.

20th Week—

Hans in Luck—Grimm. Free & Treadwell Second Reader. Row, Peterson & Co., Chicago.

MEMORIZING.

17th-18th Week—

Ariel's Song—Shakspeare.

“Where the bee sucks, there suck I.

In the cowslip's bell I lie;
 There I couch when owls do cry;
 On the bat's back I do fly.
 After summer merrily.
 Merrily, merrily, shall I live now,
 Under the blossom that hangs on the
 bough.

19th Week—

Lady Moon—1st and 2nd stanzas.

20th Week—

Lady Moon—3rd and 4th stanzas.

Lady Moon.

Lady Moon, Lady Moon, where are you roving?
 Over the sea.
 Lady Moon, Lady Moon, whom are you loving?
 All that love me.

Are you not tired with rolling, and never
 Resting to sleep?
 Why look so pale and so sad, as forever
 Wishing to weep?

Ask me not this, little child, if you love me;
 You are too bold;
 I must obey my dear Father above me,
 And do as I'm told.

Lady Moon, Lady Moon, where are you roving?
 Over the sea.
 Lady Moon, Lady Moon, whom are you loving?
 All that love me.

ETHICS.

Same as 2A.

HYGIENE.**17th Week—**

Effects of narcotics upon growth.

18th Week—

Effects of alcohol upon growth.

19th Week—

Contagious eye diseases. How to avoid them.
 Necessity of obeying orders of nurse and doctor.

20th Week—

Care of teeth. The dentist. The dental clinic.

**THIRD YEAR, FIRST HALF.
 MATHEMATICS.**
17th Week—(Oral)—

1. Reading numbers 1-2500.
2. Roman numerals reviewed I to XX.
3. Addition—Numbers 7, 8 and 9 to numbers from 1 to 100, increasing by 10's.
4. Counting by 3's beginning with 1, 2, 3, to 100, forward and backward.
5. Minuends to 100. Subtrahends 7, 8, 9.
6. Multiplication—Table of 2 and 3. See December plan for application of table of 6 for suggestions.
7. Division—Use products of multiplication tables taught. Find factors.
8. Measurement—Table of weight.
 1. How many ozs. in 9 lbs?
 2. How many ozs. in $\frac{1}{4}$ lb.? In $\frac{1}{8}$ of a lb.?
 3. Add 3ozs., 2 ozs., 4 ozs., 4 ozs., 3 ozs. and 1 lb. Write your answer in pounds.

4. Cost of 2 lbs. of coffee at \$.02 an oz.?

5. If a bag of flour contains 4 lbs., how many ozs. are there in it?

9. Fractions—

Review one-half of multiples of 2. Review also an object divided into halves, fourths and eighths

10. Problems—Application of addition, subtraction and multiplication taught, as well as the measurements and fractions.

11. Counting—By 3's beginning with 1, 2 and 3.

Written—

1. Numbers to 10,000. Dollars and cents.
2. Addition—Numbers of four orders. Sums to 10,000.
3. Subtraction—Numbers of four orders. Review steps in subtraction given this month in 3A plan.
4. Multiplication—Numbers of two orders in multipliers.
5. Division—By numbers 2 and 3, utilizing steps given in November plan.

18th Week—(Oral)—

1. Reading numbers 1-5000.
2. Roman numerals reviewed—I to XL.
3. Addition—Table of 2, 3 and 4 reviewed. Adding 2, 3 and 4 to numbers from 1 to 100.
4. Subtraction—Minuends to 100. Subtrahends 2, 3, 4.
5. Multiplication—Table of 4.
6. Division—Factors of multiples of 4.
7. Measurement—Table of Time.
8. Fractions—Review an object divided into thirds and sixths; one third of multiples of 3.
9. Problems—Applications of all tables taught this week.
10. Counting—By 3's, beginning with 4, 5 and 6.

Written—**19th Week—**

- Continued as in 17th week.
1. Reading numbers 1-10,000.
 2. Roman numerals I to L.
 3. Addition—Table of 5, 6, 7, 8, 9, reviewed.
 4. Counting by 3's, beginning with 7, 8 and 9.
 5. Subtraction—Minuends to 100. Subtrahends 5, 6, 7, 8 and 9.
 6. Multiplication—Table of 5's.
 7. Division—Factoring, using multiples of 5.
 8. Measurement—Dozen.
 1. How many papers in $\frac{1}{2}$ dozen? How many oranges in 3 dozen? How many apples in 2 dozen? How many months in 2 years? 3 marbles from a dozen leave how many? One dozen books and 2 more are how many? At 10 cents a dozen what is cost of 6 articles? At 24 cents a dozen, cost of 3 books?
 9. Fractions—
 - (a) An object divided into fifths or tenths.
 - (b) One-fifth, one-tenth of multiples of five, ten.
 10. Problems—Applications of tables taught during the week.

Written—

Continued as in the 17th week.

20th Week—

Select for emphasis during this week difficult points of the grade work or those imperfectly learned. Read through all the mathematics plans given this term to secure devices which you may adapt for use in your drill work.

Type Examples and Problems, Third Year, First Half.

1. Write in figures—
Nine hundred, ninety-seven.
2. Write in words—
352; 390; 504.
3. Write \$.05 in another way.
4. Write 40 in words and in Roman numerals.
5. When you come to Chapter XX in a book, how many chapters have you read?
6. Read—A merchant sold goods for the following amounts: \$44.17; \$65.88; \$29.10; \$57.65.
7. John is 19 years old; Thomas is 8 years older. How old is Thomas?
8. The sum of two numbers is 86. The smaller is 5. What is the larger number?
9. A man uses 6 gallons of gasoline a day. How many gallons does he use in a year?
10. James has 24 marbles. He loses $\frac{1}{3}$ of them. How many does he lose?
11. I am thinking of two numbers whose product is 48. What may these numbers be?
12. Write a number of four orders.
13. Write nine thousand eight hundred ninety-six.
14. Add—

469
298
152
2145
1016
120
—
15.

9865
—7266
—

 Prove your answer.
16.

472
26
—

 Prove by addition.
17. If 6 lots cost \$660, what will 1 lot cost?
18. Find the cost of each of the following articles:
8 doz. pens at 12 cents a dozen.
8 bottles mucilage at 9 cents apiece.

ENGLISH.

1. Conversation, as in 2A.
2. Correct forms, continued.
3. Transcription.

17th Week—

(Use of capitals in titles.)

Mr. Wilson is the President of the United States. Mr. Mitchel is the Mayor of New York City.

18th Week—

(Use of capital in the first word of every sentence.)

Select a two-sentence paragraph from the reader.

19th Week—

(Use of capital at beginning of a line of poetry.)

"I live for those who love me
Whose hearts are kind and true,
For the Heaven that smiles above me,
And awaits my spirit too."

20th Week—

(Capital for names of months.)

We have a vacation during the months of July and August.

WRITTEN COMPOSITION.

17th Week—

Study and reproduction of a model—January.
January is the second of the winter months. It is the first month of the new year. We have cold days in this month. The snow covers everything on the ground. We go sleighing in January.

18th Week—

Imitation of model—September.

1. In what season does September come?
2. What kind of weather in September?
3. What covers the earth?
4. What special event occurs in September? (School opens.)

19th Week—

Original—The Month I Like Best. Use same outline.

20th Week—

Original corrected and re-written.

DICTATION.

The aims are the same as in the transcription lessons for the week.

17th Week—

George Washington was the first President of the United States.

18th Week—

Ducks have big yellow bills and their toes are joined by a thin web. They like to swim in the pond.

19th Week—

If you want to be happy and gay,
Do a kind deed every day.

20th Week—

December, January and February are the winter months.

NATURE STUDY.

17th Week—

Wolf.

18th Week—

Fox.

19th Week—

Comparison of wolf and fox with the dog.

20th Week—

Goldfish in the aquarium. Continue experiments with leaves.

READING TO THE PUPILS.

17th-20th Weeks—

Finish "The Little Lame Prince."

MEMORIZING.

17th-20th Weeks—

The Owl and the Pussy Cat. 1-6 stanzas.

ETHICS.

As in 2A.

HYGIENE.

17th Week—

Correct posture in class. Marching. Sitting. Penmanship.

18th Week—

Care of eyes. Trachoma. Necessity of obeying instructions of nurse and doctor.

19th Week—

Teeth. Proper care at home. The dentist and dental clinics.

20th Week—

Correct breathing habits. Pure air. Importance of the care of the lungs.

THIRD YEAR, SECOND HALF.
MATHEMATICS.

17th Week—(Oral)—

1. Reading numbers 1 to 3000.
2. Roman Numerals I to LXX.
3. Counting—By 7's and 9's.
4. Addition—8 and 9 to numbers beginning with 6, 7, 8, 9 to 100, increasing in series by 10.
5. Subtraction—Subtrahends 8 and 9. Minuends, the sums of the above additions.
6. Multiplication—Table of 9.
7. Division—Factoring. Use multiples of 9.
8. Fractions— $\frac{3}{4}$ of multiples of 4.
9. Problems—Applications of tables. Two operations.

Written—

Numbers to 3000.
Addition and subtraction, continued.
Multiplication—Multipliers of three orders.
Division—Divisors —9. All steps.

18th Week—(Oral)—

1. Reading numbers 1 to 7000.
2. Roman numerals—I to XL.
3. Counting—By 4's beginning with any digit.
4. Addition—Finding sum of numbers of two orders at sight.
5. Subtraction—Continued drills.
6. Multiplication—
Table of 10.
Tables of 2, 3, 4, 5.
7. Division—Factoring.
8. Fractions—Unit divided into halves, fourths, eighths.
9. Problems—Applications of tables taught.
10. Measurements—Square measure.

Questions:

1. How many sq. ft. in 3 sq. yds.?
2. How many sq. yds. in 18 sq. ft.?
3. If a rectangle is 3 in. long and 2 in. wide, how many square inches has it? Draw it.
4. Draw one square inch.
5. If your school-room is 10 yds. long and 7 yds. wide, how many square yards has it? Draw a representation of it or a plan of it.

Terms—Minuends, subtrahend, remainder and difference.

Written—

Numbers to 7000.
Addition, subtraction and multiplication continued.
Division—Divisors 2, 3, 4, 5. All steps.

19th Week—(Oral)—

1. Reading numbers to 10,000.
2. Roman numerals to C.
3. Counting by 5's beginning with any digit.
4. Addition—45 combinations. Finding sum of numbers of two orders.
5. Subtraction—Minuends to 100.
6. Multiplication—Tables of 6, 7, 8, 9, 10.
7. Division—Factoring. Use products of tables above.
8. Fractions—Unit divided into thirds, sixths, twelfths.
9. Measurement—Quart, peck, bushel.

Questions:

How many quarts in 2 pecks? How many quarts in 4 pecks? 56 quarts will make how many pecks? Find the cost of 4 pecks beans at 10 cents a quart. How many pecks in 32 quarts? Which would you rather have, 2 bushels of apples or 64 quarts of apples? Had 1 peck of apples and sold 1 quart. How many quarts left? How many quarts in $\frac{3}{4}$ of a bushel of apples. Cost of 3 bushels of corn at \$2 per peck?

10. Problems—Application of all tables taught this week.

Written—

1. Numbers to 10,000.
2. Continued practice in addition, subtraction and multiplication.
3. Division—Divisors 6, 7, 8, 9. All steps.

20th Week—

Use the time this week in drilling upon the 5 most difficult topics of the term. Select one for attention each day.

Type Problems and Examples, Third Year, Second Half.

Oral—

Reading numbers—See 3A plan for November for suggestions and types. See also 3A types in present issue.

1. In a field were 42 white sheep and 34 black ones. How many in all?
2. Add 75, 23; 65, 42.
3. 81—9; 71—9; 61—9; 41—9.
4. In my cabinet are 88 books. A boy took 9 out. How many left?
5. Paid \$.45 for a book and \$.20 for a pad. Change from \$1?
6. There are 7 lbs. of candy in this box. How many ozs.?
7. I am thinking of two numbers whose product is 56. What may these numbers be?
8. A board is 24 feet long. I sawed off $\frac{3}{4}$ of it. How many feet are left?
9. If 8 coats cost \$72, how much will 6 coats cost at the same rate?
10. I raised 48 bushels of oats and sold $\frac{1}{2}$ of them. How many pecks did I sell.

Written—

1. Add—
\$8.97
14.84
6.86
116.24
98.12

2. Add—

7026
14
1306
1004
898
927

3. Subtract—9876—4953.

4. Multiply 4262 by 245.

5. Divide:

9)999 9)1899 9)9189 9)9009

6. A man paid \$2675 for a lot, \$3278 for a house, \$1216 for a barn, and \$596 for grading. What did the property cost him?

7. A man whose income is \$1000 paid:

\$462.80 board
142.46 clothes
2.40 medicine
18.00 doctor
60.48 small expenses
48.00 for charity.

He deposits the rest in a bank. How much does he deposit?

8. A boat sails 18 miles an hour. How far does it sail in 47 hours at that rate?

9. How many boxes are needed for 396 pieces of soap, if 4 pieces are placed in each box?

10. I sold a house for \$3968 thereby making \$275. What did I pay for the house?

11. A man bought a farm of 26 acres at \$245 an acre. What did it cost him?

12. If I pay \$248 for 8 sewing machines, how much would 35 machines cost at the same rate?

ENGLISH.

1. Correct forms as in previous month.

2. Construct sentences which the children may change so as to afford practice in forming the plurals of nouns; e. g.,

I see a bird on the bough.

I see four — on the bough.

Use nouns which form the plural regularly. Also some of the common irregular ones; as, man, men; woman, women; child, children; mouse, mice; knife, knives; etc.

3. Transcription—

17th Week—

Use of the apostrophe to indicate possession.

Paragraph from the reader.

18th Week—

Use of capital in the first word of every sentence. Paragraph from reader.

19th Week—

Use of capital at beginning of a line of poetry—
1-4 lines of "The Child's World."

20th Week—

Use of capitals for the names of the months:

1. Christmas Day comes in the month of December.

2. The first month of spring is March.

3. Lincoln's birthday comes in February.

4. The first month of the year is January.

DICTATION.

Aims same as the work in transcription.

17th Week—

John's father gave him five dollars for Christmas. What do you think he did with it? He bought a sled for Robert's crippled brother.

18th Week—

Dictate a paragraph from the reader.

19th Week—

1-4 lines of "The Child's World" from memory.

20th Week—

December, January and February are the winter months. March, April and May are the spring months.

WRITTEN COMPOSITION.

17th Week—

Reproduction of fable "The Lion and the Mouse."

Questions:

1. What took place while the lion was sleeping?

2. What did the lion do when he saw the mouse?

3. Why did he let the mouse go?

4. What happened to the lion afterward?

5. How did the mouse repay the kindness of the lion?

18th Week—

Imitation of model—The Dog and the Rat.

19th Week—

Original composition.

20th Week—

Original corrected and re-written.

READING TO THE PUPILS.

17th Week—

Paul Revere's Ride—Longfellow.

18th Week—

The Children's Hour—Longfellow.

19th Week—

The Old Clock on the Stairs—Longfellow.

20th Week—

The Wreck of the Hesperus—Longfellow.

MEMORIZING.

17th-20th Week—

The Captain's Daughter—James P. Fields.

HYGIENE.

17th Week—

Proper position of the body and book when reading.

18th Week—

Importance of periodical inspection of eyes and the selection of glasses.

19th Week—

Contagious eye diseases. Importance of obeying instructions of nurse and doctor to daily treatment.

20th Week—

Care of the teeth at home. The dentist. Value of good teeth.

NATURE STUDY.

17th Week—

Characteristics and uses of rocks, stones, pebbles, gravel, sand, clay and loam.

18th Week—

Formation and cultivation of soil. Action of water and of earthworms.

19th Week—

Directions in class rooms. Direction of familiar places and distance from the school by blocks.

20th Week—

Experiments to show melting, freezing, evaporation.

FRANK'S DREAM OF THE NEW YEAR.

Frank and his mother before the fireplace having their good-night talk before little Frank goes to sleep.

Mother—I am so glad, my son, that you found the last year such a pleasant one. You remembered your own happy birthday, mother's birthday, father's birthday, Thanksgiving Day. Didn't we have a fine party that day? And the last happy day was Christmas Day. My boy found all these things so joyful because all year he tried so hard to do what his parents and teacher told him to do and if he tries just as hard next year, I am sure he will be just as happy. Now run off to bed. I'll be up in a minute to tuck you in.

Next room—Frank in bed.

Mother kisses him good-night.

The Dream.

Small boy—Little New Year.

Four girls for the Seasons.

Spring carrying pussy-willows, crocuses, violets, tulips, daffodils, narcissus, etc. (Use artificial or paper flowers.) Summer, Autumn, Winter, similarly equipped.

Frank—O, mother, see this darling little boy. He is talking to us.

New Year—I am the little New Year coming over the snow to tell good little boys and girls what beautiful things are in store for them. The naughty children cannot really see these things. They are like Mr. No-Eyes. They pass these joys and cannot see them. But the good children see and hear all things beautiful and true. Now, my friends, come forward.

Exit New Year. Enter Spring:

See my pretty flowers! Here is the brave snowdrop, pushing its head over the snow to cheer the flowerless world. And here these beautiful tulips, red and yellow, stealing their colors from the gorgeous sun to delight your eye. These golden daffodils, giving promise of riches soon to increase over field and meadow. Last but not least, little furry pussy-willow who sticks his head out of the brown twigs to tell all the rest of the flowers that it is not so cold after all.

Now, Frank, do you not love me best? When I come, think of all the fun you can have, hunting for the first flowers, watching for Robin Red-breast, digging up your garden wherein to plant your vegetables and flowers. And it's marble time when I am here. The trees send out their tiny green leaves so that the warm sun can shine through their branches and fill our hearts with joy.

Enter Summer, looking from right to left.

Summer—I do not come until Spring has gone. I must have air warm and soft, earth made ready for the rains and warm suns. Here are my lilies, white, yellow and red. I bring the rich, red poppies and the fluffy white peonies. And the beautiful roses, white, pink, yellow and red. The air is filled with their perfume while our ears are delighted with the song of bird and the hum of the busy bees, sipping sweetness from the lovely flowers.

I am sure, Frank, you will love me best. Think of my long play-days, days in which you may row, play ball, swim, fish. You may play on the sea-shore or sail over the blue ocean. Or you may find pleasure on the farm where you can play with all your animal pets. Here comes my older sister, Autumn. I must then haste away. But do not forget me, Frank.

Enter Autumn—(Berries, fruits, autumn leaves, nuts, pumpkin, dahlias, cosmos.)

Autumn—Well, Frank, here I come. It is quite warm here. I'll soon change that because I think you will like it better. See what I bring you. Rosy apples, golden grain and I, too, have beautiful flowers. Are not my dahlias as beautiful as any roses you have ever seen? And see my pretty, delicate, lacy cosmos, pink and red and white. Perhaps they do not smell so sweet but are not their colors far more beautiful than the roses :

When I come, you go back to your splendid school where you can learn all about the wonderful things in books. You learn to write, to sing, to draw, to dance and yes, even to play. If you have not baseball, you have football. And then after school; what fun! Down to the apple orchard, where the ripe, red apples are waiting for you to pick them! And on Saturday, out to the woods! What rare sport you have nutting, filling the forest with your shouts of glee. What is better than Thanksgiving time with its lots and lots of fun and feasting? Surely, you like me best.

Enter Winter (covered with snow)—Ho! Ho! I may seem very cold to you, but indeed I have a warm, warm heart. Do I not bring Christmas time when all the world is young? Are not my holly and mistletoe as pretty as any rose? I take care of all the flowers as well. I spread over them a cozy blanket of warm snow and under it they sleep until Spring comes to call them out. Fun for boys and girls? They get out their sleds and skates. They build snow-forts and the great snow-man. What if their fingers tingle and sting with the cold! Look at their shining eyes and rosy cheeks, redder than the reddest rose. You can hear the jingle of the merry Christmas bells! And then I bring to all mankind the finest message ever sent, "Peace on earth to men of goodwill!" Now, am I not the best of all the year?

Frank (rubbing his eyes)—O, mother, good morning! I wondered who you were! I had the finest dream about the New Year. I think I shall like it all, every season of it. Whatever season is, that season is best!



D R A W I N G

By A. G. Hammock

The drawing for January might well be based upon the Christmas toys that the pupils have received.

Encourage your class to bring their toys and arrange an exhibit upon a large table. Let all study the various objects and comment freely.

Supply the pupils with paper and pencils and let them make many drawings of the several toys. Try to have them made large and simple. They may be drawn in outline, putting in only the most essential details.

To encourage large free work, make several drawings with a soft pencil, letting the pupils see how you work.

After the outlines are finished and each pupil has made several drawings, have tones of ink or

of color applied to the drawings as shown on the next page.

At another time these drawings may be cut out and pasted on a large paper to make a class project as illustrated under "Making" in the November number of *The Teachers Magazine*.

The wise teacher will help her pupils to select the easiest things to draw and the easiest and most interesting views.

At first very little may be done by way of criticism. Little children draw very freely, but if much direct criticism is offered their work loses much of its freedom. Lead the pupils to criticise their own work and to see where it may be improved.



M A K I N G

The paper weaving given on the next page is always interesting to little folks. Paper mats ruled ready to be cut can be had from Atkinson, Mentzer & Co. (New York, Chicago and Boston) and at other dealers.

If these are not available, cut bogus or other construction paper into eight inch squares, and rule lines on them and cut one inch apart, leaving one inch margin as in the first drawing, on the next page.

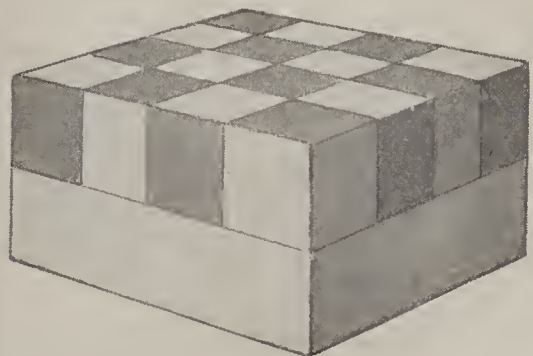
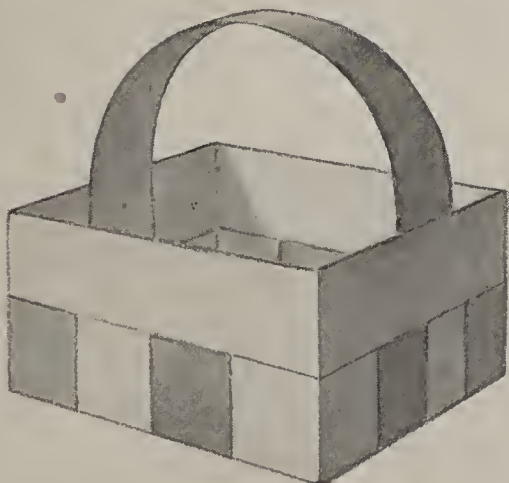
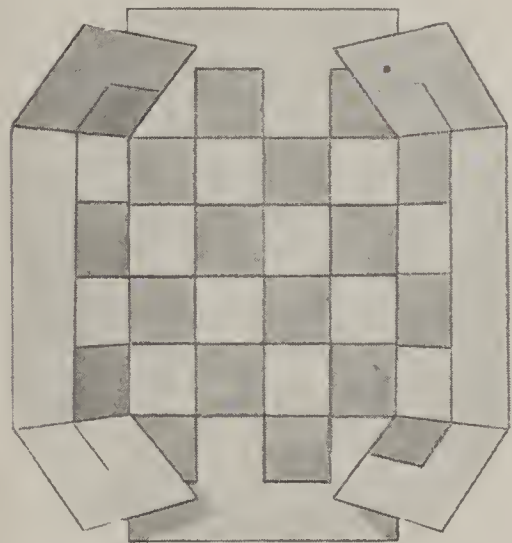
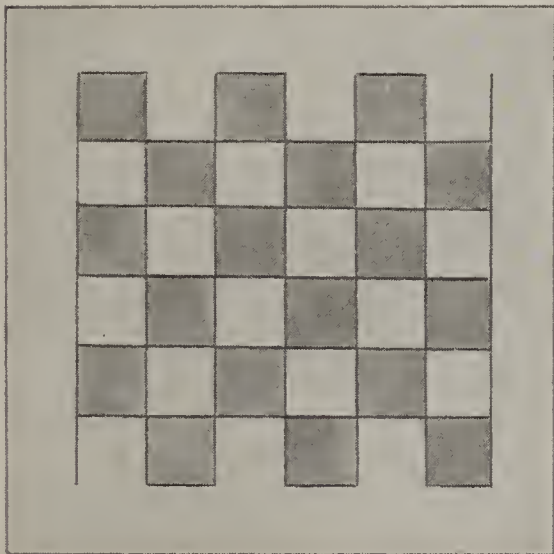
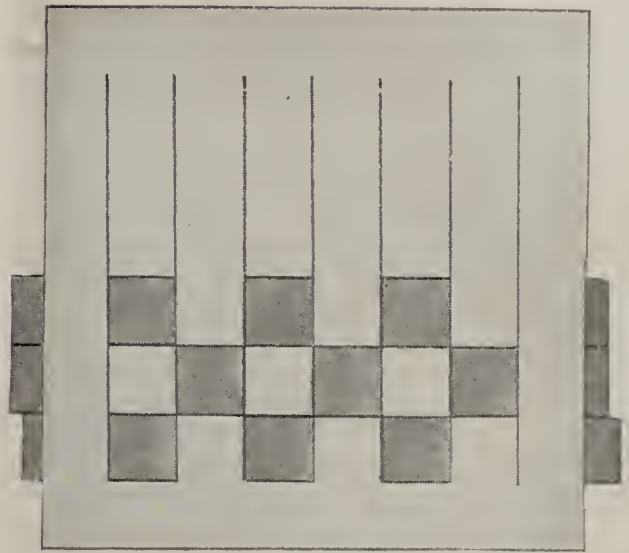
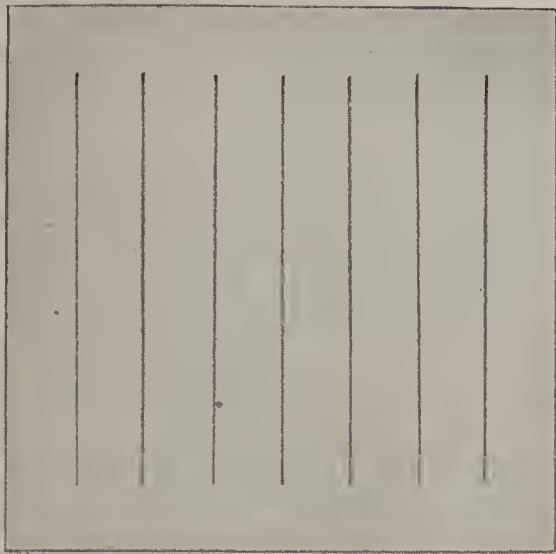
Cut other papers of a different color into strips one inch wide and nine inches long. Weave these strips into the eight inch square and paste the ends on the under margin. The third figure shows the completed mat. The next figure shows how to cut and fold the mat to make a box cover or small basket.

Complete the folding suggested in the fourth figure and paste securely. Another of the strips may then be pasted into place for a handle for the basket.

This problem can be used as a box and cover. The part that makes the lower part of the basket may be used as the box cover. The box is made of plain paper cut and folded as shown in the fourth illustration, but it should be made slightly smaller so that the lid will go over it.

There is plenty of work here for several lessons. Teach the use of rule and pencil in laying out the design, and the use of the scissors in cutting. In pasting show that a little paste rubbed carefully on the surface will stick better and make neater work than if too much is used.





The Teaching of Writing in the First Two Years of School

By C. S. Hammock

The diversity of opinion as to the best method of procedure in the teaching of penmanship in the first two years of school has led the writer to make an exhaustive investigation of the subject from pedagogical, physiological and practical points of view. The opinions expressed herein are therefore, not merely a personal estimate of the situation, but the result of much experimenting and investigating that has been conducted in many cities and towns in the United States with the co-operation of a large number of teachers, principals, supervisors and superintendents.

Various psychologists have written upon the subject of writing and other primary school activities, and we believe they all agree that children in the first year or two of school should work with a pencil instead of a pen. For one reason, children are more familiar with a pencil and it requires less attention and mental effort to use it than does a pen. Psychologists agree also that a large diameter pencil is better than a small one. We think it safe to state that the written work of the first two years in school should be done with a large diameter, soft lead pencil.

We believe that the most important problems in the teaching of writing in the first two years are:

1. The development of the habit of sitting in a proper position.

Position.—The position assumed by the pupil should be a natural and easy one. The trunk should be comfortably erect, leaning neither forward against the desk nor back against the seat. The body should be turned slightly to the left, permitting the right side to be nearer the desk. The left hand should be employed to hold the paper in position; the right should rest in an easy position upon the desk, holding the pencil in a natural way, exerting as little pressure as possible upon the pencil. Small children are inclined to grip the pencil, and this should be overcome as soon as possible.

2. The teaching of the letter forms and their use in simple words and sentences without regard to muscular movement.

Letter Forms.—Psychologists tell us that no mental image is really complete without some corresponding motor expression; that impression and expression are one. In teaching the letter forms we are not trying to develop the slightest originality; we are trying to give the child correct mental images of traditional characters. This is done in two ways:

- (a) By visualizing.

- (b) By retracing and by reproducing, thereby completing the mental image through motor expression.

Each pupil should be supplied with letters and words accurately written, and of such a size that he may easily retrace them. Retracing is one of the most important practices in connection with the teaching of letter forms in any grade. The printed forms should first be retraced with the reverse end of the pencil. Pupils should also retrace teachers' copies on the blackboard, and then retrace their own work on paper. This should be followed by independent work, giving practice in the use of the forms already learned, singly, in words, and in sentences.

In the beginning letters should be very large, and should diminish in size gradually until they become the size of normal writing, at the beginning of the third year.

I believe that the teaching of muscular movement forms no legitimate part of the teaching of writing in the first two years, for the following reasons:

First.—Those familiar with the education of small children are aware that they can learn almost anything we try to teach them; but it is a serious question to decide what is really worth while and expedient to teach in the earliest school years. Sane pedagogy suggests that we defer the teaching of a subject until the time arrives when that subject may be most easily taught (and learned) unless the need for the subject sooner occurs. Undoubtedly first and second year children have no particular need for muscular movement.

Second.—The first year in school presents to the child more problems than any other. He must become accustomed to a new source of authority—the teacher; he must submit to being confined to a room and to a particular seat for stated periods of time; he must control his desire to talk except by permission; he must apply himself to certain definite tasks not suggested by his own fancy; in fact, he must learn to inhibit almost every natural impulse. Furthermore, the child is given new things to use—books, paper and pencil, and is required to learn the appearance and meaning of certain characters and their use in expressing thought. He must learn to reproduce these characters. If we add to all this the additional task of making the letters by means of a particular co-ordination of muscles which are as yet little developed, we are undoubtedly asking too much.

Third.—There is a physiological reason why muscular movement should not be taught to first and second year children. The group of extensor and flexor muscles of the forearm which adults use as a cushion-rest for the arm in writing, is not sufficiently developed at five, six or even seven years of age to be a cushion at all. Small chil-

dren may slide their arms back and forth, but they will get very little real muscular movement.

Fourth.—There remains at least one more reason—a very practical reason. Careful investigation shows that pupils gain little, if anything, by practising muscular movement during the first two years. The writer saw a very concrete illustration of this recently in one of our large cities. The investigation covered the work of one hundred school rooms, about five thousand children, working under similar conditions. All these pupils had been in school two full years, and were just entering upon the third. Fifty rooms had been practising muscular movement for the entire period of two years, while the other fifty rooms had given it no attention whatever until the beginning of their third year. By the middle of the third year it was impossible to tell by appearance or results to which group any of the rooms belonged, except that those who began movement with the third year made better letter forms. Practically, then, it is not worth while. In fact, time spent on muscular movement in the first and second years is not only reproductive of very little, if any good, but it robs the children of much time that could be better spent on other things.

It is impossible to say with any degree of accuracy at just what time all children would best begin the practice of muscular movement; but it is safe to say that about the beginning of the third year is the best time. This is also perhaps the best time to begin the use of pen and ink. The use of pen and ink need not begin simultaneously with the practice of muscular movement, but it should follow very closely.

Since this plan allows pupils to use finger movement or whole arm movement in the first two years, and since we all agree that muscular movement is the final aim, I am aware that the plan

will be attacked by some as inconsistent. I am often asked "Why do you advocate the teaching of finger movement in primary grades, only to break it up later on?" The answer is we do not advocate the teaching of finger movement in any grade. Pupils come to school with finger movement already acquired and while we know that we must break it up sometime, we believe in waiting until a suitable time arrives. If a surgeon on examining a patient finds an operation necessary, he does not immediately take out a knife and begin to operate; he first gets the patient into proper mental and physical condition. We know that we must "operate" on all children for finger movement in writing, but it is wisest to get them into proper mental and physical condition before "operating." For reasons before stated we believe that this should be deferred until about the beginning of the third year. We do not advocate the teaching of one movement for a time, then changing to another; but merely putting off changing until the most suitable time arrives.

The first efforts in writing should be directed to the retracing of good forms on the blackboard and on paper. As the whole process is imitative the child should continue retracing until a good concept of the form is acquired. Let him then make letters of his own. Encourage the class to criticise good and bad forms made on the board by the teacher for purposes of comparison.

Begin with simple letters, followed by easy words. Pupils' first work should be large and should decrease in size gradually. Teach the letters and words given here, having the pupils make them on their papers the size given after retracing them on the blackboard. For this work a large soft pencil is best. If you haven't found a suitable pencil, write to the editor of this magazine and he will tell you where to get one.

THE AMERICAN INDIAN NOT A MONGOLIAN

The American Indian should not be classified as a Mongolian. This is the belief of Cato Sells, Commissioner of Indian Affairs, after personal investigation and consultation with Dr. F. W. Hodge, Ethnologist in Charge of the Bureau of American Ethnology of the Smithsonian Institution at Washington.

Certain recent writers, in an effort to reduce the number of races into which man is divided, have shown a disposition to do away with the old classification of the Indian or Red Man as a distinct race, and to classify him as a member of the Mongolian family.

Instructions prohibiting the teaching of the classification in Indian schools which places the

Indian in the Mongolian family will be issued by Commissioner Sells, and all school books containing such classification will be dropped from the authorized list of books in use in the Indian Service.

Commissioner Sells says that he is advised by the best authority that the Indians are classed by anthropologists as a distinct race commonly designated as the Red Race, or as Red Men, in contradistinction to the White (Caucasian), Yellow (Mongolian), Brown (Malay) and Black (Negro) races of people, and that he proposes to do everything in his power to oppose the arbitrary classification advanced by a few publishers of school books which classes the Indian as Mongolian.



Method in History, by William H. Mace, Professor of History in Syracuse University. Cloth, 311 pages. Price, \$1.00. Rand McNally & Company, Chicago.

This new and amplified edition of Mace's *Method in History* testifies to the growing popularity of the volume. It views history as the product of a series of mental processes and seeks to put the learning mind into possession of these processes. It analyzes the life of the people. It traces out the great currents in national life, the ideas and principles that guide them, and the conflicts of ideas out of which rise new principles and ideals.

History teaching is no longer a marshaling of dates and meaningless events; it is a thoughtful occupation requiring the best endeavors. There is room for individuality in the interpretation of events, in searching out the thought of the subject. The way is open to idealistic, materialistic, or economic conceptions of historical interpretation.

The educational value to the student of such a method in history teaching is incalculable. It points out worthy ideals, develops historical judgment, a love of truth, foresight and innumerable other qualities that work for the good of society.

The Holton-Curry Readers, by Martha Adelaide Holton, Mina Holton Page, and Charles Madison Curry. Cloth, 8vo. Rand, McNally & Company, Chicago and New York.

The Holton-Curry Readers are a complete realization of the highest ideals in educative reading. They are books that cheer and brighten life, that hold up high ideals, and give faith in a greater future.

Both as to literary merit and instructive value the selections are of the best in the literature of all periods; romances and fables of undying popularity and worth, simple classical tales, the most beautiful and inspiring poetry, nature studies, biography, translations from foreign literature, excerpts that reflect the vitality of the present day; and throughout a strikingly large number of selections that are here used for the first time as material for school reading.

Each book, and each selection in each book, has its definite place, an order based on years of experiment and on understanding of the child mind. The best in literature is brought to the aid of the

mechanics of reading, and in so gradual and natural a way that the child mind is entirely unaware of the intent. Phonic drill commences with the first lesson and is continued through the first four books. Expression work, enunciation, dramatization, dictionary work receive special stress. Study questions in the last five books lead to literary appreciation. The glossaries are well prepared and incite original research work. The *Suggestions to Teachers* which accompany each volume explain fully the teaching principles embodied in each lesson. The illustrations are in perfect accord with the high ideals of the authors.

Tik-Tok of Oz—By L. Frank Baum, author of many delightful volumes of modern fairy tales. 272 pages. Illustrated. \$1.25. The Reilly & Britton Co., Chicago.

Queen Ann of Oogaboo, with an army of sixteen officers and one private soldier, sets out to conquer the world. Betsy Bobbin, with Hank, a mule, is shipwrecked and takes refuge in the Rose Kingdom. The Shaggy Man sets out to find his long-lost brother, held captive by the Nome King. Tik-Tok sets out to help him. Polychrome stops to play and is deserted by her Rainbow. They all come together and set out to help Shaggy find his lost brother. Tik-Tok is made the most important man in the party, the private soldier of the army.

The Nome King must first be conquered, but he is tricky and the way is full of pitfalls. His magic causes them much annoyance and would have wrecked their plans but for Quox—you will want to know Quox. Eventually, after many diverting experiences, Shaggy's brother is found and the expedition ends happily at the gates of the Emerald City.

The Dot Book, by Clifford Leon Sherman, 32 pages, 11½x9 inches. Houghton, Mifflin Company, Boston, New York.

Another interesting book for children in which the pictures are made by drawing a line from dot to dot according to the numbers as arranged on the page. The child starts in with dot No. 1 and goes to dot No. 2 and then to No. 3 and so on and when he has used up all the numbers, he has completed a very interesting sketch. This book cannot fail to be of interest to any child.

Teachers Needed in the South. The Editor has recently had occasion to get into close touch with the school conditions in the South, more especially in the State of Virginia, and in talking with several men of prominence in school circles, he finds that there is a great demand for good teachers in the South, in fact, the demand is greater than the supply. In order to find the best method of placing teachers in the South, we have investigated Teachers' Agencies, and have come to the conclusion that the National Teachers' Bureau of Richmond, Virginia, is a most excellent agency for teachers to use. In fact, we are so much pleased with their methods and the showing that they have made, that we offered to all new subscribers to *The Teachers Magazine*, free enrollment in the National Teachers' Bureau. If you are already a subscriber to *The Teachers Magazine* send one new subscriber and we will have you enrolled in the National Teachers' Bureau without charge.

The School Arts Magazine. Are you acquainted with *The School Arts Magazine*? It is devoted to the work of drawing and related subjects and contains much suggestive material and inspiration. The December number is especially worthy of note. (Published at 120 Boylston Street, Boston.)

The Mother Goose Parade, Cut-Outs by Anita De Campi, a combination of painting book and scissor play for children, hand made nursery borders, 76 pages, 17x11¼ inches, Reilly & Britton Company, Chicago, Illinois.

This is a very delightful book for children. It is full of pictures, the full size of the page. One page is in full color and the opposite page in outlines for children to color, using the first one as a guide. This plan obtained throughout the book and the pictures when finished will make an excellent frieze for a nursery room for they are very suitable for framing for the nursery.

Legal Laughs—A Joke for Every Jury. Price \$2.50. Legal Publishing Company, Clarkesville, Georgia. This is the title of an entirely new kind of work for the legal profession, by Gus C. Edwards, of the Clarkesville (Ga.) bar. Nothing of its kind has appeared before. The work is a codification of over 1,000 of the best and latest anecdotes available dealing with law, lawyers and legal procedure, and is completely indexed and classified so that one may turn to the "joke in point" in a instant.

The Distribution of School Teachers

From the thousands of colleges and other higher institutions of learning there are graduated every year an army of young men and women who are ready to take their places in the ranks of workers of the world. A very few have prepared for some particular pursuit—the law, the ministry, commerce—but the smallest number of all have prepared for educational work, or, to speak plainly, "teaching school."

Those who have not had any definite goal clearly in view find themselves at the close of their school days "up against it." For a time it would seem as if the world had forgotten that it owed them a living. The problem of getting on somebody's pay roll becomes rather acute. It occurs to them that their recent training can be used for teaching, therefore, many take up that work. Teaching is the only field in which there is a reasonable immediate return of one's educational investment. The salaries at the very start are starvation wages as is true in most commercial pursuits, and while maximum salaries are modest, yet they are quite sufficient and make possible a life most attractive because of its associations, its opportunity for culture and its leisure for self-employment.

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Among the immense number of teachers already in the work there are every year countless changes, promotions, retirements, etc. Busy teachers have little time and few facilities for the considerable task of finding out what the market for teachers is in the hope of advancement in salary, work or location. Their own unaided efforts carry but a few miles from their doorsteps while the need of some means of communication of wide scope and recognized standing is apparent. A manufacturing concern not only makes its product but also finds a market for it. The college educational factory takes the general attitude that it manufactures the product but goes no farther.


(Continued on page 200)

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(Continued from page 199)

How do thousands of these teachers, both experienced and in-experienced, get their positions? There is an educational clearing house through which those who want to teach and those who want teachers can be brought together. The necessity of teachers brought into existence Teachers' Agencies and it has been the custom for three generations for teachers and schools to get together through such agencies. So modestly have these valuable adjuncts to education worked that hardly anybody outside of the field of education has been aware of their existence. Yet as a matter of course a teacher desiring a school will first place an application in an agency. The intent of this paper, therefore, is to some extent to clear away the fog about this business in the mind of the average person and in the minds of some teachers.

Teachers' Agencies have been successfully operated for some seventy years. They have stood the test and have splendidly served their purpose. Agencies are used by schools from the universities to the grades. Any school officer, of high or low degree, who does not avail himself of Agency service at some time is a back number and is overlooking a considerable chance of attaining the best results possible for the funds and equipment at his disposal. In fact the business of most agencies is with schools of the very best class to a much greater degree than with the lower strata of schools, which clearly proves that the best men and women in education support and value the work done by the Teachers' Agencies.

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(Continued on page V)

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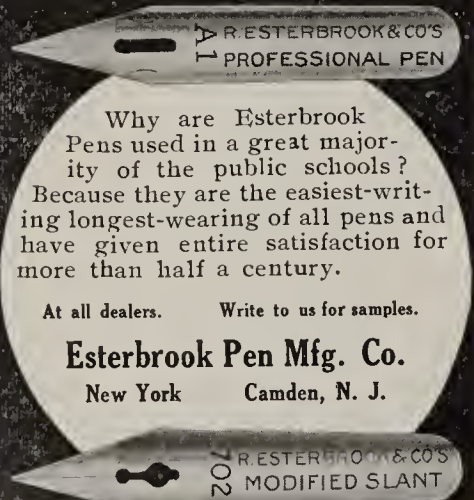
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"The purposes of many of the examination questions seems to be to get even with the pupil for all he has done during the term," said a superintendent recently. Some of the questions we have seen deserve to go down in history with "Who Struck Billy Patterson?" "How old is Ann?" and that classic question, "Who dragged whom how many times around what city and why?"

WOOD SCULPTURE

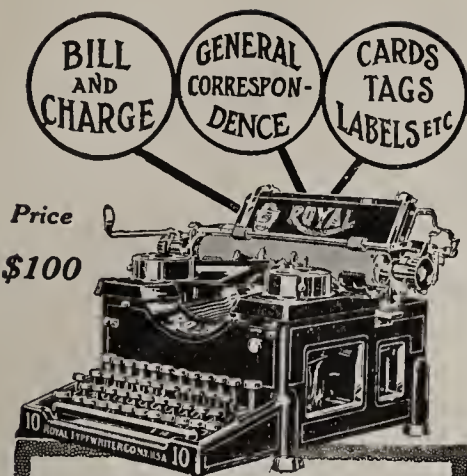
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(Continued from page 200)

What influence could be greater for any college than to have its graduates working as teachers of the coming generation of boys and girls? Every teacher is the center of a sphere of influence not only for his own college but also for the cause of higher education and better living in general. Is it of no advantage for the University of Chicago, for example, to have its graduates working faithfully in the best schools all over this broad land? Is it of no value for even this great university that every year hundreds, literally, are placed in important positions entirely through Teachers' Agencies? And this is in the face of the fact that they have a valuable and well managed "Board of Recommendations." How can the spirit of this university be spread more advantageously? What could be more enlightening for the young man to have the college spirit instilled?

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(Continued on page VI)



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(Continued from page V)

and have by their good sense, their fidelity to the interests of all and their indefatigable energy won their status by pure merit alone.

Do you know that the men and women who are carrying on the great Teachers' Agency work of this country are taken from the best ranks of education? Among them are college presidents and professors, public school superintendents, graduates of highest and most renowned universities; men who have attained eminence in religious work, successful men in school book publishing work, prominent musicians, and in short, persons of the very highest intelligence.

Do you know that these Agencies are strong financial institutions, many of them corporations, with branches situated to cover to the best advantage the territory they serve? Do you realize that these Agencies are ever alert, "on the job," ready on a telegram to offer reliable aid to whomsoever may call? Did you ever stop to think what it means to keep such an organization as an up-to-date Agency in a state of constant preparedness, the trained helpers always ready, the managerial force ever on hand, willing, cheerful, optimistic, resourceful? They have their offices open every working day in the year, in dull season and in busy season. One can think of nothing more similar than the crew of a ship in the navy which is ever and always ready for a "fight or a frolic."

Did you ever realize that the retainer fees, which teachers pay as the evidence of their own belief in their own qualifications, are never more than two dollars each and would not reimburse the agency for its postage bill? That each manager is capable of holding down a first class position as a teacher (frequently are taken directly from the ranks of teachers) and are, therefore, paid salaries corresponding? That the "overhead expenses," rent, salaries, postage, printing, etc., are enormous and that the percentage of profit in each commission paid is less than one third. In a word, have you ever thought anything more than that Agencies are and

(Continued on next page)

(Continued from opposite page)

always have been, and are naturally accepted facts?

It is generally believed by the ordinary teacher that the problem of the Teachers' Agencies is to fill the vacancies to which it can recommend its candidates. The very reverse of this in fact is true. The problem is to keep up an active list of available teachers. You never saw any general advertisement of a Teachers' Agency for vacancies; such advertisements are always aimed at the teachers. Any other method would be putting the cart before the horse. Imagine an Agency with a lot of vacancies for which it had to hunt up candidates; if the Agency is not ready to act at once, the opportunity is gone—lost.

A list is constantly changing. A teacher available to-day probably will not be available in a month hence, having in the meantime definitely settled in some plan of work or study. A list a year old is almost worthless, two years old—junk. Hence the constant effort is to build up and keep up the grade and quality of the list.

It is easy to see that for its own self-preservation a Teachers' Agency must make good—that is, it must satisfy the school authorities and satisfy its candidates. To do this, it must be absolutely fair, impersonal, strictly honest and even generous in financial affairs. "You cannot fool all the people all the time." A business which has been constantly before the most severe of all critics—teachers—for a generation certainly has stood the acid test.

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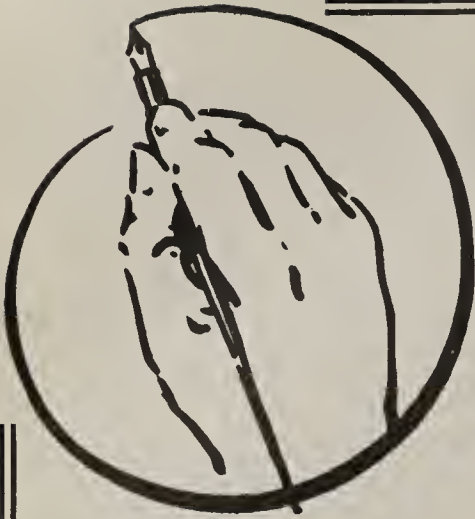
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The
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Vol. XXXVII

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Apperception, A Very Simple Law of Teaching

By Joseph T. Griffin

Principal New York City Schools

This law has to do with that tendency of the human mind to interpret new knowledge in the light of the old. Volumes have been written about apperception. A few years ago, no teachers' convention was pedagogically complete, unless its program called for lengthy lectures and discussions on this subject. The very simplicity of the law of apperception has apparently prompted educational writers to wrap it in the robes of verbal obscurity. Lange, McMurry, DeGarmo, all have contributed their quota to the process of elucidating the simple, and explaining the obvious.

Teachers have gotten into an attitude of mind where they look upon apperception as a mystic force which can be evoked only by the greatest teaching skill acquired as a result of almost endless reading on the subject. A knowledge of apperception and the ability to apply it properly have been regarded as extremely rare attributes among the teaching body. A story is told of a superintendent who was examining a lower grade primary class. Desiring to test the pupils' knowledge of the phonic method of reading, he placed the word "apperception" on the blackboard and called upon a young child to read it. The little tot got up—and bravely began her analyzing and blending process; "ap—per—cep—tion" murmuring the syllables to herself—and then blurted out "apperception." "Very good," said the superintendent almost startled at this exhibition of reading power, "now, what does it mean?"

"I don't know," said the child humbly. "Oh, that's alright," said the superintendent encouragingly, "neither does your teacher."

Now, I am going to try to make clear to you—that there is nothing wonderful in this much mooted teaching law. Apperception is not some form of mentality evoked during the teaching process, it is a part of the common experience of life. It is not a phase of mind, it is mind itself. No mental activity can be carried on without it. Apperception is simply the effort of the normal, interested mind to assimilate new ideas by blending them with those ideas or cognitions which already exist in the mind. It is the effort to build up new concepts from old material. A child in an elementary school was recently asked to

define a mountain range. The answer was promptly given: "A mountain range is a large cooking stove." The psychology of this answer which appears to be so absurd, illustrates very nicely the operation of the law of apperception. No concept of a mountain range had evidently ever been built up in the mind of the child. Thrown upon his own resources, he was compelled to define a mountain range in the terms of his own previous knowledge. A mountain had associated with it in his mind an idea of bigness. A range—he knew only as a cooking stove. So what could be more natural than to blend these two ideas together to get the new concept of a "mountain range" as a large cooking stove.

On a recent ocean trip, some people seated on the upper deck late one evening, were startled to hear a sizzling, crackling sound overhead. Those sounds were at first merely sensations. Every one who heard them was unconsciously moved to a mental effort to account for, or to identify these unusual noises. Into the field of consciousness these new sensations were projected. They challenged the intelligence and aroused the curiosity of all. All the old memories of similar sounds were revived in consciousness for the purpose of identifying these strange sensory impressions. Upon investigation, it was found that they were produced by the apparatus of the wireless telegraph. These noises, which before were merely sensations of sound, now became "apperceived" as the concomitants of wireless telegraphy. A new concept was thus created, and around it clustered, by the operation of the law of association, all the previous ideas existing in the minds of these people regarding wireless telegraphy. And as the number, variety and richness of these ideas varied with the individual, you can readily understand that the final concept varied. Its scope and amplitude depended upon the amount of information previously existing in the mind of each person. To those who had never heard of wireless telegraphy before, the explanation of these sounds would have been devoid of meaning. Those persons would simply have acquired a name to give to certain sounds—but the name would have been as meaningless as the sounds themselves.

An apperceptive basis is then absolutely necessary to interpret new ideas. Illustrations of this fact may be had abundantly from our daily experience. A business man overhearing two teachers in a street car discussing some of the details of their professional work, the operation of the law of multiple sense appeal, for instance, would very likely not have the slightest idea of what they were talking. On the other hand, these teachers listening to the conversation of two business men discussing the details of their work and using the vernacular of their trade would be just as much at sea as to the meaning of their conversation.

Every field of human endeavor has its own particular language, built up of terms that have acquired a rich meaning absolutely incomprehensible to those who lack the familiarity with the multitude of individual ideas which are generalized or epitomized in the given word, phrase or expression. Such terms as "wiping a joint" used by the plumber; "the selling short" of the broker; "the formal steps" of the teacher; "the making of the dummy" of the printer; "the coming to attention" of the soldier,—all would be meaningless to the ordinary person outside the sphere of those particular special activities. And if an ordinary person were put to the task of explaining the meaning of these expressions, he would interpret each of them in the term of his previous knowledge obtained from his own experience and the explanation would, no doubt, be quite as absurd as that of the pupil's definition of a mountain range.

The law of apperception operates not only in the acquisition of new knowledge, but it acts in the appreciation of personalities. Some one has said that it takes a great man to appreciate a great man. This is perhaps true. It means that there must be present in the mind sufficient material to constitute a basis for forming a judgment as to what qualities determine greatness. To one who has never felt the stress and the strain of accomplishment, the success of others is neither understood nor appreciated. Every field of human effort has its conspicuous figures whose superiority is recognized fully, only by those within the circle of their own interests. An instance of this necessity for an apperceptive basis as a prerequisite for the recognition of superior ability, was displayed recently when a very well informed lawyer who was also a member of the legislature and presumed to have a broad outlook on things, happening to notice on my library table the two large volumes of G. Stanley Hall's "Educational Problems" which, by the way, is a magnificent and monumental contribution to the literature of pedagogy, remarked to me: "How can a man write such a mass of stuff about teaching?" Because of this gentleman's unfamiliarity with the scientific aspect of education, the great services rendered by Hall to the cause of education are absolutely lost to him; and a really great figure in the educational world shrinks into the commonplace, simply because in the mind of this lawyer there

was no material from which he could form a judgment as to the value of Hall's great work. His point of view was on a part with that of the pugilist, who, when he read in the large headlines of the daily press, of the death of James Russell Lowell, remarked with a puzzled expression on his face, "Lowell, who did he fight?"

The presence of apperceiving material in the mind is necessary also in the purely emotional phase of the mentality. The feeling of sympathy for the bereavement of another is never vital, sincere and heart gripping, until one has himself gone through a similar sorrow. The great emotions of the human soul portrayed by the orator, the dramatist, the novelist, are fully appreciated only by those who have gone through the deeper experiences of life. The love story, the tale of human tragedy, the portrayal of surging human emotions, become invested with a new and richer meaning when they can be interpreted in terms of old, familiar feelings. The world that appears as an empty sound to some, can thrill the heart of others with the exquisite joy or pain of half forgotten memories; and around each printed line, or spoken word or phrase come clustering the shadowy figures from the past to drape in the robes of the familiar old, the forms of the unfamiliar new. The school-boy, free from trial and trouble, may repeat in his childish treble the glowing words of "Invictus" but what meaning to him have the lines,

"In the fell clutch of circumstance
I have not winced or cried aloud."

and what message to him of high hope and courage have the heroic lines

"It matters not how straight the gate
How charged with punishment the scroll
I am the master of my fate
I am the captain of my soul."

Literature and art can transmit their wireless only to those minds which are attuned to receive it. That is the reason I sometimes think it is a mistake to have young children read the so-called masterpieces. The seventh year pupil who read a Shakespearean drama, for instance, has his curiosity as to what Shakespeare has written satisfied before he is able to understand him. And the fact that he has once read a given play later deters him from reading it again at a period when he will be better able to appreciate it. It is only from a wealth of acquired experience, from a rich basis of personally felt emotions that we can really comprehend the master plays of Shakespeare. It is the culmination of rich experience, when we rise to the full appreciation of Ingersoll's characterization of the great dramatist as an "intellectual ocean whose waves touched all the shores of human thought."

Apperception enters into every conscious act; if the proper material is there, the mind functions correctly; if the proper material is not there, the mind uses the best it can get, and as a result, functions incorrectly or inadequately. The task for the teacher then, is to see that the proper material is in the minds of the children at the time they are brought into contact with the new

material. This is the significance of the law of apperception from the teacher's point of view. And this significance is vital to the success of class room procedure because this very obvious duty is so frequently neglected. Some one has so very aptly said that "the habit of assuming that children know more than they do, is the cancer disease of our schools." It is because our teachers are so prone to assume that the proper material is present in the minds of the children, at the time they are confronted with the new matter, that the result of the blending which mentally takes place between the new and the old, is so discouragingly different from what had been anticipated.

The steps in the process of apperception are as follows:

1. A new idea is presented.
2. The mind immediately works to bring to the surface of consciousness similar ideas to which the new idea can be related or by means of which it can be interpreted.
3. If old, similar and related ideas cannot be found, the mind works to bring up the next nearest related idea.
4. If this cannot be done, the mind rejects the new idea completely. This failure may be the result of
 - a. The absence of any related material
 - b. The discontinuance of the effort to do so which means the cessation of interest and attention.

From this we can see the duty of the teacher consists in

1. Ascertaining, by means of question and discussion whether the children have any related material and then determine
 - a. Whether it is accurate.
 - b. Whether it is complete.
2. She must
 - a. Supply the material if it is not there.
 - b. Amplify it if it is incomplete.
 - c. Correct it if it is inaccurate.
3. She must stimulate the interest of the children so that they will
 - a. Continue their efforts to get together the related material.
 - b. Hold this old material in the center of consciousness, through the power of attention; and
 - c. Be eager to get the new material to add to the old (motivation).

APPERCEPTIVE BASIS.

An apperceptive basis is really a storehouse of ideas which may be used in the acquisition of new knowledge. The process of apperception may be likened somewhat to a chemical action. If you take a glass of water and drop in it a little red ink, the result will be a mixture which will possess neither the deep red of the ink nor the colorlessness of the water.

When a new idea is projected against a background which already exists in our minds, it blends with it, giving something to, and taking

something from that background. In other words, the acquisition of knowledge is not only an amplifying process, it is a modifying process.

One of the great sources of discouragement to the teacher lies in the fact that when she presents a new topic to the children, and then proceeds to question them in order to have them reproduce for her the new ideas they have just received, they give her back something which is so different from what she anticipated. It is simply because the ideas previously existing in the minds of these children have, in the unconscious blending process of apperception, colored or modified the new ideas presented by the teacher.

Occasionally, it happens that she gets no response at all. It may ease the heart to the professional pride of the teacher to know that the failure to produce an impression upon the minds of certain children, may not be any reflection upon her teaching skill. The presence in the mentality of the child of some dominating emotion may entirely inhibit the apperceptive function. The child who comes to school ragged, hungry, with the lingering, benumbing pain of an uneasy night obsessing all his faculties, is in no mood to grapple with the abstraction of mathematics, or follow with interest and intelligence the operations of grammatical analysis.

I had the pleasure recently of seeing a dramatization of Hale's "A Man Without a Country." The reason for the international appreciation of this work as a literary masterpiece was never before so vividly impressed upon me. It really apotheosizes patriotism. The children who watched this performance were thrilled. When Nolan asked the lady from his native state if she had heard any news from home, and she turned to him and said, "Home! I thought you were the man who never wanted to hear of home again," the overwhelming sense of Nolan's isolation was pathetically apparent to even the youngest child. They were made to apperceive the abstract term "Patriotism" in terms of human feelings for home and loved ones. In their history work later, they are better able to understand the moving power of patriotism—of a love of country so deep that no human sacrifice becomes too great. They are able to "feel" the emotion of a Sergeant Jasper or a Molly Pitcher and of the other countless heroes of history who, in the name of patriotism have given up their lives upon some red and tangled field of human strife!

The virtue of contentment is built up apperceptively by the dramatization of the little fable of the pine tree that longed for the hood leaves of the maple. A good fairy granted the wish. The goats in the night ate the large leaves. The trees then longed for leaves of glass. This wish was granted. The wind came and shattered them. It wished for leaves of gold. Again the good fairy granted the wish. The robbers stole the golden leaves. Forlorn, stripped of all adornment, the tree begged the fairy to give it back its homely, but useful pine needles, and

promised thereafter to be contented with the verdure Nature gave it.

I need not continue the illustrations. The employment of dramatization is a most effective means of giving an apperceptive basis for the subject matter of ethical training.

In the THIRD PERIOD—or CAUSAL Relation Stage of history teaching the inferences that he arrives at are likely to be more vivid and lasting if they are the result of the comparison of concepts which are built up on a vital and interesting apperceptive basis. The purely intellectual inference that the common council type of government in New England was largely the result of the physical conditions under which the earlier settlers lived, will possess vitality and certainty in proportion to the vividness and definiteness of the pupils' mental pictures of the mode of life of those settlers.

APPERCEPTION IN READING.

No child should be permitted to read a selection unless the teacher is reasonably sure of the following:

1. That the child will be able to get some content out of the selection. This means that the child must be sufficiently familiar with the mechanics of reading so that the mental activity will not be confined to the recognition and pronunciation of words.
2. That the ideas that the child gets out of the selection are those that the author intended. This means that the child must have an alert and correct apperceptive basis for the reception of the ideas contained in the selection.

In the following selection, for instance, which is taken from a fifth year reader, if the children think that "Jill-o'er-the-ground" is a boy or an animal running, their reading will not be very successful:

Jill-o'er-the-ground is purple blue,
Blue is the quaker-maid,
The wild geranium holds its dew
Long in the bowlder's shade.
Wax-red hangs the cup

From the huckleberry boughs
And barberry bells the gray moths sup
Or where the chokecherry lifts high up
Sweet ball for their carouse.

Or if they think, which is very likely, that a "quaker-maid" is a girl, or that "barberry bells" make a noise like brass, or that the "chokecherry" is a dangerous thing to swallow—the ideas which they are getting are certainly not those that the author meant to convey.

In order to read this selection intelligently, the teacher must first ascertain, by means of questions and discussion, how much the children know of the subject matter in each line:

She must

- a. Supply it if it is lacking.
- b. Correct it if it is inaccurate.
- c. Amplify it if it is incomplete.

From the foregoing, I believe I have made clear to you the simplicity—and at the same time, the teaching value of apperception.

The quotation given below from a translation of Herbert, will indicate to you how successfully so called scientific pedagogy may complicate the simple and obscure the obvious.

"Every simple or complete perception (or sensation) which enters consciousness through the gates of the senses, acts upon the ideas present as a stimulus. It repels everything contrary to it that may be present in consciousness, and recalls all similar things, which now rise with all their connections. This complex perception (of sensation) invades several older groups or series simultaneously, and thus induces new conditions of fusion or arrest.

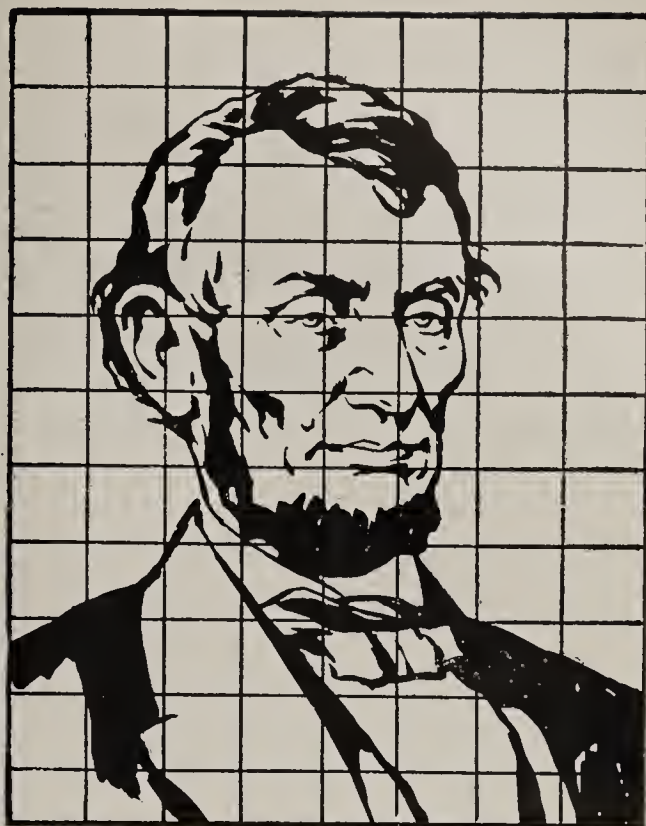
The new percept must be met by a sufficient number of apperceiving ideas, that is, such as offer enough points of contact with the new, and are sufficiently strong, and cross the threshold of consciousness at the proper time.

It is taken for a fact, that our outer and inner perceptions, without exception, take place with the assistance of older related ideas, the contents of which are determinative for the new perception."

NEWSPAPER ENGLISH

The thing which most interests me of all those you have brought to my attention is the assertion about "the very limited vocabulary of those who have been receiving systematic instruction for a number of years and who are popularly supposed to have been led to read at least some of the great masters of English style." Personally I cannot help feeling that if some good daily newspaper had been substituted for some of these "great masters of English style" the English of our students would be better. Whatever faults the academic and pedantic critic may attribute to newspaper English, the fact still remains that it is almost invariably clear and usually forcible. On the other hand, even the greatest master of the English tongue has fifty-seven varieties of interpretations of his words. If you doubt the truth of such an assertion, consult the annotated

editions of his works. Teachers of English in the high schools—especially in the west, where the newspaper has been more extensively used as a text-book in the classroom—freely admit that students who have studied newspapers do better work when they write an essay upon some such topic as "The Real Purpose of In Memoriam" or "The Insanity of Hamlet." I firmly believe the time is coming when the daily newspaper will be studied in the schools. When it is, students will write better English, for then we shall have a bridge leading directly from nursery rhymes and children's stories over to those English classics which, under the new condition, will be not only read, but also studied with pleasure.—James Melvin Lee, professor of journalism in New York University.



(Plan Showing how to lay out drawing for blackboard calendar)

Lincoln and the Sleeping Guard

By Isabel M. Johnston

SCENE I.

(Pantomime and perhaps a little soliloquy).

(The soldier, Mr. Scott, is seen doing duty as sentinel. Pacing back and forth, his musket on his shoulder, he falls into reverie. Recalls his home in Vermont and his friends there. Is aroused by the sound of a step, Exclaims)—“Who goes there?”—A soldier who proves to be an American officer gives the password and is allowed to go by. As his steps die away, William Scott again falls into his reverie; (soliloquizes) thinks of his old home and when the war will be over; recalls his mother and her farewell, and puts his hand into his pocket to see if the letter is safe that he, the same day, had received from her.

From this point his thoughts take a new direction; he dreams of promotion, and bringing honor and fame to the old folks at home; but it is now nearly midnight; he is very weary; he pauses thinking he hears a step.

It was only the night breeze. He leans against a tree listening, but suddenly sleep overcomes him and he drops to the ground.

He is awakened from a dream of home and honor, by the rough voice of the sentinel who has come to take his place. “Wake up there! What, asleep on duty?” William Scott is marched into camp and reported.

SCENE II.

William Scott in tent near Chain Bridge, alone with two sentinels on duty outside. His eyes

are moist, and he is intently gazing on a picture that he has taken from his pocket, when a tall gaunt figure appears at the door. He raises his eyes and from his pictures recognizes President Lincoln. He rises hastily.

President Lincoln—“What is your name?”

Boy—“William Scott.”

President Lincoln—“How old are you?”

Boy—“Twenty years old.”

President Lincoln—“In what regiment?”

Boy—“3rd, Vermont.”

President Lincoln—“That is a good regiment. Ethan Allen was from Vermont too. The Green Mountain boys are good fighters. Is your mother alive?”

Boy—“Yes sir, and here is her picture (pulling it from inside pocket with flush on his face. President Lincoln looking at it.)

President Lincoln—“Make her the mother of a hero; thank God that your mother is still alive, and never do anything that would make her ashamed or cause her a single tear. You look like a good boy.”

Scott—“I try to be. But, oh, Mr. President, I couldn't help what I did. I fell asleep at my post, and I knew it was wrong, and that my sentence is just, but I couldn't keep awake for two nights together.

President Lincoln—“Were you on duty two successive nights?”

Boy—“Yes, the first night I took the place of a sick comrade, and the second was my own turn for duty.”

President Lincoln—"Your nap might have cost the loss of Washington."

Scott—"I deserve to die to-morrow."

President Lincoln—"No, you will not die to-morrow. The country needs your life in its service, but you have put me to a lot of trouble. I had to come all the way from Washington to look after your case, and I had a great deal to do. How are you going to pay me?" (The President laying his hand on the boy's shoulder) "tell me that?" (Scott stammering and confused.)

Scott—"Indeed, indeed, Mr. President, I do not know. I had not expected this—but I will find a way. We can mortgage the farm and there is my back pay."

President Lincoln—"But my bill is a very large one."

Scott—"Perhaps the boys will help me. I am sure they will. I think I can raise five or six hundred dollars."

President Lincoln—"But my bill is a great deal more than that: the farm mortgage can't pay it, and your comrades can't pay it; there is only one man in the world who can—and that man is William Scott. If from now on he does his duty, so that, if he came to die he could honestly say, 'I have kept my word, I have done my duty to my country then my debt will be paid.' I trust you and am going to send you back to your regi-

ment. Will you make me this promise?"

Boy—"I promise it, and with the help of God will keep the promise."

President Lincoln—"God bless you, my boy. Good-bye."

SCENE 3.

William Scott lying in a camp pale and silent. The comrades of the 3rd Vermont Commander around him.

Soldier—"He is dead."

2nd Soldier—"No, not quite, but he can't survive; he is all shot to pieces."

3rd Soldier—"He is the bravest man I ever saw. He was the first to meet the rampart, and the last to retreat."

4th Soldier—"He might have escaped even then, if he had not stopped, time and again, to help the fellows that were wounded; he saved at least a dozen of them, but see, he is opening his eyes."

Comrade (advancing)—"This is too bad Scott, can't we help you?"

Scott—"No, I guess I am beyond help. But (trying to raise himself) there is one thing I would like you to do. Go to President Lincoln and tell him that I kept the promise I made him, that I lived and died as a soldier should. And now boys, good-bye."

The American Flag

A Bit of American History Dramatized

By E. Fern Hague

I. Interior of Betsy Ross' Home.

II. The same. The next morning.

III. Washington's Headquarters. The next week.

SCENE 1.—THE INTERIOR OF BETSY ROSS' HOME.

Betsy Ross and two other ladies are sitting around a table. There is a sewing basket on the table.

BETSY ROSS.—We shall be kept busy making clothes for our soldiers this summer, if we go to war with England.

FIRST LADY.—Congress has chosen George Washington as Commander-in-Chief of our army.

SECOND LADY.—He is a brave and wise man.

BETSY ROSS.—Hark, someone knocked. (Goes to the door. Enter Washington and two other gentlemen.)

WASHINGTON (with a low bow).—Mistress Ross and good dames, good-morning.

BETSY ROSS.—Good-morning, gentlemen. Pray be seated.

WASHINGTON.—We are going to have a flag made—a flag for all the colonies, which will shortly become the United States of America. I have been told that you are clever with the needle, so we have come to ask you to make it.

BETSY ROSS.—I will do my best, sir. What colors shall I use?

WASHINGTON.—Red stands for bravery. We shall have red.

FIRST GENTLEMAN.—White stands for purity. We shall have white.

SECOND GENTLEMAN.—Blue stands for loyalty. We shall also have blue.

WASHINGTON.—I think three colors are enough.

BETSY ROSS (pulling some red, white and blue materials from the basket).—Here is just the thing. Now, how shall I arrange the colors?

WASHINGTON.—I think red and white stripes would look well. There are thirteen colonies. Let us have a stripe for each.

BETSY ROSS.—I will start with red, and alternate with white. That will make seven red and six white stripes. And the blue?

FIRST GENTLEMAN.—I think we should have a field of blue to match the sky.

SECOND GENTLEMAN.—Plain blue would not look well.

WASHINGTON.—Then we shall have stars in our field like the stars in the blue sky above us. Each State shall have a star. Let us arrange them in a circle—so. (Goes to the table and draws a circle and a six-pointed star.)

BETSY ROSS.—But, General, you have made a six-pointed star, as in the flag of Great Britain. We must not copy that.

WASHINGTON.—Can you cut a five-pointed star?

BETSY ROSS.—Yes, sir. (Takes scissors and cuts a five-pointed star.)

WASHINGTON.—(standing) We shall be much obliged to you Mistress Ross and ladies, if you will make the flag at once.

BETSY ROSS.—We shall have it finished by to-morrow morning, sir.

WASHINGTON.—Good-afternoon, ladies. (Gentlemen bow and ladies courtesy) Exeunt gentlemen.

BETSY ROSS.—Come, ladies, let us take these colors to the cutting-table and cut out the flag.

SCENE II.—THE INTERIOR OF BETSY ROSS'S HOME. Betsy Ross and the two ladies carrying the flag.

BETSY ROSS.—There, we have finished the American Flag.

FIRST LADY.—Does it not look grand and beautiful?

SECOND LADY.—It does, indeed. We did our best.

FIRST LADY.—Do you think General Washington will like it?

SECOND LADY.—I am quite sure he will. (Knocking at the door.)

BETSY ROSS (going to the door.) —I think the General has come for the flag. Enter Washington.

WASHINGTON.—Good-morning, ladies. Ah, I see the flag is finished. You have done splendidly, ladies. Allow me to thank you most heartily. Taking the flag.

BETSY ROSS.—Within a week, General, we shall have finished a flag for each State.

WASHINGTON.—The delegates from each State will be very glad to receive a flag. Good-morning, ladies.

Exeunt.

BETSY ROSS.—Now, we will get dinner and afterwards we shall cut out more flags.

Exeunt ladies.

SCENE II. WASHINGTON'S HEADQUARTERS—EXTERIOR.

Enter (left) Washington carrying the flag, following him, enter the thirteen delegates. The latter march two abreast. Enter (right) Betsy Ross and the two ladies carrying thirteen flags.

WASHINGTON calls the roll of the States and each delegate responds to the State he represents by saluting and receiving a flag from Betsy Ross.

WASHINGTON.—We now have a flag of the United States of America. What do we pledge to our country and our flag?

DELEGATES.—We promise always to uphold its honor and glory and be true to its colors, which stand for bravery, purity and loyalty. We pledge our lives in this war for the freedom of our country and the liberty of its people.

ABRAHAM LINCOLN.

O, slow to smite and swift to spare,
Gentle and merciful and just!
Who, in the fear of God, didst bear
The word of power—a nation's trust!

In sorrow by thy bier we stand,
Amid the awe that hushes all,
And speak the anguish of a land
That shook with horror at that fall.

Thy task is done; the bond are free;
We bear thee to an honored grave,
Whose proudest monument shall be
The broken fetters of the slave.

Pure was thy life; its bloody close
Has placed thee with the sons of light,
Among the noble host of those
Who perished in the cause of Right.

THE AMERICAN FLAG.

by Joseph Rodman Drake.

When Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night,
And set the stars of glory there.
She mingled with its gorgeous dyes
The milky baldrick of the skies,
And stripped its pure, celestial white,
With streakings of the morning light.

Flag of the free heart's hope and home!
By angel hands to valor given;
Thy stars have lit the welcome dome,
And all thy hues are born in heaven.
Forever float that standard sheet!
Where breathes the foe but falls before us,
With Freedom's soil beneath our feet,
And Freedom's banner streaming o'er us.

Practical Music Teaching

By Robert Foresman

Author, *Foresman Method of Piano Instruction, and of Several Series of Public School Music Books.*

Note—According to the plan followed in the suggestive music lessons which are to be outlined in this department, every lesson is separated into four distinct and separate parts.

The first part consists of an analysis of the technical and scientific phases of the song which is made the basis of the lesson. The second part consists of an analysis of the musical phases of the song. The third relates to the use of the tech-

nical or scientific phases of the song, and the fourth part consists of an explanation of the use of the musical phases.

Each month the work is divided into four exercises, each of which embraces the work of about one week. It is believed that this plan will be the most efficient and at the same time the easiest for both teacher and pupil.

EXERCISE 1.

Time Problems.

(a) (b) (c)

Chord and Scale Exercises.

A HOT DAY.

Moderato.

(a) Bizz-z, bizz-z, bizz — z! The lo - cust plays the fid - dle in the trees;.....

(b) Bizz-z, bizz-z, bizz — z! It's siz - zling hot, there is - n't a - ny breeze.....

This lesson is based upon the above song and the scale and chord exercises which appear above the song.

The analysis of the technical phases are as follows: Key of "D." Two-four time. First note on "Sol" or "Five" of the scale. Two beats to the measure. The notes are half notes, dotted quarter notes and eighth notes occurring in the order named. The "Tie" extending from the third measure to the first note of the fourth measure indicates that the second note is not sounded but it is used to add to the time of the first note.

The musical phases of the song is the repeated note, the chord skip at the beginning of the second phrase and the scale progressions which of course are obvious.

Children should first of all sing the scale and the chord tones, after which the teacher should sing the first tone of the song which the children may imitate.

The teacher should then direct the children to sing the song with the aid of its musical phases—the repeated notes first, then the skip to the octave "Do." The rest of the song will be following the scale track or returning to the same repeated notes as are found at the beginning of the song. The tone marked (b) will come into the mind as one tone higher than the tone marked (a). This interpretation of the interval (b) makes the tone easier to sing as it is but one tone higher than the tone marked (a).

EXERCISE 2.

Time Problems.

(a) (b) (c)

Chord and Scale Exercises.

COME, THOU ALMIGHTY KING.

Charles Wesley.

ITALIAN HYMN.

Felice Giardini.

Moderato.

1. Come, Thou al - might - y King, Help us Thy name to sing, Help us to praise! Fa - ther all -
 2. Come, Thou In - car - nate Word, Gird on Thy might - y sword. Our pray'r at - tend: Come, and Thy
 3. Chme, Ho - ly Com - fort - er, Thy sa - cred wit - ness bear, In this glad hour: Thou Who al -
 4. To the great One and Three, E - ter - nal prais - es be Hence, ev - er - more; His sov - reign

glo - ri - ous, O'er all vic - to - ri - ous, Come, and reign o - ver us, An - cient of Days!
 peo - ple bless, And give Thy word suc - cess: Spir - it of ho - li - ness, On us de - scend!
 might - y art, Now rule in ev - 'ry heart, And ne'er from us de - part, Spir - it of pow'r!
 maj - es - ty May we in glo - ry see, And to e - ter - ni - ty Love and a - dore!

This lesson is based upon the song and the scale and chord exercises which appear above it. The analysis of the technical phases is as follows: Key of "G," Three-four Time. First note on "Sol" or "Five" of the scale. Three beats the measure. The notes are quarter notes, half notes, eighth and dotted half notes occurring in the order named. There are no rests in the song. The musical phases of the song are chord progressions and scale progressions. The children should be taught to look out chord tones after which the teacher may sing the

first tone for the children which they may sing by imitation. The teacher may aid the children to get the rhythm of the song, singing the first three measures of the song with them for this purpose. This song is very easy to sing because the tones are tonic chord tones or scale tones. The first note of the ninth measure—"two" of the scale comes to the mind very naturally as a tone of the dominant chord—a harmonic suggestion. If the teacher will sing the dominant chord sol-tire, they will understand how the chord feeling enables them to sing the tone referred to.

EXERCISE 3.

Time Problems.

Chord and Scale Exercises.

(a) (b) (c)

THISTLE-DOWN.

James Geddes.

Old German Folk-Song.

Moderato.

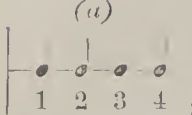
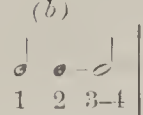
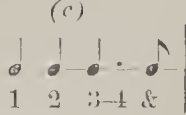
This - tle - down, this - tle - down, Clad in your air - y gown, Where would you go!
 Up the dale, down the lea, Which - ev - er way it be, Breez - es may blow.

This lesson is based upon the song and the scale and chord exercises which appear above it. The analysis of the technical phases is as follows: Key of "F." Three-four Time. First note on "Do" or "One" of the scale. Three beats to the measure. The notes are quarter notes, dotted quarter notes, and half notes occurring in the order named. There are two quarter "Rests" in the song. The musical phases of the song are repeated notes, scale progressions and sequences. The second two measures of the song are the sequence of the first two measures. The ninth and tenth measures of the song are the sequence of the seventh and eighth measures.

Children should sing the scale and chord tones, after which the teacher may sing the first tone. The children imitate. The teacher then sings the first two measures of the song with the children in order to give them the correct rhythm of the song. The children should be taught to look out for a repetition in the song. For instance, the first tone of the third measure is the same as the first tone of the second measure. The children will soon learn to look out for such aids and suggestions. After the third measure is started, children should be able to sing the third and fourth measures, as the sequence of the first and second measure, without any assistance.

EXERCISE 4.

Time Problems.

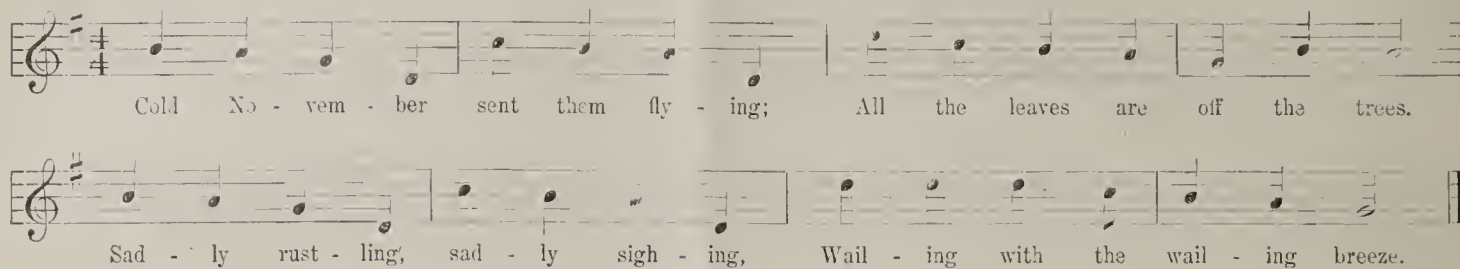
(a)  (b)  (c) 

Chord and Scale Exercises.



FALLEN LEAVES.

German.



Cold No - vem - ber sent them fly - ing; All the leaves are off the trees.
Sad - ly rust - ling, sad - ly sigh - ing, Wail - ing with the wail - ing breeze.

This lesson is based upon the song and the scale and chord exercises which appear above it.

The analysis of the technical phases is as follows: Key of "G." Four-Four Time. First note on "Mi" or "Three" of the scale. Four beats to the measure. The notes are quarter notes, half notes, a dotted quarter and an eighth note in the order named. There are no rests in the song.

The musical phases of the song are scale progressions, chord skips and repeated tones. There are also some repeated motives. In each of the two phases the first note of the second and third measures come in a sequence to the first note of the previous measure.

The children should sing the scale and the chord tones, after which the teacher may sing the first tone of the song for the children. They will be able to get the rhythm from the uniform appearance of the notes of the first measure which is the same throughout the song with the exception of the note at the end of the phrases and the dotted quarter and eighth notes in next to the last measure.

The musical phases of the song may be very easily utilized as an aid by the children following the suggestion of the scale and chord tones and the sequence.

WORTH SENDING FOR

The first 1915 issue of Remington Notes is out, and if possible it is even fuller of timely, interesting and helpful features than its predecessors. We briefly review a few of the most prominent articles:

"Confessions of a Dictator," by Dr. Cyrus Townsend Brady, well-known and widely-read novelist. His whole life has been one of intimate association with stenographic and typist secretaries and assistants. He relates crisply his experiences, and with kindly humor weaves into the article a rich fund of wholesome advice.

"The Super-Remington As Miss Remington Sees It," is an article descriptive of the Remington Adding and Subtracting Typewriter, which is destined to practically double the field of the typist's work.

The regular section of "Practical Points for Typists" as usual is brimming over with inter-

esting and helpful suggestions that will make my typist's work worth more. Another article of more than usual helpfulness is entitled, "The Error-Proof Operator" which deals with the semi-annual contests held at every Remington office, at which every operator who writes 60 or more words a minute for 15 minutes absolutely without error can win as a prize a brand new Remington Typewriter.

Of timely interest is a letter which is reproduced in fac-simile. It was written from Antwerp, by a Belgian who requested to be placed on the Remington Notes mailing list. The letter arrived at the Remington offices, in New York on October 9th, "The Day Antwerp Fell."

Any stenographer who does not now receive Remington Notes can have his or her name listed by addressing the Remington Typewriter Company, 327 Broadway, New York.

Primary Plans for February

By Lillian M. Murphy

Assistant to Principal, Public School No. 114, Manhattan, New York City

Note.—In this series will be given approved methods and suggestions for teaching the topics in arithmetic for the first three years. These topics will be taken up in the order in which they have appeared in "Primary Plans" in the last five numbers of the Teachers Magazine.

GENERAL SUGGESTIONS.

1. Let the first lesson to a new class deal with the special work of that class. A child who has just been promoted is eager for the new work of the higher class and he is disappointed if he finds he is not learning anything new. Do not allow yourself to say or even think, "They know nothing." There is something after all in the power of mental suggestion. Then, too, some other teacher may be trying hard not to think that of your children. As a general principle subordinate all your necessary lower grade reviews to your advanced work.

2. In these grades have frequent change of topic and method. Keep the periods short. Brisk oral or mental exercises should alternate with written exercises or seat work.

3. Have a daily drill in fundamental operations. It acts as a warming-up exercise. It lubricates the arithmetical machine. It is as necessary as the "tuning up" of the orchestra. Aim for accuracy and speed.

4. In the daily rapid addition drills, set a time limit upon the number of examples. Train the children to add up the column and then down. Or, watch closely the number of seconds it takes to do one example. Let the children watch their own progress in speed.

5. Have the examples chosen for rapid oral analysis or for mental exercises wherein the answers are written, precede the written lesson, and be on the same topic.

6. While it is absolutely necessary to teach new points objectively, it is a mistake to stay working too long at objective work. As soon as the fact is learned push ahead to the abstract treatment of that fact. Should there be lack of clearness in the concept, the use of the concrete will serve to supply it until the number combination is automatic.

7. Divide your class into "A," "B" and "C" groups for purposes of drill. Assign an "A" pupil to help a "C" pupil. There seems to be a closer bond of sympathy between pupils than between pupils and teacher.

8. Have all material distributed before the lesson begins.

9. Do not dictate problems or examples except perhaps one example in notation which can immediately be utilized as a rapid addition exercise worked within a time limit.

10. Avoid elaborate arrangement of papers.

11. Do not have examples worked at the blackboard after they have been worked on paper.

If the majority of the class has worked it correctly, it wastes their time. Teach it to the few who were unsuccessful in a group by themselves and at another time. If the majority of the class were not able to do it, teach it again after you ascertain the nature of their errors.

12. Have oral exercises from the blackboard, text-book or from mimeographed sheets. This eye-training helps written work.

13. In the teaching period use the blackboard. Do not have the children use any papers in this period until you are satisfied by oral testing that the children understand clearly the principle taught.

14. Have as many children as possible use the blackboard for their written work. It is a good plan to have the slow group work at the blackboard. You may, in this way, note and classify errors at a glance and thus be able to correct them either by instruction of the group if the error is a general one or by assistance to the individual.

15. In order to have each child working at the greatest speed of which he is capable, assign a greater quantity of work to the bright child than to the slow child. The period of waiting for the slower ones to finish, is often fatal to interest and sometimes to discipline.

16. This necessitates the use of the printed book, mimeographed sheet, or sheets upon which pages cut from old arithmetics have been pasted.

17. Test your algorithm; i.e., the arrangement of work in performing fundamental operations to see if you are teaching unnecessary or incorrect use of figures. See also that the arrangement of your facts is mathematically correct.

THE ARITHMETIC LESSON.

Have ready before the lesson begins all drill work to be done from the blackboard, from charts, from cards, etc. The papers and pencils are to be in the hands of pupils.

For five minutes have a rapid drill in fundamental operations. These are part of your notebook collection carefully selected to insure variety and drill upon the weakest points. Aim for speed and accuracy.

The oral arithmetic may consist of weak points of lower grade work, new or review problems of your own grade. Set a time limit upon this exercise. Aim to have as many examples as possible in this time. By noting for the children each day the number of problems they have been able to work in the period, you will encourage them to watch their own progress in speed. The answers to these may or may not be written.

The third division of your lesson is the written work which will consist of exercises in pure number, problems involving new work and problems or exercises on review topics. The written lessons should be an application of the oral work. Group all your work for the day about a definite arithmetic center.

Let the children correct their own papers. Announce the correct answer. Those who have it stand and hold their papers in front of them. The teacher passes around the room quickly to vise these papers. When she has returned to her desk, the boys may check their papers. Meanwhile she has noted the number of pupils who had the correct answer.

An inspection of the papers, later, will permit the teachers to analyze errors carefully without wasting the time of the class.

The teacher may and should correct the work frequently herself.

HOW TO CONDUCT AN EXERCISE IN ORAL ARITHMETIC.

Note—We shall reserve the use of the word "mental" for examples worked out mentally, i. e., without the aid of a pencil.

Have children number a small slip of paper for ten or twenty examples. These examples may be taken from the printed page, the blackboard, mimeographed sheets or flash cards.

Set a reasonable time limit and then have the class write the answer simultaneously upon signal. At a second signal have pencils laid down. Insist upon having every child write something. If he has not the answer he is to make a line or cross in the space.

Or, the children may write the answers of all the examples as soon as they work them, setting a time limit for their completion.

Correct at the end of the period. When you tabulate the results, do so by noting the number having each example right. This will enable you to discover the weak points. Then take the necessary steps to correct them.

TYPE EXAMPLE FOR DRILL.

1. Make a list of all the new topics and all the review topics you are expected to teach.
2. Collect from as many sources as possible a great many examples under each topic.
3. Arrange these types and also the examples under each type in the order of difficulty.
4. Make out on mimeographed sheets containing those examples to be distributed for drill work on each topic. Place twenty or thirty examples on each sheet.
5. Collect or invent a number of devices for drill work in number. Vary these constantly. (A suggestive list is given further on in this article.)
6. Let these drills be such that they will include ones suitable for group work in pitting one section of a class against the other in friendly rivalry. The "game spirit" introduced into a drill will enliven the exercise and secure the desired result with a minimum of lost energy on the part of both teacher and pupil.
7. To make drills effective the children must be able to give instantly the required results. When you find that a number of children are not able to do this, do not continue the drill. It is sheer waste of time. Select those who fail, form them into a group and teach them the number fact while you may assign a written drill on the same topic to the rest of the class.

PROBLEMS.

Problems are the application of arithmetical processes. The solution of applied problems is not only number work but is the first "logic" lesson of the child. He must collect his facts, examine them in order to perceive the relations among them and then decide by what process he will be able to arrive at the required result.

This presupposes on the part of the child the power to interpret the problems. In order to do this, he must be made familiar with the meanings of the words in the problem. He must be able to image his problem. In the first year, he solves his problems by arranging the actual objects and then counting them. He is led to interpret his problem by the skilful questioning of the teacher. In the second year, first half, he adds his objects but he still uses objects in his problem work. In the latter half of the second year, he may discard the use of objects and directly apply his knowledge of the process required. It is well to substitute here for the use of objects, the drawings of diagrams and representations by the child. It helps clear thinking. Another exercise of value is that of having the pupil make up problems or "number stories."

The purpose of your problem work will be served just as well by having the numbers in them easy and readily handled as by having large and difficult ones.

The pedagogical fashion in problems at present is happily not that of a few years ago when pupils meditated upon unhappy snails who spent their lives ceaselessly climbing up one foot and slipping back two feet of the side of a well. We have eliminated puzzles and "catch" problems. In their place we should substitute practical problems related to the child's experience either actual or imagined and to situations in which he may have a real interest.

In a bulletin entitled, "Material for Arithmetical Problems" issued by the Division of Reference and Research of the Department of Education of New York City may be found a list of materials available for problems. From these I have selected topics which will suggest subject-matter for problems in the first three years.

1. Home Economy.

(a) Rent, gardens, furniture, pictures, curtains, shades.

(b) Foods: Fish and meats, fresh, smoked pickled and in tins. Poultry. Cereals. Bread, cakes, pastry, etc. Sugar products. Dairy products. Oil products. Vegetables fresh, dried and in tins. Fruits. Nuts. Beverages.

(c) Clothing. Raw materials: Cotton, wool, silk, linen, fur, leather, etc. Products: Muslin calico, felt, etc.

Articles of dress: Suits, dresses, underwear, footwear, hats.

Adornment: Jewelry, feathers.

2. Earnings, Occupations, etc.

Children's earnings—Running errands, selling papers, tending store, etc.

3. Plays, Games, Excursions, etc.

Visiting places of amusement: theatres, motion picture places.

Care of Pets. Game Contests, outdoor and indoor.

4. School Administration and Studies.

(a) School libraries, exhibitions, luncheons, banks.

(b) Schools supplies.

(c) Nature study, Arithmetic applied to animal and plant study.

In making your collection of problems, aim to express a problem in as many different forms as possible in order to prevent the pupil's memorizing the process it entails rather than discovering it by a consideration of the problem.

As in the list of type examples, classify your problems under the process they are supposed to be applications of. Grade the problems under each topic according to their difficulty.

Keep your problems "true to life" Use correct measurements and prices.

Avoid in these lower grades set forms of analyses. Have the child state in his own language what is given in the problem, what he has to find and how he will find it. From the very beginning train the child to write as few figures as possible. Encourage working mentally. In problems used for sight exercises, a pupil may read the problem aloud and give the result. At another time, a pupil may give the answer after reading the problem to himself. One pupil may read it aloud and another give the result, etc.

For the aid of slow or dull pupils, preserve on charts typical problems worked out, writing in full a brief though definite form of analysis.

COUNTING.

The fundamental operation of all arithmetic is counting. "The first steps in the historical development of arithmetic was to count like things"—David Eugene Smith. Counting, according to Dewey and McLellan is a crude form of measurement with the eye.

Joseph S. Taylor in his "Principles and Devices of Counting" gives the objects of counting as the following:

1. "To make automatic the series of number names used in our system of numeration.

2. To develop clear concepts by means of objective illustration of the numbers of the first decade and upwards.

3. To perform simple operations of uniting and separating groups of objects for the purpose of developing—first, a clear notion of these processes, and later, a sense of need of shorter methods known as addition and subtraction."

SUGGESTION FOR COUNTING EXERCISES.

1. Objects which can be used:

(a) Drawings in color on the blackboard of balls, apples, oranges, pears, peaches, chairs, boxes, pennies, marbles, tops, bird-houses with birds flying about, daisies, leaves, violets, buttercups, Jack-in-the-Pulpit, clover blossoms, snow crystals, sleds, snowballs, pumpkins, tops, baseball bats, caps, geometric figures, bird's nests, flags, etc.

(b) Have bag of beads, marbles, jackstones, beans and buttons.

(c) Count windows, desks, chairs, pencils, books, rulers, papers, pieces of chalk, envelopes, panes of glass in the windows, panels in the doors, pictures on the walls, beads on an abacus, children, spools, toy money.

(d) Count numbers which appear naturally in groups; as, leaves of a plant, legs of an animal.

2. Devices which can be used in accordance with the dictum, "Appeal to as many senses as possible."

1. All the objects mentioned above to be drawn.

2. Stringing a required number of beads.

3. Laying splints or toothpicks.

4. Cutting out a required number of pictures of small objects and arranging them in groups.

5. Writing a word containing three letters; a word containing four letters.

6. Finding a word containing six letters and copying it.

7. Arranging geometric figures in border designs or groups and counting the number used.

8. Counting paces.

9. Jumping a required number of times.

10. Clapping the hands.

11. Arranging blocks.

12. Telling the number of the page they are reading and counting from one up to it.

13. Using a calendar—counting from the first day of the month to the present date.

14. Counting with varied emphasis to cultivate a sense of rhythm; as 1 (**loud**) 2, (**soft**) 3, (**loud**) 4, (**soft**) or 1, (**loud**) 2, (**soft**) 3, (**soft**) etc. This can also be made incidental to counting by 2's and 3's.

15. Touching a number of objects while the child is blindfolded and having him tell how many he touches.

16. Child blindfolded, counts the number of children who walk past him either by touching them or by the sound of their feet.

17. Raising their hands a given number of times.

18. Bouncing a ball a given number of times.

19. Singing a note a given number of times.

20. Placing colored pegs in peg boards or counting those already placed.

21. Blowing a whistle.

22. Tapping or ringing a bell.

23. The child being blindfolded counting taps of a bell.

24. Having the children draw a numeral frame and arranging a line of beads on it.

25. Adapting various devices given in the last five issues of Teachers Magazine for counting; as ladder device, railroad ties over which the child goes on a journey etc.

26. Climbing steps to go to a party if one has counted them correctly.

27. Give counting problems. Do not always say, "Count to ten" but show a handful of small objects and ask him to find how many there are.

28. Counting and touching as they count, hands, eyes and ears.

COUNTING BACKWARDS.

In all grades there should be exercises in counting backwards as a preparation for subtraction and for supplementary drill in subtraction. In the first year, first half, this should be informal and objective. The child will become conscious of the fact that as he takes one object from the group he is lessening the number. In the second half of the first year where subtraction is taught as such, the process is really taught as the reverse of addition, but counting backwards will strengthen this idea by affording a valuable means of subtraction drill. This counting backwards to be of worth must not be taught in rote fashion, but understood by the child as a process of lessening each time. In the higher primary grades counting forward and backwards should be conscious adding and subtracting, i. e., the application of the number combinations which have been taught. Only those counting tables which are needed in the 45 combinations should be made automatic.

The memorizing of the others places too great a burden on the memory without causing necessarily any appreciable increase of power or facility in handling numbers. If the child has memorized the 45 combinations in addition and is able to apply them quickly in counting by numbers increasing in series by tens, he has really a good foundation for the other three fundamental operations. Subtraction which is to be taught by one of the additive methods, becomes a very simple operation. The child who can instantly respond, "16" when asked for the sum of 9 and 7 will find little difficulty in giving the subtrahend when asked the question "7 and ? make 16?" It is a valuable drill in subtraction to have the child count backwards but be sure that he is conscious of lessening each number as he descends in the scale and is not merely repeating a senseless string of numbers.

COUNTING IN THE GRADES.

Many children have some knowledge of number when they come to school. This knowledge of numbers has been incidental to his experience at home or on the street. They know when they buy their penny candy that they have purchased two or three candies. When they are rich enough to spend a five-cent piece, they count the pennies they receive in change. They hear the prices paid for things at home. In city schools it is not unusual for children to be familiar with the numbers used as department store prices: e. g., 29 cts., 39 cts., 98 cts.

From the knowledge that one group is "two," another, "three," and a third group is a "great many," lead your pupil to a knowledge of the fact that there is a systematic arrangement of numbers and that each number has a name just as each little boy has a name.

To teach "naught," show first a small group of interesting objects (see lists above) and elicits the statements that here are "a great many." Then cover your objects with a sheet of oak tag

and obtain the statement that here are "not any." Repeat this with various objects until they are ready to be given the name that denotes an absence of things, "naught." The next step is to teach the number name and the figure representing it, using the same method you use with sight words in reading. In the same lesson teach, "one." Keep in mind the law of appealing to as many senses as possible. After "naught" hang forward one apple, one marble, etc., and teach "one." Two members will be sufficient for the first lesson. Include in your lesson as drill the counting of one of each of the objects you have chosen to use.

Associate "one" with the purchase of candy, the price of a newspaper, etc.

The number "two" may be taught in similar fashion. In teaching use pairs of things, shoes, gloves, two hands, two eyes, two ears, etc.

"Three" may be illustrated by, clover leaves, sides of a triangle, etc.

"Four" may be made the excuse for counting legs of toy animals, chairs, tables, desks, corners of a room, books, pictures, etc.

"Five" suggests the five fingers, five-cent pieces changed into pennies.

Train your children to recognize small numbers in groups without counting.

In like manner continue until you reach "ten." On the abacus and with splints count "ten." Separate ten beads on the abacus from the rest. Have children tie their ten splints together. Call it ten, later "one ten." In writing it lead them to say "one ten and no more," then write it, 1 and 0 which represents 1 ten and no more.

For "eleven" let them recognize it as one ten and one more, and write it as 1 in tens' place and 1 in units' place. Teach the ten family or "teen family." Write the figures in tens' place in colored chalk.

In teaching counting by 1's to 20, use objects in the teaching process but make the series of number names automatic as soon as possible.

In the counting by tens to 100 use bundles of splints of groups of tens when teaching the series. The child in this way obtains a correct notion of the decimal system. Let it be only incidental to the memorizing of the series.

"The idea of having the child count by 1's to 20 and by 10's to 100 without objects, is to give the child a number space beyond that in which he is actively working. It adds to the child's interest and allows him to teach himself by the talk of the home."—David Eugene Smith.

It also feeds the child's natural desire for rapid work in pure number. At the beginning the child needs practice in the art of numbers, thorough drill in pure number, in order to become a good calculator.

Counting serves as a basis in the higher primary grades for the following:

1. Fractions (counting parts)
2. Telling time
3. Keeping scores of games.
4. Exercises involving measurement

5. Attendance record
6. Records of marks
7. Reading thermometers
8. Geography
9. Denominate numbers—counting the 2 pints that make a quart, etc.
10. Decimal Scale—Counting bundles of tens, etc.

The attention should be called to any interesting sequence of numbers in counting. This enables the child to form new associations and this aids the memory. Some of these are:

2's	4's	8's
2		
4.....4		
6		
8.....8.....8		
10		
12.....12		
14		
16.....16.....16		
18		
20.....20		
22		
24		
26		
28.....28		
30		
32.....32.....32		

Similarly the counting by 3, 6, 9.

(b) In counting by 8, the right hand figure decreases by 2 each time.

(c) In counting by 9, the right hand figure decreases by 1 each time.

(d) In counting by 5, note that the right hand figure is either 5 or 0.

WRITING NUMBERS.

Teach the numbers in the order of difficulty; e. g., 1, 0, 10, 4, 7, 2, 3, 6, 5, 9 and 8.

Analyze the figure as you would analyze a letter. Write it large upon your chart or blackboard. Have in the children's hands, pieces of cardboard upon which you have written it so that they may trace it. Let them write it "in the air," write it on the blackboard and lastly upon their papers. Use thick crayons or very thick pencils. Insist upon a correct reproduction of the form you have given. Do not go ahead to the writing of the next figure until you have corrected all faulty copies. It is very important that the child obtain in the beginning the power to write these properly.

THE ADDITION COMBINATION.

It is very essential that the addition tables be carefully taught and thoroughly drilled upon. Upon this knowledge, depends the child's success or failure when he is taught subtraction. In fact it is, after counting, the basis of all his work in fundamental operations.

By the second half of the second year, the child is expected to have mastered the 15 combinations:

1	1	1	1	1	1	1	1	1	1
1	2	3	4	5	6	7	8	9	
2	2	2	2	2	2	2			
2	3	4	5	6	7	8	etc.		

SUGGESTIONS FOR TEACHING THEM.

1. Have ready a number of objects (see list for counting), which you will use; but have only one kind in sight while in use. Too many brightly colored objects are apt to confuse the child's mind.

Have a number of children place two apples or pears or whatever you may be using, in a group. Elicit from the class a statement of what he has done. Repeat with a number of boys. Then have a boy count them. Obtain the sum "two." When I put one apple with one apple, how many apples have I? "Two apples." Let children arrange on their desks with colored tablets or splints the same thing. Have several children give the facts which their splints or tablets tell. After sufficient practice write the statement on the board:

- 1 Have this read by a number of boys.
- 1 Let them copy it on the blackboard.
- Have children trace it on their desks with their fingers saying the fact as they write. Erase the sum and have

the sum given. Show a perception card with this fact and make it a basis for statements from additional boys. As an application, let boys come to the front of the room and arrange objects in this group giving the sum. Proceed in a similar way with the other combinations adding each new one to your package of flash cards for drills.

When you use perception cards give to the boys who miss, the card upon which is written that combination. Let him hand you his card at the end of the exercise and give the correct answer.

Skip around frequently giving more work to the slow children or to those who make errors.

DEVICES FOR DRILLS.

1. The use of illustrated cards such as are published by Milton Bradley & Co.

These cards have on them pen and ink sketches of children, birds, dogs, etc., arranged in groups. They may be used either for flash cards or for busy work.

2. The use of dominoes.

3. The circle device in which the numbers to be added are placed around the circumference, and the number to be added placed in the center with a plus sign.

4. The ladder device—The numbers to be added placed on the rungs.

5. The bricks in a chimney to be numbered. A child must add the numbers as he points to the bricks.

6. A "Journey" device. Numbers to be added are placed on railroad tracks, at the ends of which the destination of the traveler is written. The pupil is to arrive safely.

7. Keeping Store—Post a price list of articles in a store. Order articles—Require the cost quickly. Let children order articles.

8. Draw an automobile bus taking children to the park. Add a number of children at each stop.

9. "Basket Ball" Device. A number placed at

top of the basket and the other number below it on balls. The ball goes into the basket if sum is correct.

10. Baseball score cards.

11. Bird houses with birds flying about numbered. The other number is in the bird house. Give sums as birds enter.

12. Draw toy balloons numbered on a chart. At the bottom on a movable slide place the number to be added.

13. Submarine boats numbered. Buoys also numbered. When the boat comes up to a buoy, obtain the sum.

14. The branches of a tree numbered. A movable slide on the trunk of the tree contains the other numbers to be added.

15. "Going to a Party." The flight of stairs having each step numbered. Those who climb successfully go to the party.

16. Draw a ship and number the portholes. Point to each quickly.

17. Air ships drawn on a chart and numbered. Number also on landing station. See who can land safely.

18. A suspension bridge drawn with the steel cables numbered.

19. Marble board games. Having semi-circular openings in a board each of which is numbered. Let boys roll marbles into these and count up their scores.

20. Game of Ring Toss. Number nails placed upon a board. Count score obtained by throwing the rings over the nails.

Teach "plus" and "and" denote addition.

Teach children	1	and	2
	2		1
	—		—
	3		3

16 Teach with splints, tablets or toothpicks.

8 Arrange "16" as one bundle of 10 and 6 more. Place the eight splints below.

24 Count them. One ten and fourteen splints from which they can arrange another ten.

Now they have two tens and four. Apply to the written operation.

READING NUMBERS.

In accordance with Pestalozzi's view that a knowledge of numbers should precede a knowledge of figures which are only the symbols of numbers, we shall teach the writing and reading of numbers after the child can count a little.

Teach the figures from one to ten as one would teach a sight word. Teach figures above ten as families—"tens" family, twenty family, etc.

Write each new number on a perception card for the purpose of quick reviews.

Write on the blackboard the figure in tens' place in colored chalk. Fill large charts with the numbers taught, placed in irregular order. Have "hunting games," looking for the numbers.

Apply the reading of numbers to attendance records, house numbers, if below 100, room numbers, calendar dates, pages in the reader. As soon as a child knows how to read the number of the page upon which he is reading, have him find the page by number.

SUBTRACTION.

Using your objective material for counting, arrange two objects in a group. Take one away. How many have you left? 2 and ? make 3? Repeat with many objects. For the first week have all the work in subtraction done objectively and orally. Give the children plenty of opportunities to actually subtract one from all numbers from one to ten. Have a great deal of drill like the above.

In the second week go back to 2 and ? make 3 and teach the statement, 3—1. The sign—is called "minus." Teach the children this: write it both as 3—1=2, and $\begin{array}{r} 3 \\ -1 \\ \hline 2 \end{array}$ Teach addition as a proof of subtraction, objectively. As a drill have children count backwards by 1's.

Do not teach the terms minuend, difference, remainder or subtrahend until the third year. The use of the word "borrowing" in subtraction, is gradually being discontinued.

The following steps are suggested in teaching cases where a digit in the subtrahend is greater than the corresponding digit in the minuend. They are arranged in order of difficulty.

1. Numbers of two orders with units in the subtrahend greater than those in the minuend:

12	16	25	225
—5	—8	—7	—7
—	—	—	—

2. Numbers of three orders in the minuend with units greater in the subtrahend than those in the minuend.

212	226	351
—5	—18	—118
—	—	—

3. Tens in the subtrahend greater than those in the minuend:

529
—43
—

4. Units and tens in the subtrahend greater than units and tens in the minuend:

623
—55
—

5. Minuend with "naught" in units' place:

550
—36
—

6. Minuend with "naught" in units' place and the number in tens' place in the subtrahend greater than the number in tens' place in the minuend:

550
—66
—

7. Minuend with "naught" in tens' place and the number in units' place greater than number in units' place in the subtrahend:

409
—52
—

8. Units in the subtrahend greater than those in the minuend and no tens in the minuend:

$$\begin{array}{r} 503 \\ -66 \\ \hline \end{array}$$

9. Units and tens in the subtrahend to be taken from "naughts" in the minuend:

$$\begin{array}{r} 400 \\ -66 \\ \hline \end{array}$$

Arrange with splints or toothpicks:

1. 225 We cannot take 7 units from 5 units.
 —7 Decompose into units one of the 2 tens.
 — Place it in units' column. What number added to 5 makes 15?

$$\begin{array}{r} 225 = 2 \text{ hundreds} + 1 \text{ ten} + 15 \text{ units} \\ -7 \qquad \qquad \qquad -7 \text{ units} \\ \hline \end{array}$$

$$218 = 2 \text{ hundreds} + 1 \text{ ten} + 8 \text{ units}$$

2. 212 = 2 hundreds + 0 tens + 12 units
 —5 \qquad \qquad \qquad —5 units

$$207 = 2 \text{ hundreds} + 0 \text{ tens} + 7 \text{ units}$$

3. 529 = 4 hundreds + 12 tens + 9 units
 —43 \qquad \qquad \qquad 4 tens + 3 units

$$486 = 4 \text{ hundreds} + 8 \text{ tens} + 6 \text{ units}$$

4. 623 = 5 hundreds + 11 tens + 13 units
 —55 \qquad \qquad \qquad 5 tens + 5 units

$$568 = 5 \text{ hundreds} + 6 \text{ tens} + 8 \text{ units}$$

5. 550 = 5 hundreds + 4 tens + 10 units
 —36 \qquad \qquad \qquad 3 tens + 6 units

$$514 = 5 \text{ hundreds} + 1 \text{ ten} + 4 \text{ units}$$

6. 550 = 4 hundreds + 14 tens + 10 units
 —66 \qquad \qquad \qquad 6 tens + 6 units

$$484 = 4 \text{ hundreds} + 8 \text{ tens} + 4 \text{ units}$$

7. 409 = 3 hundreds + 10 tens + 9 units
 —52 \qquad \qquad \qquad 5 tens + 2 units

$$357 = 3 \text{ hundreds} + 5 \text{ tens} + 7 \text{ units}$$

8. 503 = 4 hundreds + 9 tens + 13 units
 — 6 \qquad \qquad \qquad 6 tens + 6 units

$$437 = 4 \text{ hundreds} + 3 \text{ tens} + 7 \text{ units}$$

9. 400 = 3 hundreds + 9 tens + 10 units
 —66 \qquad \qquad \qquad 6 tens + 6 units

$$334 = 3 \text{ hundreds} + 3 \text{ tens} + 4 \text{ units}$$

PROOFS IN SUBTRACTION.

1. Adding remainder and subtrahend.

$$\begin{array}{r} 500 \qquad 434 \\ -66 \qquad +66 \\ \hline 434 \qquad 500 \end{array}$$

2. Taking the remainder away from the minuend.

$$\begin{array}{r} 500 \\ -434 \\ \hline 66 \end{array}$$

The devices given for use in oral addition drills may be also used for subtraction.

ORAL SUBTRACTION.

2nd year—Subtraction.

1. Decomposition Method.

$$\begin{array}{r} 265 = 200 + 50 + 15 \\ 38 = 0 + 30 + 08 \\ \hline \end{array}$$

2. 265 Eight units from 5 units, I cannot
 38 take. Take 1 ten from 6 tens, leaving
 — 5 tens. One ten and 5 units are 15 units.
 8 units from 15 units = 7 units. 3 tens
 from 5 tens = 2 tens. 0 from 2 hundreds = 2 hund-
 reds.

$$\begin{array}{r} 265 \\ 38 \\ \hline 227 \end{array}$$

What number added to 8 units will give 15 units? What number added to 3 tens will give 5 tens? Here the method is really decomposition, but instead of taking 8 units from 15 units, the formula "What number added to the subtrahend will give the minuend?" is used.

RING-A-LIEVIO.

10 to 30 or more players.

Out of doors.

A small goal or den about five feet square is drawn at some central point.

Two leaders are chosen who alternate in choosing players, until all are disposed in two groups. Lots are drawn or counting out resorted to between the captains to determine which side shall start out first. The remaining group takes its place in the den while the opponents go to some distant point, from which they call "Ready!" and immediately scatter and hide.

The group in the den, as soon as they hear the call "Ready!" start out for the chase, leaving one of their number to guard the den. Whenever a player is caught (tagging is not enough; the player must be firmly secured), the catcher calls "Caught! Caught! Caught!" and leads his prisoner to the den. The object of the game is to make prisoners of all of the hiding team. A prisoner may be freed from the den by one of the players from his group running out from his hiding place and tagging him. This may only be done, however, by the rescuer getting both feet in the den. Should this be accomplished, the rescuer calls "Ring-a-Lievio!" as he dashes through the den, and both run for safety. The den-keeper tries to catch them as they run away, but may not chase them beyond certain boundaries, which must be determined before hand. Only one prisoner may be freed at a time. Prisoners are most easily freed when there are several in the den at once and the den-keeper's attention is distracted to one side of the den while the prisoners are freed from the other.



W R I T I N G

By **A. G. Hammock**

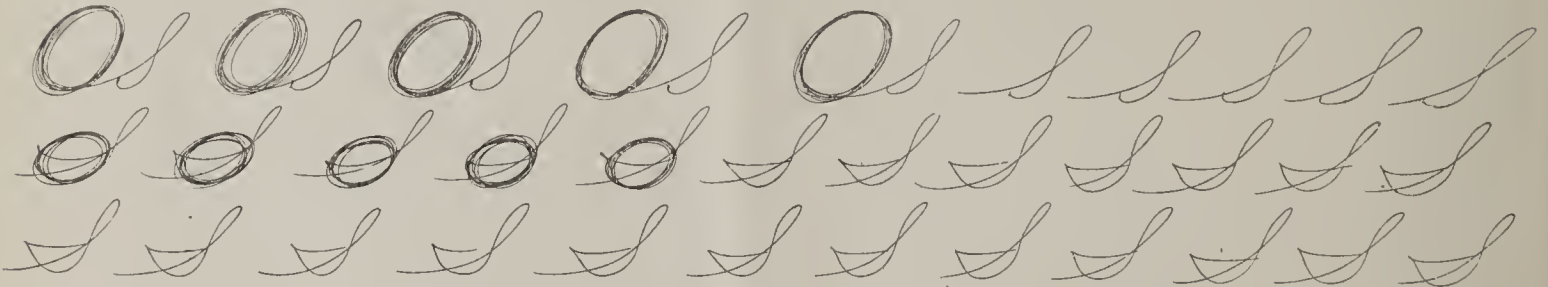
*Author of Hammock's Muscular Movement Writing System.
Published by D. Appleton & Company.*

Before beginning the practice of the letters and words given this month, review the large movement exercises, the direct and reverse oval which have been given before. These articles began in the March, 1914 number. If you have not had the beginning of the articles, it would be well for you to send for the back numbers.

About twenty minutes should be devoted to the practice of writing each day. This will be much better than to take one hour or even two hours once a week. A few minutes each day keeps the matter constantly in mind and keeps the muscles in training. Begin the exercise by a large, free movement, then go from that to the movement given here developing each letter.

About half the exercise period should be spent upon the movement exercises together with the various retracing exercises. The remainder of the period might well be spent upon the letters, words and sentences. There is sufficient work given here to last a month, counting twenty minutes good practice every day.

We notice that some are sending their papers rather irregularly. Please be prompt and send your papers regularly and you will find that it helps to maintain your interest.



Sonnet Sonnet Sonnet Sonnet
Sixty days after date I promise to
pay to S. Sumner & Sons sixty dollars.



Gem Gem Gem Gem Gem Gem Gem
 Grammar Grammar Grammar Grammar
 Ground Ground Ground Ground Gram
 Geranium Geranium Geranium G
 Guard your tongue that it speaks no wrong.

o o o o o o o o o o o o o o
 J J J J J J J J J J J J J J
 J J J J J J J J J J J J J J

Tempest Tempest Tempest Tempest Tempest
 Farmer Farmer Farmer Farmer Farmer
 Forward Forward Forward Forward F

o o o o o o o o o o o o o o
 J J J J J J J J J J J J J J
 J J J J J J J J J J J J J J

From From From From From From
 Frank Frank Frank Frank Frank F
 Friendship Friendship Friendship Friendship
 Forgotten Forgotten Forgotten Forgotten
 F. G. Hamilton, Hamilton, Ontario, Canada.



M A K I N G

The making of portfolios and note books is offered again this month inasmuch as at the beginning of the new term, this is an excellent problem to take up. Many of the note books made last fall will probably be used up and it will be desirable to make new ones. On page 230, figure I shows four pieces of cardboard cut and laid on a piece of cover paper. Figure II shows the paper pasted to the cardboard, folded

over and again pasted on the back. After a lining paper is pasted over it, it is complete for a front cover of a note book. The back cover is just one piece of cardboard covered with paper. The note book completed is shown in figure IV, and the method of finishing up the corners is shown by the small figures A, B and C. Figures V and VI show a simple method of making a portfolio for holding all kinds of school papers.



D R A W I N G

The drawing this month is a lesson on arrangement. It is given in three problems. (1) Arranging a simple object within an enclosure of suitable size and proportion. (2) Making a drawing of two objects related to each other in size. (3) Arranging this group of objects within an enclosure of suitable size and proportion.

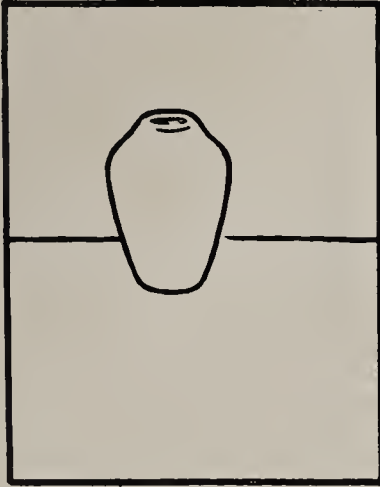
Primary teachers may think this work too advanced, but we believe that the place to teach the beginnings of design (arrangement) is in the primary grades. We believe that the principles of design taught in a very untechnical way in these grades will lead to better judgment and appreciation later on than though we defer it until drawing itself is well mastered.

Figure 1 on the opposite page shows the drawing of a simple vase arranged within an enclosure that is evidently too large. Figure 2 shows the same vase drawn in an enclosure that is too small. Figure 3 shows a good relationship between the vase and the surrounding spaces, as well as a good placing of the object within the enclosure.

Figure 4 shows two objects well related as to form, but poorly related as to size, the bowl being much too large. In figure 5, the bowl is much too small. Figure 6 shows a proper relation in size between the two objects. Figure 7 shows the same group arranged within an enclosure that is too large. Figure 8 shows an excellent arrangement of the group within an enclosure of suitable size and proportion.

Make a careful study of these drawings, then, make a drawing of a simple object, placing it in enclosures of different size until you find the best arrangement. After you are able to secure a good arrangement as in figure 3, take two objects and make drawings of them of different sizes and proportions until you arrive at a good arrangement as shown in figure 6. After a good group results, arrange the group within an enclosure, striving for a similar effect to that shown in figure 8.

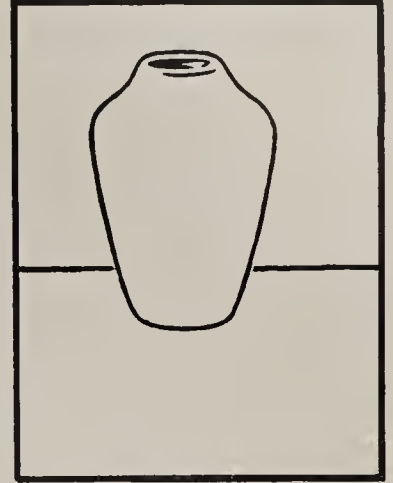
There should be variety in the size of the objects and of the surrounding spaces within the enclosures, but there should not be such great



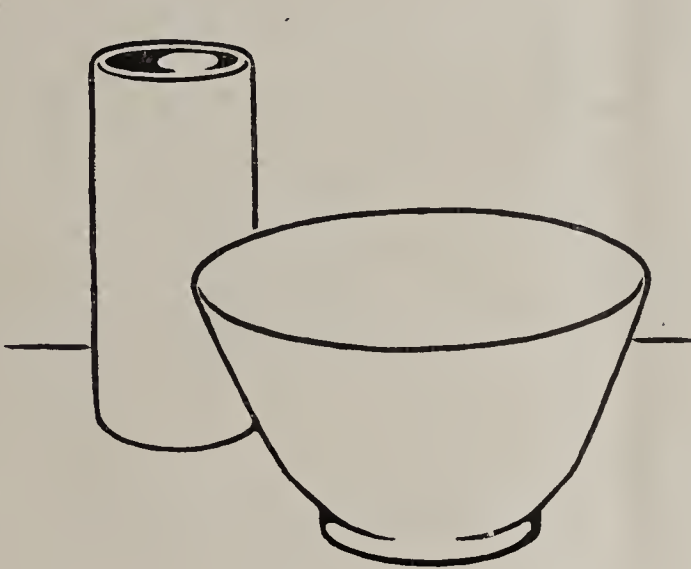
1



2



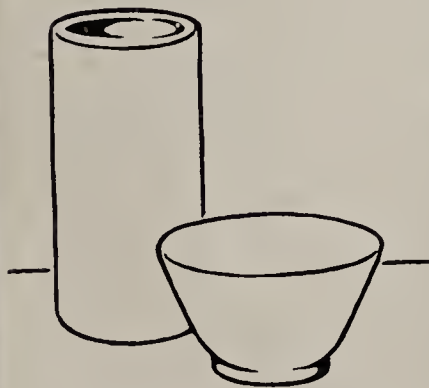
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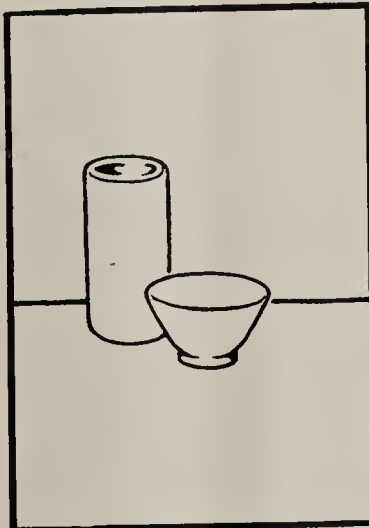
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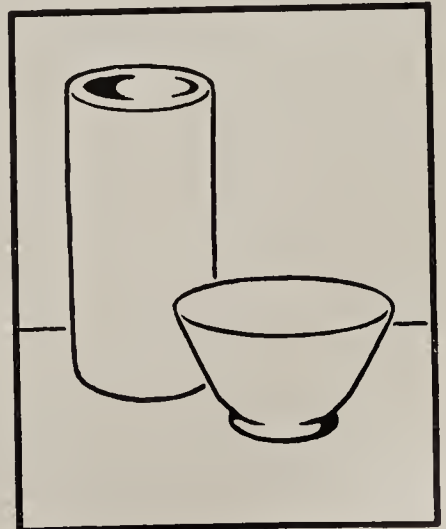
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6

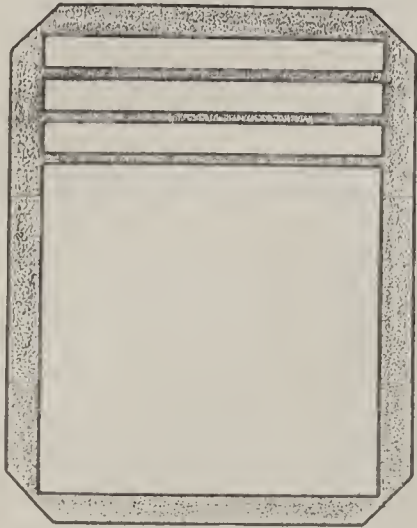


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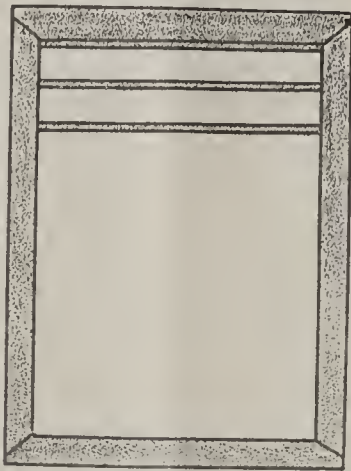


8

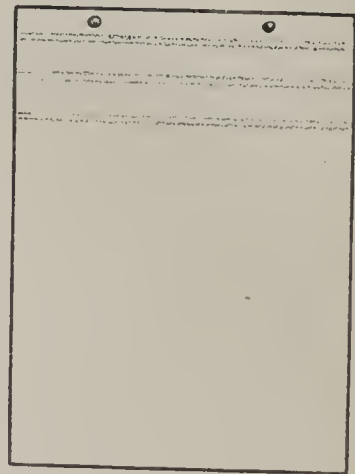
MAKING PORTFOLIOS & NOTE BOOKS



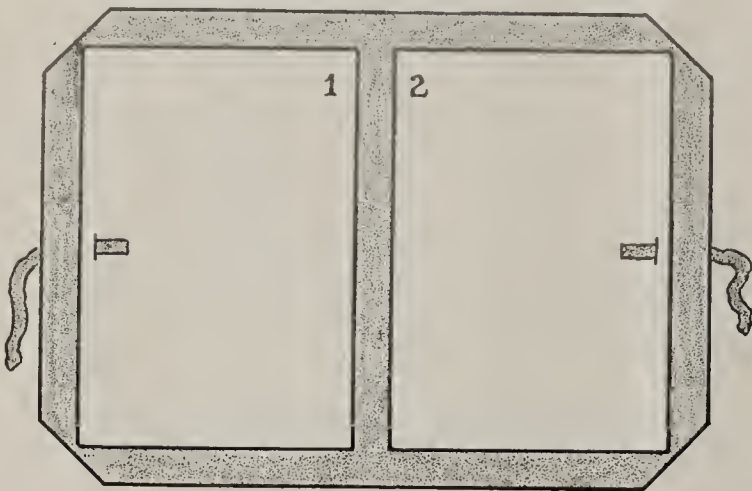
I



II



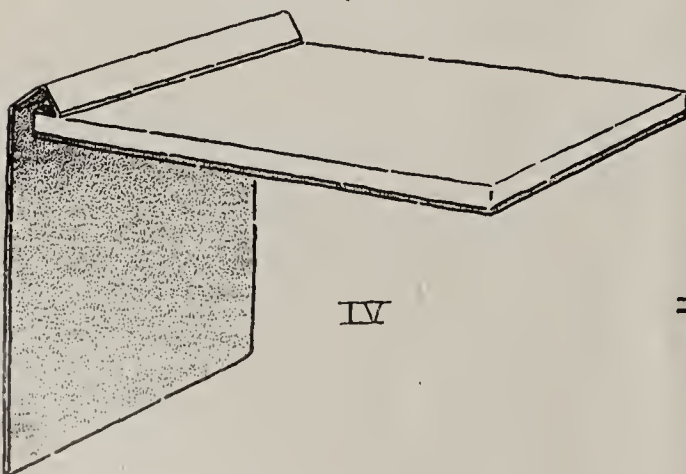
III



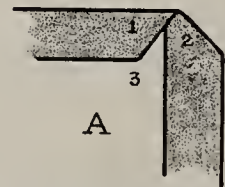
V



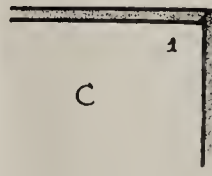
VI



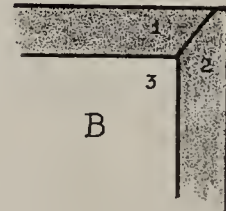
IV



A



C



B

variety as in figure 4, 5 and 7. After working these problems yourself, try them with your pupils, allowing them to do most of the talking. Lead them by adroit questioning and suggestions to see when they have arrived at the best arrangement.

A set of Loose Leaf Drawing will be sent to each of the six teachers sending the best solutions of these problems, either by their own work or by the pupil's work. In awarding these prizes, we will be guided entirely by the arrangement, not by the drawing.

A Lesson on Time

By Christiana Mount

If you in the morning throw minutes away,
You can't pick them up for the rest of the day.
You may worry and scurry, and hurry and
flurry,

But you've lost them forever, forever and aye.

What is it that helps us to keep the minutes
from running away?

Many years ago people did not have clocks,
but they found that they had to have something
to tell them the time or else they would waste
too many minutes. So they made water-clocks,
sun-dials, and hour glasses. (Explain the con-
struction of each). One wise man had wax
candles made of the same weight and size with
little notches cut at even distance apart. He
measured his days and hours by these notches.
(Show clock face.)

Let us count the numbers. We call these
numbers the hours. When we want to show
them separately what do we do? This is the hand
that shows or points to each hour. What is the
difference between it and the other hand? Ask
the pupils to show the hour hand. To what
number is it pointing? Tell them that that is
the hour. Move the hand to the next hour and
ask them to tell you again. Continue in this
way until they know the hours. It is not well
to teach the minutes with the hours, as it is con-
fusing to the little ones.

Now let us see what these little marks are.
We call them minutes.

How many minutes are in this space? One,
two, three, four, five.

Let us count how many on the face of the clock.

Here is a little verse about them:

We are but minutes, little things,
Each one furnished with sixty wings,
With which we fly on our unseen track,
And not a minute ever comes back.

Who uses minutes has hours to use;
Who loses minutes, whole years may lose.

Show me the hour hand. What does it do?
What do you think this long one does?

Now let us see whether we can travel around
the clock. When the hands are together you
have dinner. What time is it?

Now I will put the hour hand on one, and the
minute hand on twelve. What time is it? We
are in school now.

Continue in this way around the clock. Two,
recess; three, dismissal; four, play time; five,
some men begin to come home; six, almost
everybody stops work; seven, everybody home,
unless they are going to do night work; eight,
little people in bed; nine, next size people; ten,
big people; eleven, candy stores begin to close;

twelve, deep, dark night—give name midnight.
Say very little about seconds to these little
people.

Drill on the hours for a long time, then send
the children to the dial to place hands. Some
may prefer to teach minutes with the hours,
but it is apt to result in confusion for the very
small children.

Draw a clock face upon the board. Com-
mence at the top to make divisions. Show
twelve; bisect, then trisect. Ask pupils to tell
where to place numbers. Allow pupils to place
numbers in empty face.

SENTENCES.

There are twelve hours upon the face of the
clock.

The clock has two hands.

The short one is the hour hand.

The long one is the minute hand.

We tell time by the clock,

SPELLING.

Hour, clock, hands, minutes, face dial.
Teach older pupils A. M.; P. M. Also time
table.

Sixty seconds make a minute,

How much good can I do in it?

Sixty minutes make an hour,

All the good that's in my power.

Twenty hours and four a day,

Time for work, and sleep, and play.

Days three hundred sixty-five,

Make a year for me to strive

Right good things each day to do,

That I wise may grow, and true.

Tell about the great clock at Strasburg, and
Big Ben, of Westminster. Older pupils may
enjoy "The Old Clock on the Stairs."

THE LITTLE DREAMER.

A little boy was dreaming,

Upon his nurse's lap,

That the pins fell out of all the stars,

And the stars fell into his cap.

So, when his dream was over,

What should that little boy do?

Why, he went and looked inside his cap,

And found it wasn't true.

Nursery Nonsense.

Recollections of Henry Wadsworth Longfellow.

By Mattie Griffith Satterie

We were a merry party of children, five in number, between the ages of ten and fourteen; three girls and two boys. We were seated around a circular table in Mrs. Horace Mann's pretty home in Cambridge, Mass.

These children who were chattering so gleefully had just been released from their Latin recitation. We were five of the happiest youngsters imaginable, as our teacher, dear Miss Elizabeth Palmer Peabody, had particularly commended our work and her words of praise were always eagerly sought for and greatly prized. We had just received these words of commendation from our dear teacher, and were in a high state of exhilaration in consequence.

For fifteen minutes this circle of children had been chattering like so many magpies, when suddenly into our midst walked Miss Peabody. She held in her hand an envelope, and said with her tender smile, "Which one of you children would like to take this note to Mr. Longfellow, on Craigie Street?"

Before any of the others had time to speak, my sister, a very pretty but excessively shy child of seven, spoke up with eagerness: "Miss Peabody, please let me take the note to Mr. Longfellow. Oh! please, please do."

We children were amazed to speak, as my sister, although a remarkably good student for her age was generally too shy to recite in her class with great nervous trepidation.

Miss Peabody and Mrs. Mann were both very much attached to the shy child, and with wonderful insight appreciated her really brilliant mind. They both laughed heartily, and Miss Peabody said lovingly, "Yes, dear little Mary shall take the note for me, if she thinks she can be brave enough to go alone."

Dear little Mary had forgotten her shyness (the first time on record, up to that date) and she said without the least timidity, as her beautiful hazel eyes sparkled with delight. "Indeed, I shall not be one bit frightened, not one little bit. I want to see him so much."

Miss Peabody stood still, while one of her radiant smiles played over her sweet face, but Mrs. Mann said quickly, turning to Miss Peabody, "Give her the note, Lizzie dear; I am sure little Mary will have unwonted courage, and will deliver the message without any mishap, that is, if there is any message to deliver with the note."

Miss Peabody opened the missive and after adding a few lines, sealed the envelope and handed it to her happy and breathless little Mercury.

The child sped away on her errand, followed by our laughing, childish voices. A few minutes' walk brought the little girl to the beautiful historic home of the poet. She said afterwards that as she walked up the path from the gate to the door, she felt her shyness return with redoubled force. As she raised the bright, old-fashioned knocker, the child was simply in a state of terror. When she was ushered into the beautiful library, she was speechless.

Seated at his writing-table was Mr. Longfellow. Poor frightened little Mary came forward, mutely gazing at the kind face of the poet, framed in soft white hair. Mr. Longfellow took the note the timid child extended with her little shaking hand. He read it thru, and when he finished came toward her, his face radiant with his own peculiar smile.

We heard afterwards that Miss Peabody had added a postscript, to this effect. "The bearer of this note is one of my little pupils. Her mother is my dearest friend. The child is eager to see and speak to you, but she is timid as a deer."

Mr. Longfellow then walked to my sister's side and said, "You are a kind little girl to bring me this note." He drew the child to him and placing his hand under her chin, he looked into her beautiful eyes, patted her round cheek and said, "Well, little one, those eyes are bright enough to see all the good in this life. What is your name, dear?"

"Mary," she whispered.

"Mary," he replied, "the dearest name there is in all the list of names. You must be glad you are named Mary."

The owner of the name has often said since, "I never cared for my name until Mr. Longfellow spoke of it in that way, and I have always felt since then that I have received a benediction upon the name of Mary."

When the child left the dear old Craigie Street home, they were the best of friends imaginable. Mary's shyness had fallen away from her entirely.

In talking over the interview with us, her brother and sister, she said "Mr. Longfellow is so lovely, he reminds me of moonlight,—that is, his beautiful white hair is like moonlight and his eyes are the stars."

Upon this compliment being repeated to him, the dear old poet said, as he laughed merrily, "Tell little Mary I thank her very much for her kinds words. At the same time say to her I am a genuine child-lover, and she must come at any time to see me."

The Crane and the Crab

(A story to be read to primary children)

By Clarence M. and Margaret Weed

The crane is a very big bird with two long legs and two long wings and a very long bill. With his two long legs he walks about in the water, looking for the frogs and fishes that live in it. With his very long bill he spears the frogs and the fishes, and with his two long wings he flies with them to his big nest in the top of a tall tree.

The Crab is the funniest creature you ever saw. He has a whole lot of tottery legs and he walks a whole lot of tottery ways with them. On each of his two front legs he has a pair of claws that can pinch very hard.

Once upon a time there was a pretty little pond in which lived three frogs and two fishes and one crab. The frogs were a bit like the three bears

in the story you love so well. One was a great big frog who croaked Ker-Choog, Ker-Choog, in a great big voice. Another was a middle-sized frog who croaked Ker-Choog, in a middle-sized voice. And the third was a wee little frog who croaked Ker Choog, Ker-Choog, in a wee little voice.

The two fishes were both of a size, and they loved each other dearly. And the Crab had lived so long in the little pond with the frogs and the fishes that he loved them all and never thought of trying to eat them.

Along the sides of the pretty little pond were some little holes where the frogs and the fishes and the Crab used to hide when they saw the big Crane coming. And so the Crane could never catch any of them to take to his nest in the top of the tall tree.

But one day the Crane came so quickly that the Crab could not hide in time. And the Crane thrust down his big bill and caught the Crab by one his claws.

Then Mr. Crane carried the Crab to his nest. But when he got there the little Cranes cried out: "What is this spiny thing you have brought to us to eat?"

"It's a Crab," said Mr. Crane, "and on the inside he is very good to eat."

"But we want a nice soft frog that is good to eat all over," cried the little Cranes.

"The frogs in the little pool hide so I cannot get them," said Mr. Crane.

"Why not make this Crab show you where they hide?" piped in Mrs. Crane, who was standing by the nest on a broken branch.

At this Mr. Crane turned to the Crab, and said: "Will you show me the hole where the big frog hides if I'll let you live?"

"Certainly," said the Crab, "I'll be glad to do so. Then you can thrust your sharp bill down through the earth and spear them."

But at the same time Mr. Crab thought of a little plan of his own.

So Mr. Crane took the Crab up in his bill and carried him back to the pond. And the Crab showed the Crane where the hole was and said:

"Now I'll go and see if the big frog is in the hole. You wait three minutes, and if I don't come out by that time you may know the frog is there and may thrust down your sharp beak."

Then the Crab went as straight as he could go to the hole where the great big frog lived and told him to go out carefully through the mud at the bottom. And the Crab waited at one side of the hole for Mr. Crane to thrust down his sharp beak.

Pretty soon down came the beak. Quick as lightning Mr. Crab grabbed it with his strong claws, holding the two jaws of the beak tightly together. Mr. Crane pulled and pulled until at last he pulled Mr. Crab right up thru the soft earth.

Mr. Crab held on tightly and when the dirt had gotten off his big stalked eyes he grabbed hold of Mr. Crane's neck and pinched and pinched until at last he cut right through and killed the bird.

Then Mr. Crab waddled back to the pretty little pond on his funny tottery legs and told the two fishes and the great big frog and the middle-sized frog and the wee little frog that Mr. Crane was dead.

Then they were all very happy and they lived so ever after.

HEKTOGRAPH PICTURES.

"Hektograph pictures are not new, but my little folks have enjoyed them so much this year that I want to call attention to them again.

In the first place, I know very little about art. The eyes of the cats I draw never have the right expression, and my rabbits are quite as likely to be taken for dogs, by my children, as for bunnies. Some misunderstandings of this kind were what made me turn to the hektograph for assistance.

Some of my friends have tried making their own hektographs, but I have never had any great success with those made at home. I prefer to pay a dollar once a year and have a really good one.

I get pictures from everywhere. More come from this magazine than any other one place. I trace the outline of any simple picture, from a sunbonnet baby to an American flag. I then transfer the outline to a piece of hektograph paper and trace around it once with a pen dipped in hektograph ink, and from this I print as many hektograph pictures as I wish.

We always celebrate special days with appropriate pictures. Last October we had an outline of the Santa Maria; for Thanksgiving a Puritan boy and girl; for Christmas a candle, a tree, and a star; for Washington's birthday a hatchet, cherries, etc.

I have collected my available pictures in a scrap book. Sometimes I allow the children to choose what they will have to write or read about."

MATTIE ARCHIBALD.

The Albert Teachers' Agency, 623 S. Wabash Ave., Chicago, Ill., publishes a neat booklet entitled "Teaching as a Business." The booklet contains much information of great value to teachers applying for positions. There are many hints about letter writing, about the personality of a teacher when he appears before a school official and some hints about the way in which he should present his claims; also numerous hints on things he should not do. During the past year this pamphlet was used in the classrooms of more than fifty Normal Schools and Departments of Education in our Universities and Colleges. It will be sent free to any teacher.

The current number of THE TEACHERS MAGAZINE completes the first full year under the new management. Considering what the magazine was when we took it, we are more than gratified with the progress that the magazine has made within a year. We believe that a brief glance at some of the copies of the preceding year, will show conclusively what strides have been made in improving this periodical. We believe that our subscribers are with us and interested in what we are doing and we are trying our best to give them the things that will be of most help to them. We are always open to suggestions and are very glad to receive from all interested any word that may be of help to any of our subscriber family. If you are pleased with the magazine as it now is with its excellent prospects for the future, why not call the attention of your co-workers to it and see if they may not also share in the advantage to accrue from a better magazine? Not only will they improve their work, but the more subscribers we have, the better the magazine we are able to give you.

What a One-Room Rural School Is Doing in Industrial Education.

By L. R. Willis

County Superintendent of Schools, Hastings, Nebr.

The school in District No. 40, was the first rural school in Adams County, Nebraska, to do systematic work in domestic science and agriculture. This is a one-room school, about four and one-half miles from Hastings. It has no better equipments nor surroundings than the average rural school. In many respects it is not as well equipped as many other schools.

The beginning of the work in domestic science was the out-growth of an industrial county teachers' institute held in the county during the last week of August, 1912. Nothing was offered at that institute but agriculture, manual training, and domestic science. In preparing for the institute, the county superintendent purchased a work-bench and complete set of tools and kitchen cabinet. On the closing day of institute a spelling contest was held and these articles were awarded to the best spellers. The teacher in District No. 40 won the kitchen cabinet.

Late in the fall the teacher and larger girls began to lay plans for work in cooking. The pupils furnished the material, and under the teacher's directions prepared a number of articles of food. During the cold weather they prepared soup or an oatmeal porridge for their lunch. They also baked bread, cookies, cakes, etc. This work was all done by the girls under the guidance of the teacher.

One of the pleasing features of the work was the fact that the school was able to overcome the objections made by many people concerning the teaching of the subjects in school, in

that no time was taken from the regular school hours. The pupils did the work before and after school and at the intermission periods. This year, the same objection is not advanced. The school is still doing the work as in the previous year and has also added sewing to the course. They now give a part of three afternoons each week to this work—time taken during the school hours.

The work in sewing is especially interesting. The pupils keep note-books of all their work. They write up their notes at the close of each lesson and fasten in their note-books the work they are doing, so far as they can. This includes samples of fancy and plain patching, the various stitching, hemming, darning, etc. The complete articles, such as plain and fancy aprons and plain dresses, are taken home and used as finished.

This spring the pupils are studying elementary agriculture with the other work. A great deal of it will be experimental work, such as the testing of seeds, testing the water-holding capacity of various soils, a study of soils, testing of milk for butter fat, study of plants, etc.

The school has a kitchen cabinet, a 3-hole oil stove with oven, a set of dishes, and various utensils necessary to carry on this work. Other equipments will be added from time to time. The people of the district are interested in this phase of school work as much as they are in the book part. It will set as leaven not only in the community but also in the county. It means the beginning of the introduction of some practical phases of school work to supplement the work in books.

The present teacher is serving her first year in the school. She is a high-school graduate of normal-training course with four years' experience. She has never lived on a farm, but she has entered into the life work of the community, in this way making up to a very large degree for the lack of experience of farm life.

WHAT THE OUT-OF-DOOR PEOPLE DO IN WINTER

By Lillian C. Flint

This is the time of year when nature goes to sleep, resting from the work she has done during the year, and getting ready for the busy summer. The snow plays a kindly part in this work, for it covers everything like a blanket, soft and white, keeping in the warmth of the soil, and preventing the water from too rapid drying out.

The plants sleep, and so, to a great extent, do the wee animals and insects that are so lively in summer.

There are the fishes; how do they fare during the cold weather? Down they sink to the bottom of the pond, and there among the water

weeds, where they have plenty of food they lie quietly thru the winter. The sea animals with their thick shells crawl farther and farther from the shore until they find the water warmer, and thus they sleep away the long winter hours. Of course these winter homes are not quite so comfortable as in the summer, but they do very well.

The earthworms burrow down deep into the ground, and the frogs make themselves soft beds in the mud at the bottom of their ponds and nestle snugly there until summer comes again. The toads cannot breathe thru their skin, so they scramble into dry soil, with little salamanders for bed-fellows, and get thru the cold weather that way. When a warm day comes we may see the salamanders come out and stroll about, scurrying back again when the cold grows fiercer.

Where are the butterflies, the beetles, the flies, and the caterpillars that were so lively when it was warm? Some of them, indeed, just lay their eggs ready for the next summer, putting them in a safe place, and then die when the cold weather comes. Most of the butterflies do this, yet there are some hardy enough to make for themselves a bedroom under a brushpile, in a hollow tree, or some other shelter, and get thru the winter as do some human beings, by plain endurance.

Some of the aristocratic ones make chrysalids, and hang the delicate silken cases on willow and poplar twigs ready to catch the first warmth of the sun, when he begins to get higher and higher, and after a while hatch out, to begin the same thing over again another year.

Beetles are more hardy. A great many of them survive from fall to spring. The potato beetle, for example, digs down below the frost line and sleeps all winter, and the apple borer cuts out a winter chamber for himself in the tree wood. Many beetles make images of themselves by manufacturing a hard shell, round and smooth. This form finds a sleeping place in barns, under the bark of a tree, and similar places, but his bedrooms are always built of wood; he is never found under a stone or napping in any other material.

The house-flies find places to sleep in attics and sheds, and they come out in the spring as active as they were the fall before. But these canny creatures have not left anything to chance. The winter may prove too severe and they may not be able to make their bedrooms warm enough; so that they will not freeze to death. Every one of them has craftily hidden away a great many eggs, in every conceivable place. Under piles of rubbish, among fallen leaves, glued to bark and twigs, hidden away beneath the bark, at the bottom of holes in wood or the ground dug by the careful parents for just this purpose. And there are so many eggs that they run no danger of being all destroyed.

Once I watched a fly with a long name, ich-neu-mon, make a hole for its eggs. This fly has a wonderful horsehair gimlet, and one day in summer she was on the outside of an apple-tree, and was boring steadily into the bark, all the while bringing to the surface a continual fine stream of

sadwust. She has another purpose beyond just drilling, for as soon as the hole is done she lays an egg in it, and on this same tree she knew that her enemy had laid its eggs and that the enemy's young would soon be running about all thru the tunnels of the tree. The little daughter of ich-neu-mon took the hint from her mother and as soon as she hatched out in the spring she began her hunt for the enemy's children and so little Miss Ich-neu-mon came out the next summer and the enemy's children were inside her, all eaten up.

While the insects are getting thru the cold weather as best they can, there is another class of outdoor people who flourish in the cold weather. These are the fur-coated ones. Winter is the best time for studying them, for one can scarcely go abroad without finding their footsteps, and if the snow is in the right condition, one may follow them and find out how they have been spending their time.

The mink has a thicker, darker coat, and, indeed, almost all fur coats are thicker at this time. The weasel, own cousin to the mink, turns somewhat whiter, and this turning white is a common thing with animals in the North and makes them less likely to be seen on the snow. The big Northern hare turns white, but our rabbits, instead of doing this turn even darker. To go back to the weasel, he turns his coat from brown to white at the first fall of snow, and he does it in a hurry. He, however, waits until it is necessary, and if he lives where the snow comes late he waits until it comes and then he turns his coat white in a few hours.

This is the time of the year to get cocoons. A walk is always pleasanter if one has an object in view, and a walk to gather cocoons will be productive of pleasure both to one's self and to one's friends. The thickets are quite bare, except once in a while a leaf clinging to a branch, with here and there a cluster of two or three. These have sometimes a suspicious look, and they will be found to hold the mystery, the living secret, which is a warm double cocoon. The cocoons vary in size and shape. Some of them are nearly five inches long, and very much swelled out like a bag. Others are pointed at each end and very thin, but they are all of tough, gray parchment. They are fastened to the twigs by their longest side, and we almost always find the few leaves that the caterpillar drew together in making the framework.

This is the way he does it: this intelligent caterpillar first selects a safe anchorage, holds skilfully together a leaf or two by silken guy ropes; then he weaves from the outside within, makes his outside walls thick and warm, and after this is done, fixes himself a silken coverlet soft and warm in which he will lie until he is ready to come out into a handsome *Secropia* moth in June.

But what shall you do with so many cocoons? Why, I distributed thirty among my friends, to be a delight to them when the bedroom door opened in the following June.

THE POWER OF CUSTOM.

Once upon a time there was a farmer who had to take his corn to the mill to be ground. He would tie two sacks of corn together at the top, throw them across the back of his donkey so that one hung down on each side, and set out for the mill. For his two sacks of corn the miller would give him in exchange one sack of flour.

Then he put some large stones in the empty sack, tied the two together at the top, and laid them on his donkey so that they hung down on each side, and the bag of stones balanced the weight of the flour.

He had always done it this way, and so had his father before him, and his father's father, and the father of his father's father.

But on a certain day a stranger came to the town and saw the farmer as he filled the empty sack with stones; and he asked the farmer why he did not divide the flour, putting half in each sack, so that it would balance without giving the donkey an extra load of useless stones to carry home.

The farmer scratched his head and pondered long and deeply. Then he answered: "No; my father always did this way, and his father before him, and also my father's father's father, and I am not going to make any change. What was good enough for them ought to be good enough for me, and some accident might happen, Gid ap!"

Some teach school on much the same basis!

Mothers and teachers who wish to keep the young people cheerfully busy in useful tasks about the home or farm may be interested in a project of the United States Department of Agriculture for organizing farm and home handicraft clubs. Some of the arts and crafts in which the Department's specialist in charge of club work for the Northern and Western States hopes to interest his boys and girls are as follows:

1. Rope tying and splicing.
2. Making seed testers (box, blotter, and rag-doll testers).
3. Making a hen coop and brooder.
4. Fruit tree grafting and tree surgery.
5. Making a fly trap.
6. Making wood box for kitchen or sitting room.
7. Making a bird house and watering trough.
8. Making a hot bed or cold frame.
9. Making a step ladder or handy ladder for farm and home.
10. Making one dozen vegetable market crates.
11. Sharpening saw, pair of scissors.
12. Making a medicine cabinet.
13. Making and laying a cement walk or floor.
15. First aid to farm implements:
 - (a) Repair whipple tree.
 - (b) Pair of shares.
 - (c) Fork handle.
 - (d) Repair gate.

16. Drawing plan of 80-acre farmstead.
17. Forging—2 kinds, practical, related to farm work.
18. Welding—2 kinds, practical, related to farm work.
19. Horsehoe making.
20. First aid to household furniture:
 - (a) Chair.
 - (b) Table.
 - (c) Picture frame.
 - (d) Door lock or hinge.
21. Pressing and cleaning a suit of clothes.
22. Papering a room.
23. Painting, staining or treating floor.
24. Making a farm door-yard gate.
25. Making a home-made fireless cooker, one of 2 methods.
26. Making a home canner, one of 2 methods.
27. Making a kitchen shelf or kitchen work chair for mother.
28. Get out a set of plans and specifications for model farm home.
29. Show how to give first aid to school furniture and equipment; such as the repair of a seat, window, fence, broken gate, blackboard, steps and sidewalk.
30. Show how to repair the cover or broken back of a book.
31. Art metal work for household.
32. Modeling in clay and plaster.
33. Leather work; repair of leather goods or art work.
34. Fabric dyeing and printing.
35. Pottery for use in the home.
36. Basketry for use in gathering and marketing vegetables and fruit.
37. Making a milk stool.
38. Home-made fruit juice and cider mill.
39. Hall hat and coat rack.

These are mere suggestions which have been sent out to different State and district leaders in the Northern and Western States. It is hoped this list will enable them to encourage lines of work that have an economic value in the farm and home management of any community.

The new clubs, it is expected, will be merely the agricultural clubs already organized among the young people and the new lines of industrial work will be taken up at times and seasons when corn, pigs, chickens, and vegetables do not need the special attention of the boys and girls. Under the new plan each club member will probably select about 10 of the suggested tasks and do each of them during convenient moments. The results of the work of all the members of one club will be exhibited at the end of a year's time in a place where the rest of the community may see what has been attempted and pass a judgment on its value.

Any mother or teacher who would care to interest her children in any of the arts and crafts outlined above, may write for further details to the Office in Charge of Club Work for the Northern and Western States, United States Department of Agriculture, Washington, D. C.

BOOKS



Spanish Commercial Reader. By E. S. Harrison, head of Modern Language Department, Commercial High School, Brooklyn, New York. Ginn & Company: Publishers. Boston, New York, Chicago. 12 mo., cloth, 238 pages, with notes and vocabulary, 90 cents.

The aim of this reader is to enable students of Spanish who desire to use the language in business to become thoroughly familiar with the business forms and terms and with the commercial customs of Spanish-speaking countries.

The text is divided into three parts: I, Business Stories; II, General Articles; III, Business Forms. The business stories, which are a new feature in texts of this kind, furnish interesting reading material while the pupil is acquiring a commercial vocabulary. They are taken both from Spanish sources and from translations into Spanish of English stories.

The general articles deal with trade in Spanish-speaking countries, the history of commerce, office equipment, weights, measures, coins, market reports, telegrams and cablegrams, accounting, advertisements, forms for opening and closing letters, and similar subjects.

The business forms include notes, checks, drafts, receipts, invoices, bills of lading, powers of attorney, articles of copartnership, letters of credit, certificates of deposit, etc., together with some account of the use of these forms and how this usage differs from that of the United States.

The accentuation is that authorized by the latest (1911) edition of the grammar of the Spanish Academy.

How To Do Architectural Drawing. 237 pages, 5½x8, Flexible Binding. Price, \$1.65 net. The Adams Press, New York City.

Is a book which **Teaches How To Draw.** It is not a compilation of examples to be copied by rote, literally, and as best they may; but the student is **Taught How To Do The Work.**

The elementary work is clearly explained by about 375 Diagrams, with Descriptive Text, in a manner to prepare a student for the actual production of advance problems in School or College.

It is a Text-book which Instructs in a manner

to guide the student over rough places by information such as, usually, he is forced to discover for himself.

Nature-Songs and Stories. By Katherine Creighton. The Comstock Publishing Company, Ithaca, New York. 7x9½ inches. Price, \$1.25 net.

This book is the result of a demand from Kindergarten and Primary teachers and mothers for "true to nature" songs.

The author is not only an inspired musician, but an adept at telling Nature-stories in a truthful and charming manner. Her experience as a teacher, her understanding of children, and her love of nature have all helped her to write this delightful book.

The songs and music scores are all original.

The illustrations are new and all full page. The bird pictures by Louis Agassiz Fuertes, the insects pictures by Anna C. Stryke were drawn especially for this book.

It will add zest to the school work and will be a welcome addition to the Children's Story Hour in the home.

Printed on the best book paper and bound in heavy board. Built for service.

The Practice of Oil Painting and of Drawing as Associated with It. By Solomon J. Solomon, R.A. J. B. Lippincott Company, Publishers, Philadelphia. Eighty illustrations, 278 pages. Cloth, \$1.75 net.

This is an admirable Art book of incalculable service to all who would be painters. Primarily intended for the use of Art students, it contains two elements of special value to Art teachers; the exposition of a method by which the round object can be reduced to the flat, and the collection of plates made from drawings of the human figure and its details, of casts, and a still-life subject. Many of these are ideal for high-school students to copy and emulate, being supplemented by fine reproductions in half-tone from famous old masterpieces in the National Gallery, London. This part of the book is especially invaluable to students who are to make serious copies of the best work, for discipline in technique.

High-School Standard Dictionary. Abridged from the New Standard Dictionary, 902 pages. Price, in Cloth, \$1.50. Funk & Wagnalls, N. Y.

This work, which is the most recent of the abridgments from the New Standard Dictionary, contains 80,000 terms of all kinds each one having its own alphabetical place in the one vocabulary order of which the book consists. In addition to the spelling, pronunciation, meanings and etymology of this large number of words—more than four times as many as constituted the vocabulary of William Shakespeare—this volume contains several thousands of groups of synonyms discriminated and antonyms, Supplemented by prepositions. Wherever the definition could be amplified by pictorial illustration this has been supplied, and 1,200 of these are included. Every worthy word that may be found in the reading of the best current literature, or of those authors who are recognized as the English Classics has been recorded, and the recent advances of science effectively covered. Aeronautics, biology, botany, chemistry, electricity, radio-activity in their various phases are all presented systematically. Of old words, there has been included a careful selection from the works of Shakespeare, Malory, Milton and those other eminent authors whose writings are recommended for study by the National Association of Colleges and Schools of the United States, and which are listed as uniform entrance requirements for admission to American universities. In addition Bible English and the archaic forms still retained in the Book of Common Prayer are entered. More than 6,700 proper names are presented, and these include Biblical, bibliographical, biographical, mythological, geographical, and historical subjects of first importance in the story of human progress.

Business English. By Edwin Herbert Lewis, Ph. D., LL.D., Professor of English, Lewis Institute, Chicago. Price, \$1.40 postpaid. La Salle Extension University, Chicago.

"I have in my hand the copy of Professor Lewis' 'Business English,' which you have kindly sent me. It seems to me one of the best examples of a thoroughly practical instrument for the accomplishment of a definite educational task. It touches the very problems of which its title promises the solution. I do not see how any student with earnestness and with brains could fail to be profited by every page.

"The book seems to me to be thoroughly practical and thoroughly cultural, and thereby illustrates what we seem to be just learning—that there is no sort of necessary antithesis or antagonism between these two ideals in education. "I am glad that Mr. Lewis has written the book. I have an envious feeling that I wish I myself were the author of it."

NATHANIEL BUTLER,
Office of the Examiner,
The University of Chicago.

Sunbonnets and Overalls, a Dramatic Reader and an Opera. By Etta Craven Hogate and Eulalie Osgood Grover. Illustrations in color by Bertha Corbett Melcher. Cloth, 8 vo., 84 pages. Price 40 cents. Rand McNally & Company, Chicago.

This a reader which supplements its lessons with simple dramatizations of the ideas in each lesson, realizes to the full the objective of reading. It combines movement and action with idea, reënforcing the memory apparatus with motor associations. The **Sunbonnets and Overalls** dramatic reader supplements **The Sunbonnet Babies' Primer** and **The Overall Boys**. The little characters in these primers, already so well known, are made still more alive and real, imitation is encouraged, and personification is made a natural proceeding for even the most undemonstrative child.

A little operatta is included which meets another childhood instinct, that of singing. The operetta is a simple, little proceeding, as simple as the child itself, with many melodious songs.

Aside from the educational phase is the fund of enjoyment and pleasurable activity which this little dramatic reader presents. Whatever is joy giving to a child has fully served its purpose.

The illustrations are by Bertha Corbett Melcher and are the same inimitable little figures already so well known.

Elements and Notation of Music. By Joseph M. McLaughlin, Director of Music, Boston Public Schools, 120 pages 50 cents, Ginn & Co., Boston, New York, Chicago.

There may be books giving as much information on the subject of music in so small a compass as this book, but we have not seen them. All the troublesome little points upon the technical parts of music are thoroughly explained and illustrated in this unusually practical book for teachers, by a very successful supervisor of music in a large city. Besides devoting fifteen chapters to definitions, explanations and illustrations of the various musical elements, the book gives a series of questions on each chapter, which tend to lay special emphasis upon the more important things in each chapter. Aside from a topical index there is also given an index of musical signs, making it possible for one to find at a glance the meaning of any particular sign that may be encountered. This is an excellent book for grade teachers as well as music teachers.

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Use Murine Eye Medicine. No Smarting—Feels Fine—Acts Quickly. Try it for Red, Weak, Sore Eyes and Granulated Eyelids. Murine is compounded by our Oculists—not a "Patent Medicine"—but used in successful Physicians' Practice for many years. Now dedicated to the Public and sold by Druggists at 50c per bottle. Murine Eye Salve in Aseptic Tubes, 25c and 50c. Write for Book of the Eye Free.

Murine Eye Remedy Company, Chicago.

GATHERING SALT IN THE WEST INDIES.

A sharp call and the work began. A superbly proportioned woman with consummate grace swung a hundred-pound salt bag to her head. Quickly adjusting it, she strode with majestic carriage toward the awaiting boats, heading a long file ranging from girls of fourteen to old women. Barefooted, they advanced with noiseless gait, each with a strong play of the hips, every movement showing a tireless virility many a strong man would find hard to emulate. At least one in four puffed a long, strong, black cheroot, but it was "strong to the strong." These *salineras* might indeed lead one to credit the persistent story of a tribe of Amazons in the region of the Venezuelan hinterland, from which their forebears were supposed to have come.

The boats swing in, and the crews, with wild shouts, plunge over in a smother of foam. Then these swarthy Cochean fishermen, their only garb short cotton trousers and sombreros, hustle the sacks down the beach and aboard. I could hear the guttural "he-way!" for "heave-away," one of the corrupted English expressions which have crept in among the coast Venezuelans.

"He-way! he-way!" A half dozen men seized the gunwale or pushed astern, every muscle playing in rhythmic unison, bodies glistening with sweat and brine. The sails fill, and course is set for the steamer. The skippers lead their boats so heavily that the water sometimes swashes over the gunwale, only a temporary ten inch free-board of rawhide preventing swamping. They approach the steamer astern, range alongside, and gradually work up to the hoists. The *Manzanares* lay like an old black duck with a swarm of white ducklings cuddled close to her side. Those who know the sea know the fascination of looking down from above decks of a big ship in port with her brood: the swaying ass pulsating with the lift and the breath of the sea, responding to the almost invisible heave of the ground-swell rolling in; the coarse-grained rattle, unceremonious chock, and busy hum of the

winches, the rush and hiss of the steam, the hoarse shouts and staccato cries of the men.

The hoist lowers away—chock! The men below stand clear as the heavy rope is thrown into the boat: a Cochean adjusts the loop, and six sacks are rapidly thrown in. The cable tautens, all jump clear, as the *capitas* with swift blows from a tiller head beats the noose down snug. "Aye-hee!" he sings out. Rattle goes the winch, up goes the load. Half-naked members of the *Manzanares'* crew pounce upon and leave the bags over the hatch edge—chug!—into the hold, where Curacoa Negroes stow away, watchful lest one of the heavy sacks break a neck or back.—Charles Wellington Furlong, F.R.G.S., in *HARPER'S MAGAZINE*.

A PRACTICAL BEAUTY HINT.

The use of cosmetics and other artificial aids to attractiveness is as old as the human race. To Darwin and students of anthropology in general, decorative applications were a feature of selection—of attraction and sexual selection. The cheek covered with rouge, the heavily elaborated eyebrow and the colored wig, it appears, originated at an early period among courtesans. It has been remarked that "time has taken the taint from the tint," and the wide employment of artificialities to-day would seem to indicate the truth of this observation. The host of advertised medicaments, the beauty columns which grace or disgrace almost every metropolitan newspaper, the display-windows of the various department-stores catering to a large feminine clientèle, bear further witness to the fact. The average man of rational clean mind does not approve of cosmetic innovations in his own feminine people. He would prefer to see these radical departures from the natural confined to the chorus lady and the public tangoist. The physician always warns against the use of cosmetic preparations, because most of them are dangerous. To him the natural and healthy has always seemed to be typical of beauty. Even the edi-



Never Questioned

Royal Baking Powder is absolutely pure and wholesome. It is made from highly refined, pure cream of tartar, an ingredient of grapes.

Royal Baking Powder contains no alum. Not an atom of unwholesomeness goes into it; not an unwholesome influence comes from it. It perfectly leavens the food, makes it finer in appearance, more delicious to the taste, more healthful.

Its superiority in all the qualities that make the perfect baking powder is never questioned.

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Chester Kent & Co., Boston, Mass.

tor of the lay press, however, has seen the ridiculous in the beauty column, and the following satirical excerpt taken from a Southern weekly contains what is, in the opinion of The Journal of the American Medical Association, an ideal beauty hint: "For giving the face a good color, get one pot of rouge and one rabbit's foot. Bury them two miles from home and walk out and back once a day to see that they are still there."

FREE GLASSES TO SCHOOL CHILDREN.

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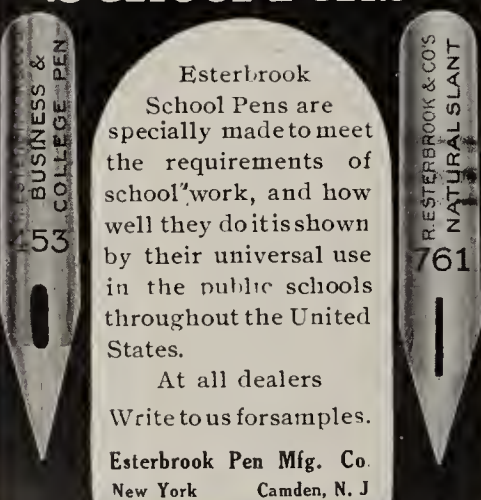
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Cort—48th St., east of B'way. Tel. 46 Bryant. William Courtenay in "Under Cover." A melodrama of love, mystery and thrills and concerns the smuggling of a \$200,000 necklace, and the adventures of the smuggler and the customs' officers, interspersed with a love story. The opening scene is the office of a deputy surveyor of the port of New York in the Customs House. It is here we learn of Steven Denby, the smuggler of the necklace, "R. J.," the mysterious figure of the government's secret service, and Ethel Cartwright, who is forced to become a customs agent. The next act is at the home of the Harringtons, on Long Island, and Denby is their guest. He has the missing necklace in his possession. The struggle is then for Denby to protect it, the Customs House to obtain it. There is a romantic love story which adds to the interest and the mysterious atmosphere supplies real thrills, as well as many unusual complications which cause unexpected results. Eve., 8:20; mats., Wed., Fri. and Sat.

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Wallack's—B'way and 30th St. Tel., 200 Madison. Lillah McCarthy and Granville Barker in "Androcles and the Lion," a fable play by Bernard Shaw, with "The Man Who Married a Dumb Wife," a comedy by Anatole France. Eve., 8:15; mats., Wed. and Sat., 2:15. Prices, 50c to \$2.00.

Playhouse—48th St., east of B'way. Tel., 2628 Bryant. "Sinners," the new American play by Owen Davis. In brief Mary Horton goes to New York to earn money to send to her invalid mother back home in Great Falls, N. H. She has exhausted her small resources and unable to find work she by chance meets Hilda Newton, a former friend of her old home. She knows that Hilda is not leading the right life, but she is hungry and lonely and so goes to Hilda's beautiful apartment to stay for a while. Hilda feels for the girl and tries to protect her, but a little supper party is about to be the test, when word comes that her mother is dying. She hurries home and several weeks later these gay friends on an auto tour call at her home. The dear, little mother does not realize that they are not of her world—she loves her little girl therefore all must be right—it is not—but it turns out so. The experience of the girl in the big city; the pious hypocritical lover from the old home; the strong, manly lover who has made money and now thinks he cares for the bright life; each have their part, but this tender little village mother is the dominant factor in this heart drama which is human. The cast includes Robert Edeson, Charles Richman, Alice Brady, Emma Dunn and Florence Nash. Eve., 8:15; mats., Wed. and Sat., 2:15. Prices, 50c. to \$2.00.

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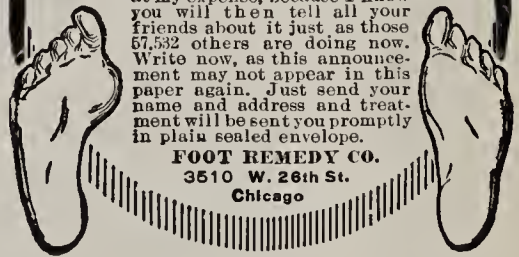
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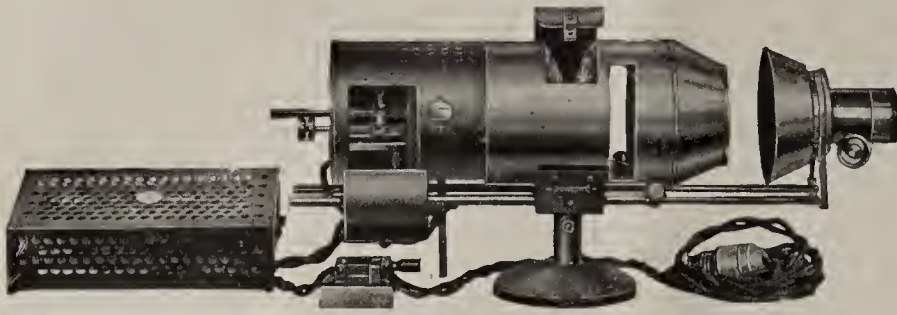
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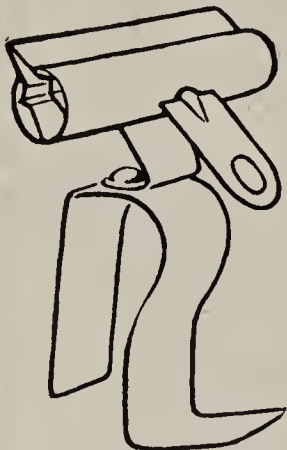
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Claude Stuart Hammock, Editor

Vol. XXXVII

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School Garden Dept. FLORAL PARK, N. Y.

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He is a great lover of school children and school work; a good nature student, possessing a splendid museum of Natural History specimens, and the finest Natural History Library in the country (some 5000 volumes). He visits schools a good deal to talk to the children about Nature Study and Gardening, and every summer he entertains parties of hundreds of young school children on his lawns.

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(H. H. DAVIES, Supt. School Garden Dept.)

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The TEACHERS MAGAZINE

MARCH, 1915

Skillful Questioning, the Soul of Teaching

By Joseph T. Griffin

Principal New York City Schools



AFTER listening to a teacher asking questions for half an hour, the experienced supervisor can form a very definite opinion as to that teacher's knowledge of the subject matter; his possession of a definite aim; his power of logical analysis; his facility in the use of English. I shall discuss the question then, first from the standpoint of the teacher, and determine what should be his essential qualifications:

(A) He must become absolutely familiar with the subject matter of the recitation.

(B) He must carefully prepare his questions in advance so that they may

- 1 Tend to the realization of a given aim.
- 2 Be progressive in order of difficulty.
- 3 Be correctly and briefly phrased.

Questions may have a different function according to how they are used at the beginning of a lesson, during the course of a lesson, or at the close.

1.—QUESTIONS AT THE BEGINNING OF A LESSON.

Those used at the beginning of a lesson are for the purpose of

(A) Arousing an apperceptive basis by recalling to the mind of the child the previously obtained correlative elements of knowledge to which the new material is to be joined.

(B) To establish a motivation for the new knowledge by making the child see the limitation of his own knowledge, and the necessity for the new material in order to complete a given solution, or satisfy a felt intellectual need. This is what Adam calls bringing the child to the "gasping point." This is the method followed by Socrates when by judicious questioning, he brought his followers to the point where they realized the inadequacy of their own knowledge, and felt the need of new information from an outside source.

Questions used thus at the beginning of a recitation, make use of the principles of the Law of Aim in directing the current of the child's

thoughts towards a given point; it uses the Law of Motivation, by establishing in the child's mind a feeling of need for the new knowledge; it illustrates the Law of Apperception by causing the pupil to gather together in the center of consciousness all his old knowledge by means of which he is to interpret the new; it involves the Law of Interest and Attention because it invests the acquisition of the new knowledge with the conscious strain of effort and enliven it with the glow of desire; and finally, it employs the principle of Self-activity, because the child feels the impulse to intellectual action springing from within himself rather than from the imposition of external forces.

II.—QUESTIONS DURING COURSE OF LESSON.

Questions during the course of the lesson are for the purpose of

(A) Keeping the stream of intellectual activity moving in the given direction.

(B) Impressing on the mind of the child the salient points previously covered.

(C) Preventing mind wandering on the part of those in whom the force of association of ideas is particularly strong.

The use of questions during this stage of the teaching process illustrates what the Herbartians call the operation of the Law of ABSORPTION and REFLECTION. (See McMurry's "Method of the Recitation.") The child advances a certain distance along the path of knowledge; he is made to pause and consider the main features of the road he has traveled and his attention is directed to the untrod path before him. Or in the words of McMurry:

"The student employs the Law of Absorption when he becomes absorbed in the study of individual facts. He gives himself to certain details to such an extent that attention is entirely withdrawn from other ideas. He employs the principle of Reflection when he withdraws his attention from these individual facts and directs it to a much wider range of thought; when he rises high enough to take a broad survey of the field that he is studying and to see the relationships of topics to one other. . . . The Law of Absorption and Reflection is some-

times called the Law of Mental Respiration. Just as we alternately inspire air and then expel it, so absorption in details and reflection in regard to them should alternate."

III.—QUESTIONS AT CLOSE OF LESSON.

Questions used at the close of the lesson are for the purpose:

- (A) To impress the facts of the lesson.
- (B) To ascertain how far the children comprehend the points that have been covered.
- (C) To establish as many associations as possible among
 - 1 The various elements of the new knowledge and
 - 2 Between the old, similar, or correlative knowledge, and the new.
- (D) By means of drill questions, to cause the new knowledge to function as HABIT.

The last mentioned purpose is possibly the most important of all; knowledge which is presented by even and most skilful of methods, is valid only when it may be easily and readily recalled by the pupil. It needs the final drill by repetition, to fasten the new knowledge, to define it, to classify it, and above all, to make it respond quickly to the slightest stimulus must be related to the lower brain centers; it must become a HABIT. This is where so many teachers, devotees of the so-called new pedagogy, fail in comparison with the old teachers of the drill-master type when judged by the standard of actual results. The scientific method in building up concepts does not obviate the necessity to make those concepts easy of recall; and drill, repetition practice, are the only ways to accomplish this.

Stuart H. Rowe in his "Habit Formation," says:

"When an idea is to be transformed into a habit, the mental processes must begin with the qualities of the idea and later the qualities of habit will grow out of it as the idea slowly crystallizes, and becomes serial and automatic." He adds, "Many a teacher has taken a period for bringing out an idea, followed it up with exercises for home-work, and devoted the next period or more to drill on it without being conscious that he first taught an idea and tried to fix it as an automatism.

KINDS OF QUESTIONS.

In preparing the questions that the teacher is to ask, he should be careful to keep in mind the various kinds of questioning.

- (A) Those which are for the purpose of eliciting facts. These may be called FACT questions.
- (B) Those which are for the purpose of making the pupil think; which make a demand upon his reasoning powers; which force him to see the causal relation which may exist between the different elements of his new knowledge; or which make a demand upon his originality in the interpretation of these new elements.
- (C) Those which are for the purpose of developing his power of expression; which compel the utilization of a broader vocabulary.

To illustrate these three types from a lesson on the REVOLUTIONARY WAR.

- (A) **FACT QUESTION:** What was the date of Burgoyne's Surrender?
- (B) **THOUGHT QUESTION:** What were the effects of his surrender?
- (C) **EXPRESSION QUESTION:** Describe one incident of his campaign.

THE VARIOUS METHODS OF QUESTIONING.

I ORAL QUESTIONING BY THE TEACHER

The teacher should have the entire recitation covered in four or five carefully thought out questions which may be supplemented by minor questions according to the degree of response obtained from the children; in other words, pivotal questions and subordinate questions. He should ask his question clearly, distinctly. He should allow time for every pupil to think over the question and the answer. He may then call one child and let him tell all he knows. He must not.

- 1 Inhibit the pupil's power of expression by manifesting impatience.
- 2 He must not permit interruptions, hand-raising, etc., from other pupils.
- 3 He must insist upon the child expressing himself clearly and loudly enough for every child to hear him.
- 4 He must not repeat his answer; neither should he impatiently snatch the uncompleted answer from the child's lips and complete it himself, which, by the way, is an extremely common practice.
- 5 He must not call upon children seriatim, or in alphabetical order. Skill in questioning depends upon the teacher's ability to keep every child upon the qui vive of expectancy.
- 6 He must correct **immediately** inaccuracies of speech, solecisms; colloquialisms, and inaccuracies in pronunciations. For we must remember that the operation of the Law of Habit is constant and inevitable and it will not profit the child to acquire the content of culture if he loses the form of its outward expression.

II. WRITTEN QUESTIONS BY THE TEACHER

in the form of tests, reviews, examinations. These questions should conform to the principles previously enumerated. In addition, the following cautions may be considered:

1. Tests should not be too long.
2. Questions should be distributed among three types:
 - a. Fact questions.
 - b. Thought questions.
 - c. Expression questions.
3. Questions should not be emulative; that is, where one main topic is touched upon and the following questions all hinge upon that, and if the child is ignorant of the first answer, his subsequent answers must necessarily be wrong.
4. Where the test covers historical or geographical topics in which difficult proper names

occur, these names should be conspicuously displayed on the blackboard or chart to insure correct spelling.

5. Occasional written tests should be given during which the children are permitted to go to their text books for the answers. This trains the children in the use of the text-book as a source of information, or reference book.

III. ORAL QUESTIONS BY THE PUPILS.

The children should be encouraged to frame questions themselves and then quiz the class. This practice gives them training in English; it increases their knowledge of the subject matter and establishes a new element of interest in the recitation.

IV. WRITTEN QUESTIONS BY THE PUPILS.

In most of the subjects of the curriculum, and particularly in history and geography, the children may be permitted to read in class a given topic. They note what they consider the important points. They then frame a limited number of questions to cover those points. They are then allowed to ask the questions calling upon such pupils as they choose. This exercise has the following advantages:

1. trains the children in concentrated silent reading.
2. exercises their judgment in the selection of the important points.
3. increases their command of English.
4. enlarges their knowledge of the subject matter.
5. introduces a new element in the recitation period.
6. forms the habit of self-questioning.

SOME TYPES OF UNSKILFUL QUESTIONS.

1. Leading questions.
2. Questions requiring "Yes" or "No" for an answer.
3. Long questions requiring short answers.
4. Ambiguous questions answered by careless use of verbs "have," "do," "is," etc. "What do cats have?"

What do you want to see in THE TEACHERS MAGAZINE? During the past month we have had several excellent suggestions from readers of THE TEACHERS MAGAZINE, suggesting new topics for discussion and presentation, or new ways of treating old subjects, or additional material along lines already undertaken.

This is your magazine and run for the help that it can give you. Please let us know what you would like to see in THE TEACHERS MAGAZINE that is not already there. If you find something there that is especially helpful, it would do no harm to let us know that. We would like to know from time to time what our readers think of the magazine, in order to know how best to supply their wants.

5. Monotonous questions. "How many two's in six, in eight, in ten?"
6. Questions too difficult: "What is gravity?"
7. Questions lacking in logical sequence.
8. Questions which are really uncompleted statements as: "The water in the tube should then go . . ." "Up" answer the pupils.
9. Questions ending monotonously in "what" or "whom" or "where."
 - a. "Washington then did what?"
 - b. "New Amsterdam belonged to whom?"
 - c. "Gold is found where?"
10. Useless questions—those whose answers are so obvious that a child would have to be blind not to answer. A teacher of science, holding in one hand a test tube filled with colored water, and in the other a tube filled with clear water over a Bunsen burner, asks: "What is being heated, the clear water or the red?" and the pupils brightly answer, "The clear water."
11. Blanket question: "Now tell me all about Washington."
12. Indefinite question: "How was the Battle of Gettysburg fought?"
13. Guessing questions—when the children are asked question which require for an answer absolutely new information which they have had no previous opportunity to acquire: "Where do you think the Pilgrims landed?"
14. Awkwardly phrased questions.

FINAL NOTE.

There is only one way to acquire skill in questioning and that is:

1. Write out every question you are going to ask.
2. Scrutinize it carefully.
3. Correct it, revise it, recast it.
4. Then write it out again.

The skill you acquire in the written questions will soon reflect itself in the spontaneous oral ones which you occasionally ask.

This issue of THE TEACHERS MAGAZINE is the first month of the second year under the new management. Just look at some of the old numbers and see how much we have improved it. The improvement that has been made is due in a large measure to the co-operation of our many readers who have been kind enough to suggest things that are helpful to all. Come on and get into the game. Be one of THE TEACHERS MAGAZINE family. Let us know what you want and we will endeavor to get it for you. Speak to your neighbor about subscribing to THE TEACHERS MAGAZINE. It will not only help her work, but the more subscribers we have the better magazine we can give you.



W R I T I N G

By A. G. Hammock

Author of Hammock's Muscular Movement Writing System.

Published by D. Appleton & Company.

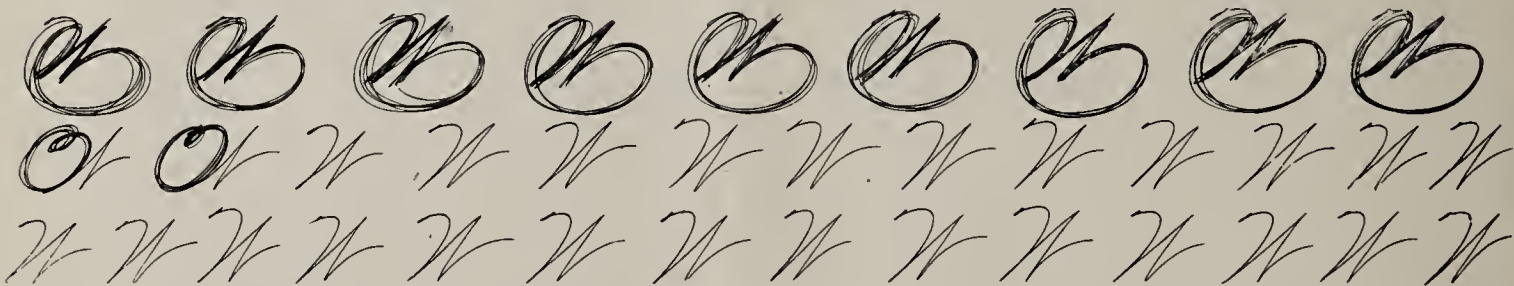
The writing exercises presented this month completes the list of capital letters. Before beginning the practice of the letters, study the speed diagrams carefully, reviewing what has been said about the speed in the former issues of this magazine. Spend considerable time upon each retraced letter before beginning the practice of the letter itself. Follow this by ample practice of the letters singly then use them with the words.

The capital X is made in two separate parts. The retraced exercise is made the same way. Practice the first half of the retraced exercises going round to the right and the latter part of it with a reversed motion.

Some papers received show rather careless practice. Bear in mind that careless practice is worse

than no practice at all as it gets one into bad habits. Finish the words as carefully as you begin them. Exercise the same amount of care throughout your practice.

After practicing the work presented here, refer to the back numbers and to your exercises which you have kept and see what work needs reviewing. Spend enough time on the exercises that are not as well done as the others to bring them up to your standard, before sending them in.



When When When When When When When
Winter Winter Winter Winter Winter Winter
Wilmington Wilmington Wilmington Wilmington
Wellington Wellington Wellington Wellington
The Duke of Wellington defeated Napoleon.

Zebra Zebra Zebra Zebra Zebra Zebra Zebra Zebra Zebra Zebra Zebra
 New Zealand New Zealand New Zealand New Zealand New Zealand
 Zinnia Zinnia Zinnia Zinnia Zinnia

Zebra Zebra Zebra Zebra Zebra Zebra
 New Zealand New Zealand New Zealand
 Zinnia Zinnia Zinnia Zinnia

X X X X X X X X X X X
 X X X X X X X X X X X

Zenith Zenith Zenith Zenith Zenith
 Weapon Weapon Weapon Weapon Weapon
 Xiphoid Xiphoid Xiphoid Xiphoid

The capital X is very little used but should be practiced until it is well made with good movement at proper speed.

Plan of Organization for Nature-Study Facts

By Joseph S. Taylor, Pd. D.

District Superintendent of Schools, New York



THE defects which the writer has found in nature study teaching may be roughly divided into two classes: defects of organization and defects of expression.

1.—**Errors of Organization.**—The syllabus in nature study in the New York public schools calls, in the first five years, for a mass of facts, of which the following is a sample:

1 A

“Four-Footed Animals: Cat, mouse, rabbit. Recognition and name; observation of their characteristic movements and actions; their color, covering, food, uses, and care of young.”

There is no suggested organization of the facts, and the consequence is that when a supervisor enters a class room and asks for a recitation or a lesson on any given animal or plant, the following procedure is the rule: There is attempted a mere enumeration or heaping up of actions, qualities, parts, and uses, without regard to rhyme or reason. If the animal under consideration be the duck, for example, one pupil says the duck is a bird, another says she has a bill another that she has feathers, another adds that the bill is yellow and still another that the bill is broad. But there is no attempt at orderly sequence, no separation of significant form trivial facts, no effort to relate facts of structure to facts of function. Every fact, is an isolated, unrelated thing, which has to be mastered by sheer force of memory. The consequence is that in a few days the information slips away, and when children are asked to tell what they remember of an animal, they stare at you in bewildered silence. They can't remember which of the hundred or more independent facts that were told to them come first. In fact, there is no necessary first or last; one could begin anywhere to recite the long catalogue of names without doing violence to the arrangement.

2. **Defective Expression.**—The second error of teaching which the writer has found almost universal is lack of drill in the correct expression of facts taught. Perhaps it were more accurate to say “facts told;” for a thing cannot properly be said to have been taught until the pupil can adequately express the same.

A lesson in nature study usually consists of the enumeration, by the teacher, of the facts called for. This is true even in cases where the actual object is at hand. When the pupil is asked to reproduce what he has learned, the

teacher puts a question calling for a single fact, which the pupil answers with a monosyllable. It does not seem to occur to either teacher or pupil that a child can state more than one fact. It does not occur to teachers, as a rule, that the information about an animal or plant can be woven into a story, and that a child can reproduce such a story from start to finish as well as he can tell fairy tales and folk stories. The fairy tale can be remembered because there is sequence of time as well as of cause and effect in it. Things proceed in an orderly way. There is a firstly, a secondly, a thirdly; and these steps must follow in the correct order, else the story is ruined.

Is it possible to organize nature study facts in such a way that there is sequence and necessary order? The writer ventures to answer this question in the affirmative.

The following scheme is based on the well-known fact that children are concerned chiefly with the **function** or **use** of an object and care little about **parts** and **qualities** as such. The latter items are, therefore, considered only in so far as they relate to the mode of living of the animal or plant studied. The plan provides a **causal series** for nature study similar to that which we now have in geography in the 5 B and higher grades. The facts are to be presented in **story form**, and the child is not required to be conscious of the causal series. But if the facts are presented in the manner proposed, they are scientific facts and will not have to be unlearned at a later stage of the child's development. The **human relation**, which should also be emphasized is always an incident of the **mode of living** of a plant or animal. For instance, the silk-worm, in the course of his life-history, spins a cocoon, which happens to have great commercial value. The potato bug likes the leaves of the potato plant for food, hence, in a single year the insect destroyed potatoes valued at \$73,000,000 in the State of Illinois alone. When the child recites, he should give the facts in **story form**, and should group all items under the two heads, **care of self** and **care of young**. An animal or plant has two things to do in this world, and only two: he must make a living for himself and bring up a family. The perpetuation of the species seems to be, from the point of view of life, the supreme end of existence for these humble brethren of the field and forest. The female of many insects, for instance, lives just long enough to lay her eggs, and then perishes. It is, therefore, proposed to adapt the following outline to each animal or plant studied in the grades of the first five years.

I GENERAL FORMULA.

The Business of Animals and Plants.

1. To Care for Themselves.
 - (a) Food: finding, securing, transforming.
 - (b) Self-protection.
 - (c) Adjustment to Physical Surroundings.
2. To Care for Offspring.

*Michael F. Guyer, University of Cincinnati, in *Pedagogical Seminary*, Vol. XII, p. 87.

To illustrate the kind of fact the would be called for, I have adopted the formula so as to apply to three animals and a plant.

II

Business of a Cat. (Adaptation of the General Formula.)

1. Care of Self.
 - (a) Food:
 - (1) Information: feelers, eyes, ears, etc.
 - (2) What: meat, mice, etc.
 - (3) How it laps milk; how it catches mice.
 - (4) Cleanliness, etc; how it cleans itself; dislike of water on its body.
 - (5) Work: day or night?
 - (6) Food habits: friend or foe of man?
 - (b) Self Protection:
 - (1) Enemies: how it escapes, run, climb a tree, etc.
 - (2) How it fights: claws.
 - (c) Adjustment to Physical Surroundings:
 - (1) Lives on ground.
 - (2) Fitted: run, jump, very quick; soft footsteps; claws; sharp teeth.
 - (3) Protected against cold and heat; sheds fur in spring; heavy coat in winter.
2. Care of Kittens.
 - (a) How fed.
 - (b) Provision for safety carries away and hides them.
 - (c) Taught by parents?
 - (d) How long for babies to grow up?
 - (e) How long does it live?
 - (1) Treatment of cat at home; on street; kindness; playmate; pet.

III

Business of the English Sparrow.

1. Care of Self.
 - (a) Food:
 - (1) Information: very sharp eyes, able to see seeds, insects, etc., at long distance.
 - (2) What:—grain—wheat, oats, rye, rice, buckwheat, etc.; fruit—grapes, cherries, plums, apples, pears, peaches, garden vegetables—peas, corn lettuce, cabbage. Will not eat insects, if he can get grain, etc.
 - (3) How it flies from place to place in search of food; hops; runs; bathes; rolls in dust.
 - (4) Work: day or night?
 - (5) Food habits: foe of man; eats farmer's grain, fruits, etc., and does not eat the caterpillars that destroy his trees.

(b) Self-Protection:

- (1) Enemies: how it escapes—by flying.
 - (2) How it fights: sharp bill and sharp claws. Drives out native birds like robin and wren. While parents of baby robins or wrens are out looking for food, the sparrows will go to the boxes and pull out the young featherless birds and kill them.
 - (c) Adjustment to Physical Surroundings:
 - (1) Found all over this country; protected by feathers against cold; stays all winter.
2. Care of Baby Birds:
 - (a) Its home: rough and loosely made of straws, sticks, etc.
 - (b) Lays 4 to 7 eggs. (Size and color.)
 - (c) Hatched in 12 or 13 days.
 - (d) From 4 to 6 broods in a season, from January to September.
 - (e) Thus in New York a single pair may rear from 20 to 30 young in one season.

Note.—The introduction of this pest is credited to Hon. Nicolas Pike and others, directors of the Brooklyn Institute, who imported eight pairs in 1850. It was introduced into many States by legislative enactment under the mistaken notion that it is an insectivorous bird and thus a friend of man. It is now known to be one of his worst enemies, inasmuch as it destroys his fruits and grains and drives out native birds that are a benefit to man. The question, therefore, arises: What shall we say about the sparrow to little children on the score of his relation to man? We want to teach kindness to animals; but here is an enemy. How far shall we dwell on this feature and thus arouse the child's feelings against the creature.

IV.

Business of the House Fly.

1. Care of Self.
 - (a) Food:
 - (1) Information: wonderful eyes; sense of smell.
 - (2) What: dirty foods, various kinds of filth; in the house it eats sugar, milk, etc.
 - (3) How it eats; proboscis, something like a tongue, with which it laps up food.
 - (4) Work: day or night?
 - (5) Food habits: friend or foe of man? We are obliged to screen our doors and windows to keep it out. Specks everything, crawls over our food, falls into our milk and cream, etc.; eats and breeds in filth, and thus carries disease.
 - (b) Self-Protection:
 - (1) Enemies: how it escapes.
 - (2) Does it fight?
 - (3) Has it a home?
 - (4) Does it lead a solitary life, or is it in a community?
 - (c) Adjustment to Physical Surroundings:
 - (1) Lives on ground: can walk on side of wall or ceiling with its six legs; how?

- (2) Where does it go in winter?
2. **Care of Young.**
- (a) Lays its eggs in manure or door-yard filth.
- (b) Lays as many as 100 at a time.
- (c) The eggs hatch in a day—a larva or maggot.
- (d) Lava grows from 5 to 7 days; then pupa (cocoon).
- (e) Pupa from 5 to 7 days; then fly.
- (f) Thus in from 10 to 14 days a generation of flies is born; and we see how from a few in spring we have swarms in summer.
- (g) No one knows how long a fly lives; probably a month or six weeks.

V.

Business of the Burdock (Adaptation).

1. **Care of Self.**
- (a) Food: from air, hence leaves from earth, hence roots.
- (1) No organs of locomotion; hence cannot go after food.
- (2) No sense organs, since no use to get information at distance.
- (3) Friend or foe? Leaves used as cooling application in swellings; roots and seeds in blood and skin diseases.
- (b) Self Protection: (1) Competitors for favorable position: manured soil.
- (c) Adjustment to Physical Surroundings: (1) Long stem to avoid shading, etc.
2. **Care of Offspring.**
- (a) Propagation: burs which hold tenaciously to dress of man or fleece of animal.
- (b) Storage of food in seed for baby plant.

The above list of adaptations includes a mammal, a bird, an insect, and a plant. These illustrations are sufficient to show that general formula has universal validity.

ONE OUTLINE.

Let it be repeated that the above outlines are merely adaptations of the general formula and suggest to the teacher the kind of facts she is to teach. The outline which she prints in a chart for the use of the pupil is a simple affair and is **uniform for all animals and plants studied in a given grade.** The object of the formula is to promote economy of learning. This end could not be achieved if the pupil had to remember a different outline for each plant or animal. Following are a few outlines used in one of my schools:

VI.

ANIMAL (First Three Years.)

1. Looks.
2. Eats
3. Cleans
4. Works
5. Lives
6. Friend
7. Babies

VII.

Plant (first three years).

1. What it is
2. Where it grows

3. The plant—stem—leaf
4. The flower—color—shape
5. The fruit
6. Seeds
7. Use

THE STORY.

To illustrate the sort of recitation we get when children are taught to organize and express the facts they have learned without interruption from the teacher, I submit the following story taken down in short-hand by my secretary in one of the schools of my district:

THE HOUSE FLY.

Irene Wartell, 3rd Grade.

"The house fly takes care of itself by finding its food. He finds his food by his wonderful eye and sense of smell. His wonderful eye is made up of one hundred little eyes. His food is molasses, butter sugar, milk, mostly anything on the table. Its mouth is in the shape of a tube which it takes its food through. It works in the day time. It is a foe to us because it bothers the babies, sticks to furniture, and it gets into our milk. It can walk on the side of the wall or on the ceiling. It has six little legs and two little claws and between these two little claws, there is a little pad or cushion with some sticky mucilage which helps him to walk upside down. We are enemies to it, and its other enemies are spiders, cows, birds, horses, frogs, and toads. It escapes by flying; it fights by biting. Its home is in our homes. It goes in the crevices or holes in the winter time, then when spring comes, it gets out of its hiding place and lays eggs in manure or any door-yard filth, about one hundred at a time. When the eggs hatch, little maggots come out; they eat from five to seven days. Then they spin a chrysalis around them and sleep in there from five to seven days. Then this little chrysalis cracks open and out comes a perfect house fly. It lives only a month or six weeks."

RELATION OF THE PLAN TO OBSERVATION.

It must not be inferred from the method here described that objective teaching is to be abolished. In the lowest grades, only living things are to be studied, and as far as possible objects that can be brought into the room.

This is obviously impossible in the case of some animals, as for example, the horse and the cow. Here the model or picture must be employed.

If the object can be brought into class, models and pictures may be used after the reality has been studied. So also books should be introduced after the thing, to supplement the information obtained at first hand.

As many as possible of the facts it is proposed to teach should be observed by the child, under the direction of the teacher. Some information must be taken on the word of another; such, for instance, as the number of eggs a bird or fly lays and the number of days it takes to hatch them. If the instruction is limited to facts that children themselves can observe, it is necessarily

incomplete, unsystematic, and largely worthless. The mere presence of the reality is no guarantee that they learn anything worth knowing.

Prof. Bailey has said somewhere, in effect, that nature study is seeing what we look at and making proper inferences about what we see. His own pamphlet on "Four Apple Twigs" is an illustration of his definition. The untrained eye sees in those twigs nothing but dead branches. But he reads in the buds and scars a wonderful story of the life and work of the tree. We must not expect children to see as much as Prof. Bailey sees, or as the teacher sees, or even as the adult layman sees. The mind sees with what it knows, and children know so little. Therefore, in any case, observation must be supplemented by the more enlightened seeing of the teacher. Even in high schools and colleges, students receive minute directions as to what to observe and are assisted by suggestive hints to make proper inferences.

How Our Language Grows.

Language can be made in the library, no doubt, and in the laboratory also, but it is most often and most effectively created in the workshop and in the market-place, where the imaginative energy of our race expresses itself spontaneously in swiftly creating the lacking term in response to the unexpected demand. Nothing could be better, each in its own way, than picturesque vocables like **scarehead** and **loan-shark**, **wind-jammer** and **hen-minded**, all of them American contributions to the English language and all of them examples of the purest English. **Hen-minded** is an adjective devised by Mr. Howells to describe those "women who are so common in all walks of life and who are made up of only one aim at a time, and of manifold anxieties at all times." **Scarehead** and **loan-shark** are the products of the newspaper office, while **wind-jammer** was put together by some down-east sailor-man, inheritor of the word-forming gift of his island ancestors who helped to harry the Armada. "**Wind-jammer**," remarked Professor Gildersleeve, trained by his intimate knowledge of Greek to appreciate verbal vigor as well as verbal delicacy, "**Wind-jammer** is a fine word, I grant, and so is every Anglo-Saxon compound that grows and is not made."

But all new words are not of necessity good words. Ben Johnson, who was himself a frequent maker of new words, displayed his shrewdness when he declared that "Custom is the most certain Mistress of Language as the publicke stampe makes the current money," adding as a caution, "But wee must not be too frequent with the mint, every day coyning."—**Brander Matthews** in **HARPER'S MAGAZINE** for March.

The facts, then, may be gained by observation. Suggestion, or direct telling. What is proposed here is that in whatever manner they are acquired, they shall be organized into a consistent body and put into a form suitable for ready expression. The **story** is to gather up what has been learned, and is to put it into compact and attractive form for storage and transmission. The pupil must not only know but must be able to tell what he knows; and it is almost safe to take the position that what he cannot express he does not know. There are, of course, subjects in which this is not true. Music, literature, art of any kind, noble conduct, religious appeal, may influence a child emotionally and give him an artistic or ethical bias which, though these things constitute real education, he cannot express. But information is different. This is not knowledge unless he can formulate and utter it.

The Lowest Civilization of To-day.

In writing of her visit to southern Nigeria, Dorothy Talbot, tells of the strange native inhabitants who, though ranked as the lowest order of civilization, are probably descended from a people of high culture.

"Though during the ten months of our sojourn among the Ibibios of southern Nigeria my sister and I were able to pick up the merest fragments of the language, yet careful inquiry brought out the fact that some few native women were capable of speaking quite intelligible English. These were pleased, for a certain compensation, to act as interpreters.

"This strange race, comprising some three-quarters of a million souls, inhabits the south-eastern part of southern Nigeria. Before our arrival in the Eket district, which forms the southernmost stretch of Ibibio country, we had been informed that the natives of these regions were of the lowest possible type, entirely without ethnological interest, and indeed little better than "mud-fish." Saving the more civilized Efiks, it is indisputable that Ibibios occupy a low rung on the ladder of culture, and are perhaps as brutal and bloodthirsty as any people throughout the Dark Continent. Yet, to our minds at least, it would appear that their present condition is due to gradual descent from a very different state of things. Fragments of legend and half-forgotten ritual still survive to tell of times, shrouded in the mists of antiquity, when the despised Ibibio of to-day was a different being, dwelling not amid the fog and swamp of fetishism, but upon the sunlit heights of a religious culture perhaps hardly less highly evolved than that of ancient Egypt."

Miscellaneous Department

Edited by Charles H. Davis

Principal P. S. No. 25, Queens, N. Y. City

HISTORY OF EDUCATION.

1. What was the period of the, monastic schools, and what their characteristics of matter and method?

2. Distinguished between the educational theories of the humanists, the realists, and the anturalists. Who were the great representatives of these theories?

3. Present summaries of the principles of Pestalozzi and of Froebel. What reforms did Froebel undertake? For what one result were Froebel and Pestalozzi working?

4. Give a brief statement of the educational theories of Comenius.

5. Present an outline of the views of Herbert Spencer as to:

(a) The teaching that gives the most valuable knowledge and best disciplines the faculties.

(b) The end and aim of education.

(c) The test of the relative value of knowledge.

(d) The method to be pursued in teaching.

6. In what respect do the German schools excel?

A LANGUAGE LESSON.

To, Too, Two.

Three words pronounced alike but different in spelling and meaning.

These three words are used every day—indeed many times each day.

Pupils cannot confuse them when they speak, but in writing great care should be taken not to spell one when you mean the other.

I.—To:

- (a) I went to school yesterday.
- (b) I will bring the book to you.
- (c) I am sorry to miss my lesson.
- (d) It is time to go home.

II.—Too:

- (a) Did Mary expect me too?
- (b) John, you are too small for this work.
- (c) I too shall soon go to college.

III.—Two:

- (a) James has two pencils.
- (b) The book costs two dollars.
- (c) Two men entered the house.

1. What spelling is used when the word means "to do something?"

2. When it means "to some person or thing?"

3. When it means "to some place?"

4. When it means "the number 2?"

Rules:—

"To" is used when it means "to do something; to some person; to some place."

"Too" means "also more than enough."

"Two" means the number 2.

Have pupils write original sentences illustrating the use of these three words.

LANGUAGE—Oral and Written.

Place sentences about the maple or willow tree upon the board, omitting one or more words in each sentence. Let pupils read sentences orally and supply missing words.

For written language, let pupils copy the sentences and fill with the words which had previously been given in the spelling lesson. Write at another time original sentences about the twigs which are to be studied.

SPELLING.

March, wake, asleep, sun, wind, pussy-willow, hood, brown, gray, brook, birds, spring, writer. Fill the blanks:

1. The pussy-willow comes in——.
2. It has been——all winter.
3. It lives by the——.
4. The——wakes it.
5. The ——makes it warm.
7. Pussy——has a fur——.
8. The——borrow it to line nests.

THE TEACHING OF ARITHMETIC.

Method in teaching any subject is determined largely by the aim of the teacher; and so the answer which a teacher makes to the question, "Why should pupils study arithmetic?" will guide him in the details of instruction.

The boys and girls of our public schools study arithmetic chiefly for two purposes. The first purpose is to acquire the ability to perform numerical computations with rapidity and accuracy. This is not the highest function of arithmetic, but necessary one if children are to get the greatest benefit from its study.

It bears much the same relation to the study of arithmetic that a healthy body does to a man's equipment for work. The value of skill in numerical computations is the most apparent and that schools of to-day fail to train their pupils in this respect is one of the most serious charges which business men make against them.

The boy or girl who has been trained at an early age to add, subtract, multiply and divide rapidly and accurately will always be hampered in work, whether in business life or in a high-school and college course, for neither the man of business nor the man of science can compensate for errors of computation by the brilliancy of his reasoning.

The second purpose and the highest function of the study of arithmetic is that pupils may learn to reason—may be trained to analyze given conditions and to determine wisely what to do because of those conditions.

Arithmetic furnishes training of the reasoning faculties through analysis of problems and especially by developing the most valuable of the reasoning powers, the ability to generalize—the ability to come to a general conclusion from the examination of a number of particulars.

Through the determining of principles arithmetic affords more and better training in generalizing than any other subject taught in the grammar school, especially if the teacher is careful that the pupil does the work of generalizing himself; for a generalization, to be of value, must be a conscious and voluntary one on the part of the pupil. The teaching of principles instead of rules is not only admitted to be the best method in arithmetic, but it is constantly gaining ground in the practice of teachers; for the superiority of the pupil who knows thoroughly a few general principles over the one who has learned many rules, is most apparent and it is said to be the testimony of mathematicians that this knowledge of their subject depends mainly on the thorough mastery of a few general principles.

The omission of the less practical parts of arithmetic improving in consequence the teaching of the more practical parts, and the treatment of the subject as an organic whole rather than as a series of isolated subjects, are marked advances of the past few years.

Four Minutes Drill Tests.

Test. 1.

1. Henry's age is two-sevenths of his father's. Henry is 14 years old; how old is his father?
 2. What is the value of a peck of peanuts at 2 cents a pint?
 3. A road is 4 rods wide, how many feet wide is it?
 4. If 12 tons of coal cost \$80.00, what will 9 tons cost?
 5. What is the greatest common divisor of 12, 15 and 18?
 6. What part of one-half of a yard is one-half of a foot?
 7. Sold a bushel of chestnuts at 10 cents a pint, how much was received for them?
 8. If five-sixths of an acre of land costs \$50.00, what will be the cost of 1 acre?
 9. If 1,000 books cost \$150.00, what will be the cost of one book?
 10. Three-fourths of the cost of a house was \$3,600, what did the house cost?
 11. If a grocer sells 8 eggs for a quarter, how many dozen can be bought for \$1.50?
 12. If 8 tons of coal cost \$48.00, what will 20 tons cost?
- Time is up.

Test. 2

1. At six-sevenths of a dollar a box, how much must be paid for 35 boxes of candy?
2. At seven-eighths of a dollar a yard, how many yards of silk will \$70.00 buy?
3. A man spent \$24.00 which was seven-eighths of his money. How much money had he?
4. If turkeys cost \$1.50 each, how many can be bought for \$36.00?
5. What will 550 pineapples cost at \$2.00 per hundred?
6. At fifty cents a yard, how many yards of silk can be bought for \$42.50?
7. If silk is eighty-three and one-third cents

per yard, how many yards can be bought for \$5.00?

8. How many feet in one hundred and forty-eight yards?

9. A man sold three-fifths of his farm, and had 20 acres left; how many acres had he at first?

10. Mary spent 48 cents for a book which was three-fourths of her money. How much money had she at first?

REMINGTON PLACES TWO MORE TYPISTS IN HALL OF FAME.

Two more finished products of the Remington Accuracy—first idea—two more winners of new Remington Typewriters—were developed at the Semi-Annual Contests held in January. Miss Charlotte Klein, a student operator from the Spencerian School, of Cleveland, wrote 60-12/15 error-proof words per minute for the quarter hour, the best showing ever made by a student. Miss Myrtle Hager, a more experienced typist, battered the mark set by Miss Liebttag in the last contest by three words, writing 74 errorless words per minute for fifteen minutes.

A significant fact in connection with the performances of these two operators is that the copy used designed to represent matter such as might be met ordinarily in the day's work, and averaged 5-8/10 strokes per word. The copy used in the last world's championship contest averaged 4-7/10 strokes per word. On this basis, we find that Miss Hager's record is equal to 91 errorless words per minute on "championship copy." But it must be remembered that Miss Hager is strictly an amateur, an every-day commercial stenographer, without special training on professional "speed teams" or with "speed experts."

Vastly more significant, however, is the fact that the results as a whole of this January contest prove beyond doubt the fundamental soundness of the Remington Error-Proof Idea. The immense improvement in the marks of the contestants, any number of whom attained the speed and missed the accuracy only by one, two, three or four errors, indicate that the Accuracy-First idea has taken hold and its effect is being felt throughout the entire body of the country's typists.

It may be said in passing that no small addition to the huge economic service the Remington Typewriter Company had already rendered the world was made when this great concern decided to promote actively the propaganda of Accuracy First in Typewriting. Results so far attained show that the benefits which will accrue from this work will be second only to those which resulted from the introduction of the writing machine itself.

Thousands of typists and students will be encouraged by the success of Misses Klein and Hager, and by the improvement of the others who took part in the January contests, and lay their plans to participate in the next Remington Semi-Annual Accuracy Competition, which will be held in June.

AGENCY SERVICE.

No school officer is under any compulsion to use a teacher's agency nor is any teacher in any way compelled to register in one. No teacher can remember when teacher's agencies did not exist. No teacher is living who does not accept teacher's agencies as very material facts, as matters of course. What, then, is the secret of their existence? How is it that they have arrived at their present status. The answer is a single word, SERVICE. In the language of the day, teacher's agencies have "made good!"

The manager of a teacher's agency is constantly studying ways by which he can improve the efficiency of his work. Nothing pertaining to his business is too small for consideration; nothing is too much trouble nor too expensive within ordinary limitations, which will help along the main proposition. All useless red-tape has been cut. We have to get there and get there quickly.

Occasionally an agency has been started by some "educator" long on theory but short on common sense. These dreamers have had everything "doped" out so that they "always followed out" this plan or that. Such agencies (and they have been few) have been short lived. Men and women are vastly different from merchandise! You can put all nails of a certain size in one keg and they do not belong anywhere else, but the minute you try to apply such a rule to teachers, you will find that there are too many exceptions.

The first thing necessary to maintain service is old-fashioned, plain honesty. A grateful teacher in the far West put it, "A glad hand and a square deal." Being honest means acting and telling the truth. We must deal in facts rather than fiction and must be absolutely honest to and towards both parties of the contracts we endeavor to bring about. Honesty in recommendations and in representation as well as honesty in pure financial matters is absolutely vital to our existence.

In this matter of honesty we do not "strain a gnat and swallow a camel." We have to be more than generous and to give the other fellow the benefit of the doubt. We find that even men who are pronouncedly religious, very often take peculiar attitudes. I recall one instance which always seemed strange. Dr. X., the president of a denominational college, had employed as professor of Latin, a rather undesirable man personally who proved a decided misfit. In other words, Dr. X., was "stung" badly. We knew that this professor had secured another position in another denominational college at which we wondered greatly. When Dr. X. called one day with his wife, we said to him that we thought he should have prevented his brother president from falling into the same mistake he had made. Dr. X. said, "I told President Blank he should see the man before he employed him. (Turning to his wife) Didn't I?" "Yes, you did," said she. Business ethics of this sort would put an agency on the rocks in short order!

In the present condition of educational affairs such service as teacher's agencies render cannot be secured from any other source. We must be many sided. We have to be good salesmen, good educators, and good losers.

Good salesmen is that we have to know (sometimes better than the school officers, themselves) what personality, experience, equipment educationally is needed, and about what would be a fair salary. We also have to know how to find out where to place our teachers to the best advantage. We have to keep up two separate lines of activity, one to keep in close touch with the "market" or in other words to "get orders" for teachers and the other line to keep up our "stock" which is our active list. A man from a distant town in need of a teacher will get on the train and come to Chicago for that teacher with the blind confidence that he will get one. Just how, he never stopped to figure out, but he has done it before and thousands of others have, too. He comes to the office unannounced, without giving us a minute to prepare and he expects, apparently, to have the universe at his feet in five minutes! This is where our salesmanship comes in. We must enter into his spirit, be appreciative of his needs and must get busy, quick! We must know our list thoroughly and be ready to offer him, right off the bat, what he wants. If we can't, we lose the chance of earning the fee and some teacher loses the chance of getting the position. This illustration is really typical of our every day work. Of course, we have many who work entirely through correspondence, or who give us preliminary information before they visit the office to see a teacher, but in each and every case the salesmanship of the manager is brought into play calling into use his powers as an educator, his knowledge of human nature, his tact, skill, patience and almost every other quality a human being may possess! If you do not believe it, see how easy it is to get a paragon for some private boarding school for girls, where work is plenty, money scarce, and where they want all the earth and the goodness thereof combined in one female personality for a very modest salary!

The agency man must be in touch with the most advanced thought in education. He must be able to divine what is wanted for various lines of teaching and should be able to "size up" men and women in reference to their ability to do work of the various sorts as may be called for. If the agency is not responsible, if its reactions are slow, if the manager is dense, ignorant or without alert, pointed and helpful suggestion, the crucial moment passes and Miss Opportunity, having knocked at the door without avail, passes on! Having to do our work for our daily bread, we cannot afford the cumbersome, exasperating red-tape one is likely to find even in some of the bureaus of our best endowed institutions.

The Agency man must be a good loser. It would be altogether too easy picking to expect our suggestions always to be accepted. The

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How School Children May Help to Beautify a Community

By Morris M. Rathbun

The effectiveness of school children as active agents in a civic beauty campaign is being demonstrated in Los Angeles, Calif., where their aid was enlisted in a general movement begun last fall. More than one hundred thousand of the pupils throughout the county were called upon through the medium of a large general committee of citizens undertaking the big work. It had been suggested that the children might be of some help in cleaning up, flower planting and in arousing the interest of their parents in the plans. The children were of help—in fact they took hold with such vim that soon the campaign centered about their efforts.

Interest of the little folk was stimulated when the fall term began last september by the announcement that money prizes would be given to the children having the finest home gardens during the school year. The funds for the contest were provided by the general committee on beautification and entertainment for California expositions year, and were taken from a budget for this purpose totaling nearly half a million. The individual, school and district prizes aggregate seventeen thousand dollars, of which more than twelve thousand will go to the little individual gardeners in amounts ranging from five to thirty-five dollars.

Already there has been in operation an agricultural department in the public school, sixty teachers being engaged in this work in the one hundred and fifty schools of the city. The co-operation of this department was freely extended to five experts employed by the general committee to supervise the garden work, lecture to the agricultural classes, and give personal instruction when requested.



This 8 year old girl of the fourth grade was first to bring ripened vegetables to her teacher after the fall planting day, November 27 last. She is standing in an onion patch of her own planting. This photo was taken early in February



Typical school flower garden in residence district of Los Angeles. There are 120 pupils of this school that have gardens at home.

The chief object of the general committee was to get the children to plant flowers about the school grounds and in their homes, in furtherance of the beautification plans. The teachers in the agricultural department took a more practical view and encouraged the young gardeners to plant vegetables also. The result has been that the home garden work has been extended too greatly as to bring out the economic importance of the children's work. There are many instances where the efforts of the children not only have reduced the family living expenses, but have brought a small revenue. In a few instances boys have co-operated, developed a large garden and have realized enough to help pay for their tuition at college they may attend later.

A large amount of seed was distributed free to the school children who entered their garden for the prizes. Enough was given away to plant three million square feet of ground, or about five feet to each inhabitant of the city. Through the co-operation of the seed houses and nurseries a pamphlet giving rudimentary instructions in gardening was prepared and given without cost

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Practical Music Teaching

By Robert Foresman

Author, Foresman Method of Piano Instruction, and of Several Series of Public School Music Books.

EXERCISE 1.

Time Problems.

(a) (b) (c)

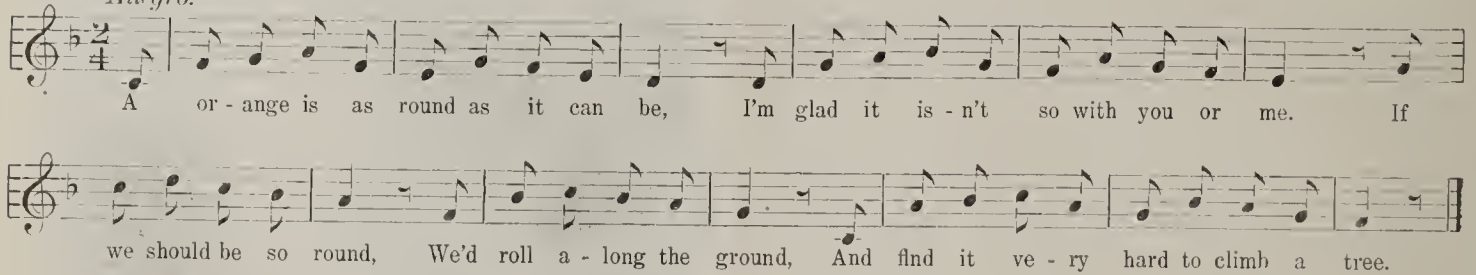


Chord and Scale Exercises.



THE ORANGE.

Allegro.



This lesson is based upon the above song and the scale and chord exercises which appear above the song.

The analysis of the technical phases is as follows: Key of "F." Two-four time. First note on "Sol" or "Five below. Two beats to the measure. The notes are eighth notes and quarter notes occurring in the order named. The rests are all eighth rests.

The musical phases of the song are the short scale progressions and chord skips. These occur in small note patterns throughout the song. The note pattern of the first measure and the note pattern of the second measure occur several times

in different pitch. The repetition of the note patterns will greatly simplify the singing of the song.

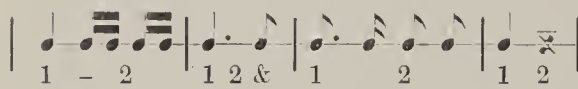
The children should first of all sing and scale and chord tones as above, after which the teacher should sing the first tone of the song to the children and may give them the rhythm of the first three measures.

The children may then endeavor to sing the song with the aid of the musical phases of the song, the scale progressions and the repeated patterns. The teacher should give the children such assistance as is necessary in singing the song.

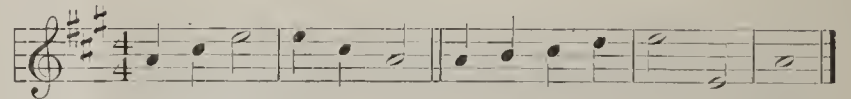
EXERCISE 2.

Time Problems.

(a) (b) (c) (d)



Chord and Scale Exercises.



SLEEP, BABY, SLEEP.

Old Rhyme.

German Cradle Song.



This lesson is based upon the above song and the scale and chord exercises which appear above the song.

The analysis of the technical phases is as follows: Key of "A." Three-four time. First note on "One" or "Five" of the scale. Two beats to

the measure. The notes are quarter notes, sixteenth notes, dotted quarter notes, eighth notes and dotted eighth notes occurring in the order named. The rests are eighth rests and quarter rests occurring in the order named.

The musical phases of the song are the scale passages, repeated notes, repeated note patterns and sequences. Some of the notes in the second two measures repeat some of the notes in the first two measures. The note patterns of the

fifth and sixth measures is repeated in the seventh and eighth notes in sequence.

The teacher should sing the first tone of the song to the children. She should also sing the first two measures to the children corresponding to "Sleep, Baby Sleep."

With this assistance the children should endeavor to sing the rest of the song by observing the repeated notes, the repeated note patterns, the scale progressions and sequences.

EXERCISE 3.

Time Problems.

(a) (b)

Chord and Scale Exercises.

THE WINDMILL.

J. Reimann.

Moderato.

Tall and straight the wind-mill stands; Come and watch him wave his hands. He could nev - er pump up wa - ter,
 If his arms were an - y short-er; When the wind is blow - ing strong, He can sing a mer - ry song.

This lesson is based upon the above song and the scale and chord exercises which appear above it.

The analysis and technical phases of the song are as follows: Key of "C." Four-fourth time. First note on "Mi" or "three" of the scale. Four beats to the measure. The notes are quarter notes and half notes occurring in the order named. There are no rests in the song.

The musical phases of the song are repeated notes, chord skips, scale progressions. The second phrase is a repetition of the first. The fourth phrase is a sequence one tone lower than

the third phrase. The structure of the last two phrases is very simply and should be easily sung.

The teacher should sing the first tone of the song to the children.

The four quarter notes of the first measure will give the children the idea of the rhythm. Children should be able to sing this song from notes with little or no assistance. Care should be taken that the children sing the tone marked (b) as one tone lower than the tone marked (a) and not as an interval skip from the last tone of the third phrase.

EXERCISE 4.

Time Problems.

(a) (b) (c) (d) (e)

Chord and Scale Exercises.

THE SCHOOLROOM

H. W. L.

A. E. D.

Hey, ho! Sing a tune of the school - room, Bu - sy with work and song;.....
 Hey, ho! Girls and boys in the school - room, Are hap - py the whole day long.....

This lesson is based upon the above song and the scale and chord exercises which appear above the song.

The analysis of the technical phases is as follows: Key of "C." Six-eighth tie. First note on "Eight" or "Doe" of the octave. Two beats to the measure. The notes are dotted quarter notes and eighth notes coming in the order named.

The musical phases of the song are the chord skips and the scale progressions of the different measures. It will be noted that every measure in each phase is alternately a chord skip and a scale progression. The note pattern of the second measure of the first phrase is repeated

in the note pattern of the second measure of the second phrase, so too, the note pattern of the fourth measure of the first phrase is repeated in the note pattern of the fourth measure of the second phrase.

The teacher should give the children the first tone and should sing the first three measures for the children at least, the children should be assisted to sing these first three measures readily and with good expression.

Children should then endeavor to sing the entire song without further assistance utilizing the chord progressions and the scale progressions in repeated patterns.

How School Children May Help to Beautify a Community

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to all who expressed a desire to plant. Additional seeds could be obtained by the children at a cost from any of a number of seedsmen upon their presenting an order from their teachers.

The first gardens were prepared and planted last fall. It must be remembered that the climate of Los Angeles permits garden work the year round, there being no "closed season" for growing things. A "fall planting day" was held the Friday following Thanksgiving. The school children were given a holiday so that they might devote their time to their gardens. It was estimated that nearly one hundred thousand of them actually engaged in preparing home gardens throughout the county.

With the enthusiastic support of the children the movement extends to parents who otherwise would not have become interested. In the city ninety-nine Parent-Teacher associations aided in the work undertaken by the children. In addition to the planting of flowers and vegetables, the children aided in cleaning their own premises

and vacant lots in the neighborhood. In several cases vacant spaces owned by the city and far from being beauty spots were "borrowed" by the little gardeners who had no available ground at home. These were converted into plots of well cared for flowers and vegetables.

While the children have been a tremendous factor in making more beautiful their home city while the movement was in swing this is not the end. Much of their work has been of the more permanent sort, such as setting out trees and shrubs, preparing ground properly for growing things and learning the fundamentals of utilizing nature.

It is believed that the impetus given in the city beautifying campaign will be maintained in the agricultural department of the schools. The main purpose of this work is to give boys and girls intelligent and sympathetic interest in those phases of the work which contribute to the great problem of food, clothing and shelter, which must necessarily be the fundamental occupation of mankind. Gardening places the child in a most wholesome environment and furnishes the best physical exercise. It gives both the child and teacher fine opportunity for self-expression.

The ethical value of the garden work is considered one of its chief claims to place in the curriculum. The children unconsciously learn orderliness, the value of property and labor, and that they must pay for what they eat.

There are nearly eight thousand home gardens that are entered for the school children's prizes. This number is expected to be increased largely during the spring and summer months. Most of these represent new ground brought into cultivation and this number is supplemented by thousands of gardens not in the prize contest but born of the instructions received in the public schools.

The full effect of the children's labors will be apparent early in the summer when the newest spring gardens will have come into full flower. Enough is already apparent to prove that the pupils of the public schools have been most active agents in beautifying their home city while they have helped prepare themselves for the best citizenship later in life.



Boys' class at work in school garden in industrial district of Los Angeles. This plot formerly was a dumping ground for refuse. This picture was taken in mid-December.

Practical Points in Primary Arithmetic

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MEASUREMENT.



EXT in importance to counting, measurement serves as part of the basis of all number work. Teachers will find that the children will take a keen and lively interest in measuring. It is "self-activity." It has in it the appeal which all physical activity

makes to childhood. The foundation of measurement should be interesting queries which confront the child in his ordinary experience as, "How tall is he?" "How much does he weigh?"

While the standard units form the idea measurements units, we teach measuring at first with indefinite units as steps, span and cupful in order to show the little child **how** to measure before we emphasize the unit with which he is to do his measuring.

The first lesson in measurement may be taken as soon as the child has learned to count to ten. The first indefinite unit to be used is the handbreadth or span. Let the child spread out his little hand and count for you the number of times he can lay it off on his reader's edge, or on the edge of his paper or along the edges of his desk. Afford him frequent opportunities for practice in doing this. Later, proceed to the unit steps. He may measure the length of the room, aisle, corridor, blackboard, wardrobe, distances between two points in the room, width of the room, etc. The New York Course of Study suggests that the use of indefinite units as step, span and cupful be the sole method of measuring, used during the first six months at school.

The idea of measuring contents may also be given in this informal fashion during this term. Secure pails or an aquarium, fill them with water and have the children measure with a cup, a jar, a spoon. Let him count the number of cupfuls, and spoonfuls. He may also measure sand, sawdust, flour, etc., with these same units. Have variety in the thing measured, vary also your indefinite units but give plenty of these exercises. The children may answer in complete sentences the number of units of the thing he has measured.

The topics included in measurement in the first three years are as follows:

First Year.—

Indefinite units as step, span, cupful, etc. Cent, five-cent piece, dime, dollar. Definite units of length and content; as, foot, quart.

Second Year.—

Pint, quart, gallon, quarter, dollar, half-dollar. Hour, day, week, inch, yard. Time by the clock.

Third Year.—

Dozen, half-pound, pound and quarter-pound.

Minute, month, year. Quart, peck, bushel. Square inch, square foot, square yard.

I have enumerated the topics new to each year. It is understood that the work is cumulative and includes the topics of previous years.

TEACHING UNITED STATES MONEY.

The first definite units advised are the cent, dime, dollar, etc., for the obvious reason of their familiarity to the average child. Either real or toy money should be actually handled by the children. In the first year, teach cent, five-cent piece, dime and dollar. Put five cents in a pile; put beside it a five-cent piece; compare the two in value. Put ten cents in a pile; put beside it a dime; compare the two in value. A dime is equal in value to 10 cents. Two 5-cent-pieces are equal in value to a dime. Put 100 cents in a pile; put beside it 20 five-cent pieces, and ten dimes; compare them in value.

Make a list of money problems. Use these in store-keeping exercises. As soon as the value of a coin is taught apply the knowledge immediately in making change.

FIRST YEAR EXERCISES. (Store)

1. James has six cents and John has 3 cents. How many cents have both?
2. If you spend 6 cents for a pencil and ten cents for a book, how much do you spend in all?
3. If you buy a two-cent pen and give the clerk a dime, how much change will he give you?
4. How much more than a dime are 6 cents and 7 cents?
5. Buy 2 oranges for 5 cents. Give the clerk a dime. How much change will he give?
6. I have 20 cents and spend a dime. How much have I left?
7. Mary had a dime and spent a nickel. How much had she left?

Apply the knowledge of $\frac{1}{2}$ in showing objectively that a five-cent piece is half of a dime. (Illustrate by cents.)

At first, the teacher had better be the store-keeper, but later a child should be chosen.

SECOND YEAR EXERCISES.

In the second year, the child knows one-half and one-quarter. He can add any of the 45 combinations. He subtracts orally any number from 100 as a minuend. These new facts may be applied in the exercises in U. S. money.

1. John has 3 dimes. How many oranges can he buy at 5 cents each?
2. A pint of cream costs 12 cents. How much will 1 quart cost?
3. At 5 cents a quart, how much will one gallon cost? (Solve by addition.)
4. A grocer pays 23 cents a pound for butter and sells it for 30 cents. How many cents does he gain?

5. Jack buys 40 cents worth of candy and gives a half-dollar in payment. What coin or coins may he be given in change?

6. Suppose you have 11 nickels. Count by 5's and see how many cents you have.

7. How many cents make 7 nickels? 8 dimes?

8. Robert had a half-dollar. He gave his brother half of it; how much did he give his brother? How much did he keep for himself?

9. If I save up 4 quarters, how much have I?

10. I buy 4 books at 5 cents each and give a quarter in payment. Give me the correct change.

THIRD YEAR EXERCISES.

In the third year, the children are able to multiply and divide. They know measures of weight, length, capacity, square measure and time. All these may be utilized in exercises of money.

SUGGESTIVE DEVICE.

On large charts draw up price-list of various articles which the children can pretend to buy. Have a separate chart for each store; e.g. Stationery Store, Candy Store, Butcher Shop, Grocery Store, etc. If you wish, keep the charts for oral work only and list on them articles whose prices are suitable for oral exercises. For seat work or written work, mimeograph price-lists and give each child a copy. Keep these lists in sets, put them away in large envelopes, so that you may use them from term to term. Use also menu cards for this purpose and have the children figure up the cost of a meal for one or for several persons.

1. What must you pay if you buy a ruler, a strap and a pencil-box?

2. What must you pay for the following:

3 cans of tomatoes.

$\frac{1}{2}$ lb. coffee.

$3\frac{1}{2}$ lbs. sugar.

1 qt. potatoes.

1 gallon vinegar.

Change from a 5-dollar bill?

3. Mr. B. invited Mr. Jones to take dinner with him at the Hotel Astor. (Have the menu card so named.) He ordered:

2 Blue Point Oysters.

2 Consomme.

1 Large Steak with Mushrooms

2 Spinach

2 French Fried Potatoes

1 Rice Pudding

1 French Ice-Cream

2 Camembert Cheese

2 Coffee

How much change did he receive from a 20-dollar bill? He left 75 cents for the waiter. How much did the meal cost him in all?

4. If Mary finds that eggs are 40 cents a dozen, how much must she pay for 2 dozen?

5. If she buys 27 cents worth of lard and gives the waiter 50 cents, how much change is due her?

6. Find the change due from 1 dollar on purchases of

(1) 50c.

(3) 48c.

(5) 19c.

(2) 30c.

(4) 66c.

(6) 49c. etc.

7. Find the change due from $\frac{1}{4}$ -dollar, a half-dollar, a dollar on various purchases in the different stores.

8. Have a housewife buy materials for a meal from the various stores. An element of interest will be added if you have children suggest the meal, enumerate all the materials necessary, then consult their price-lists, make the purchases and give the change.

9. In like manner, have a boy clothed and use correct prices in estimating the cost. Other problems suggested are:

(a) Having a room furnished.

(b) Having a pupil supplied with articles used in school (Consult actual supply list for prices.)

(c) Estimate cost of keeping a class supplied with stationery, etc.

(d) Estimate value of a boy's text-books.

READING AND WRITING DOLLARS AND CENTS.

The children are by this time familiar with the dollar sign (\$) and with the word, cent, and its abbreviation (ct). In this year, formal exercises in reading and writing dollars and cents together.

1. What are the common silver coins of the United States? What is the value of each?

2. What is the name of the copper coin? The nickel coin? How much is each worth?

3. Tell children something of the mining of silver, nickel and copper. Explain "alloy." Have pictures of our mints and, if possible, pictures of the process. At any rate, describe the process to them. Explain the relative value of these metals. Show them a gold dollar, a silver dollar, a paper dollar. Let them tell you all the equivalents they know for one dollar.

A dollar may be a silver coin, a gold coin, a banknote. It is equal in value to 2 half-dollars, 4 quarters, 20 nickels, ten dimes, 100 cents and various combinations of these coins. Enumerating all these possible combinations would be an interesting exercise.

1. Write 4 dollars in a shorter form. (2) Write 7 dollars in a shorter form. (\$7) (3) Write 4 cents in a shorter form. (4cts.) (4) Who knows another shorter form for 4 cents? (4c. or \$.04) (5) Write 15 cents in the shorter forms.

When we write dollars and cents together, we place a period called a **decimal point** between them; e.g.

\$7.15 is read seven dollars and fifteen cents. We write first the number of dollars, 7; then we write the decimal point; then the number of cents, 15; lastly, we place the dollar sign before the whole number.

15 cents may be written either 15c. or \$.15. 9 dollars and 5 cents may be written \$9.05.

Ask the children to tell you the coins which make 15 cents. (1 dime, 1 nickel). Repeat with a large list of cents written upon the blackboard. Then ask how you can tell this fact from the number on the board. (\$.75=seven dimes, 5 cents; \$.43=4 dimes and 3 cents). Give the name, dimes' place, to the first column to the right of the deci-

mal point and cents' place, to the second. Do this only after the children have shown their ability to read the dollars and cents freely.

The figures at the left of the decimal point stand for dollars. Teach as a separate step the following numbers:

\$.05
.50
1.00
25.00
5.05

See that the children understand \$.05 and are able to read it. They should be able to tell that the figure, naught, at the left of the decimal point, shows that there are no dollars. I doubt the advisability of having the child write 5 cents as \$0.05, instead of \$.05, only. It is confusing and serves no purpose.

In teaching addition and subtraction of Federal money, there is nothing new to be taught except that care is to be taken in placing decimal points under each other.

EXERCISES.

1. Read:

\$ 1.25	\$.07	\$10.00
3.09	800.65	15.05
11.06	.44	.50
25.01	444.04	15.00

2. Read 25c., \$.25. What coin expresses this amount?

3. Read 75c., \$.75. What coins equal this amount?

4. Write, being careful to place the decimal points under each other:

(a) Sixty-five cents. (b) One dollar and sixty cents. (c) Ten dollars and forty-five cents. (d) 4 dollars, 4 dimes, 5 cents. (e) 1 dollar and five cents.

5. Write in words: \$105.05, \$45.25, \$1.10, etc.

MEASURE OF LENGTH.

The foot is taught first in the latter half of the first year. First set the problem, "How long is this side of the room? One boy may walk along the side while we count the steps he takes. Note on the blackboard the number of steps which various boys take in measuring the length of the room. Develop the idea of a definite mark of length. The children will probably tell you that their fathers or brothers use a rule by which they measure. Show a foot rule. Measure it with other foot rules to show that they are the same size. Have children mark off a foot on the floor or on the black board. Have them measure the walls, blackboard, their desks, window-sills, panels, etc. Have constant measuring with the foot rule. Have exercises all through the term in which the child gauges a foot approximately and then tests his idea by measuring. This is a very valuable and necessary exercise. The child himself will take great pride in noting his own improved approximations. Teach the word, "foot."

"Proceeding from the whole to its parts," we teach "inch" later and that in the second year. Have ready as measuring units inch lengths of

splints, cardboard. Let the children discover the need for using a smaller unit by asking them the length of their readers, of splints of various lengths less than a foot, etc. Teach "inch." Have exercises in measuring these splints, books, desks, papers, string, ribbons, etc. It is well to ask your question, "How many inches long is your reader?" Insist upon a complete sentence for the answer, using in it the term, inches. Let the children hide their inch measures and draw an inch—long line from memory. Have them test its correctness by their unit of measure. Have exercises in which they draw a 2-inch line, a 4-inch line, etc., from memory, test its length by means of their inch measure and correct it.

Next give them a foot rule and have them place their one-inch strip along its edge to find out how many inches there are in a foot. Teach this fact. They will note that the numbered spaces on the rule coincide with their strips and are inches. Have constant drills in measuring lengths, approximating the length of things and drawing lines of various lengths from dictation.

To teach yard, place a foot-rule upon the yard-stick. Mark the end of the rule with chalk. Move the foot-rule along and mark. How many feet in a yard? Teach the word, yard, and its abbreviation, yd. Continue exercises similar to those on the foot and inch.

Identify with each unit of measurement the things which are usually measured by it; as, yards of ribbon, cloth; feet of lumber, etc.

EXERCISES.

1. Measure the length of the room in yards.
2. If a table is 2 yards long, it is how many feet long?
3. How many inches are there in 1 foot less 3 inches?
4. If this table is 1 yard, two feet long, how many feet long is it?
5. What part of a yard is one foot?
6. How many feet in 2 yards? In 9 yards? In 6 yards?
7. I have a ribbon one foot long. What is its length in inches?
8. If lumber is 4 cts. a ft., what will a board 1 yd. long cost?
9. Measure the length of your desk.
10. Tell the objects in the room whose length is 1 foot, 5ft.?
11. How tall is the boy next to you?
12. Draw a line $\frac{1}{2}$ in. long; $\frac{1}{4}$ in. long.
13. Draw a line 6 in. long; another 4 in. long. Compare the lengths.
14. How many inches in half a foot?
15. Carl has a piece of rope 1 foot long. If he should cut from it a piece 3 in. long, how much would there be left in the first piece?
16. Mary has 4 yds. of ribbon. If she should divide it into two equal parts, how many feet long would each of those parts be?

SQUARE MEASURE.

Third Year,—Second Half.

Teach first what is meant by "surface." Meas-

ure the desk with a sheet of paper. Have the child tell how many times its surface is contained into the surface of his desk. Let him measure with his ruler or geography the surface of his desk. By this time he is ready to see the need for a definite unit for measuring surfaces. Have ready an inch square of oak tag or an inch-square tablet for each child. Let him draw on his paper a square 1-inch long and 1-inch wide. Give him your measuring unit called a square inch. Let him lay it on his square. He then knows he has also built a square inch and that it is one inch long and one inch wide. Let pupils build rectangles with the inch-square tablets. Teach "square" and "oblong."

For the square foot, have children build a foot square with their inch tablets.

For the square yard, draw a yard square upon the blackboard or upon an oak tag chart building it by means of the foot squares.

The area of a rectangle is not taught as such until the fourth year, but it is an excellent to have the children find areas objectively by using their inch tablets or their square foot of oak tag as a measuring unit. Guide them in so doing to count their square units in rows.

LIQUID MEASURE.

In the first year, the quart; in the second year, the pint, quart and gallon.

Show the need for a definite unit of measurement by having the children measure a vessel of water by cupfuls. Show the actual quart measure, teach the name and give practice in measuring. Have also a quart milk bottle for a measuring unit. Test it by means of your quart measure.

In the second year, teach "pint" by means of your quart measure. Have a child fill the quart measure from a pitcher of water. Fill two pint measures from the quart measure. What do we call the small measures? A pint. How many pints does it take to fill a quart? What part of a quart is a pint? Draw on the blackboard a representation of a pint measure and a quart measure. Let the children draw a representation of a pint and a quart. Another plan is to have an oak tag model of a pint and a quart made by the teacher and used by the children for tracing. Keep on a chart drawings of these measures, showing that a quart is equal to two pints.

Teach gallon in a similar manner.

SUGGESTED EXERCISES.

1. How many pints in a quart?
2. What part of a quart is a pint?
3. What things are sold by the quart? By the pint?
4. How much does a quart of milk cost? A pint?
5. If I have a quart of cream and a pint of cream, how many pints do I have?
6. Draw your picture of a quart measure and mark off a line showing a pint.
7. The milkman sells the milk at 8cts. a quart. How much is this a gallon?

8. How many pints in a gallon? In $\frac{1}{2}$ gallon?

9. A pint of olive cost 25 cts. What is the cost of 15 qts. of olive oil?

10. 3 quarts are what part of a gallon?

11. How many pint bottles can be filled from a gallon of milk?

TABLE OF WEIGHT.

Third Year.

Materials: Have a balance, pound weights, 1-ounce weights, half-pound, quarter-pound 2-ounce, three-ounce weights, etc. Have objects or materials to be weighed.

Ask the children how they buy butter at the grocer's. Ans.—By the pound. Let them describe how the grocer determines how much butter to give. Describe the balance and scale.

Have the children discover by actual weighing that there are 16 ounces to the pound.

(1). How many ounces in $\frac{1}{2}$ pound of butter? (2) How many in $\frac{1}{4}$ pound of butter? (3) One pound of sugar contains how many 4 oz. packages? How many 8 oz. packages? (4) Name some articles sold by the pound. (5) Name some articles sold by the ounce. (6) 4 ounces is what part of a pound? (7) How many ounces in 2 lbs.? (8) $\frac{1}{4}$ lb. and $\frac{1}{2}$ lb. are how many ounces? (9) How many 2-oz. packages of spices can be made from 1 lb.? (10) If one of your books weighs $\frac{1}{4}$ lb., and another $\frac{1}{4}$ lb., how much do all three weigh? (11) Weigh all your books. What is the total weight? (12) Add 4 oz., 2 oz., 3 oz., 5 oz., 2 oz. and 4 lbs. Write your answer in pounds. (13) How many pounds in 160 oz.? 320 oz.? (14) Mary had a pound of salt. She spilled $\frac{1}{4}$ of it. How many ounces did she have left? (15) When a pound of candy is 16 cts., how many will 8 oz. cost? (16) 20 oz. is 1 lb. and what part of a pound? (17) 18 oz. is—lb.—oz.? (18) How many ounces in 1 lb., 5 oz.? In 2 lbs., 3 oz.? (19) At \$.40 a lb., what will 8 oz. cost? 4 oz.? 12 oz.? (20) At .04 an oz., what will $\frac{1}{2}$ lb. of tea cost? (21) Out of a pound of butter, 9 oz. were used. How many oz were left?

(22) $\frac{1}{4}$ lb.=? oz.

$\frac{3}{4}$ lb.=? oz.

$\frac{1}{2}$ lb.=? oz.

1 lb. and $\frac{1}{4}$ lb.=? oz.

Have frequent exercises in approximating weight. Let the children estimate the weight of books, boxes of chalk, bottles of ink, glue, a ream of writing paper, etc. Test each answer by actually weighing the objects.

Fill bags with sand weighing 1 pound, 1 ounce, 8 ounces, 4 ounces. The Children are to close their eyes, and tell the weight of the bag which is put into their hands.

Lastly, make a chart for your table of weight. Draw a 1-lb weight and mark as equal to it, sixteen 1-oz. weights. Mark these with the names, pound and ounce, and also indicate the abbreviations of these terms.

TIME.

Second Year—Hour, Day, Week.

(1) What day is to-day? (Mon.) (2) What day was yesterday? (Sun.) (3) How many days is it from Sunday to next Sunday? (4) What other name do we give to that time?(1 week.) (5) How many days in a week?

7 days make 1 week.

To teach the number of hours in a day, have the child trace on the clock dial, his program for a day; e.g. At 9 o'clock in school, 12 M, lunch, 1 P. M. return to school, 3 P. M. dismissal, 6 P. M. dinner, 9 P. M. bed time, 7 A. M. rising time, 8 A. M. breakfast, 9 A. M. in school again. Elicit the statement that he has circled the dial twice. Let him count the hours and so find out that there are **24 hours in 1 day.**

EXERCISES.

1. Name the days in a week. How many days in 4 weeks?
2. The month of March has how many days more than 4 weeks?
3. February is the shortest month in the year. It has just 4 weeks. How many days in February?
How many weeks in 14 days? In 21 days? In 35 days?
5. How much more than 4 weeks in each month?

January	31 days
February	28 "
March	31 "
April	30 "
May	31 "
June	30 "
July	31 "
August	31 "
September	30 "
October	31 "
November	30 "
December	31 "

Now teach the rhyme:

"Thirty days hath September,

April, June and November;

All the rest have thirty-one,

Except February alone,

Which has four and twenty-four

And every leap year, one day more."

6. Let them by actually counting from a calendar, find that there are fifty-two weeks and one day more in the year. Then ask how many days in a year?

CALENDAR STUDY.

- (1). How many days are there in this month?
- (2) On what day does this month begin? (3) On what day does it end? (4) What day is to-day? (5) What day of the month is it? (6) Write the date on the board every day. (7) From February 1 to February 8 there are—days? (8) From February 9 to February 14 are —days? (9) From Monday, Feb. 15, to Wednesday, February 23 is—week and—days? (10) Write the dates for the following days:

1. The first Friday of the month.
 2. The third Wednesday of the month.
 - (11) How many Saturdays in this month?
- Keep on a chart the names of the days of the week and their correct abbreviations; the names of the months and their correct abbreviation.

Associate with each month, the season in which it occurs, the holidays in it. Ask the children who have birthdays in each month to stand; mark the dates on your calendar and note when they occur.

In your English period, tell the stories of the names of the days and of the months.

To teach minute, have the children examine a watch or clock face and tell the number of minutes in an hour. Teach the children to estimate the length of one minute by keeping their eyes closed for a minute.

EXERCISES.

1. How many minutes in 1 hr.? 8 hrs.? 9 hrs.? 24 hrs.?
2. How any minutes in half an hour? A quarter of an hour is how many minutes?
3. From a quarter past 1 until a quarter before 2 is—minutes?
4. How many minutes in 1 hour and 28 minutes?
5. A train is due at 1.50 P. M. It arrived at 2.15 P. M. How many minutes was it late?

THIRD YEAR—

The Dozen.

Have children name some things that are bought by the dozen; e.g., rolls, cakes, oranges, buttons, eggs, etc.

1. How many make a dozen?
2. How many in a half a dozen? In one-fourth of a dozen?
3. If you buy a dozen oranges and give away 4, how many have you left?
4. How many apples in 2 dozens?
5. How many months in a year? How many months in half a year?
6. How many apples in a third of a dozen?
7. How many fours do you see in a dozen?
8. When eggs are worth 20 cents a dozen, how much does a half-dozen cost?
9. John had a dozen marbles. When he gave them to James, he kept one-fourth. How many did he give to James?
10. At 6 cents each, what will one-quarter dozen oranges cost?

Make a chart upon which you represent 1 dozen objects and one object to keep before the children the relationship between a dozen and one unit. Write on it the term, dozen, and its correct abbreviation.

TELLING TIME.

First review the Roman numerals. Read them on the clock face. It takes the long hand of the clock five minutes to go from 1 to 2. It takes the small hand or the hour hand one hour to go from one to two.

Teach the hours first. Have plenty of drill. Let the children move the hour hand to the hours you dictate. Have one child move the hour

hand and another tell the hours. Let them indicate the hour when they enter school, when the noon recess begins, when it ends, the time of dismissal, the time when father comes home, the breakfast hour, etc.

Next, teach, half after the hour; then, a quarter after the hour and a quarter before the hour. The children may draw clock faces and indicate the position of the hands at half after and at the quarter hours.

The next exercise is teaching five minutes, ten minutes, twenty minutes, and twenty-five minutes after the hour. Follow this by teaching time to the minute, from the hour to half after the hour.

Later teach twenty-five, twenty, ten and five minutes before the hour.

Teach the method of writing time; e.g., 12:20.

Teach also that A. M. is written for the forenoon and P. M. for afternoon.

EXERCISES.

1. When it is exactly 3 o'clock, where is the long hand? Where is the short hand.
2. As your teacher points to the figures, on the clock face, count the minutes past any hour.
3. How many minutes from 11.30 A. M. until 1.20 P. M.?
4. How many hours are you in school? Indicate on the clock face.
5. How many minutes do you have for luncheon?

DRY MEASURE.

Third Year:—

Grains, fruits and vegetables are sold by a special measure.

Ask the children how their mothers buy potatoes and other vegetables. Show them the measures used. Take the smallest one, the pint, fill it with sand or sawdust and pour it into the quart measure. How many times must you do this to fill it? How many pints in a quart? In similar fashion, teach peck, bushel.

Make out a chart for dry measure. Draw a bushel, 4 pecks and 32 quarts. Indicate the fact that they are equivalents. Teach names and their correct abbreviations.

EXERCISES.

1. How many quarts are there in a bushel? How many pints are there in a peck?
2. A pint is what part of a quart?
3. A peck is what part of a bushel?
4. How many qts. in a half peck? In 2 pks.?
5. How many half pecks in a bushel?
6. Henry gathered 12 quarts of nuts. How much more than a peck did he gather?
7. If John gives his pony 2 qts. of oats at a feed, how many feeds in one-half a bushel?
8. If I feed my horse a peck of oats a day, how long will 6 bushels last?
9. I can buy cooking apples for 30 cents a peck, or for a dollar a bushel. Which is the cheaper?
10. How many bushels in 36 pecks of peas?
11. At 10 cents a quart, how much will a bushel of cranberries cost?

COMPARISONS.

The purpose of teaching this topic is of course the training of the child's judgment. He must handle the materials compared and express in words the relations of the objects handled; e.g. This splint is longer than this splint. Children should early form clear concepts of the meaning of longer, shorter, larger, smaller, longest, shortest, etc.

In the first year, the child is supposed to compare the number and size of groups of objects of the same kind. Arrange groups of the attractive materials used in the counting exercises. Teach the word, group. The children are to compare for you two groups of, say, 7 and 12 marbles. They are to say that this group or pile is larger than this group. Vary the numbers and vary the objects.

Next teach comparison of two objects according to their size. Draw a large circle and a small circle. The child is to say, "This circle is larger than this one." Have plane figures drawn on the blackboard and compared. Have for comparison exercises, books, papers, splints, rulers, bright cords, etc. Train the children in the correct use of the following terms:

1. This——— is longer than this———
2. This——— is shorter than this———
3. This boy is taller than this boy.
4. This boy is shorter than this boy.
5. This book is wider than this book.
6. This book is narrower than this book.
7. This box is larger than this box.
8. This box is smaller than this box.

Next have three objects compared as to size and teach the correct use of largest, smallest, tallest, shortest, etc.

Compare relative heights of man and the various animals; as, dog, horse, etc. Compare heights of elephant and dog; horse and dog; horse and cat, etc. Compare animals, fish (whale and gold fish) birds, (eagle and sparrow) as to size.

In the next year, include the terms more than, less than, twice as large, half as large, twice as many, half as many, heavier than, lighter than, and later, six times as long, four times as long, one-fourth as long, etc.

After the children have learned the inch, dictate lines of various lengths which the children are to draw and compare; e.g., a 4-inch line and a 7-inch line. The child now should answer, "Line B is 3 inches longer than line A" or "Line A is three inches less than line B."

NATURE STUDY PLANS

(Spring Term.)

Study of an Animal.

Recognition and name; observation of their characteristic movements and actions; their color, parts, covering food, uses and care of young.

In the lowest primary grade as well as in the highest, an effort should be made to so organize the child's knowledge of an animal that he can reproduce it himself according to an outline. Teach him to group his facts under the simple outline given below. As the child advances

through the grades, he will be able to add to the store of topics under each heading. At any rate, a child so trained will not be in possession of a few scattered facts which speedily scamper away into oblivion for lack of "associative pegs" upon which to hang.

The outline which was given in a lecture on "Method of Teaching by District Superintendent Joseph S. Taylor, at New York University, is as follows:

- I. Care of Self.
- II. Care of Young.

The topics given above will group themselves somewhat in this fashion:

- I. Care of Self.
 1. Recognition and name.
 2. Color, parts.
 3. Covering.
 4. Food.
 5. Uses.
- II. Care of Young.
 1. Home.
 2. Food.
 3. How long cared for?
 4. How taught

FLOWER CALENDAR.

Keep an illustrated list of the flowers studied and the date of their appearance in the classroom. You may draw on long strips of oak tag the flower studied, or you may cut out colored pictures of these flowers and mount them upon card-board. Another interesting way to keep a flower calendar is to make a border about ten inches deep across the top of your blackboard. Draw in colored chalk the flowers studied. Whatever the mode of keeping the calendar, be sure to have one.

Some teachers keep also a bird calendar to note and remember the date of the return of our feathered friends. This, of course, is more practicable for the country school than for the average city school.

First Year:—

FEBRUARY.

- 1st week—The dog.
- 2nd week—The monkey.
- 3rd week—The squirrel.
- 4th week—Lessons on kindness to animals.

MARCH.

- 5th week—Parrot.
- 6th week—Goose.
- 7th week—Chicken (Easter time)

Agency Service

(Continued from Page 260)

other fellow has to win sometime. It takes some philosophical experience to learn this lesson and not to get disgruntled when a lot of hard work goes for nothing, when there is no entry to be made in the ledger. One of the most valued compliments ever received by an agency was given by a normal school president who said, "One reason I like to come to your office is that you fellows do not try to make me do what I do not want to do, and if I do not take your candidate, you do not make me feel uncomfort-

8th week—Easter lily.

Weather Calendar—Daily observation of the weather.

Second Year:—

FEBRUARY.

1st week—Place bulbs in moist sawdust, soil, and water, Onion, hyacinth in water; tulip and crocus in soil.

2nd week—Horse. (See outline preceding these plans.)

3rd week—Donkey; mule. Comparison with the horse.

4th week—Camel and deer. Easter lily.

MARCH.

5th week—Goat.

6th week—Sheep.

7th week—Swallow.

8th week—Robin.

Add to the animal outline these topics:

1. Songs or calls.
2. Sociability.
3. Return of birds; nest building; brooding.
4. Compare hen and chick with other birds.

Second Year:—Second Half.

Add to Plans for First Half:

Natural Phenomena:

1st week—Observation of qualities of water-ice.

2nd week—Steam.

3rd week—Observation of clouds, motion; color; portent.

4th week—Storms.

MARCH.

5th week—Observation of winds; force, visible effects.

6th week—The Sun's light.

7th week—The sun as a source of heat.

8th week—Rising and setting of the sun.

Note—Keep a weather calendar.

Third Year:—

FEBRUARY.

1st week—Buffalo, comparison with the cow.

2nd week—Tiger comparison with the cat.

3rd Week—Lion.

4th week—Frog.

Development from egg watched.

MARCH.

5th week—Swallow.

6th week—Blackbird.

7th week—Oriole.

8th week—Robin.

Birds as carpenters, tailors, basket-makers, masons, weavers, upholsterers, decorators.

able." We have to be optimists. If we give in we do so ungrudgingly so that the effect is not lost. A hard loser is not a pleasant sort of a fellow to have near you. He may be a man who is strong and capable, but you would be likely to go to him only as a last resort because of the possible unpleasantness arising if your ideas do not coincide with his.

All of the foregoing illustrates what we mean by **Service**. The agency business has developed so greatly that its standards have had to keep space with the best educational thought and action.

FIRST STEPS IN OBJECT DRAWING

By

A. G. HAMMOCK

The drawings given below suggest an excellent way to begin object drawing by using a brush and ink. The objects need not be outlined, but take a brush full of ink and begin with the largest part of the object, pushing the ink out in each direction to represent the largest masses, then add the smaller masses with the point of the brush. At first leave out all details in the masses of the object, spotting it in as one solid piece. After fairly good results have been accomplished in this way, a little breaking

up of the masses by leaving white to indicate the boundaries of some of the various parts may be left. This should not be attempted until very good drawings have been made in silhouette.

This page offers also, a very good exercise in paper cutting. Allow pupils to observe the objects closely, and then, without outlining them on the paper, cut them out freely. Several cuts of each object should be made and the best one selected. This selecting from a number of drawings will help to develop the judgment.

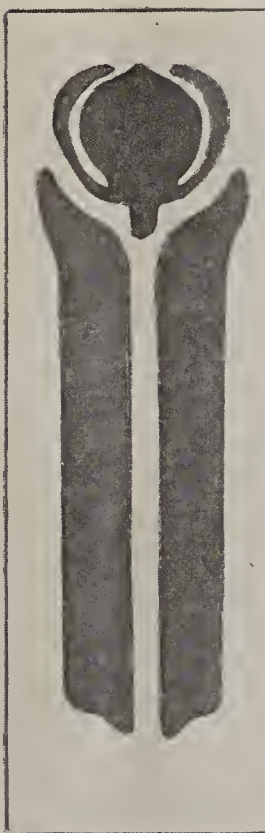
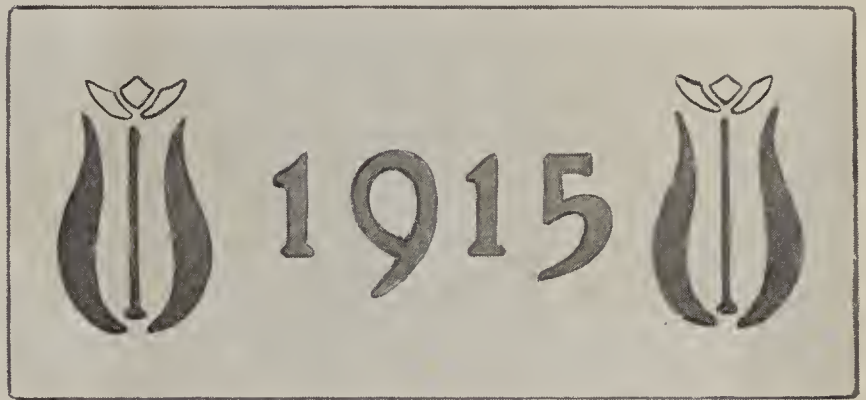
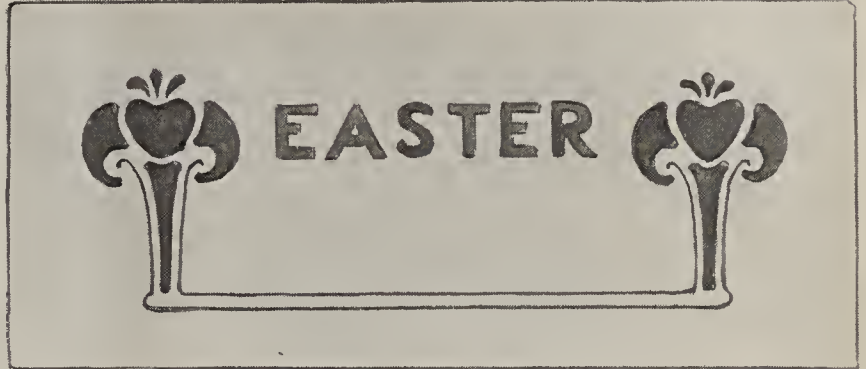


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THE MAKING OF EASTER CARDS

The suggestions for Easter Cards given below may well form the basis of this month's work in making. Designs here given may be copied or other similar designs may be made. Some teachers get good results by tracing these designs on paper with pencil, then going over them

lightly with hectograph ink, reproducing them on the hectograph for pupils to color. Very excellent results may be obtained simply by the use of diluted ink applied with a brush. That is the way the originals for these drawings were made. The shapes were then outlined with pencil.



An Easter Dream—By Isabel M. Johnston

"We are going to have eggs for breakfast tomorrow," said a little girl to the rest of the group of school children who stood outside the school house after the Easter entertainment on Saturday.

"That's nothing," cried another, "we often have them."

"Our's are going to be Easter eggs," exclaimed a third.

"My mother is making me some sugar eggs," said somebody else.

"You ought to see the eggs we're getting ready," said Philip, the squire's son, "a whole basketful of goose eggs. We're going to have them filled with sugar and fruit and I am going to have all I want of them."

Mattie Miller, a shabbily dressed little girl, stood apart from the rest, listening with eager interest. Her eyes grew wide with wonder when little Phoebe Clair told another girl of her new spring dress and her hat covered entirely with apple blossoms and the brightest pink ribbon, which she was going to wear to the Easter church service the next day.

Never before in all her life had Mattie heard of so much finery and for the first time she noticed with mortification the difference between her own plain clothes and those of the other girls. What charm was there, she wondered, in this much talked of Easter that was to bring everybody colored eggs and new hats and gowns? Would she get something, too? She did not, however, have time to settle the question, for a moment after a chorus of voices was asking if she had her Easter eggs ready.

"No," said Mattie, "our hen is setting and mother says the eggs are not good. Besides, Speckle doesn't lay Easter eggs, anyway. She only lays white eggs."

"You little goose," said Philip, winking to the others, "hens don't lay eggs."

"If hens don't lay them where do they come from?" asked Mattie in amazement.

"Do you mean to tell us you don't know," questioned Phillip.

"No," really," said Mattie, "I always thought the hens laid them the day before Easter."

"Well, then," said Phillip, "I will tell you, and don't you ever forget it. The rabbits lay them out in the woods and the're not found every day, either."

Mattie listened attentively to this information, not losing a single word and as she walked on to deliver the bundle of clothes which her mother had charged her to take to a house a little way out of the village she pondered on it deeply.

The errand did not require much time, but when she returned home it was already growing a little dark, and it seemed to Mattie that it would be a wise thing to take the path across the field, which was the nearest way home. So she clamored over the stile and went along by the edge of the woods which grew darker and darker as they rose toward the summit of the mountains beyond.

But Mattie was not thinking of the landscape but rather how fine she would feel if she could go to church the next day dressed in a beautiful frock and a new hat. How nice it would be if her little brothers and sisters could have colored Easter eggs.

Suddenly something darted along the path and she beheld passing like a flash, the very animal that might realize all her dreams. It was a big brown rabbit! His long ears were as distinct as a pair of horns on a cow, and he was running with the speed of a deer.

Mattie did not take time to ask where, but with a skip and a cry started after him in full pursuit. The rabbit evidently did not care to make a closer acquaintance for he darted through the open field and into the woods. Mattie crossed the rough fence composed of brush and withered tree tops at almost the same instant, leaving her hat dangling in the air behind her high on one of the leafless boughs.

The rabbit and Mattie after him quite out of breath, but his four legs were getting the advantage of her two. At every bound he was further and further away, although Mattie could still see his form from time to time, as he darted past some moss covered giant of the forest or speed over the nine needles in the little glades between. At last she lost sight of him altogether. She slackened her pace and came more slowly up to the point where she had seen him last.

It was a beautiful spot. All around her stood tall pine trees. She could hear a little streamlet swollen by the spring showers, singing a merry tune to itself as it gurgled through the rocks. One little foam crested cascade was visible to her from where she stood.

Mattie stopped for a moment to recover her breath, her thought still intent on the wonderful rabbit. Where was he? Where had he gone? She had seen him but a moment before. She felt sure he had a nest near-by, and if she could only find it she could fill her basket with the red, blue and gold colored eggs. Round and round among the trees she went, peering into every crannie and nook, where she thought it possible to find his burrow. But it was in vain.

"Ah!" she said to herself as the moon rose white and clear above the straggling tree tops, "I know what I will do. I will sit down here very softly, at the foot of this big, hollow tree and wait quietly for him to appear. I kindo' think he must have gone into the hollow of this tree. It is funny I did not see that hole before," and she looked up into the cavernous trunk of the tree beside her.

Just a little breath of wind touched her cheek and she remembered for the first time that she had lost her hat. "But doesn't matter," she said on taking a second thought. "I will get it as I go home. I will wait here very quietly till the rabbit comes out," and she moved completely into the tree.

Just what happened after that Mattie could never exactly remember. She did, however, remember that she had been in the midst of an enchanted land. Before her danced a band of beautiful women beckoning her to follow them, and as she advanced the earth suddenly burst into leaves and flowers. Brilliant sunshine fell everywhere with dazzling brightness, and rich odors from beds of violets and cowslips arose like clouds of incense from invisible censurs. There were endless fields of hyacinths and roses, and when the sun grew warmer, nodding bells of white lillies arose forestlike around her and formed deep bowers of shade.

A multitude of bright winged birds were everywhere. Humming birds of the rarest plumage, yellow and green, darted to and fro among clusters of honeysuckle while here and there among the trees green parrots, dashed with scarlet and lustrous with gold moved like liveried footmen of the fairy queen, garrulously enlarging strange, gossipy tales. Huge flamingoes waded in the brooks among the reeds, splashing their great feet and dipping their long necks after the speckled fishes or the little green frogs that concealed themselves among the rushes.

Still the beautiful women danced on and on and still the wild enchantment grew. At last Mattie thought they reached a wide plain among low hills. Suddenly a great temple arose around them. She had never heard or dreamed of anything like it before. The pillars were great trunks turned as it seemed, into stone, with ornamentation of lichens and mosses, more exquisite than the finest agate. The great boughs sprang inward to support the roof.

Every flower of every clime seemed to mingle over head; palm leaves and magnolia blossoms and the scarlet cactus blooms of the south; the pale, stunted and smaller blossoms of the North, the rose of the Orient and the cornflower of the West, all were there. But most conspicuous of all were the white lily bells that formed a great center dome and the rich borders and designs wrought in the Stars of Bethlehem. Beneath the dome stood a great altar of marble whiteness built entirely of lillies of the valley and rising to the height of a palm tree. A flight of white steps, carpeted with the petals of white lillies and roses led up to the altar.

As far as she could see this temple was crowded with lovely beings and she would have looked longer, but soon a little wave of music seemed to issue from the high altar. Growing louder and louder it caught up and vocalized the language of every tree and plant and echoed through all the recesses of the mighty building.

Then as the music slowly died away, four great figures clad in white, with a multitude of wings, slowly arose and stood at the four corners of the high altar. They were the four winds and she heard them chant:

"HE HAS RISEN!"

Then the South Wind said, "ALL THINGS LIVE."

Then the North Wind said, "HE IS RISEN AND ALL THINGS LIVE," and the West Wind said, "HE IS RISEN AND ALL THINGS LIVE;" and the East Wind said, "HE IS RISEN AND ALL THINGS LIVE."

Then they cried to each other, "TELL IT TO ALL THE WORLD: HE IS RISEN AND ALL CHANGES LIVE. THERE IS NEW LIFE."

Spreading their multitude of wings, they arose into the air and swept outward through the walls which divided to let them pass and dissolved again into blossoms and flowers.

Once more the music began and swept up flower and leaf in a sonorous blast. The band of fair women advanced from the throng picked up the flowers and cast them far and wide and cast over the whole earth. They fell by streamlet and mountain, by palace and hovel, by country hedgeway and city streets, and opened their white and crimson leaves wherever the red and white of human blood and beauty dwelt.

And still the rosy band danced on, and it seemed that another temple, grander even than the last was rising in the distance when with a start Mattie opened her eyes.

Between her fingers was a little half-open violet she had plucked the evening before. The sun was putting on his crown of gold in the east as he peered abroad to see what everybody had been doing all night. Little pearls or rain that had fallen during the night were dripping slowly from the brows of bush and tree.

Mattie rubbed her eyes, first with one fist, then with the other. Why Mattie, here you are, "exclaimed a voice she recognized as Philip's, the Squire's son. "How did you get here? Everybody has been looking for you."

"I came to look for the rabbit's nest," said Mattie beginning to recollect the occurrence of the preceding day.

"What rabbit's nest?" asked Phillip.

"Why the one with the Easter eggs you were telling me about."

"You don't mean that you really believed that story," said Phillip. "But come on, everybody is looking for you. I am so sorry, Mattie. Come home with me and I will show you where the Easter eggs are. It was good that you had the shelter of this hollow tree, for I am afraid you must have taken cold anyway."

"Oh," said Mattie, "I had a beautiful time! I don't know what happened, but I was with the fairies all night. You never saw such a wonderful place; Oh, it was so beautiful!"

"You must have been dreaming," said Phillip.

"No I wasn't. It was all true, just as true as all you told me about the rabbits."

Mattie was none the worse for her night in the forest and that morning before church time, the largest basketful of colored eggs that had ever been seen in the village was delivered at Mrs. Miller's cottage. With it was a pretty frock and a new Easter hat for Mattie and other presents for the little brothers and sisters.



The above Blackboard sketch by Mr. W. W. Fawcett, the well know New York artist and illustrator, makes an excellent sketch to reproduce on the blackboard for a March calendar. It is very simply done and the treatment is bold and direct. Enlarge the drawing after the plan given in former issues of THE TEACHERS MAGAZINE, and put the strokes in boldly.

This picture will serve as the basis of a language lesson. Have pupils discuss the appearance of the sky in March with the big flying clouds and the effect of the wind upon the trees. After such a discussion, let them write the story of the picture. Send us some of the stories and we will gladly publish them.

The Old-Fashioned Teacher

The old-fashioned teacher of proverb and tale
 Most always was genius and species a male;
 We called him 'the master' but thought of him worse
 And wrote on the fence about him in verse;
 For hid in his desk was a cat-o-nine-tails
 At whose swish even now later memory impales.

The old-fashioned teacher had two kinds of rule,
 The one for each breath of each hour in school,
 The other for him who broke the first set
 By a trip or a miss or a little forget;
 For the last rule was longest, but breakless alas,
 When it reached for the culprit disturbing the class.

The old-fashioned teacher had dunce-caps to pull
 On a lad or a lass who at lessons was dull;
 For 'twas part of the rote that a scholar was made
 Of a dunce with a newspaper stuck on his head.
 Oh knowledge that always in memory quails
 At rawhides and ferrules and cat-o-nine-tails!

Walter S. Percy.

BOOKS



A Handbook of Vocational Education. By Joseph S. Taylor, Pd.D., District Superintendent of Schools, New York, Author of "Principles and Methods of Teaching Reading," "Art of Class Management and Discipline," "Composition in the Elementary School," "Word Study in the Elementary School," "Graded Movement Writing for Beginners," 225 pages, 90 cents net. The MacMillan Company, New York.

Dr. Taylor says in his preface "Educators who have been studying retardation and elimination have come to the conclusion that the 'enrichment' of the course of study has gone so far that now the children are suffering from mental indigestion. The Study presented in this volume is intended to show how foreign nations and certain American communities have solved or have tried to solve the problem of vocational education. There is at present no single volume which gives a systematic survey of the general field of vocational education, embodying both the historical and the logical aspects of the subject. A vast body of material has been accumulated, but it lies scattered in magazines and monographs printed in many languages. This handbook is a digest of some of the most important of this literature."

To those who have not clearly in mind the differences between industrial education, vocational, pre-vocational education, manual training, continuation schools apprenticeship and compulsory education and vocational guidance, this book will be of great help. In fact, it is just what its title suggests, a Handbook of Vocational Education and no one can help being profited by a careful perusal of its pages.

Robert's Rules of Order. By Scott Foresman & Co., New York and Chicago.

A new revised and enlarged edition of Robert's Rules of Order is announced by the publishers to be ready May 1st. The book as rewritten embodies the results of mature consideration by the author of numerous parliamentary questions brought to him during the last thirty-nine years by all kinds of organizations and from all sections of the country. It is enlarged by the expanded treatment of many points, and by the addition of many new topics, making a book of 320 pages.

The New Sloan Readers, Primer. By Katharine E. Sloan, 128 pages, illustrated in color, 30 cents net. The Macmillan Company, New York.

This is a very attractive little Primer, not only in subject arrangement, but in appearance inside and out. The color illustrations are very beautifully handled and have a rich decorative effect. In this book phonetics are not added or suggested as separate exercises or presented incidentally, but are woven in a natural simple manner into every sentence. By simply reading this book, a child cannot fail to receive the benefit of a definite, systematic course in phonetics. The subject matter used is suggested by the child's interest and connected with his daily life and experience. No words are used for the sake of sound alone, and each word is familiar to the child in his spoken vocabulary.

Principles and Methods of Teaching Reading. By Joseph S. Taylor, Pd.D., District Superintendent of Schools, New York, 238 pages, \$1.00 net. The Macmillan Company, New York.

As all are familiar no doubt with several of Dr. Taylor's books on teaching, it is scarcely worth while to enter into a very detailed account of this book. It is enough to say that it is written in Dr. Taylor's very direct readable and fluent style and treats the subject of reading rather exhaustively in ten chapters under the following heading. The Psychology of Reading! The Physiology of Reading! Principles deduced from the Psychology and Physiology of Reading; The Ends of Reading; Methods of Teaching Reading; A Quantitative Study of Reading; A Reading Test; The Hygiene of Reading and then follows a Bibliography and Topics for Discussion. The book is well printed in large type and has ten illustrations to supplement the text.

When Your Eyes Need Care

Use Murine Eye Medicine. No Smarting—Feels Fine—Acts Quickly. Try it for Red, Weak, Sore Eyes and Granulated Eyelids. Murine is compounded by our Oculists—not a "Patent Medicine"—but used in successful Physicians' Practice for many years. Now dedicated to the Public and sold by Druggists at 50c per bottle. Murine Eye Salve in Aseptic Tubes, 25c and 50c. Write for Book of the Eye Free.

Murine Eye Remedy Company, Chicago.

Sunbonnet Babies in Holland. By Eulalie Os-good Grover. Illustrated in color by Bertha Corbett Melcher. Cloth, 159 pages. Price, 50 cents. Rand McNally & Company, Chicago and New York.

In this book little children are given an opportunity to renew an acquaintanceship which has already proved highly delightful and entertaining. To their little readers the merry Sunbonnet Babies are entities as real as any living playmate. Together they have enjoyed many games, and have met many new experiences with mutual surprise and delight. The chief reason for the strong hold which these Babies have taken on the hearts of children the country over is perhaps their constancy. It is these same little playmates who are present at every game, who share new sensations and experiences with their little readers, and eagerly enter with them into the little worldly occupations of so much importance to children, often suggesting new games and new occupations of enchanting possibilities.

And now these same Sunbonnet Babies come to lead their friends to Holland, to play with the babies of Holland and to see and hear the quaint sights and sounds of that quaint land. Their minds are ready for higher and more instructive experiences, and this second book, bright with story and color, benefits in interest by the broader comprehension of the little people.

It is the child's unfailing recognition of Bertha Corbett Melcher's pictures of the Sunbonnet Babies, and the presence of those familiar figures among strange scenes, that insures the instructive excellence of this second Sunbonnet Babies reader.

Types of Teaching. By Lida B. Earhart, Ph. D., with an introduction by Dr. Henry Suzzallo, 278 pages, \$1.25 net. Houghton Mifflin Co., Boston, New York and Chicago.

Dr. Suzzallo very aptly states in his introduction "There is no one best method for school teachers. Each procedure is best for a specific purpose or condition, and many are required to meet all the variations in school life. Hence the advent of a better teaching technique will be hastened if we admit, at the outset, that all special means of teaching have only a particular worth; that the teacher must be versatile in the use of books; and that the best that theory can do is to suggest the spirit and the law of the teaching adjustment and to describe those types of teaching which in real practice are found only in infinite variation."

In the preface the author states "That the prevailing fault with teachers is that they go before their classes day after day without having definite aims in mind and without having determined how they will teach the lesson. They have not decided whether they are to increase knowledge, to form habits, to influence feelings or to establish some new relations among ideas already known."

It would be a very dull teacher who goes into the classroom with any such feelings after having read this very instructive book. The author shows very close familiarity with all that is best in modern pedagogy and the arguments are so convincing, and the point of view so sane that it is a real pleasure to read the book. From the point of book making, it is unusually well done.

The Body in Health. By M. V. O'Shea, Professor of Education, University of Wisconsin and J. H. Kellogg, Supt. of the Battle Creek, Sanitarium, 324 pages, well illustrated, 75 cents net. The MacMillan Company, New York.

This is another book in Health Series of Physiology and Hygiene. The aim of the series is to present in an attractive form for pupils in elementary schools, the latest and most accurate knowledge relating to physiology and especially to the hygiene of daily lives. The effort of the authors is to make scientific knowledge so simple, so concrete and so captivating that pupils can hardly fail to take an interest in the problems of preserving health for the purpose of making the most of life. Very little attention is given to anatomy and only enough physiology is presented to constitute a basis for the facts of health which are discussed.

A Boy's Pockets. By Virginia Baker.

The contents of a boy's pockets are a pretty good indication of the boy's character, and any mother who studies them carefully will find food for thought in plenty.

The boy who loves nature will fill his pockets with pebbles, shells, bark of trees, bugs, worms, in short, with anything that he desires to study. One boy of my acquaintance went to school with a couple of snakes in his pocket, but to his great sorrow the reptiles shared the fate of Mary's lamb.

The boy with a mechanical turn of mind will be pretty apt to treasure in his pockets a good sharp knife, a six-inch rule, a pencil, and some bits of wood, wire, and twine, says the Mother's Magazine. He will also be apt to have a half-dozen queer contrivances, the result of his inventive genius.

The idle, thoughtless boy will put anything and everything into his pockets without regard for "rhyme or reason." Articles, wholly worthless, will predominate.

The degenerate, and the boy who has fallen into bad company, will treasure cigar stubs, cigars and matches, broken pipes, tobacco, bad pictures, and bad literature. Oh, mother, if you suspect your boy of evil, search his pockets, for they will reveal the truth.

The teachers in our great public schools realize clearly that to know a boy one must first know his pockets. They have made some astounding discoveries, some pathetic ones, and some that were tragic indeed.

HEALTHY NOISY CHILDHOOD.

By Maximilian P. E. Groszmann,
Pd.D.

It is interesting to note the results of careful investigations into the causes of dullness and precocity in children. Precocious children are, as a rule, heavier, and dull children lighter, than the average child of the same age. Precocious children are taller and have larger chests and wider heads than backward children. No child whose weight is below the normal standard for his age should be permitted to enter a high-school grade that the average child of his age attends, except after such a physical examination as shall satisfy the physician that the child's strength will be equal to the strain. Here, the connection between physical and mental conditions is very plain. Physical weakness often produces an abnormal mental state. In illness or convalescence, or when suffering from hunger and fatigue, most of us are more irritable than when we have our full strength. Selfishness, untruthfulness, illtemper and the like very frequently have a pathological basis. This is so characteristically true that we may in most cases consider moral aberrations as conclusive evidence of some sudden moral discrepancy. Do not run for the rod, but for the physician; but be careful what you call a "moral discrepancy." In nine cases out of ten, the so-called naughty child is only a normal child, and the fault lies not with him, but with you who do not understand him, says The Mother's Magazine. The healthy child is usually active, noisy and boisterous. Beware of the quiet child who is so often praised and petted. Remember: refinement and self-control must not be forced before their time. There are normally quiet children, to be sure, but the majority of quiet children are more or less abnormal. They are either dull, painfully precocious, diseased, fatigued or bored. Do not try to hasten you child's development; do not give him a hothouse culture; do not drive him; do not

suppress his natural instincts. Be thankful, instead, for your noisy, healthy little savage.

Theatres

Princess—39th St., east of Broadway. Tel. 579 Greeley. "Hypocrites." Bosworth's superb screen play, and tells the story of a young friar who carves from stone his conception of truth, which when exhibited so enrages the populace of a village that they kill the sculptor. Years later in a modern atmosphere Truth returns and guides the friar through modern day frailties. Chorus and augmented orchestra. Twice daily. Eve., 8.30; mats., 2.30. Prices, 50c. to \$1.

Cohan's—43d St. and Broadway. Tel. 392 Bryant. "It Pays to Advertise." A farce. A millionaire soap manufacture, disgusted by the habits of his lazy son, conspires with his secretary to fall in love with the young boy. It will give him an opportunity to make his own way in the world. Young Martin falls in with a shrewd advertising agent who is obsessed with the business importance of broadcast publicity. They decide to advertise something. But what? Young Martin runs across a family recipe for soap in the family cook book. They open an office and begin an advertising campaign. They draw in their friends and stave off a sharp woman swindler with a French vocabulary and volubility like the flow of Niagara. But the business does not pay. Why? And now see this quick action farce that is sparkling with energy and has the Cohan trademark, which spells success. Eves. 8.20; mats., Wed. and Sat., 2.20. Prices, 50c. to \$2.

Longacre—48th St., west of Broadway. Tel., 23 Bryant. "Inside the Lines," a new play by Earl Derr Biggers. The story has to do with non-combatants held at Gibraltar last Summer when the war broke out. The action of the play takes place in two days. The cast includes Lewis S. Stone, H. Cooper Cliffe, Robert McWade and others. Eve., 8.30; mats., Wed and Sat., 2.30. Prices, 50c. to \$2.



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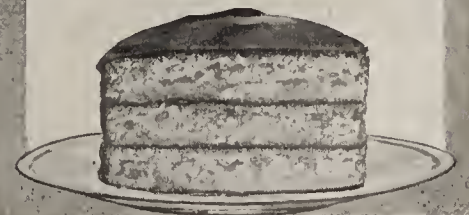
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And a hard steel blast is blowing;
Bitterer now than I remember
Ever to have felt or seen
In the depths of drear December,
When the white doth hide the
green:

Not a trembling weed up-peereth
From its dark home underground;
Violet now nor primrose heareth
In her sleep a single sound;
All in wintry torpor bound!
Not a sparrow on the spray!
Not a lark to greet the day!

—Barry Cornwall.

Ah, March! We know thou art
kind-hearted, spite of ugly looks
and threats, and, out of sight, art
nursing April's violets!

—Helen Hunt.

MAKING FRENCH WORDS INTO ENGLISH.

Probably chauffeur and garage have come to stay; they are not transients, but permanent boarders in that inn of strange meetings which the English language is. But chauffeur offensively violates the principles of our spelling—in so far as such principles exist; and garage still preserves its foreign pronunciation—although there are some already who have had the courage so to speak it as to rhyme it with marriage, thus anglicizing it once for all. It is pleasant to see that there are others who do not shrink from speaking and writing risky in place of risqué, and brusque in place of brusque, just as the French have transmogrified riding-coat and roast beef into redingote and rosbif.

The real danger of impurity lies not in taking over foreign terms, but in employing them without taking them over completely. Either a word is English or it is not. If it is not English, a speaker or a writer who knows his business ought to be able to get along without it. There is no imperative call for us to borrow mise-en-scène or première, for instance, artiste or dénouement, zeitgeist or rifacimento; and it is perfectly possible to express in our own tongue the meanings conveyed by these terms imported in the original package.—Brander Matthews in HARPER'S MAGAZINE for March.

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the Manual of Examinations for the Spring of 1915, and full information in regard to the scope and character of and requirements for the examination is contained in section 265 of the Manual.

Each applicant will be required to submit to the examiner on the day of the examination a photograph of himself or herself taken within two years, securely pasted in the space provided on the admission card sent the applicant after his or her application is filed. Tintypes will not be accepted.

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Persons who desire to enter this examination should at once apply for Form 1312 and a copy of the Manual of Examinations for the Spring of 1915 to the United States Civil Service Commission, Washington D. C.; the Secretary of the United States Civil Service Board, Post Office, Boston, Mass., Philadelphia, Pa., Atlanta, Ga., Cincinnati, Ohio, Chicago, Ill., St. Paul, Minn., Seattle, Wash., San Francisco, Cal., Customhouse, New York, N. Y., New Orleans La., Honolulu, Hawaii; Old Customhouse, St. Louis, Mo.; or to the Chairman of the Porto Rican Civil Service Commission, San Juan, P. R. No application will be accepted unless properly executed, including the medical certificate, and filed with the Commission at Washington. The exact title of the examination as given at the head of this announcement should be stated in the application form.

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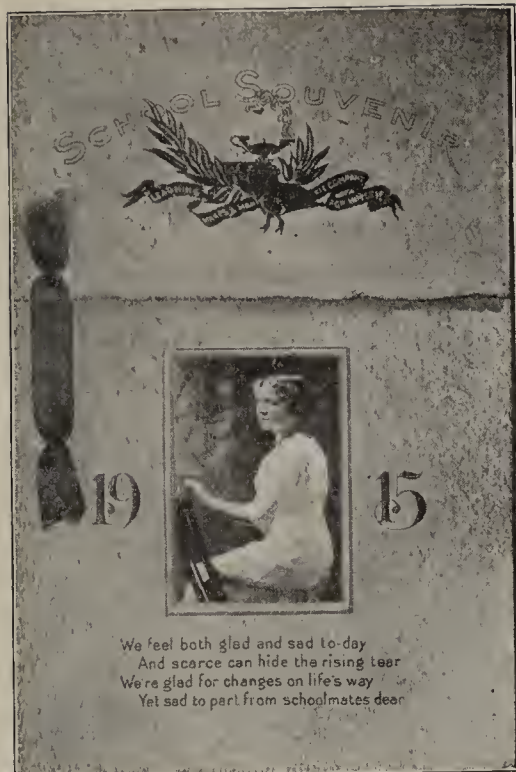
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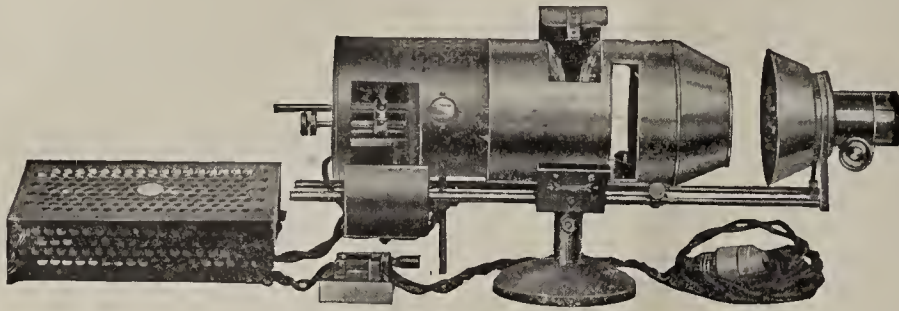
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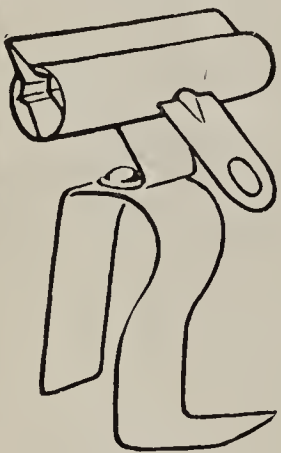
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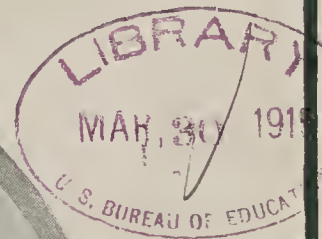
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The
TEACHERS MAGAZINE

Claude Stuart Hammock, Editor

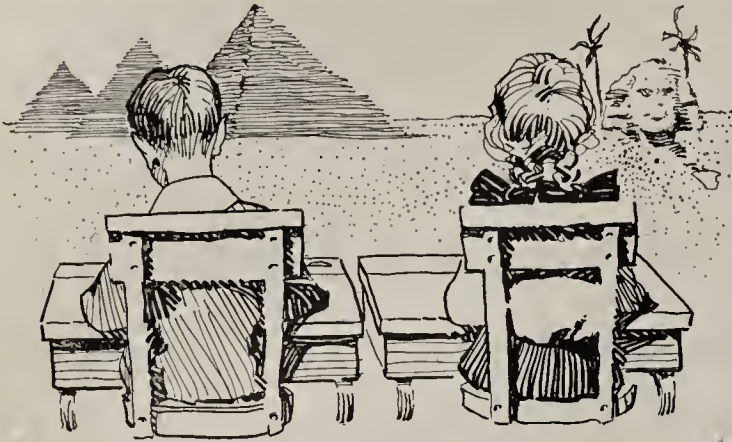
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The TEACHERS MAGAZINE

APRIL, 1915

The Teacher Must be Interesting

By Joseph T. Griffin

Principal New York City Schools



DISCUSSION of the subject of interest has always been a fertile field for pedagogical writers. It is true that very few of them have succeeded in arriving at any unanimity of opinion regarding it. Definitions of interest are numerous. Many of these definitions are chiefly remarkable for the variety of the interpretation of this mental activity. John Adams, in one of his books very cleverly remarks that the fact that educational writers have not succeeded very well in defining interest need not be much regretted because every one knows what it is anyhow. It is one of those things which is a common intellectual possession, but although we have the feeling that we know what interest is, it is difficult to express its meaning in words. One of the difficulties that the student of pedagogical literature meets with is that of getting interested in the lengthy disquisition on this subject with which educational books abound.

Authors write about interest, what it is, how to arouse it, yet their own exposition is so lacking in the essential element they are discussing that they evoke not the interest they yearn, but, often-times merely a yawn. They fail utterly to arouse the interest of which they are presumed to be masters. They claim possession of the key to the treasure house of intellectual wealth, but their key never seems to work to open the golden door of interest. They remind me somewhat of those early alchemists who claimed possession of the "philosopher's stone" but were always ready to borrow a coin to assuage the pangs of poverty.

I shall not attempt to define interest, but we may say, offhand, to give an impressionistic definition, that interest is like the reading glass which focusses the rays of light: It focusses the rays of attention. It may be termed the search-light of the soul, dissipating the darkness in the direction in which the intellectual rays are cast. Or, we may liken it to a screen upon which the confluent, evanescent things in consciousness are held during the process of intellectual acquisition.

In some forms the power of interest is the mental blaze that fuses the old knowledge with

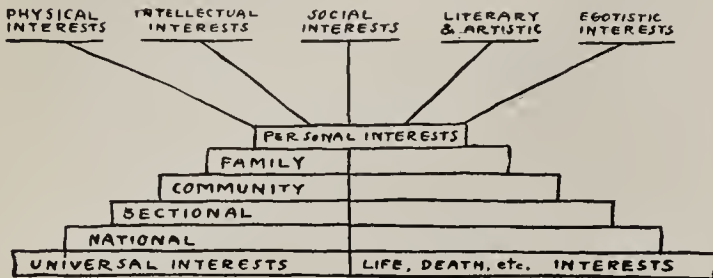
the new and causes the blended mass to glow with the white heat of intellectual emotion.

CLASSIFICATION OF INTERESTS.

Interests may be classified as follows:

1. UNIVERSAL INTERESTS which are common to all such as those which are associated with life and death, sleep, etc., food, love, hate, the elemental emotions.
2. NATIONAL INTERESTS which belong to national life and activities, institutional and otherwise. The Englishman, the Frenchman, the German, the American, no matter in what part of the world he may be, is vitally interested in any news from his native land. Its songs when heard in foreign parts, stir all his latent emotions, and its flag flutters before his fascinated eyes, possessed of a beauty, a significance, never dreamed of before.
3. SECTIONAL INTERESTS such as those which relate to the different parts of a country and have a potential meaning not comprehended by those from other parts of the same country. The North, the South, the East, the West have each a certain body of interests which are meaningless to the people of the other sections.
4. COMMUNITY INTERESTS those which belong to the local environment, its churches, its schools, its clubs, its neighborhood activities.
5. FAMILY INTERESTS which concern only the members of the family circle and the occasional "gossip" of a contiguous family group.
6. PERSONAL INTERESTS are those which affect only the individual. Although he is alive to all previously discussed interests which through birth, heredity, environment and family ties have their confluent termini in his own personality, yet he possesses, in addition to these, a set of his own characteristic interests which may be entirely different from those possessed by the other members of his particular group.

- a—PHYSICAL INTERESTS such as plays, games, sports, etc. The baseball "fan" is a fair representative of this type of personal interest.
- b—INTELLECTUAL INTERESTS.
- c—SOCIAL INTERESTS.
- d—LITERARY INTERESTS.
- e—ARTISTIC INTERESTS.
- f—EGOTISTIC INTERESTS or AMBITIONS.



From this diagram we may see that the individual, although he may be obsessed by the multiplicity of his personal interests is yet responsive to those which affect his family, his community, sectional, national, and those of mankind in general. Athwart the range of his absorbing personal interests, there may be flashed the startling news of some great maritime disaster and immediately those absorbing interests fade in consciousness and give place to one, great, dominating, overwhelming emotion which stirs him to the very depth of his being, and thrills every fibre of his body in response to a sympathetic appeal which is fundamental in its excitation and world-wide in its manifestation.

In the face of a great disaster such as that which overtook the Titanic, all the differences of race, creed, nationality and social status fade, all the artificial barriers which segregate the individual, the family, the community, the section, the nation—all are fused and melted in the fierce heat of a devouring interest which emanates from the stirred-up fires of the elemental emotions of mankind.

ATTENTION.

It is difficult to differentiate attention from interest. Although it is impossible to have interest without attention, it is possible to have attention without interest. In the former case, the interest is not manifest until the attention is directed. In the latter case, the attention is focussed through the conscious direction of the will, and may be so directed even though interest may exert a call in a different direction. This is the condition when the school boy tucks away surreptitiously in his desk a dime novel, to give his painful attention to the teacher's doleful exposition of some distinction in grammar, or some problem in mathematics. But even though the boy may be making a strenuous effort to fix his attention upon what the teacher is saying—if he happens to notice his neighbor attempting to filch this dime novel from his desk, his attention would, in spite of his best endeav-

ors, be diverted from his teacher to his purloining neighbor.

On the other hand, let us suppose that the teacher is absent from the room and the pupil is absorbed in reading the novel. The teacher quietly enters, and immediately, the boy's attention is attracted by the mere opening of the door. In spite of his absorption, he is unconsciously sensitive to a disturbing factor.

From this, we may see that there are two kinds of attention: VOLUNTARY and INVOLUNTARY: that VOLUNTARY attention may be given as the result either of Interest or of Will; and that INVOLUNTARY attention may arise from a fixed attention just as it may from an unfixed or wavering attention.

Although the power for voluntary, fixed or consciously directed attention increases with the normal development of the child, yet the susceptibility to the influence of involuntary attention never quite passes away. When the power of fixed attention or concentration is unusually developed, we may have the genius, but when this faculty becomes abnormally developed, we have the melancholic or the paranoiac. So when teachers become impatient with their children for their lack of ability to attend to a given subject for a considerable length of time, they must realize that this intermittent, changing quality of attention is really the attribute of the normal mind. They should realize, further, that it is a most essential attribute of the mind. The very educability of the species, depends upon the innate craving of the human mind for changing stimuli. Indeed, we may go further and asseverate, that the very existence of the race depends upon this changing quality of attention. Can you not see the possibilities that would ensue, if the human mind, fascinated by a strong first impression, were incapable of directing its attention to something else?

The first law of preservation, demands susceptibility to other impressions, no matter how absorbing the first one may be. For instance, you are crossing a thoroughfare. You are absorbed in some vitally interesting thought. You hear an automobile horn. Immediately, your attention is involuntarily diverted in the direction from which the sound emanated. So that you see in this case, your safe continuance in the mundane affairs of life is absolutely dependent upon your responsiveness to the impulses of involuntary attention.

In one of his weird tales, Edgar Allen Poe, who was really a great, but unconscious psychologist, makes this characteristic of attention his theme. He describes a man who had the unhappy characteristic of mind that anything which made a strong impression upon him, lingered in his consciousness for an intolerable period of time. If he noticed a certain peculiar spot in a carpet, for instance, it was difficult and painful for him to divert his attention from it.

His affianced, one day, so the story goes, entered a room in which he was sitting. She came in laughing heartily. For the first time, this

young man noticed what a mouthful of beautiful teeth she possessed. They struck, or rather their appearance, struck him with particular force. Their impression lingered in his consciousness. He could not get those teeth out of his mind. (I mean, the mental picture of the teeth, of course). When he gazed into her eyes of blue, he saw teeth, teeth. When he looked upon her brow of alabaster white, he saw teeth pictured there.

When he directed his gaze to the ceiling, he saw only rows of teeth, teeth. Her teeth were on the table, her teeth were on the chair, her teeth were everywhere. Now, Poe, who could have made this story a real comedy, of course, with his weird and melancholic twist of mind, had to end it as a grewsome tragedy. But horrible as Poe's story turns out to be, it is no more horrible than would be the story of our individual lives, if an all-wise Providence had not touched our gift of attention with the saving grace of fickleness, of instability, of mutability. The most exquisite singing, if too long continued; the most eloquent oration, if too prolonged; the most beautiful picture, if gazed at too long—will pall upon us and weary even the most fascinated and attentive mind.

THE RHYTHMIC QUALITY OF ATTENTION.

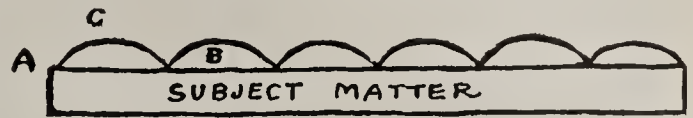
The attention, even when directed by the most intense interest does not play with equal force. It is rhythmic in its quality. It plays upon the subject matter in successive beats.



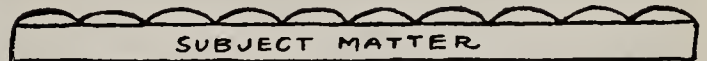
The intervals between the points of contact are mental blind spots. No perception takes place; and only such apperception takes place as may result from the spread of perception from each fixation point of attention.

The intervals between these fixation points varies with the individual and with the amount of interest excited by the subject matter. With young children, the intervals are very wide. With the adult, the intervals may be very wide when the subject matter is dull or uninteresting. Even in reading a novel or listening to an interesting address, these intervals between the beats of attention are appreciable in their extent. Re-read the favorite novel that you enjoyed recently and note how many words, phrases, sentences and even paragraphs, strike you with the force of a new utterance. These were passed over during lapses of attention. This is the rea-

son, in reading an uninteresting text-book, so many readings appear necessary for its mastery because in this case, interest being lacking, the intervals of attention between the beats of attention are longer and more irregular.



In the recession of the wave of interest from the point of contact A, when the point C is reached, there is the place of greatest susceptibility to a stimulus from a stronger source. If the interest in the subject matter is greater than that evoked by any idea then existing in consciousness, the attention returns to B, and continues these alternate beats and recessions until at some point in the wave of attention, a stronger stimulus is presented when the attention goes off until it is abruptly pulled back by the power of the will.



Now, as this is what is constantly happening with our pupils and gives rise to what we call MIND WANDERING, we may devote some time to the consideration of the causes and remedies for this pedagogical condition.

MIND WANDERING.

Inattention, or mind wandering, among pupils in the classroom may arise out of three causes:

- I. Those affecting the pupil.
 - II. Those affecting the teacher.
 - III. Those affecting the subject matter.
- I. Among the pupils, mind wandering may be due to causes:
 - a. Physical and Physiological:
 - b. Mental.
 - Physical causes may be due to:
 - a. Poor home conditions.
 - b. Malnutrition.
 - c. Lack of sleep.
 - d. Physical illness.
 - e. Sense difficulties—poor sight or hearing.
 - f. Uncomfortable classroom conditions.
 1. Poor seating facilities.
 2. Insufficient ventilation.
 3. Improper heating.
 4. Distracting surroundings.
 - Mental causes may be due to:
 - a. The dominance of a strong emotion due to pain, grief, excitement, etc.
 - b. Lack of a proper apperceptive basis due to improper grading.
 - c. Imagination too lively.

(Continued on page 305)



Little Red Riding Hood

Story and Pictures by W. W. Fawcett

Once there was a pretty little maid who lived on the edge of a wood.

Her mother was very fond of her, and so was her grandmother who lived on the other side of the forest.

Her grandmother made a beautiful hood for her which became her so well and was so bright and pretty that everyone called the child "Little Red Riding Hood."

One day her mother said, "My dear, I hear your grandmother is not well, so you shall go and see her today and take her some of these cakes I am making, and a pot of butter.

Little Red Riding Hood was very glad to go, even though it was a long walk through the wood, for she was very, very fond of her grandmother.

So the little girl went gayly on her way, but in the heart of the wood she met a great wolf.

Now this wolf was very hungry and eager to eat her up, but was afraid because there were wood cutters near by. So he came and asked her very politely where she was going.

Little Red Riding Hood did not know how dangerous it is to talk to wolves, and she had always been taught to be polite, so she said, "I am going to my grandmother's with some cakes and a pot of butter from my mother."

"Is it very far?" asked the wolf.

"Oh, yes; it is way out on the other side of the wood, the first house in the village."

"Well," said the wolf, "I should like to inquire after you grandmother's health also. I will go one way, and you go the other and we will see who gets there first."

So the wolf ran as fast as he could, taking the shortest road; but Little Red Riding Hood took the longer road and stopped to chase butterflies and pick the pretty flowers that grew among the moss.

When the wolf reached the grandmother's door, he knocked, "Toc, Toc, Toc."

"Who is there?" said the grandmother.

"It is your grand child, Little Red Riding Hood," said the wicked wolf, imitating the child's voice. "I have some cakes and a pot of butter for you from my mother."

The grandmother was very ill in bed, so she said, "Pull the latch, dear, and the door will open."

The wolf opened the door, dashed in and ate up the poor old grandmother, tough as she was, in less time than it takes to tell it, for he was very hungry indeed.

Then he shut the door again and tucked himself snugly away in grandmother's bed.

He had only waited a little while when "Toc, Toc, Toc," came Little Red Riding Hood's knock on the door.

"Who's there?" said the wolf, making his voice as soft as he could, though even then the little girl thought her grandmother must have caught a very bad cold.

She answered, "It is I, Little Red Riding Hood, grandmother, come to bring you some cakes and a pot of butter from my mother."

"Pull the string," said the wolf, "and the door will open."

So she opened the door and went into her grandmother's house.

The wolf hid himself as well as he could under the covers, and whispered, "Put the cakes and butter on the shelf, then hurry and come to bed, for it is very late."

Little Red Riding Hood did not think it was late, but she was a very obedient child, so she undressed and got ready for bed.

But when she looked more closely at her grandmother she was surprised to find how different she looked.

"Why grandmother," she said, "What great arms you have."

"The better to hug you, my dear."

"But grandmother, what great ears you have!"

"The better to hear you, my dear."

"Grandmother, what great eyes you have."

"The better to see you, my dear."

"But grandmother, what a great mouth you have!"

"That is to eat you up," cried the wolf, and immediately the wicked beast leaped upon poor Little Red Riding Hood and ate her up.

We are very fortunate in securing the services of Mr. W. W. Fawcett who will contribute a series of illustrated fairy stories suitable for supplementary reading and language work. The first "Little Red Riding Hood" appears in this number. The series will appear regularly for the remainder of this year and all of next year. We have no hesitancy in saying that the illustrations, made expressly for this purpose are the best that have appeared in any educational journal and are as good as anything in current books or magazines. Be sure to renew your subscription early and not miss any of the numbers. (See special offer on page No. 311).



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Practical Points in Primary Arithmetic

By Lillian M. Murphy

Assistant to Principal, Public School No. 114, Manhattan, New York City

Common Fractions in the Primary Grades.

There are three phases in the use of a fraction:

- I. One or more of the equal parts of a single thing; e. g., $\frac{1}{2}$.
- II. One or more of the equal parts of a group of things; e. g., $\frac{1}{2}$ of 4.
- III. The relation of one object to another or the indicated quotient of one number divided by another; e. g., $\frac{5}{6}$ as expressing the relation or ratio of 5 to 6, and also the indicated quotient of 5 divided by 6.

In the first and second years, we are concerned only with the first phase of a fraction. In the third year we teach also the second phase. The third phase is not taught formally until the fifth year, but an occasional oral problem illustrating this phase may be given without comment or analysis; e. g., When one-half of a pie costs 5 cents, what will a whole pie cost? The pupils' experiences in and out of school have familiarized them with such problems. There should be no written problems of this kind nor any drill exercises.

The fractions used first, **halves**, in the first year and **fourths** in the second year, are those which come within the range of the child's experiences. A summary of the fractions taught during the first three years, follows:

First Year—Halves developed objectively.

Second Year—Halves, fourths and eighths developed objectively.

Third Year—**First Half.**

(a) Halves, fourths, eighths; thirds, sixths, fifths, tenths.

(b) The second phase mentioned above—one-half, one-fourth, one-third, one-fifth, one-tenth of multiples of 2, 4, 3, 5 and 10 respectively.

Second Half—

(a) Halves, fourths, eighths.

Thirds.

Sixths, twelfths.

Fifths, tenths.

(b) Two-thirds and three-fourths of multiples of 3 and 4 respectively within the tables.

I. ONE OR MORE OF THE EQUAL PARTS OF A SINGLE THING.

To Teach Halves.

To teach one-half, cut an apple or an orange into two equal parts. You will, no doubt, obtain from the pupils the name of the part. If not, tell it. Teach the name *one-half* as you would teach a sight word. Write $\frac{1}{2}$ on the blackboard as well.

- (a) The idea of half, objectively.
- (b) The name, **half**.
- (c) The symbol, $\frac{1}{2}$.

To prevent the formation of a false concept, vary your object. The child who has seen only circles used as illustrations of fractions will probably think that a fraction is always a part of a circle.

Give to the child a paper circle with the center marked. Teach him to fold it over so that the two parts of the circumference coincide. Let him then cut along the diameter and again fit the two halves together so that he gets a clear notion of equality of parts. This is illustrated in Figure A.

Have also a square divided along its diameters and on its diagonals as shown in Figures B, C and D.

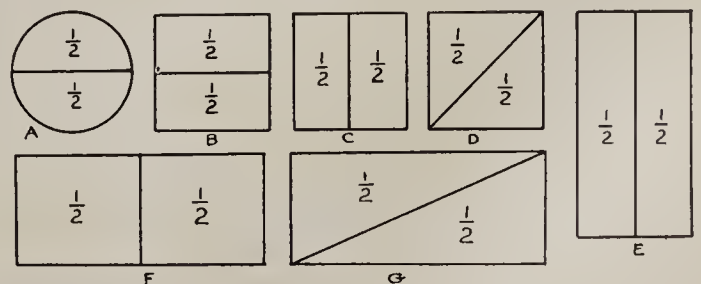
Have a rectangle divided in the ways depicted in Figures E, F and G.

The children in this grade usually have cord work as part of their manual training. Teach them to divide a given piece of cord into two parts. Let them draw the cord and divide the resulting line into halves.

The children are learning to measure by quarts. Have a child chalk a line showing how he would mark off a quart mason jar so as to have two equal parts. Have practice in filling a quart jar and emptying half of it. Some one may interpose here that the pint is not taught in the first year. It is not called for by the course of study. But we have on the excellent authority of Mr. John H. Walsh, Associate Superintendent of Schools of the City of New York, that "the teacher should not postpone until it is called for by the course of study a problem of any kind that can be solved by the pupils without help. When the type is met in later work, the children recognize the new problems as former acquaintances. (From "Practical Methods in Primary Arithmetic"—John H. Walsh, Assoc. Sup't., N. Y. City.—D. C. Heath & Co.) So to afford variety of material in the teaching of halves of a unit, I see no special harm in dividing the quart and even using the pint measure. But, if you wish to observe, strictly the letter of the law, save the teaching of the name, pint for a later term.

Crayons and chalk may be broken into two pieces to teach "half" of the piece.

The child is also learning in his table of United States money the half dollar and the dollar. These may be used also.



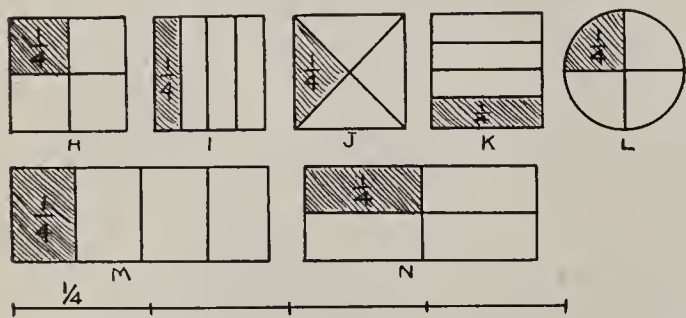
Many other things will suggest themselves to the wide-awake teacher as materials by means of which she will obtain the child's attention through interest and enrich his notion of "halves."

Applications:

1. John's mother gave him a half dollar and his father also gave him a half dollar. How much money did he get from both?
2. I give Frank one-half of a sheet of paper and Tom one-half of it. How much have both?
3. Divide this apple equally between John and James. What part of the apple does John receive? Write it on the blackboard. Draw his half of the apple. Draw James' half. How many halves in the apple?
4. I pay a half dollar for this book. (Use toy money). I give you a one-dollar bill in payment. How much change do I get?
5. Please give me change for one dollar in half dollars. How many half dollars should I receive for one dollar?
6. Draw a circle and draw a line through the center. Color one-half with blue crayon and one-half with yellow.
7. Draw a square, a rectangle or a line and either color or shade one-half of it.

TO TEACH FOURTHS.

1. If you cut an apple into four equal parts, what is each part called? Ans. One-fourth or one quarter. Teach the names one-fourth and one-quarter as sight words. Teach the fact that one-fourth is written: $\frac{1}{4}$.
2. Draw a square, divide it into four equal parts. Shade or color each part so that the four parts stand out clearly. See diagrams H. I. J. K.



This makes a valuable paper folding and cutting exercise. The child may test the equality of the parts by superimposing them. He may also count the number of parts into which he has folded his square. He is to write the symbol $\frac{1}{4}$ in each part.

As in teaching one-half, use circles, lines, apples, rectangles, crayons, etc.

Applications:

1. Mary cut a cake into 4 equal parts. What was each part called?
2. I cut a pie into fourths. How many in the pie?
3. I gave John one-quarter of an apple and Joseph one-quarter. How many quarters did they have together? How many quarters did I have left?

4. I gave Mary, Emma and Louise each one-quarter of a pie. How many quarters did I have left?

To Teach the Relation between Halves and Fourths.

Have your objects divided into fourths. Fold over one-half. Count the number of quarters in one-half. Teach $\frac{1}{2} = 2 \times \frac{1}{4}$.

Illustrative Problems.

1. I gave John $\frac{2}{4}$ quarters of a pie. What part of the pie is left?
2. Draw a square. Divide it into quarters. Color two quarters blue and two quarters red. What part of the square is red? What part is blue?

Make problems to be solved objectively involving the following:

$$\frac{1}{2} + \frac{1}{2} = ? \quad \frac{1}{4} + \frac{1}{4} = ? \quad 1 - \frac{2}{4} = ?$$

$$1 - \frac{1}{2} = ? \quad 1 - \frac{1}{4} = ? \quad 1 - \frac{3}{4} = ?$$

$$\frac{1}{2} + \frac{1}{4} = ? \quad \frac{3}{4} - \frac{1}{4} = ?$$

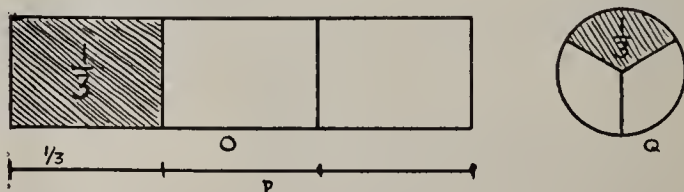
$$\frac{3}{4} - \frac{1}{2} = ? \quad 1 - \frac{3}{4} = ?$$

$$\frac{1}{2} - \frac{1}{4} = ? \quad 2 - \frac{1}{2} = ?$$

TO TEACH THIRDS OF A UNIT.

Third Year:—

To teach one-third, give the child a rectangular slip of paper three inches in length. (He has learned the inch during the previous term.) Let him mark it off by inches, then fold it into three parts which he finds are equal. Teach the name of each part. Divide lines into three equal parts. Then divide circles into three equal part as in the figures O, P, Q.



THIRDS.

Review their knowledge of foot and yard and apply it here. Hold up a yard-stick, have the feet in it measured off by a foot rule and teach one foot as one-third of a yard. Use a clover leaf to illustrate thirds.

Applications:

1. How much is $\frac{1}{3}$ and $\frac{1}{3}$?

2. What must be added to $\frac{2}{3}$ to make a whole?

3. $\frac{2}{3} - \frac{1}{3} = ?$

4. $1 - \frac{1}{3} = ?$

5. $1 - \frac{2}{3} = ?$

6. Add $\frac{1}{3}$ and $\frac{2}{3}$.

7. Subtract $\frac{1}{3}$ from a whole.

8. From 1 yard, take $\frac{1}{3}$ yard. What part of a yard is left? How many feet remain?

9. John spilled one quart of milk from a three-quart pail full. What part of the whole did he spill?

10. How many leaflets in a clover leaf? What part of the leaf is one of them?

11. One-third of a barber's pole is painted white, one-third is painted white and the rest is blue. What part of the pole is painted blue?

12. A farmer has one-third of his land planted with corn, one-third planted with oats and the rest with rye. What part of it is planted in rye?

13. Copy and fill the blanks:

$$\frac{2}{3} - \frac{1}{3} = ?$$

$$\frac{3}{3} - \frac{1}{3} = ?$$

$$1 - \frac{1}{3} = ?$$

$$2 - \frac{1}{3} = ?$$

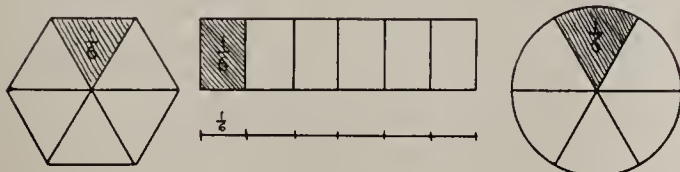
TO TEACH SIXTHS.

Use a rectangle, circle, line or hexagon for objective material. Proceed as with thirds. Read and Write:

One sixth $\frac{1}{6}$ Four sixths $\frac{4}{6}$

Two sixths $\frac{2}{6}$ Five sixths $\frac{5}{6}$

Three sixths $\frac{3}{6}$ Six sixths $\frac{6}{6}$



Add:

(a) $\frac{1}{6} + \frac{1}{6} + \frac{1}{6} = \frac{5}{6}$ (l) $\frac{5}{6} - \frac{1}{3} =$

(b) $\frac{1}{6} + \frac{3}{6} =$ (m) $\frac{6}{6} - \frac{2}{3} =$

(c) $\frac{2}{6} + \frac{1}{6} =$ (n) $\frac{5}{6} - \frac{2}{3} =$

(d) $\frac{1}{6} + \frac{3}{6} =$ (o) $\frac{1}{2} - \frac{1}{6} =$

(e) $\frac{2}{6} + \frac{2}{6} =$ (p) $\frac{6}{6} - \frac{2}{3} =$

(f) $\frac{4}{6} + \frac{1}{6} =$ (q) $\frac{5}{6} - \frac{1}{3} =$

(g) $\frac{5}{6} + \frac{1}{6} =$ (r) $\frac{5}{6} - \frac{2}{3} =$

(h) $1 - \frac{1}{6} =$ (s) $\frac{1}{3} - \frac{1}{6} =$

(i) $1 - \frac{5}{6} =$ (t) $\frac{5}{6} - \frac{1}{2} =$

(j) $\frac{2}{3} + \frac{1}{6} =$ (u) $\frac{1}{3} + \frac{5}{6} =$

(k) $\frac{2}{3} - \frac{1}{6} =$ (v) $\frac{1}{2} + \frac{1}{3} + \frac{1}{6} =$

(w) $\frac{1}{3} + \frac{1}{3} + \frac{1}{6} =$

Teach lowest terms of the following objectively at first:

$$\frac{2}{6} = \frac{1}{3}$$

$$\frac{3}{6} = \frac{1}{2}$$

$$\frac{4}{6} = \frac{2}{3}$$

**TO TEACH FIFTHS AND TENTHS,
SIXTHS AND TWELFTHS.**

These are also included in the work of the third year. They may be taught similarly to thirds, fourths, halves, etc. First teach fifths of a unit, then tenths of a unit and then find the relation between fifths and tenths.

Discard the use of the objective material as soon as the child knows the fractional part of the unit you have taught. As soon as he is able, let him express the symbol for that part. In this way, simple addition and subtraction of like parts may be taught during the third year.

By this time, the third year children ought to be able to do the following eight exercises in addition to the one previously suggested:

$$1 \frac{1}{2} + \frac{1}{2} =$$

$$1 \frac{1}{2} + \frac{1}{4} =$$

$$1 \frac{3}{4} - \frac{1}{2} =$$

$$1 \frac{1}{2} - \frac{1}{4} =$$

$$1 \frac{3}{4} - \frac{1}{4} =$$

$$2 \frac{3}{4} + \frac{1}{4} =$$

Note: Child combines $\frac{3}{4}$ and $\frac{1}{4}$ to make 1 unit.

$1 \frac{1}{2}$	$2 \frac{1}{2}$	$1 \frac{1}{4}$	$2 \frac{3}{4}$
$1 \frac{1}{2}$	$1 \frac{1}{2}$	$1 \frac{1}{4}$	$1 \frac{1}{4}$
$2 \frac{1}{2}$	$2 \frac{2}{3}$		
$1 \frac{1}{3}$	$1 \frac{1}{3}$		

Subtraction:

$6 \frac{1}{2}$	$5 \frac{3}{4}$	$7 \frac{2}{3}$
2	4	3
1	3	2
$-2 \frac{1}{2}$	$-1 \frac{3}{4}$	$-1 \frac{2}{3}$
2	4	3

$$\begin{array}{r} 1 \\ 8 - \\ 3 \end{array} \quad \begin{array}{r} 3 \\ 9 - \\ 4 \end{array} \quad \text{(By aid of diagram)}$$

$$\begin{array}{r} 1 \\ -3 - \\ 3 \end{array} \quad \begin{array}{r} 1 \\ -1 - \\ 2 \end{array}$$

$$\begin{array}{r} 6 \\ -5 - \\ 2 \end{array} \quad \begin{array}{r} 7 \\ -6 - \\ 3 \end{array} \quad \begin{array}{r} 5 \\ -4 - \\ 4 \end{array}$$

$$\begin{array}{r} 1 \\ 2 - \\ 2 \end{array}$$

$$\begin{array}{r} 1 \\ - \\ 2 \end{array}$$

$$\begin{array}{r} 3 \\ - \\ 2 \end{array}$$

Objectively: $2 \frac{2}{3}$
 $+ 2 \frac{2}{3}$

RELATION BETWEEN HALVES, THIRDS AND SIXTHS.

With three rectangular strips about 12 inches long, mark off one into halves, one into thirds and one into sixths. By actual comparison of parts obtain results of the following:

$$(a) \frac{1}{2} = \frac{?}{6} \quad (c) 1 = \frac{?}{6} \quad (e) 1 = \frac{?}{2}$$

$$(b) \frac{1}{3} = \frac{?}{6} \quad (d) 1 = \frac{?}{3} \quad (f) \frac{1}{2} + \frac{1}{6} = ?$$

II. ONE OR MORE OF THE EQUAL PARTS OF A GROUP.

In the third year we teach this second phase of the fraction, fractional parts of numbers. We

teach $\frac{1}{2}, \frac{1}{3}, \frac{1}{4}, \frac{1}{5}, \frac{1}{10}$ of multiples of 2, 3, 4, 5

and 10 respectively. In this class the children learn all the multiplication tables through 6 x 12 so that they have a working familiarity with the multiples although they are not taught formal division. This fractional work constitutes their oral division work. It is really partition.

To Find One-Half of a Number.

Have the children draw 4 marbles and divide them into two groups of equal size by drawing a ring around half of them.

Into how many equal parts did we divide our marbles? Ans. Two. What do we call one of the two equal parts into which we divided a unit? Ans. One-half. How many marbles equal $\frac{1}{2}$ of 4 marbles? Ans. 2 marbles.

We find $\frac{1}{2}$ of a number by dividing it into two equal parts.

Copy and complete:

$$\frac{1}{2} \text{ of two apples} =$$

$$\frac{1}{2} \text{ of four oranges} =$$

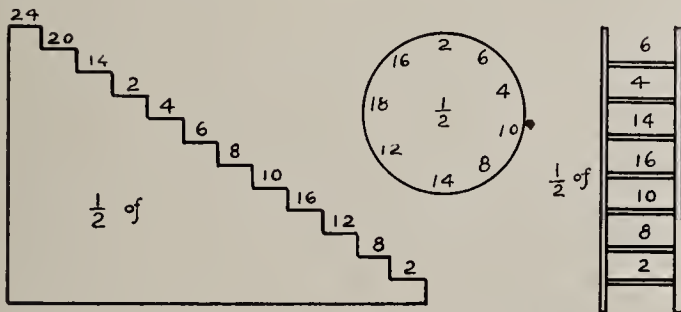
$$\frac{1}{2} \text{ of 6 cts.} =$$

$$\frac{1}{2} \text{ of 8 books} =$$

$$\frac{1}{2} \text{ of 10 qts.} =$$

$$\frac{1}{2} \text{ of 12 yds.} =$$

DEVICES FOR DRILL



APPLICATIONS:

1. Mary has 6 cherries and gave Alice half of them. How many did she give Alice? How many did she keep?
2. Henry had 8 pears and gave away half of them. How many did he keep?
3. How many ounces in $\frac{1}{2}$ lb.?
4. How many qts in $\frac{1}{2}$ gallon?
5. How many inches in $\frac{1}{2}$ yard?
6. How many minutes in $\frac{1}{2}$ hour?
7. How many hours in $\frac{1}{2}$ day?
8. How many quarts in half a peck?
9. How many quarts in half a bushel?
10. How many inches in $\frac{1}{2}$ ft.?
11. Braid is sold at 20 cts. a yard. What must I pay for $\frac{1}{2}$ yd.?
12. My book contains 32 pages. I have read $\frac{1}{2}$ of it. How many pages remain blank?
13. A bushel of wheat weighs 60 lbs. What does half a bushel weigh?

To Teach One-Third, One-Fourth, One-Fifth, One-Tenth of a Number.

Use a method similar to the one outlined for teaching one-half of a number.

To Teach Two-Thirds of a Number.

Arrange 9 marbles (drawn on B.B.) like the diagram. Mark off $\frac{1}{3}$ of the group of marbles. How many in $\frac{1}{3}$ of this group? Ans. 3 marbles. How do you find $\frac{1}{3}$ of 9. Ans. By dividing 9 by 3; e.g., $9 \div 3 = 3$. How many marbles in $\frac{2}{3}$ of this group? Ans. 6 marbles. How many times one-third are 2-thirds? Ans. Two times. What is $\frac{1}{3}$ of 9? What is $\frac{2}{3}$ of 9? What is $\frac{3}{3}$ of 9?

What is $\frac{1}{3}$ of 6? Of 9? Of 18? Of 21? What is $\frac{2}{3}$ of 6? Of 9? Of 18? Of 21?

Copy.

A. $\frac{1}{3}$ of 9 = 3

B. $\frac{2}{3}$ of 9 = 6

A. $\frac{1}{3}$ of 6 = 2

B. $\frac{2}{3}$ of 6 = 4

A. $\frac{1}{3}$ of 3 = 1

B. $\frac{2}{3}$ of 3 = 2

Have children note that the result of B. is Twice A.

How did we find $\frac{1}{3}$ of a number? By dividing it by 3. If you know one-third of a number, how may you find two-thirds? By multiplying one-third of it by 2.

Written Exercises.

1. What is $\frac{2}{3}$ of 36?

3	36	Explanation
	12	
	2	$\frac{1}{3}$ of 36 = 12
	—	$\frac{2}{3}$ of 36 = 2 \times 12 = 24
	24	

2. What is $\frac{2}{3}$ of 69?
3. What is $\frac{2}{3}$ of 72?
4. What is $\frac{2}{3}$ of 27?
5. What is $\frac{2}{3}$ of 99?
6. What is $\frac{2}{3}$ of 90?
7. What is $\frac{2}{3}$ of 39?

To Teach Three-Fourths of a Number.

Since the method is similar to that of teaching two thirds of a number, I will not take space in writing it out. The points to keep in mind are:

1. How to find one-fourth of a number. (By dividing by 4.)

2. Comparisons between $\frac{1}{4}$, $\frac{2}{4}$, and $\frac{3}{4}$ of the number objectively made as to bring out the idea that 3 fourths is 3 times one-fourth.

3. The written form of the process, dividing the number by 4 to obtain one-fourth and multiplying the one-fourth of it by 3 to obtain three-fourths.

III. The Relation of One Number to Another.

Occasional oral problems involving the use of this phase of fractions may be given in the primary grades, but only when the numbers are simple and the part given such as they have been working with. They are not to be conscious of the process at all. The giving of these problems is simply to familiarize them with the useful applications of fractions.

Suggestive Examples:

1. James gave William one fourth of all his marbles. He gave William 9 marbles. How many did James have at first? (Note:—The children will multiply the 9 by 4 for the answer.)

2. If one-half of a pound of candy costs 22 cents, how much does a pound cost?

3. Mary gave her brother half her cherries. If she gave him ten cherries, how many did she have at first?

4. One-half of our class is girls. We have 20 girls. How many pupils in our class? How many boys?

5. One-half the length of my desk is 19 inches. How long is my desk?

GENERAL REMARKS.

While it is true that primary children are too young to be given a systematic treatment of fractions as such, they should have very clear notions of the following:

1. How to find or draw a half, a third, a fourth, etc., of an object.

2. How to read and write the name of each part and the arithmetical symbol for it.

3. How to find parts of numbers within the tables taught.

4. How to interpret and solve oral problems involving these number facts.

Nearly all the work in these grades should be oral, i. e., without the use of pencil. The written examples given should be at first almost simple enough to be worked mentally. Aim for great variety in problems. You are referred to the notes on problems given in the February number of Teachers Magazine.

The primary fraction work serves as a foundation for the upper grade work. Without being conscious of involved processes, the child goes to the higher grades really familiar with the following type problems in their rudimentary forms:

1. To find a part of a number.

2. To find what part one number is of another.

3. To find a number, a part being given.

According to the foundation you lay, so will much of the child's future success in mathematics be built, for "fractions" will always be with him.

MULTIPLICATION.

"Multiplication is vexation," said Old Mother Goose. I think we agree that it is vexation to receive a pupil in the upper grades who fails in his mathematics not because he does not know the involved process of the most difficult upper grade topic, but because somewhere in the misty past, some primary teacher did not see to it that he learned his tables. When the pendulum swung from the side of the dry-as-dust meaningless sing-song repetition of the multiplication tables of some years ago, it travelled as pendulums do to the other side of "developing" multiplication tables only. To have the children memorize them was high treason. But now we are back again at the happy medium wherein we teach our multiplication combinations rationally first, but having taught them we proceed to apply the laws of memory to make them automatic. They are a tool for use, a means to an end. Mr. Walsh in his "Practical Methods in Arithmetic" advises that the child who seems utterly unable to memorize a table, should be permitted to keep before him while at work a table which he has himself made because it is important that he learn how multiplication is performed, even though he cannot do it as rapidly as his mates. But of course this would be an extreme case. As a general rule, other members of the class should be permitted no unnecessary aids.

Order in Which the Tables Are Taught.

It was formerly the custom to teach the multiplication tables, beginning with 1, in regular succession to 12×12 . Some teachers teach all of the possible combinations within a number limit as 36. Then they pass on to a second number, 72. One might call this a cross-section method. Still others teach in the order in which they have found it easy to make certain associations. There is for instance, a similarity between the tables of 2, 4 and 8 and also between the tables of 3, 6 and 9. Many teachers are bound by the requirements of their course of study and are unable to take advantage of these short-cuts. But that should not prevent them from using these similarities as an aid to association after the tables might have been taught in some other order.

An order suggested for these reasons is:

0, 1, 10, 5, 2, 4, 8, 3, 6,
9, 12, 7, 11.

I shall at this point, enumerate some of these interesting facts about the tables which may suggest topics for drill:

I. Similarity between the Tables of Twos, Fours and Eights.

$2 \times 1 = 2$	$4 \times 1 = 4^*$	$8 \times 1 = 8^*$
$2 \times 2 = 4^*$	$4 \times 2 = 8^*$	$8 \times 2 = 16^*$
$2 \times 3 = 6$	$4 \times 3 = 12^*$	$8 \times 3 = 24^*$
$2 \times 4 = 8^*$	$4 \times 4 = 16^*$	$8 \times 4 = 32^*$
$2 \times 5 = 10$	$4 \times 5 = 20^*$	$8 \times 5 = 40^*$
$2 \times 6 = 12^*$	$4 \times 6 = 24^*$	$8 \times 6 = 48^*$
$2 \times 7 = 14$	$4 \times 7 = 28$	$8 \times 7 = 56$

$2 \times 8 = 16^*$	$4 \times 8 = 32^*$	$8 \times 8 = 64$
$2 \times 9 = 18$	$4 \times 9 = 36$	$8 \times 9 = 72$
$2 \times 10 = 20^*$	$4 \times 10 = 40^*$	$8 \times 10 = 80$
$2 \times 11 = 22$	$4 \times 11 = 44$	$8 \times 11 = 88$
$2 \times 12 = 24^*$	$4 \times 12 = 48^*$	$8 \times 12 = 96$

- (1) The products are all even numbers.
- (2) The child recalls that he used them all in counting by 2.
- (3) By selecting identical products, he sees how the same product may have a variety of factors.
- (4) He associates counting by 2, 4 and 8 with these tables.

(II) The Tables of Threes, Sixes and Nines may be treated in like fashion.

(3) The right hand figure of the products of 8 table decreases by 2 each time.

(4) The right hand figure of the Table of Nines decreases by one each time. The tens figure in the product is always one less than the multiplier and the sum of the digits in each case is 9.

$1 \times 9 = 9$
$2 \times 9 = 18$
$3 \times 9 = 27$
$4 \times 9 = 36$
$5 \times 9 = 45$
$6 \times 9 = 54$
$7 \times 9 = 63$
$8 \times 9 = 72$
$9 \times 9 = 81$
$10 \times 9 = 90$
$11 \times 9 = 99$
$12 \times 9 = 108$

A pupil could give the product of 4×9 by applying that knowledge,—one less than 4 is 3—which is the tens figure in the product and the units figure 6 is the difference between 3 and 9, the sum of the digits.

(5) The units digit in the product of the Table of Fives is always 5 or 0.

(6) Attention may be called in the 11 table to the similarity between the multiplier and the digits of the product; e. g.,

$1 \times 11 = 11$
$2 \times 11 = 22$
$3 \times 11 = 33$
$4 \times 11 = 44$

(7) In the Table of Sixes.

$6 \times 2 = 12$	
$6 \times 4 = 24$	$6 \times 6 = 36$
$6 \times 8 = 48$	$6 \times 10 = 60$
$6 \times 12 = 72$	

Method of Teaching the Table of Two's.

(Draw on blackboard three groups of apples, two in each group.)

1. How many apples are there in each group?
2. How many groups are there?
3. How many apples are there? How many are three times two apples? How many are four times two apples? How many are five times two apples? How many are six times two apples? Count two, three times. Add three 2's on the blackboard. How many are three times

two? Count two, four times. Add four 2's on the blackboard. How many are four times two? Here are four piles of books. How many books in each pile? (Two) How many books are here? (Eight) Add 2 books and 2 books. How many are 2 two's? Add 3 books and 3 books. How many are 2 three's?

When we add 2 and 2 we write it $2 + 2$; but when we multiply 2 by 2, we write it 2×2 .

Teach the sign (X) as the sign of multiplication. The accepted form of writing examples in multiplication is to have the abstract multiplier at the left of the sign and the concrete multiplicand following the multiplication sign; e. g., 2×4 is read 2 times 4.

In a manner similar to the above, develop all your table of twos. After it has been developed, it must be memorized.

During the last six months, various devices for drill in addition combinations have been suggested. These may be adapted for use in multiplying.

If a child forgets a combination, as 2×9 , let him go back to the nearest known product (2×8) and add 9 to it or have him count nine 2's or as a last resort, let him add nine 2's. The response must be instantaneous. A test of the child's knowledge of a table should show that he knows the combination and can give the product instantly, can supply a missing factor, can give factors when a product is named and can apply his knowledge of the table to concrete oral or written tables.

The following is taken from Byrnes-Richman-Roberts Arithmetic. Part One.

"The teachers should ascertain the relations which are most difficult for individual pupils. Frequent individual drills should then be given on those relations."

Drills Suggested.

$4 \times 3 = ?$	$12 \div 3 = ?$
$3 \times 4 = ?$	$12 \div 4 = ?$
$1/3$ of $12 = ?$	$12 \div ? = 4$
$1/4$ of $12 = ?$	$12 \div ? = 3$
$? \times 4 = 12$	$? \div 3 = 4$
$3 \times ? = 12$	$? \div 4 = 3$
$4 \times ? = 4$	$1/3$ of $? = 4$
$4 \times ? = 12$	

How many 4's in 12? $1/4$ of $? = 3$.

How many 3's in 12?

$? \text{ of } 12 = 3$
$? \text{ of } 12 = 4$

MULTIPLICATION TABLES.

In teaching the other multiplication tables, pursue a method similar to that of teaching the Table of Two's.

Bring out the points that:

1. Multiplication is a short method of addition.
2. Certain identical products have various sets of factors.

Give the children the following aids in deriving combinations; e. g., by means of equal addends or by counting.

Later bring out the idea of ratio in this manner.

Let a child find out how much 6×4 are by relating it to 6×2 . If 6×2 are 12, 6×4 must be twice as many as 6×2 , because 4 is twice 2. This opens up a new set of exercises which will also be valuable drill and which I think would make profitable seat work where groups are taught.

Discard the use of objective aids as soon as possible. Apply your multiplication tables to your measures.

Teach the **Law of Commutation** from the very beginning. Arrange blocks or sticks to show that $2 \times 3 = 3 \times 2$.

$$\begin{array}{ccc} I & I & I \\ I & I & I \\ 2 \times 3 = 6 \end{array} \qquad \begin{array}{ccc} I & I & \\ I & I & 3 \times 2 = 6 \\ I & I & \end{array}$$

Test of Knowledge of the Tables.

The child knows his table thoroughly when he can:

1. Give instantly the product of any two combinations in it 2×6 ; 2×9 .
2. Recite the table in order.
3. Write the table from memory.
4. Give the missing factor when you give him the product and the other factor.
5. Name all the factors of any given product in the table.
6. Gives the answer when asked for a part of a product taught in this table.
7. Apply his knowledge to simple practical problems.

DEVICE FOR DRILL.

1	2	3	4	5	6	7	8	9	10	11	12
2	4	6	8	10	12	14	16	18	20	22	24
3	6	9	12	15	18	21	24	27	30	33	36
4	8	12	16	20	24	28	32	36	40	44	48
5	10	15	20	25	30	35	40	45	50	55	60
6	12	18	24	30	36	42	48	54	60	66	72
7	14	21	28	35	42	49	56	63	70	77	84
8	16	24	32	40	48	56	64	72	80	88	96
9	18	27	36	45	54	63	72	81	90	99	108
10	20	30	40	50	60	70	80	90	100	110	120
11	22	33	44	55	66	77	88	99	110	121	132
12	24	36	48	60	72	84	96	108	120	132	144

This may be used for exercises in:

1. Factoring.
2. Finding products.
3. Finding part of multiples of numbers.

4. Counting.
5. Dividing.
6. Addition drills.

Applications of Multiplication Tables.

TABLE OF TWOS.

1. I wrote two letters and put a 2 cent stamp on each letter. How much money did I spend for stamps?
2. How much do 2 eight-cent books cost?
3. How much do 2 apples cost at 5 cents each?
4. One pint of milk costs 3 cents. How much do 2 pints cost? 1 quart?
5. Which is greater, 4×2 or 2×2 ? How much?
6. $13 \times 2 = 26$. How much is $14 \times 2 = ?$
7. Count two 5 times.
8. A class reads 2 pages in a reader each day for 8 days. How many pages are read?
9. How many marbles must I have in order to give 2 marbles to each of 8 boys?
10. Mary eats two eggs for breakfast every morning. How many eggs must her mother buy for Mary each week?
11. There were 2 boys who had 6 marbles each. How many did they both have?
12. 1 gallon of vinegar costs 5 cents. How much will 8 gallons cost at the same rate?
13. Tops cost 2 cents each. How much would it cost me to give 8 boys one top each?

TABLE OF THREES.

1. Mary bought 2 loaves of bread at 6 cents a loaf. How much did she pay the baker?
2. Nellie had 3 examples correct each day. How many correct examples in 3 days?
3. I bought 2 yards of ribbon. How many feet did I buy?
4. There are 3 roses on each branch. I picked 5 branches. How many roses did I pick?
5. There were three melons in each of 5 baskets. How many melons in all?
6. I saw 8 clusters of cherries and on each cluster hung 3 cherries. How many cherries did I see?
7. There are three leaflets on a clover leaf. How many leaflets on 3 clover leaves?
8. Apples cost 2 cents. Oranges cost 3 cents. I buy 2 apples and 3 oranges. How much do I pay for the apples? How much do I pay for the oranges?
9. John's mother uses at home 3 quarts of milk each day. How many quarts does she buy each week?
10. John raised radishes in his garden this year. Radishes are worth 3 cents a bunch. How much did John receive when he sold 1 dozen bunches?

TABLE OF FOURS.

1. A pint of milk cost 4 cents. How much will 4 pints cost? 1 quart? 2 quarts?
2. It takes 4 yards of ribbon to make a girl's

sash. How many yards will be required to make sashes for 3 girls? For 4 girls?

3. There are a dozen eggs packed in each box. How many eggs will it take to fill four boxes?

4. Jacob was not allowed to go out to play until he had solved 10 long problems. He took four minutes for each problem. How long did Jacob stay in?

5. If a glass jar holds 2 quarts. How many gallons will they hold?

TABLE OF FIVES.

1. How much greater is 8×5 than 4×5 ? Give the reason.

2. If a bottle of ink cost 5 cents, how much will 5 bottles cost?

3. At the rate of 5 cents for one quart of milk, how much will one gallon cost?

4. If lumber costs 5 cents a foot, how much will a board 4 feet long cost?

5. A pint of cream costs 12 cents. How much will 5 pints cost?

NATURE STUDY PLANS.

April.

FIRST YEAR:

9th Week:—

Seeds: Plant bean, pea, corn, dwarf nasturtium in soil, in water and in sawdust.

10th Week:—

Pussy-willow, violet.

11th Week:—

Hyacinth, tulip.

12th Week:—

Watch growth of seedlings. The different ways in which seedlings come out of ground. Teach parts of plant—roots, stem, leaves. Teach need of water by allowing plants to wilt, and then applying water.

SECOND YEAR:

April

9th Week:—

Bluebird. Plant seeds.

10th Week:—

Scarlet tanager.

11th Week:—

Cecrapia—polyphemus.

Observe these when they emerge from cocoons. Metamorphosis; colors why they visit flowers.

12th Week:—

Sprouting of seedlings observed. Parts of seedlings (root, stem and leaves). Uses of parts to plant. Need of light and warmth and light should be shown by growing seedlings in warm, cool, cold, dark and light places.

Obtain penny packets of seed from Childs, Florist at Floral Park, L. I. Encourage the children to raise plants from seeds at homes. Observe development of roots, stem and leaves of the bulbs planted last month.

NATURE PHENOMENA:

9th Week:—

The stars.

10th Week:—

The moon—light.

11th Week:—

The moon—rising and setting.

12th Week:—

The moon—phases.

THIRD YEAR:

April.

9th Week:—

Bluebird.

10th Week:—

Plant seeds—pea, bean, nasturtium. Root, stem, leaves, flowers, fruit. Method of propagating new plants.

11th Week:—

Dog-tooth violet, spring beauty.

12th Week:—

Marsh marigold.

THE SPANISH DEPENDENCIES IN SOUTH AMERICA.

Up to the present time, the development of the Spanish colonies in South America into independent nations has been a subject about which little was known even by scholars, to say nothing of the average well-informed reader of historical books. But with the recent publication by the Harpers of "The Spanish Dependencies in South America"—a treatise in two volumes by Dr. Bernard Moses, of the University of California—this field is thrown open both to those who desire a thoroughly readable and understandable account of the growth of countries whose social and economic progress is regarded with increas-

ing interest, and to the scholar who wishes a solid groundwork for further investigations.

Dr. Moses treats of the early voyages of discovery and the adventures of explorers only to the extent that is necessary in explaining the events of the middle period of South American history—the period of colonial growth. Dealing with rich but rather intractable materials—materials hardly touched before—he has produced absolutely trustworthy, lucid, and well-reasoned accounts of all the Spanish colonies. To the student, or to the reader who cares to discover how much of significance there is in the history of South and Central America beyond the conquests of Mexico and Peru, Dr. Moses's book is absolutely essential.



WILLIAM CLAYTON JACOBS
Philadelphia's New Superintendent

Dr. William Clayton Jacobs, successor to Dr. Martin G. Brumbaugh as Superintendent of Schools, of Philadelphia, was born in Juniata County, Pennsylvania, on Christmas Day, 1860. His early life was spent on a farm and his early education was obtained in a little ungraded school in the county of his birth. His first teaching was done when he was twenty years of age and it is interesting to note that his first school was near the home of Dr. Brumbaugh. The friendship of the two men dates from that time.

After two years of teaching Dr. Jacobs entered the Millersville State Normal School, where he at once gave evidence of the scholarship which was afterwards to distinguish him. He finished the four years' course in Normal Training and Science in one and a half years and was graduated with honor, receiving the degree of M. S. While

a student at the Normal School he came under the direct instruction of Dr. Edward Brooks, Dr. Brumbaugh's predecessor as Superintendent of Schools of Philadelphia.

In 1884 he was elected Superintendent of Schools of Port Carbon, Pennsylvania; and two years later he occupied the same position in Schuylkill Haven, Pennsylvania; and two years later he made his entry into Philadelphia as principal of the Fayette School in Bustleton. In this same year he was married to Miss Sallie C. Deibert, a member of a prominent family of Schuylkill County.

In 1890 he became supervising principal of the Norris J. Hoffman School at Fifty-fifth and Vine Streets, and soon proved himself one of the strongest of Philadelphia's school executives. It was then that he printed and issued probably the first elementary school paper published in Philadelphia, and with several other principals began the work of making lantern slide photographs. This was the beginning of the fine collection of slides now in the Philadelphia Pedagogical Library.

In 1896 he received the degree of Ph. D. from the University of Pennsylvania, where his educational work was taken in the classes and seminars of Dr. Brumbaugh, and in 1898 he was made Assistant Superintendent of Schools. With the reorganization of the Philadelphia Schools in 1906 under the new code, he was made Associate Superintendent. During his entire career in Philadelphia he has been recognized as a man of sound educational doctrine, uninfluenced by passing educational fads.

That Dr. Jacobs' administration will be one of accomplishment may be judged from the fact that he has already indicated that the first work at hand will be a complete revision of all courses of study in the elementary schools and the construction of courses in vocational training.

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D R A W I N G

By A. G. Hammock

FIRST STEPS IN PLANT DRAWING.

The illustration on page 306 shows how to begin the study of plant drawing with brush and ink. First copy the work of the entire page. Take a brush rather full of ink and, holding it well up on the point, brush in the shapes of flowers, stems and leaves with bold free strokes. Begin at the top and work downward. Leave a little white between the masses. After good copies are made, draw from potted plants in the same way.

FIRST STEPS IN DESIGN.

Problem:—Designing a simple unit for a border or a surface pattern based upon an abstract motive.

Solution:—Select a shape, a square, circle or diamond and try cutting it up in various ways as shown on Page 307 where nineteen variations of the diamond shape are presented. Save all your work for future use. Later we will have borders and surface patterns based upon these units.

The Teacher Must be Interesting

(Continued from page 291)

- d. Sluggishness of mind; inability to keep pace with the speed of the teaching process. This produces discouragement and leads to inattention.

II. CAUSES OF MIND WANDERING DUE TO THE TEACHER:

1. Personality; peculiarities or idiosyncrasies of
 - a. Dress.
 - b. Manner.
 - c. Voice.



Drawing for April Blackboard Calendar



J.M.

UNITS VARIATIONS OF A SIMPLE MOTIF





W R I T I N G

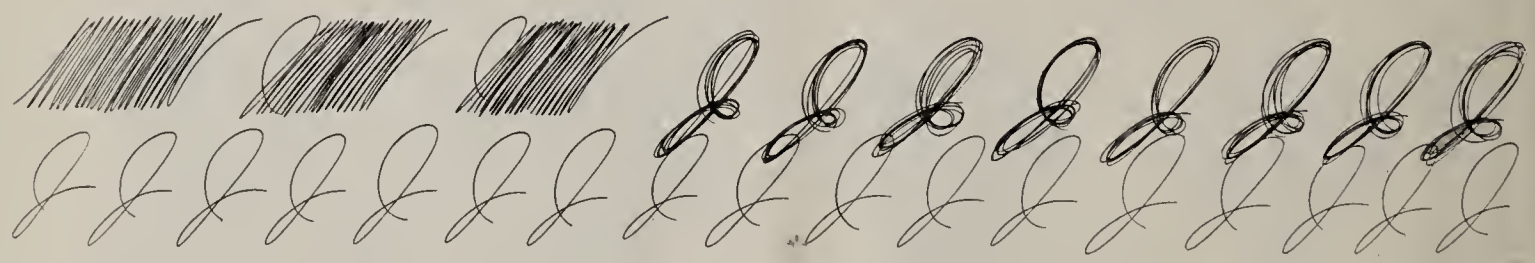
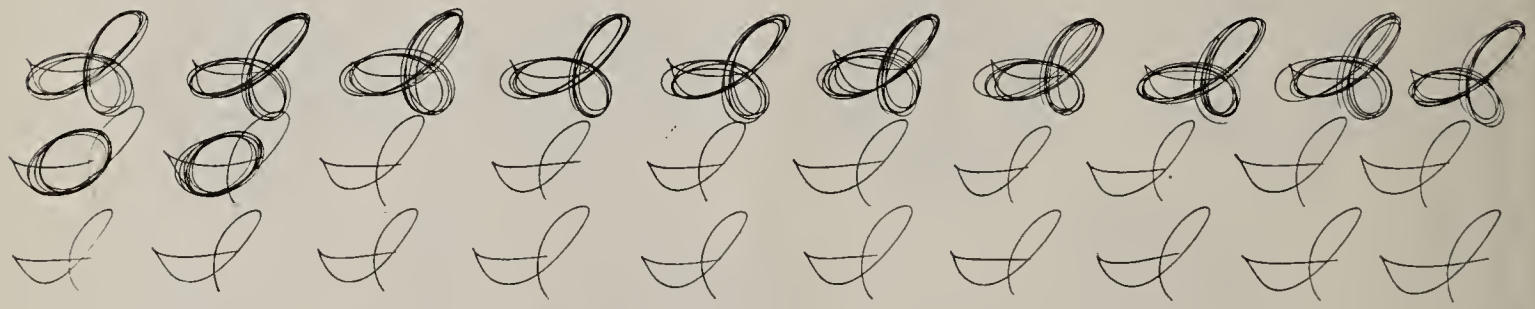
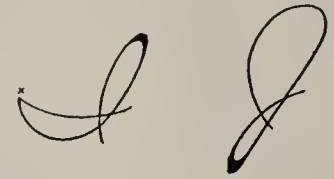
By **A. G. Hammock**

*Author of Hammock's Muscular Movement Writing System.
Published by D. Appleton & Company.*

Since we have dealt with all the capitals and most of the small letters, let us review some of those that have given most trouble. From the practice papers sent in, we note that among the troublesome ones are I and J.

I doubt if enough attention has been given to the speed diagrams for these letters. Study them again, taking note of the fact that the I has one full stop (at the angle) and that the J has no stop but is made slowly in the lower loop.

In practicing the following exercises, spend much time on the retracing. In the J be careful to keep the back straight. The straight line practice will help. After doing all the work outlined here, write other words and sentences using the I and J.



Jane Jane Jane Jane Jane Jane Jane Jane
 Jam Jam Jam Jam Jam Jam Jam Jam
 January January January January
 June is the month of roses. June June

Immense Immense Immense Immense
 Impeach Impeach Impeach Impeach
 Ignorant Ignorant Ignorant Ignorant
 Journey Journey Journey Journey
 Jealous Jealous Jealous Jealous Jones

The ruler of Japan is called the Mikado.
 Japan's capital and largest city is Tokio.
 Tokio is about the size of Philadelphia.
 We import rice, silk and tea from Japan.

BIRD NOTES

Do not begrudge the birds a few cherries and berries, a little grain from the furrows. It is a righteous toll they take for the other good they do. Remember the law: "Thou shalt not muzzle the ox when he treadeth out the corn."

Scarcely a poet but has sung of the birds: Shelley and Wadsworth, Coleridge and Burns, Longfellow and Bryant, Van Dyke and Burroughs. Some of these poems are the gems of our literature and among them or the multitude of other poems may be found much that is appropriate to Bird Day observance.

How about the hawks and owls? Most of them get short shrift in our law. Our neighboring state, Pennsylvania, once thought them an abomination and laid a bounty of 50 cents a head upon them, paid out \$90,000 thus to kill them off, and when this was done suffered an invasion of field mice which, it was calculated, did damage to the agricultural interests of the state to nearly \$4,000,000.

Field-marshal the red-winged blackbirds are not very popular among the farmers, but some years ago the Nebraska farmers, believing them guilty of stealing too much grain, poisoned them. And so the next year there were no blackbirds. Then came the locusts in armies, and as there were no birds to prevent, the harvest failed.

Last year 210,000 hunters' licenses were issued in this State. That means an income of \$210,000 to the State treasury. Can you estimate what it means to thousands of dollars of loss to the grain fields, the orchards, the berry patches and the forests.

Some years ago the State Entomologist made an estimate of the amount of damage done every year to the crops, forest and shade trees of the State, through the activity of the insects which the birds failed to catch. The figure rose to forty or fifty million dollars every year! The birds have too much to do; in other words there are not enough of them! This loss practically represents the annual loss to the people from the killing of birds.

Practical Music Teaching

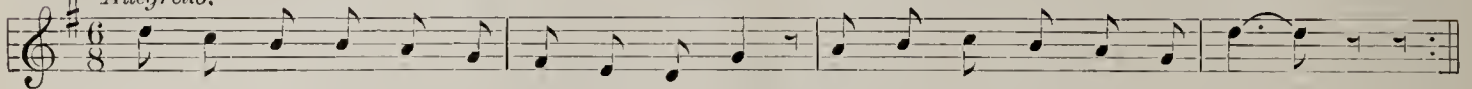
By Robert Foresman

Author, *Foresman Method of Piano Instruction, and of Several Series of Public School Music Books.*

THRESHING SONG.

Kate Forman.
Allegretto.

German Folk-Song.



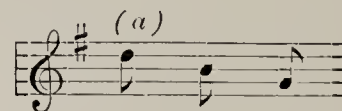
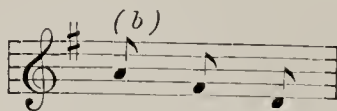
- | | | |
|----|--|--------------------------------------|
| 1. | { Here is the barn and the wide - o - pen door ; | Where is the grain did you say? } |
| | { Sacks of it, stacks of it here on the floor, | We must be thresh - ing to - day. } |
| 2. | { Bring out the buck - wheat and let me be - gin ; | Bil - ly, go rest while you may ; } |
| | { Sing us a song in the midst of the din ; | O this is eas - y as play ! } |
| 3. | { Bring out the bun - dles of ripe rust - ling oats— | Dry as a bun - dle of hay ! } |
| | { Soon they'll be shed - ding their old sum - mer coats, | While I am whack - ing a - way ! } |
| 4. | { Un - der the shade of the old ap - ple trees, | What is there wait - ing to - day? } |
| | { Come all you thresh - ers and dine if you please, | This is your time to be gay ! } |



Come, let me help you, we're all of us boys!	All of us hap - py, in tu - mult and noise !
Fa - ther has made us a hick - o - ry flail,	Fine as a fid - dle it nev - er can fail;
Bil - ly and Char - ley come drag out the wheat,	Bring me the bar - ley and hear how I beat.
O what a pic - nic and what a sur - prise,	Plump ap - ple dump - lings and spiced ap - ple pies !



Sweep - ing so stead - y,	We soon shall be read - y,	And then for the thresh - ing to - day.
See how I slap it,	And see how I rap it,	The buck - wheat is threshed for to - day.
Slap - ping and rap - ping,	O hear it go snap - ping,	We'll do all our thresh - ing to - day.
If we were twen - ty,	There still would be plen - ty,	I'm glad I went thresh - ing to - day.



EXERCISE 1.

The above song furnishes most excellent drill for scale and chord practice. Special emphasis should be put on the study of the "tonic" and "dominant" chords. These chords are shown in Figures A and B under the song.

The first week should be devoted to learning the song, committing the three verses to memory

if there is time. If there is not time to learn all three verses, the children should learn at least the first verse. The song should be sung with good expression, two beats to the measure. The first tone and the fourth tone of each measure should be accented in order to bring out the threshing effect. This is very important.

EXERCISE 2.

The children should now be taught to name the relationships of the notes as they appear on the staff.

For instance they should be told that the first note is "Sol" or "Five" of the scale and then they should name the next note "as a scale tone one lower" and they should name the third note as "the scale tone one lower." The fourth note they should name "a repeated note" and so on.

The skips from line to line or space to space they should speak of as chord skips.

This practice will be found very valuable. The correct reading of music at sight depends primarily upon the children's observing and studying note relationships. If the singer does not accurately observe the note relationships, he cannot correctly sing the tone relationships which they represent. This goes without saying.

SPINNING SONG.

German Folk-Song.

Allegretto.

1. "Spin, spin, spin," the wheel hums : And "spin, spin, spin" the flax comes ;
 2. "Spin, spin, spin," the wheel hums : And "spin, spin, spin" my song thrums ;
 3. "Spin, spin, spin," O hur - ry ! And why this fuss and wor - ry ?
 4. Wheel and I to - geth - er, We spin in ev - 'ry weath - er ;

mp Legato.

Shin - ing threads so fine and fair, Like my braids of flax - en hair.
 Flow'rs of flax are bright and blue ; That's must be as pure and true.
 Lin - en's plen - ty in the press, — This is for my Sun - day dress.
 When the day is dark and sad, Songs and work will make me glad.

EXERCISE 3.

The spinning Song should be treated in the same way that the threshing song is treated.

Observation will show that all the tones are repeated tones, tonic chord tones or scale tones. In connection with this lesson the threshing song should be carefully reviewed following the suggestions of the previous lessons of the month.

EXERCISE 4.

The lessons of this fourth week should be

based upon the threshing song and the spinning song, reviewing and emphasizing the three tonal points of the song—the repeated tones, the scale tones and the chord tones.

Certain phrases of the song may be written on the blackboard and the children may be encouraged to watch the notes as they sing and to emphasize the relationships above mentioned. Other songs than those printed above may be used for this purpose of studying the note relationships mentioned.

No matter when your subscription to The Teachers Magazine expires, send us a ONE DOLLAR BILL before May 1st and we will extend it one full year. Regular price \$1.25. Address:

The Teachers Magazine

31 East 27th Street

New York

The Voices of the Birds

When we think about birds, the first thing that comes to our minds is generally their grace and the beauty of their smooth, silky feather covering. No other animals have such a wonderfully sleek, soft surface, or more beautiful colors and patterns. So much has been written on this subject and so many colored pictures have been put before the people that there is now no excuse except indifference why everyone should not know by sight most of our lovely American birds. And let me say that no country outside the tropics have more varied or more beautiful birds than we have right here.

But feathers are not the only feature wherein birds differ from the rest of the animals. Birds are the only creatures that have pleasant, musical voices and express their emotions in song. To the person who enjoys outdoor living, spring would hardly differ from fall but for the bird voices, and to know the little globe-trotters by the sounds they make is to reach out a sympathetic hand to the very heart of nature. Who, knowing the soft, gentle, quavering call of the bluebird, has not thrilled to its message in the first warm days of spring, almost before the frost is out of the ground? Or the cheery trill of the field sparrow?—all the pastoral simplicity and humble contentment in the world ring in that sweet, unpretentious little song.

Perhaps in May, when the earth smells warm and the trees have put out the first film of tender green and the woods call strongly, you may hear a bird song that at first sounds like a robin's, but is a little too varied and rich, sweeps up and down through a deeper scale, or has a more vibrant quality. Do not leave that song till you have seen the singer! For it is a rarer bird than the robin that is singing and it is quite certain to be one of the brilliantly beautiful creatures, a rosebreasted grosbeak or a scarlet tanager. In either case you will be richly rewarded for a patient search. Neither bird is actually rare in New York State, yet how few we see! **Learn their notes** and see how common they are. True, they are shy, and like most birds, generally keep out of sight of the noisy and careless human beings that go crashing and talking through the woods. But he who has interest and patience to move slowly and quietly, or better still, to sit motionless for a few minutes at a time in

the woods, will be rewarded in most unexpected ways and get intimate and personal glimpses into many secretive and shy little lives that he would otherwise never guess the existence of. It is not time wasted to pass an afternoon, or a morning, or a day, in this quiet, receptive visiting with nature. Walks cross-country take on a new significance and interest; summers in the mountains present rich new fields to conquer, with the tinkling, silvery, tinsel song of the winter wren as a background and the indescribably beautiful flute-playing of the hermit thrush as a rare treat for those who have a little patience. In all my travels in Mexico, Alaska, California, Florida or South America, where I have heard the songs of many distinguished and beautiful birds, I have never heard anything to surpass the serene and tender hymn of our hermit thrush, and after all the years of familiarity with it, I still experience the same thrill of wonder when, in some cool and quiet mountain glade, I hear this perfect, crystal song. And while our commoner wood thrush lacks the sustained tones and calm leisure of the hermit, its voice is no less beautiful, and its rich alto notes stir a chord closely akin to that struck by its shy, forest-haunting cousin. All our thrushes have this same beautiful quality of tone that, so far as I know, is shared by no other birds.

So little have we noticed this wonderful thing that birds alone can do, that we have almost no words in our language with which to describe or talk about it. It is as intangible as the fragrance of flowers, and as mysterious. This, I think, is perhaps the principal reason why each person should make the slight and pleasant effort to solve for himself the little riddles that reach his ear on his summer walks in the woods and fields. Catch the notes if you can, see if you cannot whistle them; perhaps when once firmly in your brain, you can reproduce them on piano, flute or violin. They are intangible, waverous, evanescent things, and our musical notation is still too hard to lend itself to them, but if you can get them on record you will really help to enrich our musical language.—

Louis Agassiz Fuertes.

In Bulletin to the Schools, issued by the State Education Department, Albany, N. Y.

Miscellaneous Department

Edited by Charles H. Davis

Principal P. S. No. 25, Queens, N. Y. City

ANSWERS TO QUESTIONS ON HISTORY OF EDUCATION.

Published in the March Number.

1. From the Sixth to the Sixteenth Century.

a. The matter of the education given by the monks was the seven liberal arts, known as the Trivium—grammar, rhetoric, and Latin Grammar; and the Quadrivium—arithmetic, geometry, astronomy and music.

b. The teacher dictated the lesson and the pupils wrote it upon wax tablets at first, and later upon parchment with a quill and then memorized it. The small number of books made this process necessary.

2. **Humanistic education** consisted in the study of life, and interest centered largely in Greek and Roman literature. Reuchlin, Erasmus and Roger Ascham were leading Humanists. Realism aimed at the study of **things** instead of ideas. Rabelais, Milton, Montaigne and Ratke were noted Realists. Naturalists were those whose ideas of education were to follow the process of nature in education. Bacon, Comenius, Fenelon and Rousseau were Naturalists.

3. Pestalozzi's principles:

- a. Sense training—work and personal activity of child.
- b. Mind activity secured through sense-observation-imitation reproduction the result.
- c. From character by direct training of heart and head in virtue.

Freobel.

Aim to secure the child's interests and to do good to him. Insist upon the self-activity and creative power of child. Encourage emotional and volitional training.

Both Freobel and Pestalozzi aimed at morality in their teachings.

Freobel Reforms:

- a. The Kindergarten.
- b. Training women for teachers.

4. Comenius.

Methods upon processes of nature.

Plan of education a continuous process from the Mother school—the precursor of the Kindergarten to the University, and later research work.

Aim to train senses first, their memory and imagination, followed by understanding, and through all develop the will.

5. Herbert Spencer.

a. Natural sciences for self-preservation, a livelihood and perpetuation of the species.

Social sciences—for demands of society and citizenship.

Cultural subjects for enjoyment of leisure.

b. To prepare for complete living. To produce a healthy body.

c. The value of knowledge consists in its power to promote "complete living."

d. In education, proceed from the simple to the complex; from the concrete to the abstract. Educate the child as the race was educated.

6. They are more thorough: provide better for continuous education and the varied course of study enables a greater number to become educated along a greater number of lines. Vocational and cultural.

AGRICULTURE IN THE ELEMENTARY SCHOOLS.

By Charles H. Davis.

Public opinion is demanding that work in vocational subjects be taught in the public schools. Agriculture is and always will be a vocation of a vast number of people. It should be taught in the public schools, particularly those schools in the rural or suburban districts.

Agriculture as something to be taught in the elementary schools conveys but little meaning to many teachers; but this subject is easily correlated with arithmetic, drawing, home geography, composition and elementary science.

The teaching of agriculture, teaches the dignity of farm labor; it educates to and not from the soil; it shows that the strength of the nation lies in its farm homes. This subject teaches pupils to be more independent workers by teaching them to observe, interpret, reason and judge.

The following outline covers the work for April and is arranged by weeks. It aims to acquaint the pupil with fundamental ideas and terms essential in every day life.

During the entire term, each pupil should keep an account of the weather, storms, early and late frosts, prevailing winds and temperature each day.

After some garden plot or piece of land has been secured, pupils should draw a map of this area. This map should be drawn to scale. Plan the arrangement of the various beds on the map, and thus carry out the plan when planting time comes.

A collection of seeds, and various kinds of woods, showing longitudinal and cross-sections, and a library of agricultural magazines, books on Nature Study and bulletins from the Department of Agriculture, at Washington, and the publications of the New York State College of Agriculture will add to the interest in this work.

The following bulletins, which are sent free of charge, will be found particularly helpful:

FARMER'S BULLETINS.

- No. 218. The School Garden.
 No. 35. Potato Culture.
 No. 28. Weeds and How to Kill Them.
 No. 408. School Exercises in Plant Production.
 No. 428. Testing Farm Seeds in the Home and in the Rural District.
 No. 51. Standard Varieties of Poultry.
 No. 141. Poultry Raising on the Farm.
 No. 287. Poultry Management.
 No. 241. Butter Making on the Farm.
 No. 255. The Home Vegetable Garden.
 No. 199. Corn Growing.
 No. 59. Bee Keeping.
 No. 253. The Germination of Seed-Corn.
 No. 229. The Production of Good Seed-Corn.
 No. 252. Maple Sugar and Syrup.
 No. 228. Forest Planting and Farm Management.
 No. 54. Some Common birds in their Relation to Agriculture.

A WEEKLY PLAN OF WORK FOR APRIL.

First Week:—

- (a) Country Life.
 (b) Dignity of farm labor.
 (c) Owning a farm:
 (1) Contract of purchase.
 (2) Deed. Filing same.
 (3) Mortgage.
 (d) Leasing a farm.
 (1) Lease.
 (2) Rent.

Second Week:—

- (a) Working plan of garden, drawn to scale.
 (b) Selection of seeds to be used for planting.
 (c) How and when to purchase seeds.
 (d) Make collection of seeds, etc.
 (e) Testing seeds. (See Bulletin.)

Third Week:—

Classification of Crops.

- (a) Cereals: Barley, buckwheat, corn, oats, rye, wheat.
 (b) Forage: Clovers, grasses.
 (c) Vegetables—root and tuber:
 (1) Root: Beets, carrots, parsnips, turnips, etc.
 (2) Tuber: Potatoes.

Fourth Week:—

Soil and Soil Management.

- (a) Agencies in forming soil: Atmosphere, frost, water, winds.
 (b) Composition of Soil:
 (1) Decaying vegetable matter.
 (2) Decaying animal matter.
 (3) Rock particles.
 (4) Chemical action.
 (c) Kinds of Soil: Sandy, gravelly, loam, clay, muck, limy.

Note—This plan and outline will be continued in successive numbers of Teachers Magazine. It is not intended that all the work outlined can be covered in full, but the teacher should select those parts particularly adapted to the

locality of the school. The plan has been tried very successfully for the past two years in P. S. 25, Borough of Queens, New York City, and one acre of land planted and cared for by the pupils of the Seventh and Eighth grades.

Important Dates in April.

- April 1, All Fool's Day.
 April 2, Hans Christian Andersen's birthday, Good Friday.
 April 3, Birthday of John Burroughs.
 April 4, Easter Sunday.
 April 6, Peary Discovered the North Pole in 1909.
 April 13, Thomas Jefferson's birthday.
 April 14, Abraham Lincoln Assassinated, 1865.
 April 17, Death of Benjamin Franklin.
 April 19, Patriot's Day.
 April 21, Birthday of Frederick Froebel.
 April 23, Shakespeare, born 1564.
 April 27, Birthday of U. S. Grant.
 April 28, Birthday of Alice Cary.

DRILL EXERCISES IN ENGLISH.

Exercise I.

- Correct: I and John will go.
- Compare cold, good, well, beautiful, bad.
- Use the past of come in a statement.
- (a) When should a be used? (b) When should an be used?
- Name the properties of nouns.

Exercise II.

- Name the vowels.
- Write the plural of knife, mouse, negro, money, ally.
- Define adjective.
- Illustrate two uses of the hyphen.
- Punctuate and capitalize: rev albert barnes d d is the author of barnes notes

Exercises III.

- Define adverb.
- Name the properties of verbs.
- Give five rules for the use of capital letters.
- Mention and illustrate three uses of the comma.
- Write the feminine of Czar, earl, duke, hero, bachelor.

Exercise IV.

Fill each blank in the following with a pronoun properly used:

- Mary and——are of the same age.
- They met Robert and ——in the village.
- Which of the boys is John? This is——.
- The dog bit——.
- To——did you give the book?

Exercise V.

- What is gender? Name four kinds of gender.
- Give the possessive singular of girl, pupil, merchant, Agnes, deer.
- What is a phrase?
- Give the principal parts of begin, do, lay, set, rise.
- Write from memory the second stanza of "America."

Exercise VI.

Fill each blank with parts of lie or lay.

1. Soon I———aside my work.
2. The scissors———on the table.
3. The hen has———an egg
4. Do———still, Robert.
5. You may———the stick here.

FACTS FOR THE HISTORY TEACHER.**Accession of Territory.****Growth of the United States.**

1. Extent of the United States in 1789.
The United States extended from the Atlantic Ocean to the Mississippi River and from Canada to the Gulf of Mexico, with the exception of Louisiana.
2. Louisiana Purchase in 1803.
 - (a) Jefferson's Administration.
 - (b) Purchase from France for \$15,000,000.
 - (c) States founded from this territory: Arkansas, Colorado, Iowa, Kansas, Louisiana, Minnesota, Missouri, Montana, Nebraska, North Dakota, South Dakota, Oklahoma, Wyoming.
3. Florida Purchase, 1819.
 - (a) Monroe's Administration.
 - (b) Purchased from Spain for \$5,000,000.
 - (c) Size—59,270 sq. miles.
4. Annexation of Texas, 1845.
 - (a) Tyler's Administration.
 - (a) Oregon, 1846.
 - (a) Polk's Administration.
 - (b) Treaty with Great Britain fixing the boundry at 49 degrees north latitude.
 - (c) States formed, Oregon, Idaho, Washington.
6. Mexican Cession, 1848.
 - (a) Polk's Administration.
 - (b) Gained by conquest in the Mexican War and by the payment of \$15,000,000 for the additional territory.
 - (c) States formed—Arizona, California, Nevada, New Mexico, Utah and a part of Colorado.
7. Gadsden Purchase, 1853.
 - (a) Fillmore's Administration.
 - (b) Strip of land purchased from Mexico to correct error in boundry line made at close of Mexican War.
 - (c) Price, \$10,000,000.
8. Alaska Purchase, 1867.
 - (a) Johnson's Administration.
 - (b) Purchased from Russia for \$7,200,000.
 - (c) Extent—60,000 sq. miles.
9. Annexation of Hawaii, 1898.
 - (a) McKinley's Administration.
 - (b) Annexed at the request of the native inhabitants.
10. Acquisition of Philippines, Porto Rico, Guam, 1899.
 - (a) McKinley's Administration.
 - (b) Gained by conquest and treaty in the

Spanish-American War and the payment of \$20,000,000.

11. Acquisition of two Samoan Islands, 1899.
 - (a) Obtained by agreement with England and Germany.
12. Control of the Panama Canal Zones, 1904.
 - (a) Roosevelt's Administration.
 - (b) Extent, 436 sq. miles.
 - (c) Price, \$40,000,000 paid to French company for their interest of the canal.
 - (d) \$10,000,000 paid to the Republic of Panama and an annual rental of \$250,000.
13. Extent of the present United States 3,743,306 sq. miles. Population (1910), 101,103,828.

CITY AND COUNTRY SCHOOL GARDENS.

The school garden idea originated in the city. It aims to give children an opportunity to come in contact with the soil, to plant seeds, to care for plants and to do the many things connected with gardening which develop an understanding of nature. The plan usually followed in the city is to secure a tract of land, divide it into small plots and give each child a plot for a garden. In the country districts each child has plenty of land at home where he is encouraged by the school to locate his garden, although in such districts there is still a place for the school garden of the community type. In such a garden, the school as a whole, plants crops and cares for them. The country children need socializing forms of activity much more than do city children. Teachers who make a real success of rural school work become a part of the community, and one of the best means of approach is through the school and home garden.

Suggestions for Oral and Written Compositions in English.**CORRELATION WITH GEOGRAPHY.****Sugar and Sugar Making.**

- (a) Making of Maple Sugar.
- (b) The Sugar Camp.
- (c) Gathering the Sap.
- (d) Maple Sugar Parties.
- (e) Making Cane Sugar.
- (f) Making Beet Sugar.

BOOKS FOR READING.

- Making Maple Sugar—
Summers' First Reader.
- Maple Sugar.—
Lights to Literature, Third Reader.
- A Maple Sugar Camp.—
The Language Reader—Book 4.

A Simple Explanation of the Revised Scientific Alphabet

By James R. Boylan

Constructed by a Committee of the Department of Superintendence of the National Education Association on the basis of the 1877 alphabet of the American Philological Association. It was adopted by that Department at Mobile, Ala., February, 1911, officially endorsed by the three linguistic societies of America, The American Philological Association, The Modern Language Association, and The American Dialect Society, during December, 1912, and is used in the New Standard Dictionary and its abridgments.

The Alphabet treated below is based on the fact that there are eight natural short vowel speech-sounds in our language. This is also true of French, Spanish, Italian, German, and Latin. The Revised Scientific Alphabet allows but one symbol for a sound; hence, it is scientific.

Unfortunately, our alphabet has only five vowel characters: a, e, i, o, u. Since a scientific key requires eight symbols to represent the eight vowel-sounds, it has been found necessary to add these three new symbols: α, ø, υ. This gives two a, two o, and two u characters, which, with e and i, make the eight vowel-symbols needed. The sound-values of these symbols are given in the following key-words:

a	in fat	lengthened to	ā	in fāre
ɑ	" artistic	"	ɑ	" art
e	" get	"	ē	" prēy
i	" hit	"	ī	" polīce
o	" obey	"	ō	" gō
ø	" net	"	ø	" ør
u	" full	"	ū	" rūle
υ	" but	"	ū	" būrn

In certain words the long sound differs slightly in quality from the short sound, but the pairing is thoroughly consistent, and admirably serves its purpose. Language is a constantly changing medium that can not be reduced to an exact science.

There are three sounds which can not be paired. Two of these occur in unstressed syllables and are called "obscure" sounds. The first sound is represented by ı and is identical with the sound of i in *habit*. It is found in such words as *debate* (di-bēt'), *renew* (ri-niū'), *senate* (sen'it), *surfeit* (sūr'fit). The second sound is represented by a and is identical with the sound of u in the last syllable of *sulfur*. It is found in such words as *over* (ov'ar), *atom* (at'am), *about* (a-baut'). These "weakenings" are always in one of the two directions mentioned.

The third sound that can not be paired is that soft sound often heard in cultured circles that lies between the broad a in *art* and the short a in *at*. This is represented by the symbol a as in *ask*, *past*, *glass*.

Note that the short vowel-symbols have no diacritic—each character stands for its own name-sound. To indicate the lengthened sound the macron is used.

This brief explanation gives the gist of the Scientific Alphabet.

There are just three of the lengthened symbols whose sound-values may run counter to one's prejudice derived from habit:

The a	in fat	is lengthened to	ā	in fāre
" e	" get	"	ē	" prēy
" i	" hit	"	ī	" polīce

What has long been incorrectly termed long i is treated as a diphthong (a glide from a in *father* to i in *machine*) and its sound elements are given, as they should be a+i as in *aisle*.

Fix in the mind these four possible instances of change from what one "is used to," and the simplicity and superiority of this method for indicating sound values become a permanent possession.

The complete notation for vowel-values is given with eleven symbols, necessitating the use of only one diacritical mark—the macron—and this used solely to indicate the lengthened vowel-sound. As previously stated the symbol for the natural short vowel-sound needs no diacritic and none is used. Thus, with eleven symbols and the use of one diacritic, the entire vowel pronunciation is given, and with more accuracy than by the cumbersome plan of using numerous diacritical marks to make the same letter stand for many different sounds.

Let us emphasize this statement by giving examples of the markings of the alphabet letters, a, e, i, o, u, used in various text-books and in the older dictionaries to indicate vowel pronunciation:

a	ā	ă	â	á	ã	ɑ	ḁ	â	ã	ǎ	à	au	aw
e	ê	ě	ē	ē	ē	ē	ē						
i	ĩ	ī	ĩ	ī	y	ȳ	ÿ	ÿ	ÿ				
o	ò	ō	ö	ô	o	o	ô	õ	õ	õ	õ	õ	õ
u	u	u	ũ	ú	ū	û	û						

To this confusing and illogical array should be added other new symbols that have been introduced in the latest editions of our dictionaries.

"But," it has been urged by some, "even though we do favor the Scientific Alphabet, theoretically, we must keep to the markings that are used in such dictionaries as the Webster, the Worcester and the Century, since these markings are the only ones that agree with the symbols used in our text-books." It seems to be a fixed superstition that the markings in the text-books and in these dictionaries are precisely the same, that everyone is familiar with them and that it would be disastrous to disturb this harmonious system. As a matter of fact, the diacritical question is in a state of chaos, rather than harmony. The systems for respelling for pronunciation, used

in the three above-mentioned dictionaries, are widely divergent one from the other, and all of them are radically different from the one that is commonly used in text-books.

Let us take what is commonly called the "Webster Key" as an example. This key is used in the Webster Dictionaries for respelling for pronunciation, and so is probably better known than the keys of the other dictionaries. There are actually *seventeen* markings that are used in text-books that can not be found in any edition, large or small, of Webster's latest Dictionaries, and there are *eighteen* diacritical marks in Webster's New International and abridgements, that are not in the text-books. Here we have *thirty-five* instances in which text-book markings differ from those used in the Webster Dictionaries.

Not only this, but there are radical differences in the diacritical markings in the last two editions of the Webster Dictionaries. There are five diacritical marks that appear in the 1908 edition that have been dropped from the 1909 edition, and there are *thirteen* diacritical marks invented for the 1909 edition that were not in the 1908 edition. The word "thĩrd," for instance, appears in the text-books as third, in Webster's 1908 edition as thẽrd, in the latest Webster's New International, published in 1909, as thũrd.

We could make similar analyses of the markings used in the Worcester, the Century and other dictionaries. Instead of there being any logical system, there is hopeless confusion. Neither pupils nor teachers "know" any of these systems. They may be familiar with the so-called "long" and "short" markings, with the breve and diæresis, perhaps, but if they were called upon to go to the board and explain the seventy other symbols, how many would be qualified to do it?

I do not intend this paper as a criticism of any of the dictionaries mentioned. I offer it rather as a plea that all of these dictionaries abandon their maze of diacritics and symbols, and that they adopt such a sensible, simple and easily understood method as the Revised Scientific Alphabet—an alphabet that has been prepared for them by practical educators from the National Education Association, and that has the backing of every philologist worthy of note, both here and abroad.

When we consider the Scientific Key with its eleven symbols necessitating the use of only one diacritic, and that diacritic used solely to show the lengthening of the vowel-sound, can there be any question in the mind of the scholar or of the educator which system ought to prevail? Could the present army of children, who have not yet acquired the prejudice of habit in favor of either method, speak from a consciousness of later knowledge, what would be their verdict? As Dr. Raymond Weeks, Professor of Romance Languages in Columbia University, has said: "There is not a reputable American or English philologist or phonetician that does not advocate the universal adoption of a scientific phonetic key, and declare a key of the Webster kind unfit for scientific uses."

Are we conserving the best interests of children by helping to perpetuate the foisting on them of this diacritical absurdity? There are conceivable only two reasons for advocating this device that is devoid of either plan or system. The one is that the educator has not given sufficient thought to it so as to know its weaknesses; the other is that the natural temptation to a publisher would be to make capital out of ignorance and foster that key that is already in his books. The commercial reason may be pardoned on the part of the publisher who prefers to move along the line of least resistance, rather than to pioneer an ideal.

Before the discoveries of Copernicus and Galileo the earth was believed to be stationary and flat. It is not difficult to imagine what would have been the attitude of a publisher of an astronomy or a geography giving the modern conception of the rotation and relation of the planets. And if this astronomy or geography had been largely used in the schools at the time Galileo turned his telescope on the heavens, those teachers who had not looked through the telescope and hence knew not the truth Galileo knew, of course, would have supported the astronomy or geography that they "were used to"; and even though they might acknowledge that the texts based on the Galilean theory were superior in other respects, these texts had the fatal defect of not recognizing the earth as stationary, etc., and hence could not be favored for school use. Such books might do for adults with tendencies toward scientific speculation, but they would confuse the children and run counter to what they had been taught for years.

History tells us that Copernicus was dead thirty years before his truth, which all the world now accepts, made headway enough against the belief that the earth was the center of the universe to allow putting on his tombstone the fact of his great and important discovery. The experiences of Fulton with his steamboat, of Morse with his telegraph, and of many, many others testify to the fact that their most serious opposition came from the very professions that ought to have supported their efforts.

Are we asking too much of teachers and other educators when we demand that before they condemn or reject the scheme of the simple scientific key for respelling for pronunciation in our Dictionaries, they first find out what that scheme is, and whether or not it is better than the one they use?

If it be better, or approach more nearly the *ideal*, the true educative attitude *demand*s their support. It matters not what *was*, or *is*, it is what *ought to be* that compels us, or we violate the fundamentals, not only of the educational profession, but of life.

If this ideal key is to be used now, or at some future time, surely the best preparation for its use would be to teach it in our normal schools, and to include it in our text-books, especially in our Dictionaries.



Essentials of English Speech and Literature. By Dr. Frank H. Vizetelly. 408 pages. \$1.50 net. Funk & Wagnalls Company, New York.

For those who are interested in the origin and growth of the English language and literature, "Essentials of English and Literature," will prove entertaining and instructive.

From the point of view of this book, these essentials are (1) how the language came into being; (2) who was responsible for its origin; (3) what changes have taken place in its orthographical development; (4) to whom is this development due; (5) through what media has it been attained; (6) what were the refining influences that have brought it through its crude original forms to the plastic medium for expressing thought which we have today.

To present these essentials in concrete form is the purpose of the book, which records the chief facts concerning the historical and ethnological development of the language and which shows, by illustrative examples from different periods, the progress made therein. Here the evolution of English speech is traced from the agglomeration of languages of the different tribes that settled in Britain, through the different stages of assimilation and refinement that it passed until its approximation to the language of our time. Each of the chief factors in the development of English is given proportionate consideration. Briefly stated, the growth of the language is shown step by step from the time of Caedmon to the days of Milton, and is accompanied by extracts from Anglo Saxon, Oldest English, Middle English, etc.; and the various elements which constitute literature are presented, defined, contrasted, and discussed in such a way as to enable the reader to get a maximum of information at the expense of a minimum of time.

Angela's Business. By Henry Sydnor Harrison, author of *Queed* and *V. V.'s Eyes*—Houghton Mifflin Co., Boston.—This seems to be the best book Mr. Harrison has written.

Although Angela lends her name to the title of Henry Sydnor Harrison's new story, she

shares the honor of being heroine with her cousin, Mary Wing. Mary is assistant principal of the City High School. She supports her mother and herself comfortably and is a person of some distinction in educational circles. Angela, on the contrary, is a newcomer. She is an only daughter and her activities are centered in her home life, so that, in spite of Mary's friendship, she is often lonely for the companionship of her own sort of young people. The problem of fixing her place in society is as important to Angela as the ambition to advance in her profession is to Mary. Both are keenly alive to their advantages and their handicaps; and the contrast between them is shown, sometimes with much humor, in their effect upon the young author, Charles Garrott, who has studied womankind as a class and thinks he has little to learn about the sex. Mary and Angela "keep him guessing" and the end of the story leaves him in a humbler and more becoming spirit. The love element is constant and full of surprises, bringing out in still another way the contrast between the homekeeping girl and the girl in business.

Grammar for Thinkers. By True W. White, A. M., published by the Teachers' Exchange Boston.

This little pamphlet of fifty pages, 4½ x 7 inches presents the essential facts of English grammar in a most direct and satisfactory way.

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"Victors of Peace," a book for younger readers. By F. J. Gould, is published this week by Harper & Brothers.

It is a book of wonder stories, tales of peaceful achievement in modern life—epics of conquests, of the elements, of building up, not tearing down. Among the stories are tales of great irrigation projects in our own West, the war against sand, the building of great light-houses, the history of reclamation of the fens in different countries. Then there are the life stories of devoted men and women who have labored for others—building great tunnels, organizing systems of relief, and helping the cause of international peace. This volume and its companion volume, "Heroes of Peace," compose the series of "Brave Citizens."

PRESIDENT WILSON'S MESSAGE OF CHEER.

"When a Man Comes to Himself," a book by President Wilson, is published this week by the Harpers.

It is a message of hopefulness to the man who is looking forward to the attainment of his full value, and one of consolation to the man who thinks he has failed. Apparent failure may lead to a new and wider field of usefulness; the discovery of his limitations may show a man his real power. The individualist will learn that he is part of a whole, "that political society is a natural relationship." And when a man has discovered that the best way to serve himself is by serving others, then, affirms the distinguished author, he has indeed come to himself.

A NOVEL OF SPAIN'S GREAT STATESMAN.

"A Dealer in Empire," an historic novel by Amelia Josephine Burr, is published this week by Harper & Brothers. The hero is the Duke of Olivares, the famous prime minister of Philip IV., of Spain.

In the novel this ambitious man not only held the reins of government which slipped from his sovereign's lazy hands, but was his successful rival for a beautiful actress. Later he deserted her and their son, giving himself over to

his overwhelming ambition to found a world empire. Then when he had need of aid in his plans he looked to his son whom he had left to be brought up as a peasant, and for the first time in his career encountered a will as strong as his own.

Rhythmic Action Plays and Dances. By Irene E. Philips Moses. Size, 8½ x 11¾ inches. Price, \$1.80. Milton Bradley Company, Springfield, Massachusetts.

A book of original games and dances, arranged progressively, to Mother Goose and other action songs with a teaching introductory; for the kindergarten, primary school, playground, and gymnasium.

This book introduces in a pleasing and instructive manner a carefully arranged preliminary training that will help to fill the gap between the rhythmic work of the kindergarten, which is frequently somewhat disconnected and lacking in progressive arrangement, and the more formal rhythmic work of the physical education department.

The dances are so explicitly explained and illustrated that any teacher, even though she has no previous knowledge of dancing, can readily understand and interpret folk dancing of every character included in the book, the music being supplied for all the dances.

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Every gesture, every step, is shown by pictures and explained by text. Nothing is left to conjecture. A teacher requires no other source of information for the effective teaching of simple folk dances and gymnastic plays. A "complete" book in every detail.

Nearly two hundred pages, bound in rich green cloth, with decorated cover.

Every Child's Folk Songs and Games. By Carolyn Sherwin Bailey. Decorated Cloth. Size, 12½ x 9½. Price, \$1.20. Milton Bradley Company, Springfield, Massachusetts.

No music has so instinctive an interest for children as folk music, that heart music of the races'

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childhood which has survived the centuries because it is, for all time, a spontaneous expression of the individual through melody, and rhythm. No music is so natural a beginning for little children as folk music for these reasons, its primitive appeal from the childhood of the race to the individual child, its simplicity, its marked qualities of melody and time.

The aim of this collection is three fold; to offer to teachers, kindergartners and mothers those very old folk songs and games of various nations which form a natural starting point because of their simplicity for the child's musical development; to combine folk stories with folk music for singing and to include in one volume a complete list of songs and games.

In every instance those folk songs have been collected which are most primitive and which have been popular through the years up to the present time with the peoples who made them. Primitive folk stories of certain nations are here adapted in verse to the folk songs of these nations, forming a combination, new in education, of the folk story interest and the interest in folk song.

In one collection it includes nature songs, home songs, festival, religious, humorous, greeting songs, and games which will meet the needs of the school kindergarten, or home. It is the most adequate single collection, ever published, complete not only in its music but in its interest scope.

Among many books received too late for review but which will be reviewed later, may be mentioned:

Webster's Elementary School Dictionary.
 Webster's Shorter School Dictionary.

Story Plays, Old and New Books, One Two and Three.
 The Weaver's Children.
 Tales and Verse from Sir Walter Scott.

The Pantomime Primer.
 —American Book Company.
 Types of Teaching.
 The Wayward Child.
 Opera Stories from Wagner.
 Chief Contemporary Dramatists.—Houghton Mifflin Co.

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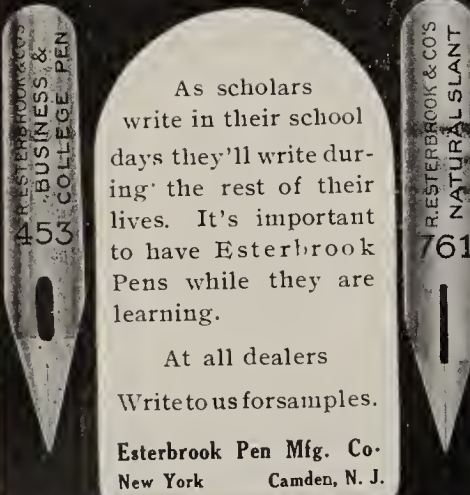
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THEATRES

Comedy, West 41st st., east of B'way. Tel. 5194 Bryant. William A. Brady presents "The White Feather," the notable success now running at Royalty Theatre, London, under the title, "The Man Who Stayed at Home." The play in brief tells of a battle of wits between a high officer in the secret service of the British War Office and a German family living in a hotel on the channel shore of England and it is in a room in this hotel where the entire play takes place they have dedicated their lives to the cause of the Fatherland, the action taking place early in the war and they are now arranging plans for a submarine raid on the British coast. Brent, the secret service officer, has been able to outwit them and in the guise of a "silly ass" is considered by them as not having brains enough to be taken seriously. Plot after plot is foiled by Brent and in the end he captures them all, covering the enemy with his enemy's pistol. The interest depends entirely on the story and action and has no bearing upon the recent events in Europe. The cast includes Cynthia Brooke, Jessie Glendinning, Arthur Elliott, Alan Mudie, Leslie Faber, Elain Inescort and others. Eve., 8:15; mats., Tues. and Sat., 2:15. Price, 50c. to \$2.

Strand, 47th st., and B'way. Tel., 653 Bryant. The world's largest and most beautiful picture theatre. This week, Edith Wynne Matthison, in "The Governor's Lady." Other film attractions made expressly for the Strand, and the Strand Topical Review, picturing up-to-the minute events of interest from all parts of the world. Strand Concert Orchestra and Soloists. Continuous from noon to 11:30 p. m.

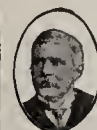
First evening program starts at 7:30 p. m.; second evening program starts at 9:30 p. m. Prices, 10c., 15c., 25c. and 50c.

Globe, 46th st. and B'way. Tel., 3880 Bryant. Montgomery and Stone, in "Chin-Chin," a new musical comedy, an extravaganza with pretty music woven in a fantastical story in which pretty girls, circus clowns, horses, vaudeville artists, moving pictures and dancers do their part to add to the success. The story in part has to do with an Aladdin magic lamp obtained in an old Chinese shop. Here the beautiful American girl meets and falls in love with Aladdin. By the aid of this wonderful lamp he becomes a prince of China, but the lamp is stolen and the girl spirited many miles away; then comes the rescue—well, see the play and enjoy the capers. You will be well entertained. Eve., 8:15; mats., Wed. and Sat., 2:15. Prices, \$1 and \$2. (Sat. nights \$2.50.)

Knickerbocker, B'way and 38th st. Tel., 158 Greeley. "Fads and Fancies." A new, Spectacular, Mirthful, Musical Medley. The plot is one of fancy and satire and tells the story of a daughter of Eve who releases the spirits of pleasure, such as Dance, Romance, Beauty, Chance and Pleasure from a cavern in which Old Glum, a magician, has imprisoned them. Without them the city is dull, but to pay for her folly the fair daughter of Eve is sentenced to go to the city with the happy spirits which she has freed and pass unscathed through the various episodes that follow in quick succession. Eve., 8:15; mats., Wed. and Sat., 2:15. Prices, 50c to \$2.

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Lyric, 42nd st., west of B'way. Tel., 5216 Bryant. "**The Only Girl**," a musical comedy by Victor Herbert and Henry Blossom. The story concerns a librettist who has a musical show to write, but no one to compose the music. From the flat above him comes the strains of a wonderful song, and he sends for the unknown musician. The librettist is not exactly a woman hater, for he has as his friends a soubrette and some of the chorus women from his last show, but has no idea of giving his love to one woman, expects to meet a young man, but the writer of the music is a very pretty young woman. It then transpires that the young composer has been in love with the librettist for a long time but it is hard for him to realize that he loves his co-worker. Eve., 8:15; mats., Wed and Sat., 2:15. Prices, 25c. to \$2.

HOW SEEDS TRAVEL.

Some Make Journeys With Wings; Others Hook Themselves to Moving Objects.

Some seeds make journeys with wings, and others travel from place to place by attaching themselves to the clothes of men or the hair of animals; still others make their journey in the stomachs of birds. These are facts that will interest the young people who are taking an interest in agriculture and are working in a garden at home or at school. According to the United States Department of Agriculture's specialist, the seed as the starting point in the life cycle of a plant may well be studied first by young gardeners.

The seeds of the maple tree are particularly interesting. They are provided with wings, and when they become detached from the parent tree, a gentle breeze will carry them a considerable distance from the branch to which they were attached. There are many forms and modifications of the winged seed, as the linden, the hornbeam, the elm, and the pine. These are all common trees from which seeds for illustrative purposes can be secured.

Some seeds are also provided with parachutes or umbrellas, not for protection from rain and storm, but for purposes of locomotion. The seeds of the thistle, the milkweed, and the dandelion in fact, the seeds of all plants which have a cottony growth—are provided for these aerial journeys.

Besides these, some seeds are provided with hooked appendages by which they can attach themselves to the clothing of men or to the hair of animals, so that they become transported from place to place. Other seeds have hard seed coats, or shells, which are covered in many cases by edible fruit. The fruits are eaten by birds, but the seeds are not digested, and in this way become distributed from place to place. The groves of cedars which are characteristic of the landscape in many sections of the country, it will be noted are chiefly placed along the lines of fences or fence rows. The fruit of the cedar is

an edible one, but the seed is not digestible, and in this way the existence of these hedge rows of cedars is explained. Cherries, grapes, and other fruits are to a considerable extent disseminated in like manner.

The hard nuts of our nut-bearing trees are not used as food by birds or large animals, but are usually sought by squirrels and small rodents, which are in the habit of gathering and burying them in various places or storing them in large quantities for winter use. The result is that a considerable percentage of those which are buried in this manner are never rediscovered by those hiding them, and in time nature causes the hard shell to crack open, and the warmth and moisture of the soil brings the germ contained in the kernel into life and a tree springs into existence. It will be noted that the nuts which were buried by the squirrels did not germinate immediately after being buried, but waited until the warm weather of the spring came before they put forth their tender shoots. This is not because they willed it, but because the hard outer walls of the shell would not admit the air and water to the germ, so as to stimulate its growth.

It was necessary that the shell be frozen and broken by the action of the frosts and the weather before moisture could gain an entrance to cause the swelling of the germ. This peculiarity, when taken advantage of commercially, is called stratification. Seeds with hard shells, such as cherries, peaches, plums, and the like, have to be stratified—that is, they must be planted in the fall where the plants are to grow or they must be packed away in boxes of sand in a position where they will freeze and remain frozen during the winter, in order that they may germinate the following spring. If seeds of this character are stored and kept dry during the winter, they will not germinate if planted in the spring. Seeds with thin seed coats, however, like peas, beans, etc., if treated in like manner, will be destroyed by the action of the cold, and no plants will result from planting

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them in the autumn. Such seeds must, from the nature of the case, be detained in a dry and comparatively warm place during the winter season, in order that their vitality may not be destroyed.

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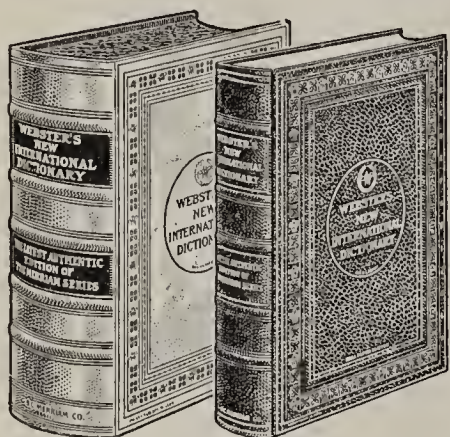
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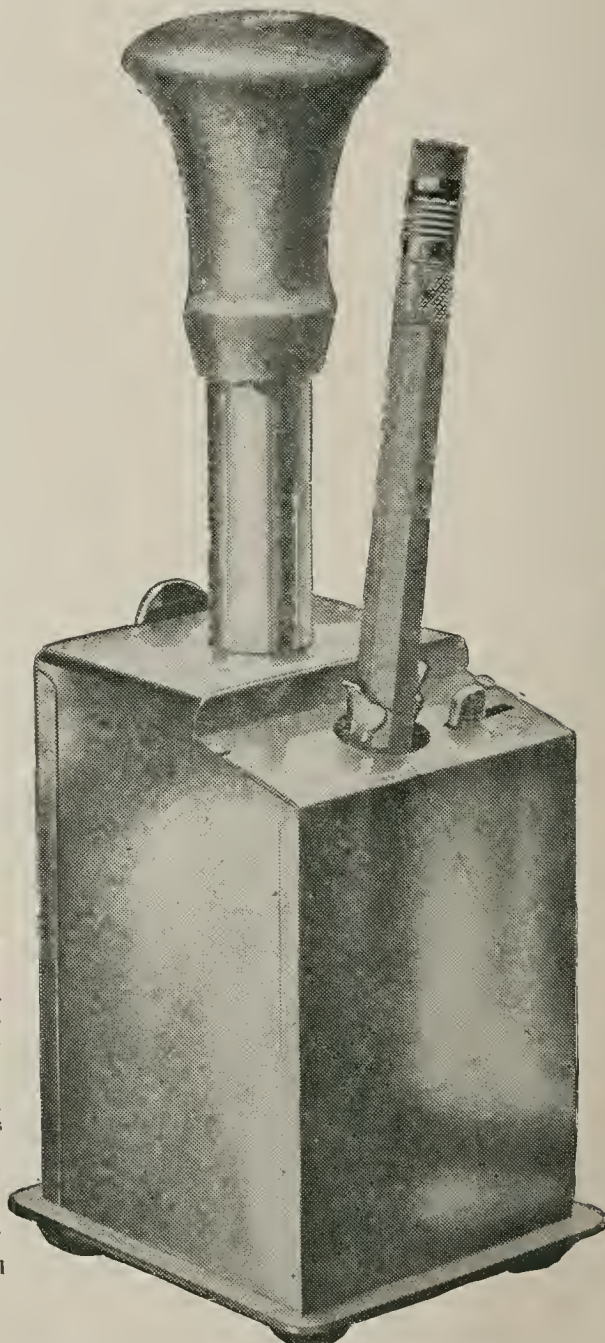
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The
TEACHERS MAGAZINE

Claude Stuart Hammock, Editor

Vol. XXXVII

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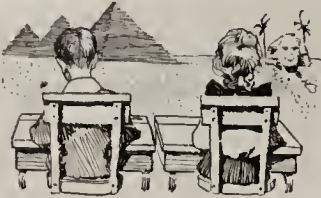
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The TEACHERS MAGAZINE

MAY, 1915

A Substitute for Punishment in Dealing with the Delinquent Child

By Joseph T. Griffin

Principal New York City Schools

Formal punishment should be the last resort in school administration. It is not true that punishment is never necessary, but experience proves that forethought may render it unnecessary.

The faults of childhood may be classified as those arising from:

- a. Thoughtlessness.
- b. Lack of self-control.
- c. Poor home training.
- d. Bad habits.
- e. Malice.

Some statistical studies which have been made indicate the proportion about as follows:



The last is the only class of school offence that needs decisive punishment. In the other cases the teacher should take the pathological or psychological rather than the pedagogical view: the child is sick mentally, morally, or physically. The teacher then becomes the sympathetic administering agent to the ills of childhood.

This point of view, it is true, is difficult to acquire. It is almost as radical as some of the principles of the various New Thought Cults; but millions have sought and found solace in those creeds which are based upon the power of mind over physical or material conditions.

The teacher may profit by their example and accept the doctrines of a more cheerful philosophy. Pupils may be bad, but there is nothing to be gained by yielding to a curdling resentment which spoils a teacher's temper as well as complexion.

You cannot go back the countless ages and re-create those formative forces which are operating in our disorderly pupil of today. But there are certain latent tendencies and instincts which you might appeal to with the idea of changing, or modifying their present expression.

The following formula outlines a method of procedure in dealing with the delinquent pupil. It is not a theorist's dream.

FORMULA.

- I. AIM—To make the pupil see the error of his ways. Persuasion, sympathetic conversations may do this.
- II. Establish an ideal of the proper line of conduct.
Pupils frequently act improperly because they have no concept of a different line of action. This new ideal may be created by personal talks, by friendly discussion, by telling stories of ideal procedure, by description of it, by reference to some living exemplification of the ideal, by biographical study.
- III. Create the desire to realize the ideal. Even virtue may be painted in unattractive colors. The vivid creation of an ideal may carry with it no desire to realize it. It may be a case of "Who wants to be a camel?" The art of the teacher is evidenced in his ability to paint a really alluring picture of virtue. To do this:
 - a The sentiment of the pupil's own personality must be appealed to. "How would you feel if some one else had done this wrongful act to you?"
 - b His egotistical feelings must be aroused by—
 - (1) Appealing to his love of approbation, to his desire for praise.
 - (2) To his spirit of emulation which is a complication of the old instinct of combativeness. "Why let others get ahead of you?"
 - (3) An appeal, as a last resort, may be made to his instinct of fear. Although fear is the chain that has kept for countless ages the spirit of man ensnared, yet there is one fear—that is legitimate and in accord with the wholesome uplift of the race—and that is the fear to do wrong.

At a later stage of the child's development, the more altruistic or social instincts may be appealed to. Kirkpatrick, in his "Fundamentals of Child Study," says, "Desire for companionship is the natural inheritance of an ancestry that must have sought it in order to survive. . . . To most persons solitude is the greatest of punishments."

This instinct is manifested—

1. In the companionship of others, or **REGARIOUSNESS**.
2. In the impulse to feel as others do, or **SYMPATHY**.
3. In action with others for a common end; and for the good of others, **ALTRUISM**.

You may be able to appeal to the recalcitrant child through these instincts; **positively** by

1. Showing him how his improper conduct brings discredit upon his class.
2. How others suffer through his disorder.
3. How he forfeits the affection of his classmates, and **negatively** by
 - a. depriving him of all class companionship
 - b. by prohibiting him from participating in class activities other than the

routine work until he manifests a desire for improvement.

IV. Form the habit of right action.

In doing this, (apply James' "Laws of Habit Formation").

1. Start the new habit with a strong impulse.
2. Take advantage of every opportunity to express the newly created ideal of conduct.
3. Repeat the act at all possible opportunities.
4. Permit no lapses.

The above formula for correcting offenses or for forming right habits may be summarized as follows:

1. Lead pupil to see the wrongness of his acts.
2. Establish a vivid ideal of proper acts.
3. Create a strong desire to acquire good habits.
4. Form the habits.

The value of the above formula, intelligently carried out, is beyond dispute. It is evidenced by the testimony of hundreds of teachers, who in many types of classrooms, have tried it with their pupils and who have been successful.

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most valuable art in a short time with very little effort.

All those who wish to follow this course are entitled to a free correspondence course in shorthand until they have completed their work in a satisfactory manner. All you need to do is to read and study the instructions given in this department, prepare your lesson accordingly and send it to this office for free criticism and return. Please enclose postage for its return. Every paper sent in will have the most careful professional attention, and no charge whatever will be made. This is a very unusual opportunity to acquire a means of expression which will be invaluable to you throughout your teaching experience. Don't put it off until some other time, but begin at once while the course is new and you will be surprised with the facility gained in a very short time.

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D R A W I N G

By A. G. Hammock

We have spoken before in these columns about the advisability of drawing from simple objects that are easily obtainable. We take pleasure, therefore, in presenting this month drawings from the most common objects, in fact, things that may be had in any school without any cost whatever. The ordinary commercial packages found in a general store offer many possibilities in drawing. They may be found in all manner of cylinders and rectangles as well as in many irregular forms. Many of them like the Kaffee Hag package shown here are exquisite in design. When I was a drawing teacher I utilized just such things with excellent results. I occasionally had people say to me that artistic drawings could hardly be made from such things, but we submit this page to show some of the possibilities.

In the lower grades the simple package itself may be sufficient and grouping need not be attempted. Merely draw the package using water colors, colored crayons, colored pencils, chalk and charcoal or whatever is at hand. Approach the subject exactly as you would any other object, leaving out as much as possible and suggesting as much as you can with the least amount of work.

Make copies of some of the drawings given here and then make original drawings in the same manner. In beginning such a sketch make a light outline drawing with a pencil, then decide upon the various color areas and put them in freely.

We would be glad if more of you would send your work for criticism. We could be of considerable service to you in criticizing, correcting and returning your drawings and for this service we make no charge. Why not avail yourselves of this opportunity now and see if you can put the drawing in your school on a better basis?

In order to stimulate interest in this line of work, we offer a free subscription to THE TEACHERS MAGAZINE for one year to ten people sending us the best copy of the page of drawings given here, or of any one of them. We will also give the magazine to the ten sending us the best original drawings of a similar nature. This is open to everybody and will be open until June first. Everything received before that time will be considered. All sketches received that do not draw a prize will be corrected and returned, if stamps are enclosed.

Niagara to the Sea

Among the most beautiful parts of our country—and there are many of them—is the wonderful valley of the St. Lawrence. Along during the summer vacation one can plan no more delightful trip than to go to Rochester, Buffalo or Toronto and take the steamer up the St. Lawrence and out to the sea, a distance of about 800 miles. Some time during this summer we are going to take that trip ourselves, going from Toronto clear up to Saguenay River and if nothing happens, return. On such a trip there is much use for a camera and a sketch book and it behooves all teachers and all lovers of nature gen-

erally to acquire the habit of photographing and of sketching.

In the June number of THE TEACHERS MAGAZINE, we will devote some space to the art of sketching on such trips as this and those who follow this article and work out the problems given will be able to record in a better way the results of their various observations during their summer trips. It is not enough to go and see things, but we should bring back with us some means by which we may show to others less fortunate, the beauties of the various parts of the world that it has been our privilege to see.



Miscellaneous Department

Edited by Charles H. Davis

Principal P. S. No. 25, Queens, N. Y. City

AGRICULTURE IN THE ELEMENTARY SCHOOLS.

Weekly Plan and Outline.

(Continued from the April Number.)

Fifth Week:—

Preparation for Planting School Garden.

- (a) Selecting and testing seeds.
- (b) Planting seeds in window boxes or under glass.
- (c) Assigning of pupils to certain work in caring for plants.
- (d) Practical use of Farmer's Bulletin, No. 428.

Sixth Week—Cultivation.

Purposes.

- (a) To mellow the soil.
- (b) To admit air to the roots.
- (c) To mix fertilizers with the soil.
- (d) To hasten decomposition.
- (e) To regulate moisture.
- (f) To kill weeds.

Seventh Week—Rotation of Crops.

Advantages.

- (a) Keep land occupied.
- (b) Great aid in truck gardening.
- (c) Blight and insects lessened.
- (d) Selection of best paying crops.

Eighth Week—Fertilizers.

1. Kinds.

- (a) Natural.
- (b) Artificial.

2. Elements.

- (a) Nitrogen.
- (b) Lime.
- (c) Potash.
- (d) Phosphoric Acid.
- (e) Salt.

3. Kinds of fertilizers best adapted to crops.

4. Loss by leaching and fermenting.

(To be concluded in the June Number)

Agriculture is the most healthful, most useful, and most noble employment of men—Washington.

QUESTIONS AND ANSWERS IN AGRICULTURE.

1. What is the difference between a sandy loam and a clay loam soil? Give advantages of each.

A sandy loam is looser and composed of larger particles than a clay loam. A sandy loam receives moisture more easily; but a clay loam retains moisture the longer.

2. What are root hairs? What useful purpose do they serve?

Root hairs are the minute roots of a plant. They gather food and moisture from the soil.

3. Why should soil be packed closely about seeds that are expected to germinate in the ground?

The packed soil conserves moisture and hastens germination.

4. What advantages are gained by grafting fruit trees?

It secures a blending of flavors.

5. Give directions for making a practical corn tester. Tell how it should be used and what advantages come from testing seed corn by such means?

A corn tester may be made by laying off a small spot in tiny squares and numbering each square to correspond with a numbered ear. This is a practical method of determining what kind of corn will give the best stand.

6. What is the Babcock tester? Tell why a farmer in the dairy business should use this test.

The Babcock tester is an instrument used for determining the amount of butter-fat in milk. By the use of this test the farmers are able to determine what cows are profitable and what ones are not.

7. (a) Explain how "leaching" may be prevented. (b) Mention two tubercle-bearing plants, and explain their value to the soil.

(a) By keeping water away from the lime. (b) Clover and cow peas. The tubercles on these plants secure nitrogen for the soil.

8. Show clearly how animal and plant life depend on each other.

Plants take carbon from the air for their growth and they cast out oxygen; animals, on the other hand, take the oxygen for growth and cast a large part of the carbon. Thus the one form of life subsists upon what the other life-form casts off.

GAMES.

Black and Red.

Mark off a semicircular space at one end of the room for a goal. Divide the players into two companies, one the Reds, the other the Blacks. Reserve one player for herald. The Blacks and Reds form two lines, back to back, about six feet apart, and equally distant from the goal. The herald stands between the lines and spins the disc. If the red side falls up, he calls, "Red!" When the Reds turn and pursue the Blacks, trying to touch them before they reach the goal, and so put them out of the game. If the black side is up, the Blacks are the pursuers. The pursuers and the opponents not caught form lines again. The company that puts out all its opponents wins the game.

PREPARATIONS FOR VOLLEY BALL.

Mark off a court 40 by 40 feet. Draw a line through the center, dividing the space into two equal courts A and B. Call the players in A and B Nos. 1, 2, 3, etc. Let 1 A serve first. He takes

the ball, bounces it, and then bats it over to Court B, using either or both hands. The ball is allowed to bounce once, and then must be returned, or it may be returned before it bounces, except immediately after a serve. A wins a point if B fails to return it before it bounces twice or if he returns it outside A's court. When the ball is not properly returned by either side, No. 1 B serves, then No. 2 A, and so alternately on each side. The score is kept by the scorer, and is called before each play begins. A's score is always called first. Any number of players on a side may bat the ball to return it, so long as they do not let it touch the floor twice while it is in their court. The game may be modified by forbidding the use of more than one hand or of either the left or the right. Bouncing the ball, except after the service, may also be forbidden.

HISTORY AND PRINCIPLES OF EDUCATION.

(A Set of Questions and Answers.)

Questions.

1. In what does moral or Ethical Education consist? State means of providing such education in school, and indicate how they may be employed.

2. What is interest in the educational sense? What kinds may be distinguished? Lay down and illustrate three general rules to guide the teacher in securing the interest of his pupils.

3. "Since life is full of obstacles, and character is strengthened by overcoming them, the school course should compel students to do distasteful and difficult things simply because they are distasteful and difficult."

Give arguments against this view and state what you deem to be the true doctrine respecting study for the sake of mental discipline.

4. Give important characteristics of young children, and state principles to be formed in mind by the teacher that are derived from these principles.

5. Describe accurately the main features of the method of teaching by Socrates. What are the limitations of such a method as applied in the school room? What are its advantages?

ANSWERS.

History and Principles of Education.

1. Ethics is the science of conduct, morality its practical application. Ethical and moral instruction consist mainly in training the will to respond to the demands of righteousness—morals relating to one's own faithfulness to his ideal of goodness and ethics regulating his actions in respect to his neighbor.

Every school duty and exercise in the hands of a conscientious teacher is a training in morality if rightly employed. But formal lessons can be used. For instance, "Gentleness" can be taken for practice for a given time and after some success is attained, it may be changed for some other virtue.

2. Interest in the educational sense is the fo-

cus of the mind on the attainment of some scholastic end. Like attention, it may be voluntary or involuntary.

To secure interest:

- a. The teacher must know what she is teaching, in other words, she must carefully prepare the lesson of the hour.
 - b. See that the work is not too difficult and that it is related to some thing already in the mind.
 - c. Be sympathetic.
3. By no means insist on the doing of disagreeable things for the sake of the discipline. Life is hard enough without making school days distasteful, and if pupils live long enough, they will find plenty of difficulties to try their mettle, besides, no matter how hard one may try, some tasks will be disagreeable, and the school will always provide sufficient difficulties incidentally to keep the subject in discipline and sought-out difficulties do not give the mastery that those coming in the ordinary run of life and things do.

4. Little minds are undeveloped and teachers should be careful not to over-tax them. They are not capable of sustained effort, hence they should be provided with a variety of suitable tasks. They are easily fatigued and should have frequent rests.

5. The Socratic method was questioning and conversation. Socrates' aim was to point out truth and to root out error. In this method he reasoned from percepts to concepts, and from particular instances drew general principles. The Socratic method can not be used in developing facts, because it depends too much on the past. It is not advisable to use it very much with children because the insistent questioning confuses them and a few failures effectually banish all attempts to answer, and the ubiquitous "I don't know" is in evidence.

The Advantages:—

It is good psychology because it follows the natural order of learning, and it helps the memory and tends to self-activity.

GAMES FOR SCHOOL AND PLAYGROUND

Observation.

Twenty objects are placed on a table. Each player in turn is allowed to look at them one-half minute. He then goes to a seat from which the table cannot be seen, and writes down all he can remember. The one writing the greatest number correctly wins the game.

PEACE DAY.

May 18, 1915.

Owing to the existing conditions in Europe and Mexico, Peace Day will be widely celebrated throughout the United States this year. Although introduced but a few years ago, this special school day in behalf of international peace is now regularly celebrated in many American schools, and the indications are that its observance this year will be extended to thousands more.

"Peace Day. Let it shine one day in the year among all nations. The whole year is consecrated, as it ought to be, to the promotion of love of country, to teaching our duties toward our native land, even to the extent of sacrificing ourselves for her. On this special day, however, it is in order not to forget our country, but to see her transfigured in the future, to see her lead in the movement which binds one nation to all others, making a sort of higher country, the federation of the United States of the Civilized World."

SUGGESTED TOPICS FOR STUDY DURING MAY.

- (a) May Day (May First).
- (b) Mother Nature's House Cleaning.
- (c) Trailing Arbutus or May flower.
- (d) The Grass.
- (e) The Dandelion.
- (f) Plant Life.
- (g) The Brook.
- (h) The Earth Worm.
- (i) Frogs.
- (j) Fish.
- (k) The Aquarium.
- (l) The Farmer and Gardener.
- (m) Bird Day.
- (n) Sprouting and Growing of Beans, Peas and Corn.
- (o) Making of May Baskets, (May First).
- (p) May Pole Dance.

MAY.

All the buds and bees are singing;
 All the lily bells are ringing;
 All the brooks run full of laughter,
 And the wind comes whispering after.
 What is this they sing and say
 "It is May!"

See! The faint blue sky is brighter,
 And our hearts with hope are lighter;
 All the bells of joy are ringing;
 All the grateful voices singing;
 All the storms have passed away.
 "It is May!"

—Selected.

A RIDDLE.

"When she's young she's tall and slender,
 Any faint young breeze could bend her.
 She grows stout as she grows old,
 And her hair is sunny gold.
 As the days pass out of sight,
 Lo! her hair turns snowy white.
 Then the children in their play
 Wish—and blow her quite away.
 Guess her name? You're 'tired trying,'
 Why, her name is—Dandelion."

ARBOR DAY MATERIAL.

Subjects for discussion on Arbor Day.

1. Forestry:
 - (a) Protection of trees and forests.
 - (b) Control of Forest fires.
2. Health:
 - (a) The care of the child.
 - (1) Proper food and clothing.
 - (2) Little Mothers' League.
 - (b) Healthy surroundings for the school.
 - (1) A "health-zone" around each school:
 - (a) healthy pupils.
 - (b) pure water supply.
 - (c) control of flies and mosquitoes.
 - (d) proper disposal of waste and sewerage.
 - (c) healthful and beautiful school and playgrounds.
3. Agriculture:
 - (a) The soil as the fundamental resource of the nation.
 - (b) Fruit trees—the great fruit sections.
4. Education:
 - (a) The school as a community center.

STUDY COMMUNITY NEEDS.

In the observance of Arbor Day make use of any material at hand from which good results may be secured. This may relate to the general appearance of the school grounds, ornamental trees, shrubbery, the school garden, the study of agriculture, fruit trees of the locality, the farm wood lot, or even more general subjects of forestry. The vital point is not so much the special subject considered as the relating of the day to the real activities of your community.

MY NEIGHBOR.

I have a new neighbor just over the way,
 She was moving in on the first of May.
 When she took in her household goods, I saw
 They were nothing but rubbish and stick and
 straw;
 But when I made her a call just now
 I found she had furnished her house somehow
 All trim and tidy and nice and neat,
 The prettiest cottage in all the street.
 Of thistledown silk was her carpet fine,
 A thousand times better and softer than mine;
 Her curtains, to shut out the heat and light,
 Were woven of blossoms pink and white;
 And the dainty roof of her tiny home
 Was a broad green leaf like an emerald dome.
 'Tis the cosiest nook that you ever did see,
 Mrs. Yellowbird's house in the apple tree.

Youth's Companion.

The robin, the forerunner of the spring,
 The blue-bird with his jocund caroling,
 The restless swallows building in the eaves,
 The golden buttercups, the grass, the leaves,
 The lilacs tossing in the winds of May,
 All welcome this majestic holiday.

Longfellow.

Practical Music Teaching

By Robert Foresman

Author, Foresman Method of Piano Instruction, and of Several Series of Public School Music Books.

LESSON 1.

The following song makes a good study for the entire month. It is one of the very best songs written by that most excellent composer of children songs, J. W. Elliott. It is well worth studying as a song—that is, merely as a rote song. In addition it has many valuable points for technical study.

The first lesson should consist entirely of learn-

ing the song as a rote song. The entire week should be devoted to committing the melody to memory and perfecting its singing in connection, of course, with singing other songs and other music studies.

It is suggested that at least four of the songs published in the last three issues of THE TEACHERS MAGAZINE be reviewed and practiced according to the plan therein indicated.

THREE LITTLE MICE.

J. W. Elliott.
cres.

p Allegretto scherzando. (a) (b) (c) (d)

1. Three lit - tle mice crept out to see What they could find to have for tea (For
2. Three tab - by cats went forth to mouse, And said, "Let's have a gay ca - rouse." (For

they were dain - ty, sau - cy mice, And liked to nib - ble some - thing nice), But
they were hand - some, ac - tive cats, And famed for catch - ing mice and rats). But

pus - sy's eyes, so big and bright, Soon sent them scamp - er - ing off in a fright.
sav - age dogs, dis - posed to bite, These cats de - clined to en - coun - ter in fight.

fz p poco rit. a tempo. cres. f fs

LESSON 2.

An examination of the foregoing song will show that it contains a large variety of "Tonal" and "Time" problems.

Note the sequences of the first phrase, the tones marked (a) (b) (c) and (d).

If you will sing this phrase with the above explanation in mind you will find how naturally the tones come into the mind and how easy it is to sing the phrase.

The "Natural" in the fourth measure is used to indicate that four of the scale is raised a half tone. It is reality "Sharp Four." This tone indicated by the "Natural" comes in very naturally because of the order of the tones before it and the tone following it—which the singer anticipates.

If you will sing the tones corresponding to "could find to have for tea" the above explanation will be clear.

Singing this song in review and studying the first phrase of the song as above outlined will constitute the second lesson of the month. It will facilitate the study of the song if the first phrase is written on the black-board, notes only. In fact any phrase of the song may be so treated.

LESSON 3.

For the third lesson the children should sing the entire song through with scale names.

The "Sharp Four" in the fourth measure should be called "Fi" (pronounced "Fee") and the "Flat Three" which occurs in two measures of the song should be called "Me" (pronounced "May").

The Sol-fa syllables—do, re, mi, fa, sol, la, ti, do—should not be used as the means of singing the song at sight. The occasional and purely in-

cidental practice of these syllables may be made very helpful. These syllables are especially valuable in establishing the sharped and flatted tones when accidental and modulating tones are added to the melody.

Occasionally practice in sol-fa syllables will be found helpful.

LESSON 4.

Lesson 4 should consist of a review of all the problems of the song. It is not expected that the children will learn these problems in a final way at this stage.

There can be no greater mistake in music study than to consider that the child's progress is marked by his "mastering" certain tone and "Time" difficulties. Experience shows that children do nothing of the kind.

In this respect the study of singing is unlike the study of reading. The children learn words and can recognize them afterwards. They learn numbers and number combinations and their knowledge can be depended upon for future processes, but in all the early experiences of the study of singing each tone and time problem is new and unfamiliar to the child when it occurs in a new and unfamiliar song. This is true until the children have advanced to a certain degree of maturity and have had a very large experience in the use of musical elements.

Consequently in the fourth lesson—or fourth week of the study of this song the children should sing it again and again, a phrase at a time, with the words of the song—with the Sol-Fa syllables—with "la" or "loo."

In connection with this lesson the children should review the songs of the three previous issues of THE TEACHERS MAGAZINE following out the plans therein set down.

PLAN AND OUTLINE IN GEOGRAPHY. CUBA.

Location—Cuba is the largest island in the West Indies. It is about 70 miles from the United States, southeast of the mainland of North America.

Size—It is a little larger than the state of Virginia, and has a population of about 50 people to the square mile.

Surface—There is an extensive plain in the interior, fringed by low mountains. It has many good harbors.

Climate—It has a tropical climate; two seasons—wet and dry.

Products—Sugar, tobacco, tropical fruits and coffee. Iron and copper are mined quite extensively.

Exports to the United States—Sugar, tobacco, fruits, cabinet woods.

Imports from the United States—Breadstuffs,

provisions, manufactured articles, hardware, cotton, railroad supplies.

Industries—Agriculture (chief industry), lumbering, manufacturing of cigars.

Cities—Havana is the capital and the largest city, and also the most important seaport. Its population is about one-fifteenth that of New York City (320,000). Santiago is the second city in size.

People—The people of Cuba are principally descended from the people of Spain and may be divided into the following classes; white Cubans, black Cubans, colored and mixed breeds, foreigners.

Government—Republic.

Ruler—President Mario G. Menocal.

Divisions—The republic is divided into six provinces.

Cuba was freed from Spain in 1898, and a republic was established in 1902.

Practical Points in Primary Arithmetic

By Lillian M. Murphy

Assistant to Principal, Public School No. 114, Manhattan, New York City

Application of Multiplication Tables.

Table of Sixes.

1. A man digs a trench 6 ft. long in an hour. How long a trench can he dig in 6 hours? In 8 hours?
2. Find the cost of 6 cups at 8 cents each.
3. How much does a boy earn in 2 weeks of 6 work days each if he earns 6 cents in one day?
4. A farmer had a 6-acre field of potatoes. How many bushels in his whole crop if he got 236 bushels per acre?
5. A boy delivers 72 papers a day. How many does he deliver in 6 days?

Table of Sevens.

1. In an apple orchard there are 7 rows of trees and 26 trees in each row. How many trees in the orchard?
2. For a usual crop, each tree would yield 7 bushels of apples. How many bushels would this orchard yield in one year?
3. I have my lawn cut 7 times during the summer. Each cutting costs 75 cents. How much in all?
4. How much shall I pay for 7 pounds of butter at 38 cents a pound?
5. How much will 7 gallons of oil cost at 16 cents a gallon?

Table of Eighths.

1. Each goal in a basket-ball game counts 2 points. Our team made 8 goals, the other team made 5 goals. What was the score of the game?
2. George buys 2 pecks of potatoes. How many quarts does he buy?
3. If each package contains 8 pencils. How many pencils would there be in 4 pkgs.?
4. How many quarts in 6 pecks of potatoes?
5. A dozen eggs are worth 35 cents. How much are 8 dozen worth?

Table of Nines.

1. Find the cost of 8 bottles of glue at 9 cts. a piece.
2. If there are three feet in one yard. How many feet are there in 9 yards?
3. A nine-inning baseball game lasted how long if each inning took 8 minutes.
4. Cost of 9 lbs. macaroni at \$.12 a lb.?
5. Cost of 9 jars of marmalade if one jar cost 23 cts.?

Table of Tens.

1. A newsboy buys 10 magazines at 9 cts. each and sells them at 15 cts. each. How much did he pay for them? How much did he receive for them?
2. If 3 oranges cost 10 cts., how much will 12 oranges cost?
3. If I make 10 cts. on every book I sell, how much do I receive for selling 22 books?
4. If I pay 10 cts. for a knife, how much will one dozen cost?

5. Codfish is sold at the rate of 6 cts. a lb. at the market. I bought 10 lbs. How much did it cost me?

Written Multiplication.

Multiplication, both oral and written, is begun in the third year. In the first half, written multiplication is confined to examples having multipliers of only one or two orders. In the second half, the multiplier may be of three orders; no digit in the multiplier to be a zero.

Select as a first example in written multiplication something which can be visualized by the pupils in groups, as:— Find the number of desks in 2 rows if there are 14 desks in each row?

Explanation:—2 rows will have twice as many desks as one row, or 2×14 .

$$\begin{array}{r} 14 \\ 2 \\ \hline 28 \end{array}$$

A. Types, no carrying.

Explanation:— $21 = 2$ tens + 1 unit. 1 unit multiplied by 4 = 4 units. 2 tens multiplied by 4 = 8 tens.

$$\begin{array}{r} 21 \\ 4 \\ \hline 84 \end{array}$$

At first have plenty of analysis of this kind.

$321 = 3$ hundreds, 2 tens and one unit. 3 times 1 unit = 3 units. 3 times 2 tens = 6 tens. 3 times 3 hundreds = 9 hundreds.

$$\begin{array}{r} 321 \\ 3 \\ \hline 963 \end{array}$$

$$\begin{array}{r} 210 \\ 4 \\ \hline 840 \end{array} \qquad \begin{array}{r} 234 \\ 2 \\ \hline 468 \end{array} \qquad \begin{array}{r} 101 \\ 5 \\ \hline 505 \end{array}$$

$$\begin{array}{r} 110 \\ 7 \\ \hline 770 \end{array} \qquad \begin{array}{r} 111 \\ 6 \\ \hline 666 \end{array} \qquad \begin{array}{r} 101 \\ 9 \\ \hline 909 \end{array}$$

$$\begin{array}{r} 111 \\ 8 \\ \hline 888 \end{array}$$

B. Types, with carrying.

$$\begin{array}{r} 46 \\ 2 \\ \hline 92 \end{array}$$

Explanation:— $46 = 4$ tens + 6 units. 6 units mult. by 2 = 12 units = 1 ten + 2 units. 4 tens mult. by 2 = 8 tens.

Tens	Units
1	2
8	
9	2 = 92

Proceed in this fashion for one or two lessons until the children are able to do it automatically. Then drop it, teaching them to keep the 1 ten in their heads.

	46	
	2	
126		44
2		3
55	555	444
3	3	3
432	76	765
3	3	3

Multipliers of Two Orders.

As a preliminary to written multiplication by multipliers of two orders, sight exercises may be given in multiplying by 10. Later take multiplying by numbers consisting of tens; as, 20, 30, etc. Teach the process first, then teach the short method. A pupil is asked to multiply 24 by 10. He knows that 24 multiplied by 10 is 24 tens or 24 followed by a cipher.

$$\begin{array}{r} 24 \\ \times 10 \\ \hline 240 \end{array}$$

He can then be taught that a short way to multiply by 10 is to annex a cipher to the multiplicand; e. g., $24 \times 10 = 240$.

Take up next the multiplication of numbers by tens; e. g.

$$\begin{array}{r} 23 \\ \times 20 \\ \hline 460 \end{array}$$

Explanation:—23 is to be multiplied by 2 tens. The work begins by using 0 as the first multiplier, its product, 0, being written under it; and the first figure, 6, of the product by 2 tens, is written in tens' place under the 2.

After this is understood thoroughly, apply the rule of the short method of multiplying by 10 and show that multiplying by 20 or 30 is multiplying by 2 tens or 3 tens so that after annexing the cipher to the multiplicand, you also multi-

ply it by 2 or 3 as the case may be. Arrange the work in this fashion:

$$\begin{array}{r} 23 \\ 20 \\ \hline 460 \end{array}$$

Have plenty of sight drills, using numbers which involve no carrying, the products not exceeding 990; as,

Multiplying by a Number Composed of Two Significant Figures.

$$\begin{array}{r} 32 \\ 31 \\ \hline 32 \\ 960 \\ \hline 992 \end{array}$$

Explanation:—31 = 3 tens and 1 unit. The children know how to multiply by a figure in units' place. 32 multiplied by 1 = 32. Let them work this on their papers and place the partial products in the proper place. Now we must multiply 32 by 3 tens or 30. They can also do this after having had the drills in multiplying by 20, 30, 40, etc. They will obtain the second partial product, 960. Let them place it under the first one, and add them together for the product, 992.

They may continue to work in this fashion for a day or so, when the last step, dropping the cipher from the second partial product, may be taught.

Ask in what other way I can express 7 tens besides writing it in words or writing it as 70. Elicit the answer, "Writing it in tens' place." Now jump to your partial product in the given example and ask if the cipher is necessary. Then tell them to rub it out and, in future, omit it.

$$\begin{array}{r} 432 \\ 70 \\ 642 \\ 4 \\ 20 \\ 31 \\ \hline 32 \\ 21 \\ \hline 32 \\ 640 \\ \hline 672 \end{array}$$

The early multipliers should be composed of 1's, 2's, 3's; e. g., 21, 31, 32, 22, 13, 23, 32, etc.

Limit the multiplicands to two figures at first and keep the products within the limit prescribed by the Course of Study for the grade.

Problems (Multipliers of three orders)

1. A merchant makes a profit of \$1.35 a barrel upon every bbl. of sugar he sells. What will he make if he sells 372 barrels?
2. A restaurant uses 178 loaves of bread a day. How many loaves does it use in a year, at the same rate?
3. A realty company sells lots at \$375 each. If it sells 415 lots, how much money does it collect for them?
4. A locomotive uses 197 gal. of water each trip. How many gallons will it use in 145 trips?
5. A salesman has 492 customers. He sells to each on an average 325 pairs of shoes. How many pairs of shoes does he sell?

DIVISION.

In the first half of the third year, we have in oral division, exercises in finding factors when the multiple is given; written division, by numbers to 6. In the second half of the third year, we have exercises in factoring and written division by numbers to 10.

Factoring reaches back into simple addition and subtraction. All multiplication and division are methods of manipulating factors. Children must, therefore, be given plenty of drill in factoring. See that they factor with celerity and accuracy.

The "square" device given in Teachers Magazine for April is a valuable aid. Have the children hunt for the number, 36. Let them trace by the cross tables every combination that multiplied together will make 36.

Have the children trace in their written multiplication tables all the identical multiples and have them write a list of the factors found. Write the multiples on the board and require the children to tell instantly the factors which make it. This can be made a very interesting lesson.

Division Table of Twos.

Here are some apples. Arrange 2 piles and put 3 in each pile. How many apples are there?
6 apples. 2×3 apples = 6 apples.

Now take these 6 apples and arrange them in 2 piles. How many apples are there in each pile?
Ans. 3. We say, 6 apples divided by 2 = 3 apples.

Here are 2 rulers in a group and 2 groups of rulers. How many rulers?

$$2 \times 2 \text{ rulers} = 4 \text{ rulers.}$$

Arrange 4 rulers in 2 groups. How many in each group? Ans. 2. 4 rulers divided by 2 = 2 rulers.

In similar fashion develop the entire division table of 2's, basing each step upon the corresponding step of the multiplication table.

Teach that \div is the sign of division. In $8 \div 4 = 2$, is the dividend, or the number divided. 4 is the divisor or the number by which we divide. 2 is the quotient or result.

Teach the three ways of writing the division of 8 by 4; viz.,

$$8 \div 4 = 2$$

$$\begin{array}{r} 4 \overline{)8} \\ \underline{2} \\ 2 \end{array} \qquad \begin{array}{r} 8 \\ \underline{4} \\ 4 \end{array}$$

Having developed the division table of twos, have it memorized and then drill upon it by means of any of the devices which have been suggested for the memorization of any of the other kinds of tables.

Construct a number of oral problems in which you apply the division tables. A few type problems are:

1. Mary divided 8 splints into 2 equal piles. How many splints in each pile?
2. How many 2-cent stamps should I get for 12 cents?
3. Mary bought 4 pints of milk and divided it equally between 2 cats. How much did each cat receive?
4. I bought 2 apples for 6 cts. How much does one apple cost at that rate?
5. At 2 stalks of corn to a hill, how many hills will contain 14 stalks?

6. $12 \div ? = 6$
7. $10 \div ? = 5$
8. $8 \div ? = 4$
9. $? \div 2 = 4$
10. $? \div 2 = 5$

After division by 2 is completed orally, the teacher may have written division with 2 as a divisor. Make up a great many examples under each step in division and do not go ahead to a new step until they have mastered the previous step.

Step I. No carrying. No remainder.

$$\begin{array}{r} 1. \\ 2 \overline{)84} = \quad 2 \overline{)8 \text{ tens} + 4 \text{ units}} \\ \underline{42} = \quad \underline{4 \text{ tens} + 2 \text{ units}} \end{array}$$

Step II. Carrying. No remainder.

$$2 \overline{)164}$$

Step II, is to teach the pupils to use two figures as partial dividends when necessary, and to locate the first figures of the quotient in the proper place.

$$\begin{array}{r} 2 \overline{)164} = \quad 2 \overline{)1 \text{ hundred} + 6 \text{ tens} + 4 \text{ units}} \\ \underline{82} \qquad \qquad \underline{0 \text{ hundred} + 8 \text{ tens} + 2 \text{ units}} \end{array}$$

- One hundred cannot be divided by 2.
1 hundred + 6 tens = 16 tens.
 $16 \text{ tens} \div 2 = 8 \text{ tens.}$
 $4 \text{ units} \div 2 = 2 \text{ units.}$
 $164 \div 2 = 82 \text{ units. Ans.}$

After they know the process thoroughly, use multiplicands of three orders and introduce ciphers in the multiplicand.

Multipliers of Three Orders.

Multiplicand	348	
Multiplier	196	
<hr style="width: 20%; margin: 0 auto;"/>		
348 multiplied by 6 units	2088	
348 multiplied by 9 tens	31320	
348 multiplied by 1 hundred	34800	
<hr style="width: 20%; margin: 0 auto;"/>		
348 multiplied by 196 =	68208	Ans.

A shorter way by omitting the 0's gives us:

348
196
<hr style="width: 50%; margin: 0 auto;"/>
2088
3132
348
<hr style="width: 50%; margin: 0 auto;"/>
68208

Ans.

When we multiply 348 by 6 units, the first figure of the partial product is in units' place. When we multiply 348 by 9 tens, the first figure of the partial product is in tens' place. When we multiply 348 by one hundred, the first figure of the partial product is in hundreds' place.

Proofs.

The natural way to test the correctness of a product is to divide it by the multiplier and obtain for the quotient, the multiplicand. If in your Course of Study, you do not teach division until after multiplication is taught, you cannot use this method of proof. To have the example worked a second time does not always give satisfaction for pupils have a peculiar habit of persisting in an error in multiplication. The following are some ways in which early examples in multiplication may be proved:

1. To test product obtained by multiplying by 4, multiply the multiplicand twice by 2.
2. To test product obtained by multiplying by 6, multiply by 3 and then by 2.
3. To test a product obtained by multiplying by 3, add the multiplicand to twice the multiplicand.
4. To test a product obtained by multiplying by 5, add the multiplicand to 4 times the multiplicand.
5. The product of two factors of two or three figures each may be obtained by reversing the order of the factors.

42	42
3	42
<hr style="width: 50%; margin: 0 auto;"/>	42
126	<hr style="width: 50%; margin: 0 auto;"/>
	126

7. Applying the Law of Commutation:

48	32
32	48
<hr style="width: 50%; margin: 0 auto;"/>	<hr style="width: 50%; margin: 0 auto;"/>
96	256
144	128
<hr style="width: 50%; margin: 0 auto;"/>	<hr style="width: 50%; margin: 0 auto;"/>
1536	1536

Problems (Multipliers of one order).

1. At 48 cts. a box, what is the cost of 9 boxes of chalk?

Analysis:

9 boxes will cost 9 times as much as 1 box. Therefore, 9 boxes cost 9×48 cts. or \$4.32.

2. A boy spends 19 minutes a day on his arithmetic lesson. How many minutes will he spend in a school week of 5 days?

The minutes spent in 5 days' lessons will be 5 times the minutes spent on one day's lesson.

Therefore, he will spend 5×19 minutes, or 95 minutes. Ans.

3. Find the cost of 7 overcoats at \$19 each.

4. Find the cost of 8 acres of land at \$225 an acre.

5. There are 24 hours in one day. How many hours in 9 days?

6. What is the cost of 6 building lots, if each lot costs \$465?

7. How many men are there in an army of 8 regiments, if there are 980 men in each regiment?

8. Mr. Arkwright has 378 acres of land and Mr. Jones has 7 times as many. How many acres has Mr. Jones?

9. If a steamboat burns 344 tons of coal a day, how much coal will it burn in 5 days?

10. If a steamer sails 236 miles in one day, how far will she sail in 4 days?

Problems (Multipliers of two orders)

1. A firm employs 63 men. Each man receives a salary of \$27 a week. How much money do the 63 men receive in a week.

2. How much will 7 dozen umbrellas cost at \$2.75 each?

3. Find cost of 12 dozen ink wells at 39 cts. each?

4. A tub of butter contains 45 lbs. How much will be received for the butter at 32 cts. a lb.?

5. If the school buys 15 dictionaries at \$6.75 each, how much will it pay for all?

6. At \$85 an acre, how much are 164 acres of land worth?

7. A lady bought 26 yds. of ribbon at 15 cts. a yard. How much change should she receive from \$5?

8. It requires 72 feet of board to fence a lot. How many feet are required to fence 17 lots of the same size?

9. There are 48 streets in a certain suburb upon each of which 29 trees have been planted. How many trees have been planted in all?

10. There are 62 classes in a school. Each class has an average register of 43 pupils. How many pupils are in the school?

Step III.

$$\begin{array}{r} 2 \overline{) 212} = \quad 2 \overline{) 2 \text{ hundreds} + 1 \text{ ten} + 2 \text{ units}} \\ 106 \quad \quad 1 \text{ hundred} + 0 \text{ tens} + 6 \text{ units} \end{array}$$

Explanation:—2 hundreds \div 2 = 1 hundred. 1 ten cannot be divided by 2. Write 0 in the quotient in tens' place. 1 ten + 2 units = 12 units. 12 units \div 2 = 6 units.

Ans. 106.

Step IV. Ciphers in quotient.

$$\begin{array}{r} 2 \overline{) 204} = \quad | \quad 2 \text{ hundreds} + 0 \text{ tens} + 4 \text{ units} \\ 102 \quad \quad 1 \text{ hundred} + 0 \text{ tens} + 2 \text{ units} \end{array}$$

Step V. 2 Ciphers in quotient.

$$\begin{array}{r} 2 \overline{) 2004} \\ 1002 = \\ \hline 2 \text{ thousands} + 0 \text{ hundreds} + 0 \text{ tens} + 4 \text{ units} \\ 1 \text{ thousand} + 0 \text{ hundreds} + 0 \text{ tens} + 2 \text{ units} \end{array}$$

Step VI.

$$3 \overline{) 8021}$$

Step VI is omitted because there is no carrying to be done in the third year.

Proofs in Division.

$$\begin{array}{ll} 2 \times 14 = 28 & 28 \div 2 = 14 \\ 2 \times 18 = 36 & 36 \div 2 = 18 \end{array}$$

To prove an example in division, multiply the quotient by the divisor. The product should be the same as the dividend.

NATURE STUDY PLANS.

May.

FIRST YEAR.

13th Week:—

Opening of buds:

Horse-chestnut, lilac, tulip tree.

Color; how buds are protected; unfolding of leaves.

Have children draw these at different stages of their development.

14th Week:—

Flowering dogwood, marsh marigold, arbutus.

15th Week:—

Hepatica, pansy, strawberry blossom.

16th Week:—

Apple, cherry, peach blossoms, dandelion.

Try, if possible, to have a flower for each child. Go out into the woods and collect them yourself. It will be of benefit to the teacher as well as to the pupils.

SECOND YEAR:

13th Week:—

Robin, swallow. Arrange topics under the outline:

I. How it lives.

II. How it cares for young.

1. How it lives.

(a) Color, size.

(b) Movements.

(c) Food.

(d) Songs or Calls.

(e) Sociability.

II. How it cares for its young.

(a) Number, appearance.

(b) The Nest.

(c) Their food.

(d) Their training.

14th Week:—

Experiments with seedlings to show need of light and warmth.

Development of bulbs noted. Hyacinth, onion, crocus.

15th Week:—

Jack-in-the-pulpit, columbine, crocus, wild geranium.

16th Week:—

Fruits and vegetables.

The Strawberry, Lettuce.

Color; odor; taste; parts; uses.

THIRD YEAR:

13th Week:—

Earth Study—

Hills; isolated and in chains. Valleys, slopes.

Plants—

Lily of the valley.

14th Week:—

Spring—beauty, laurel.

Parts of flowers with their uses; pollen and nectar; how insects are attracted and rewarded. Development of fruit from flowers.

15th Week:—

Determination of north by noon-day shadow. Determination of east and west by rising and setting sun; eight points of compass. Direction in the class-room.

16th Week:—

Direction in class-room continued. Direction and distance of familiar places by blocks and by miles.

Earth Study:

Brooks, rivers, ponds, lakes, bays, islands.

Flowers—

Anemone, spice-bush, verbena.

Jack and the Bean-stalk

By W. W. Fawcett.

In the far-off days of Gnomes and Giants, of Ogres and Fairies, there was a little boy who was called Jack, because that had been his father's name.

He and his mother lived alone in a little cottage and they were very, very poor. At last they became so poor there was nothing left to do but sell old Bossy, for she was all they had left. Though she gave them much milk, they could not live on milk alone; but if they had money to buy bread and meat they could get along without the milk.

Little Jack begged to be allowed to take the cow to market and sell her. He begged so hard that finally his mother consented, though it worried her a great deal because Jack was a very little boy for such a task. Indeed she had cause for worry, for as Jack led the cow toward the town he met a butcher boy, a sharp shrewd fellow, only too glad to take advantage of the poor lad's innocence.

"Why, good morning, Jack," said the butcher boy, "What have we here. Why do you take your mother's cow so far from her pasture?"

"I'm taking her to market to sell," said Jack.

"How strange that we should have met," said the butcher boy. "I want to buy just such a cow as yours, and see what I will give you for her."

He drew from his pocket a handful of brightly colored beans such as Jack never had seen before, and the child, forgetting his mother's need of money for food was so delighted with the pretty things he took them as his only pay for the cow.

In great glee he ran home to show his mother what a wonderful bargain he had made, but she was very angry and threw the beans out of the window and they both went supperless to bed. There was not even a glass of milk apiece for them now that the cow was gone.

When he awoke the next morning, Jack wondered why it stayed dark so long and was surprised to see that the morning sun was kept from shining through the window

by a mass of large green leaves that had not been there the night before.

He hopped out of bed to see what this new tree was that had grown up in the night, and found it was not a tree at all, but one of his beans, sprouted and grown up into a bean-stalk so tall that, look as hard as he might, he could not see the top of it.

All the leaves grew out of the stalk just far enough apart to make it a wonderful ladder into the clouds. He ran in and found his mother still asleep, so, without waking her, he began to climb the bean-stalk, for he was most curious to see where this stalk, this most wonderful bean-stalk, might lead.

So he climbed and he climbed and he climbed, ever higher and higher, ever farther and farther from home.

He climbed all morning and when the afternoon came he grew very weary and very, very hungry, for remember, he had had no supper and no breakfast because he had received no money for his mother's cow.

At last just as the sun was setting and he was so tired he could scarcely put one hand or foot above the other, he was looking wearily about him when he saw that he was in a strange country;—there were no trees—no houses in sight and not a living soul to talk to.

Oh, but he was lonely!

Now Jack was a brave little boy, or he would not have climbed the bean-stalk, but now there was a big lump in his throat that he couldn't swallow, and I'm afraid he was about ready to cry, when there suddenly appeared from nowhere at all a lovely Fairy.

She was dressed in shining white and carried a wand made of ivory with a golden star on it and she wore in her forehead a jewel that sparkled with little fires.

"Jack," she said in a voice like sweet music, "I was your father's guardian Fairy; now I am yours. It was I who gave the beans to the butcher boy, so that you might get them and climb the bean-stalk which grew from them. I have brought you here to take back your father's wealth from a giant who stole it from him."

So she told Jack how to

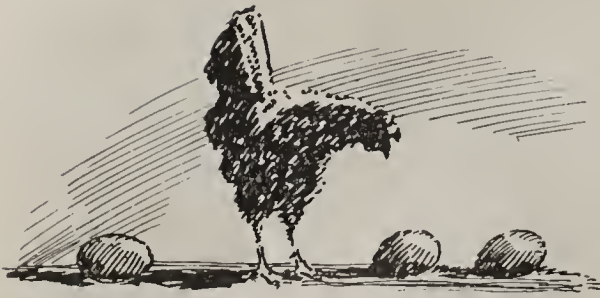


W.W. FAWCETT





33L



get to the Giant's castle, and that she would watch over him and keep him from harm.

When he reached the castle he found a woman standing in the gateway and he begged her for some food and a place to sleep, for it was growing dark.

The kind woman, who was the wife of the Giant, took him in and fed him; then when she heard the thunder of the giant's step on the drawbridge, she hid him quickly in the oven. Jack could see the Giant through a crack in the oven door and he was very much frightened.

When the giant had eaten his great big supper, he sat by the fire and called to his wife: "Bring me my hen"! and she brought him a beautiful red hen that clucked and cackled on the table.

"Lay me an egg," said the Giant, and the hen immediately laid a golden egg.

"Lay me another—and another," and the hen laid many golden eggs until the giant, becoming tired of this amusement, fell asleep in his chair, snoring until the pewter dishes rattled.

As soon as he was sound asleep, Jack crept cautiously out of the oven, climbed up onto the table and tucked the little red hen under his arm, ran as fast as he could in the dark to the bean-stalk and climbed down to his mother's cottage, where she was very glad to see him again, for she had thought him lost.



He showed her the little red hen and told her of his adventures.

"Lay me an egg," said he, and the hen laid a golden egg, which on the morrow they sold, and bought food aplenty with the money.

For a long time the little red hen kept them in comfort, but Jack longed to make another journey up the bean-stalk, and one day he dressed himself up so the giant's wife would not know him as the boy who had taken the little red hen, and again climbed up and visited the Giant's Castle.

He had to beg a long time before the woman would let him in, but at last she fed him and when he heard the giant coming he hid among the crockery by the fireplace.

When the Giant had eaten his great meal, he called: "Wife, bring me my money," and she brought him two heavy bags full of golden coins, which he counted and played with until he fell asleep.

While he slept, Jack climbed up, threw down the bags of gold and dragged them along the ground to the bean-stalk, for they were very heavy and he had all he could do to get them down to his mother's cottage.

They had money now, but Jack was not yet satisfied; nothing would do him but another trip up the bean-stalk.

He put on different clothes and stained his face so the woman would not know him and again entered the Giant's castle, where he lay hid in a copper kettle until the giant had eaten his supper.



"Bring me my harp," cried the Giant, and his wife brought out the last of the treasures he had stolen from Jack's father.

"Play," he commanded, and instantly the harp began to play such soft, soothing music the giant soon fell asleep.

Jack slid the harp off the table and began to run toward the bean-stalk when the harp began to play loudly, and before he had gone half way the Giant was thundering after him as hard as his clumsy legs would let him run.

Jack scrambled down the bean-stalk, and, throwing the harp into the cottage, quickly seized an axe and chopped down the bean-stalk before the Giant could get down.

Then the fairy appeared and told his mother what a brave boy Jack had been and how all these treasures had been his father's, and his mother was very glad and proud and they all lived happily ever after.





W R I T I N G

By **A. G. Hammock**

*Author of Hammock's Muscular Movement Writing System.
Published by D. Appleton & Company.*

The work this month takes the nature of a general review. Begin with the up and down stroke shown first, making them at about the rate of 150 to 200 downward strokes per minute. Follow that by the large direct oval at the same speed. After these two are well in hand, reverse the oval practice the same size. The next illustration shows the same exercise as the first except they are smaller. Practice in the same way, being careful to have a light, easy touch and a firm but light line. In looking over the papers of many teachers, we conclude that the figures need considerably more practice. Make a careful study of each of the forms before beginning to practice and then practice it with the same movement that you do the letters. Some of the figure work we have seen seems to indicate a good deal of finger movement, while the writing of letters and sentences is done very freely with the arm movement. Let us see if we cannot keep the same movement and speed throughout all our practice work.

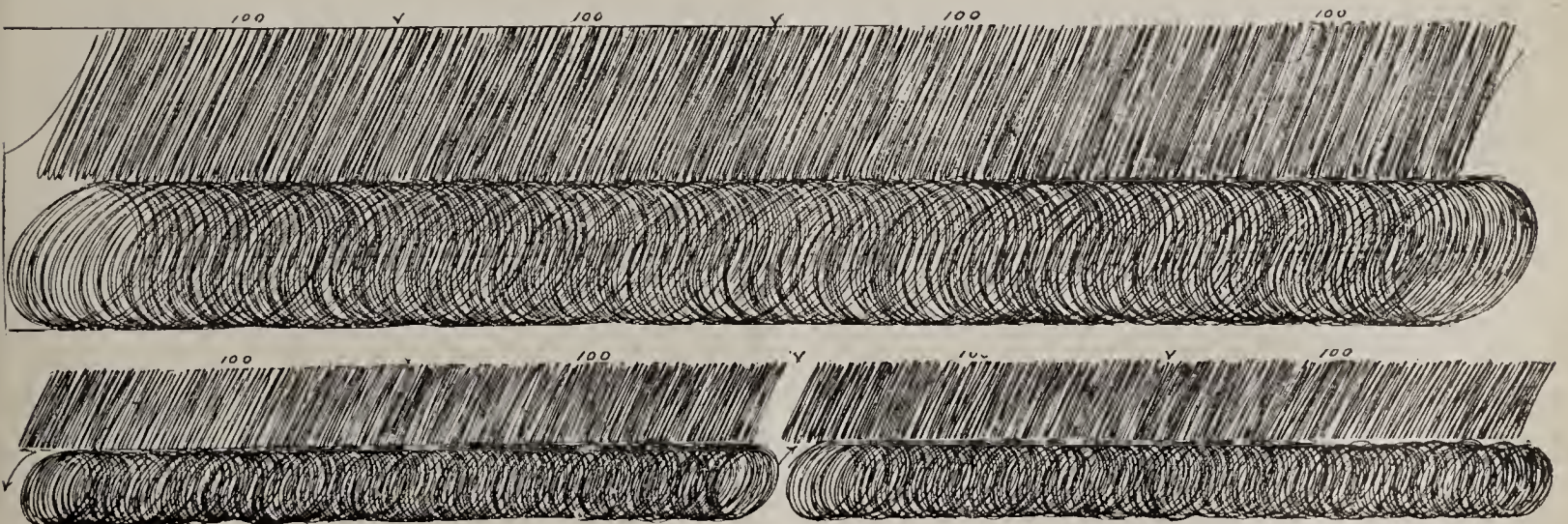
By way of general review, it will be an excellent plan to practice on the exercises given next involving the capitals M, N, O, C, E & A and the reversed movement exercises which are so common in the small letters. If one learns to do all the exercises in this group well, they have

accomplished the most difficult part of the whole subject of muscular movement writing.

Last we are giving the new alphabet adopted by the Board of Education of New York City. Hereafter, all writing books used in New York City must have these letter forms. Even though you are not using just these forms in your work, it will be good practice to try them as it helps to gain control to try new forms.

The principle criticism of these letters is that the slant is excessive. We see no reason for going back to such an extreme slant, believing that a lesser degree of slant is easier to write and undoubtedly much easier to read. When letters of this slant are enlarged sufficiently to be seen across the school room, the exaggerated slant is much more apparent than in the small size reproduced here. We believe this is a poor slant to follow and we recommend that you have the letters a little more nearly erect.

We will give a free subscription to THE TEACHERS MAGAZINE for one year to the ten sending the best series of papers during the month of May. Here is an opportunity to get your TEACHERS MAGAZINE for next year, without any cost whatever and to get your work criticized at the same time. This offer is open until June 1st and will apply to all papers received up to that time.



The Mirror of Matsuyama*

A Japanese Fairy Tale

In Matsuyama there lived a man, his wife, and their little daughter. They loved each other very much, and were very happy together. One day the man came home very sad. He had received a message from the Emperor, which said that he must take a journey to far-off Tokio.

They had no horses and in those days there were no railroads in Japan. The man knew that he must walk the whole distance. It was not the long walk that he minded, however. It was because it would take him many days from home.

Still he must obey his Emperor, so he made ready to start. His wife was very sorry that he must go, and yet a little proud, too, for no one else in the village had ever taken so long a journey.

She and the baby walked with him down to the turn in the road. There they stood and watched him through their tears, as he followed the path up through the pines on the mountain side. At last, no larger than a speck, he disappeared behind the hills. Then they went home to await his return.

For three long weeks they waited. Each day they spoke of him, and counted the days until they should see his dear face again. At last the time came. They walked down to the turn in the road to wait for his coming. Upon the mountain side some one was walking toward them. As he came nearer they could see that it was the one for whom they waited.

The good wife could scarcely believe that her husband was indeed safe home again. The baby girl laughed and clapped her hands to see the toys he brought her.

There was a tiny image of Uzame, the laughter-loving goddess. Next came a little red monkey of cotton, with a blue head. When she pressed the spring he ran to the top of the rod. Oh, how wonderful was the third gift! It was a **tombo**, or dragon fly. When she first looked at it she saw only a piece of wood shaped like T. The cross piece was painted with different bright colors. But the queer thing, when her father twirled it between his fingers, would rise in the air, dipping and hovering like a real dragon fly.

Last, of course, there was a **ninghio**, or doll, with a sweet face, slanting eyes, and such wonderful hair. Her name was O-Hina-San.

He told of the Feast of the Dead which he had seen in Tokio. He told of the beautiful lanterns, the Lanterns of the Dead; and the pine torches burning before each house. He told of the tiny boats made of barley straw and filled with food that are set floating away on the river, bearing two tiny lanterns to guide them to the Land of the Dead.

At last her husband handed the wife a small white box. "Tell me what you see inside," he said. She opened it and took out something round and bright.

On one side were buds and flowers of frosted silver. The other side at first looked as clear and bright as a pool of water. When she moved it a little she saw in it a most beautiful woman.

"Oh, what a beautiful picture!" she cried. "It is of a woman and she seems to be smiling and talking just as I am. She has on a blue dress just like mine, too! How strange!"

Then her husband laughed and said:

"That is a mirror. It is yourself you see reflected in it. All the women in Tokio have them."

The wife was delighted with her present, and looked at it very often. She liked to see the smiling red lips, the laughing eyes, and beautiful dark hair.

After a while she said to herself: "How foolish this is of me to sit and gaze at myself in this mirror! I am not more beautiful than other women. How much better for me to enjoy others' beauty, and forget my own face. I shall only remember that it must always be happy and smiling or it will make no one else happy. I do not wish any cross or angry look of mine to make anyone sad."

She put the mirror carefully away in its box. Only twice in a year she looked at it. Then it was to see if her face was still such as would make others happy.

The years passed by in their sweet and simple life until the baby had grown to be a big girl. Her **ninghio**, her **tombo**, the image of Uzame, even the cotton monkey, were put carefully away for her own children.

This girl was the very image of her mother. She was just as sweet and loving, just as kind and helpful.

One day her mother became very ill. Although the girl and her father did all they could for her, she grew worse and worse.

At last she knew that she must die, so she called her daughter to her and said: "My child, I know that I must soon leave you, but I wish to leave something with you in my place. Open this box and see what you find in it."

The girl opened the box and looked for the first time in a mirror. "Oh, mother dear!" she cried. "I see you here. Not thin and pale as you are now, but happy and smiling, as you have always been."

Then her mother said: "When I am gone, will you look in this every morning and every night? If anything troubles you, tell me about it. Always try to do right, so that you will see only happiness here."

Every morning when the sun rose and the birds began to twitter and sing, the girl rose and looked in her mirror. There she saw the bright, happy face that she remembered as her mother's.

(Concluded on page 351.)

Standard Shorthand

By Otto M. Whitstock

(In Twelve Lessons.)

Written exclusively for The Teachers Magazine.

Lesson 1.

The characters employed in Standard Shorthand are taken from ordinary shorthand.

Silent letters are omitted: battle = btl, listen = lisen, pitch = pich, tongue = tung, written = ritn, rough = ruf.

The period or full stop is represented by a small cross.

Vowels are denoted by downstrokes. Long sounds which correspond with short ones, are represented by heavy strokes, which are written by a single effort. In actual practice this shading can be generally omitted.

1. a e i o u (oo)

Consonants are denoted by upstrokes and sidestrokes.

Upstrokes and downstrokes are of equal height, about one-eighth of an inch. The end of both upstrokes and downstrokes must be perfectly straight, the distinction being shown at the beginning of each character.

Sidestrokes must be adjusted to the vowel; when initial, they are written above the line, when final they are naturally written on the line in order to allow the outline to take up its normal position on the writing line.

The consonants are arranged in pairs, heavy sounds are more slanting than light ones.

2. (Upstrokes) t d, p b, k(ay) g(ay),
(sidestrokes) s sh, r l, ch(ay) j(ay).

The characters are joined without lifting the pen, the second letter beginning where the first ends, and so on.

3. ta te ti to tu; at ap ak.

4. Examples: (a) bat bait bet beet bit bite cot coat put boot Ted debt tap tape tip type peck peak pick pike back bake cock coke; (b) ass ace piece peace poss pose shed sheet shy show shook shoot ash push red reed rot wrote root rude led lead (leed) lit light look chess cheese chose wretch reach roach badge age jet edge dodge.

Final R and L are denoted by curving the preceding upstroke in a natural direction. A circle denotes RS and LS, an additional dash (being equal to writing R and L in full) represents the suffixes RESS and LESS.

1. *t a e i p o s u (oo)*

2. *t d p b k g s h r l ch j*

3. *tt = tt tt = tt tt = tt tt = tt*

tt = tt tt = tt tt = tt

4. a) *tt tt tt tt tt*

tt tt tt tt tt

b) *tt tt tt tt tt*

tt tt tt tt tt

tt tt tt tt tt

5. *tt tt tt tt tt*

tt tt tt

6. *tt tt tt tt tt*

7. a) *tt tt* b) *tt*

8. a) *tt tt* b) *tt*

9. a) 1. 2 3 4 5 6 7

b) 8 9 10 11 12 13 14

15 16 17 18 19 20

21. 22. 23.

10. *tt tt tt tt*

11. *tt tt tt tt*

tt tt tt

tt tt tt

tt tt tt

tt tt tt

tt tt tt

tt tt tt

tt tt tt

tt tt tt

5. (a) air-heir heirs heiress adder adders address; (b) keel keels keyless beetle beetles reckless.

Initial **S** is denoted by increasing the following vowel to **double length** and placing the character **on** the writing line.

6. say see sigh sad sap sack set seat seek sit sight side sob soap soot.

Initial **H** is denoted by placing the following vowel **above** the line. This rule can also be utilized with advantage when denoting very frequent and short words by mere consonants.

7. (a) he high who; (b) had has-his her.

Initial **W-WH** are denoted in a similar manner by placing the character **below** the line.

8. (a) way we why; (b) what would was wish where-were will which.

The **Grammalogues** proper number less than eighty.

9. (a) **special characters**: (1) the (2) a-an (3) of (4) on (5) and (6) it (7) or; (b) **derived from principal characters**: (8) be (9) go (10) too-two (11) to (12) out (13) do-day (14) up (15) by (16) can (17) beg (18) as-is (19) sure (20) she (21) shall (22) are (23) each.

Phrase-writing should not be attempted at the outset. Note, however, the following:

10. to be, to do, today; of the, on the, and the, to the, out the, up the, by the, as the, are the.

11. **Reading Exercise**, to be read aloud, transcribed into longhand and réwritten in shorthand. **Key to follow.**

The Mirror of Matsuyama

(Concluded from page 349)

Every evening when the shadows fell and the birds were asleep, she looked again. She told it all that had happened during the day. When it had been a happy day the face smiled back at her. When she was sad the face looked sad, too. She was very careful not to do anything be then.

So each day she grew more kind and loving, and more like the mother whose face she saw each day and loved.

* "Used by permission of and by special arrangement with Rand, McNally and Company, publishers of Japanese Fairy Tales, by Mrs. T. P. Williston.

Exposition School Features

Remington Typewriter Equipment

With a corps of teachers selected with special regard to their fitness for the work; with pupils selected through competitive examinations from among the California high schools, the Standard Commercial School, one of the principal exhibits of the Palace of Education at the Panama Pacific Exposition, is daily proving a bigger and bigger attraction.

This is a full-sized, completely equipped business school, giving two courses of study—a commercial course, including penmanship, bookkeeping, commercial law and arithmetic; and a shorthand course embodying stenography, typewriting, spelling, penmanship, business English and office training. The principal aim in establishing this school has been to portray a model institution of its kind, and to this end the selection of courses and equipment has been confined to those subjects and devices which may be regarded as strictly modern and thoroughly standard. Sig-

nificant in this connection is the fact that the typewriter equipment of the school is exclusively Remington.

This choice of the Remington comes as an added triumph to the Remington Typewriter Company, and they are exceedingly proud of the distinction. Already their machine has been adopted as the official typewriter of the Exposition company for its own uses, and for the stenographic service booths located throughout the Exposition grounds. They therefore regard the installation of the Remington machines at the Standard Commercial School as a clean sweep in favor of their typewriters.

During the Exposition, from time to time, famous stenographers, typists and operators of other business equipment devices will give exhibitions before this school. There will also be a series of lectures given on salesmanship, advertising and other business subjects.

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Arbor Day Suggestions

By Marie Irish

THE DISCONTENTED FLOWERS.

Arbor Day Play for Seven Children.

Characters.—Mother Nature, Violet, Buttercup, Daisy, Bluebird, Marie, and Anna.

Costumes.—Mother Nature, dark gown trimmed with green ruffles, bunch of green leaves, and flowers.

Bluebird, blue cap and jacket and dark trousers.

Violet dresses as far as possible in blue, has blue tissue paper cap cut to represent a violet and wears violets. Buttercup has yellow dress, yellow cap cut like a butter cup, and wears buttercups. Daisy has white dress with yellow trimmings, a yellow cap, and wears daisies.

Marie, a light spring frock, and hat with flowers.

Anna, light-colored wrapper.

The background of stage should be hung with green branches, in front of which the three Flowers, who should be rather small girls, stand. Jars of branches conceal the lower part of their bodies. They should be standing in place when curtain is drawn.

Scene 1.—The Flowers in their Woodland Home.

Violet.—How pleasant it is in our quiet corner. Mother Nature has given us a beautiful home, do you not think so, Buttercup?

Buttercup.—Yes, indeed. The golden sunshine, the green grass, the stately trees with their waving branches, the bright butterflies and merry birds are all beautiful.

Daisy.—Yes, it is pretty enough, but it is very quiet. For my part I should like to travel. Even a Daisy can enjoy the wonders of the world.

Violet.—Oh, Daisy, how can you wish to leave this lovely spot? You should not be discontented when Mother Nature has given us so much.

Buttercup.—Here comes Bluebird. Perhaps he will sing us a sweet song.

Bluebird.—(entering). Good-day, little flowers. How happy you should be in this charming home. Shall I sing for you?

Daisy.—No, Mr. Bluebird, we are tired of songs. Tell us about the great world and the strange things you see on your travels. If only I could travel as you do, how happy I should be.

Bluebird.—Oh, Daisy, you cannot imagine the wonderful sights I see—great factories and mills, lofty buildings and beautiful dwellings, cars and steamboats, trees, vines, and flowers—no, you can not think how many strange things the world contains.

Buttercup.—And the people—tell us of them. Do you like them, Bluebird?

Bluebird.—The people differ very much. I like those who are my friends. Some do not wish me to visit them, and others love me. The children are my best friends—except the naughty boys who rob our nests and try to kill us. Some of our friends build little homes in which we can nest, and they listen eagerly to our songs.

Daisy.—Oh, can you not take me with you, Bluebird, that I too, may see these things?

Bluebird.—No, no, Daisy, you must help beautify the spot in which Mother Nature has placed you and do the work for which you are intended. I will come again soon and tell you more of what I have seen. Good-bye, Flowers.

The Flowers.—Good-bye, Bluebird.

Exit Bluebird. Enter Mother Nature; she stands at side of stage.

Daisy.—I just wish I could go away! I am tired of this solitude where things are always the same!

Buttercup.—I, too, should like a change. This is beautiful, but I think it must be more interesting out in the world.

Violet.—Yes, it must be wonderful. I think I should like to know the dear little children and see their homes.

Mother Nature (coming forward).—Ah, my discontented Flowers, you do not know what you are wishing. The great world is full of trouble and anxiety, and you are better off in your own quiet home. Why can you not be happy and contented?

Violet.—But, dear Mother Nature, why should not we, too, see new sights? Here it is always the same.

Mother Nature.—The rivers and lakes, the hills, valleys, plains and forests, the field of grain, the villages and cities are indeed interesting, but we cannot all be travelers. Our missions in life are different, and your work, my Flowers, is to beautify some small spot with your brightness, or cheer some heart with your silent messages of love and sympathy.

Daisy.—But can you not take us with you, Mother Nature, that we may have a change?

Buttercup.—Do, Mother Nature. Take us to see the children and the homes in which they live.

Violet.—Or let us carry a message of love to some sad heart.

Mother Nature.—Dear Flowers, I cannot take you with me, but since you are so anxious to leave this charming home I will grant your wish. Wait patiently and an opportunity will soon come for you to see the world,—but remember that even Flowers have a work to do. Good-bye.

Exit Mother Nature.

Daisy.—How delightful that we are going away. I hope I shall not have long to wait.

Marie (entering).—Oh, some beautiful flowers! A dear little violet, a golden buttercup, and a bright-eyed daisy. It is a shame to pick them but I must take them home to poor sick Anna—she will be so glad to have them. Dear little blossoms, I am sorry to take you from your woodland home, for I know you love it fondly. You will miss the whispering of the grasses, the music of the waving branches, and the merry carols of your friends, the birds, but perhaps you would be willing to go if you knew how much pleasure

you will bring a little sick girl. So good-bye to your wild-wood home, dear flowers, and come with me. I shall take good care of you.

Marie takes them, one at a time, by the hand, leads them to the side of the stage and stands them in a group, then puts her arm around the three together and conducts them from the stage. The curtain is drawn and branches are removed from stage. A couch is placed near center of background with a small table beside it. Anna lies on the coach.

Scene II.—Anna and the Flowers.

Marie (entering with flowers. She stands just back of the table).—Oh, Anna dear, I have brought you a beautiful wildwood bouquet. I will put these flowers close beside you where they can be a comfort. Perhaps they will whisper to you of their pretty woodland home and

will bring you a taste of the springtime. I am sure they will make you better, and be company for you while I am gone. Good-bye dear.

Anna.—Oh, you sweet little Flowers. Just a glimpse of you has helped me already. You bring me a message from Nature, the breath of spring and a ray of the sunshine and freshness of your native bower. You make me feel, little Blossoms, that I shall soon be well.

Closes her eyes.

Violet.—See, sisters, she has fallen asleep. We have helped her, I am sure. Mother Nature said we had a work to do and this is ours.

Buttercup.—If we can brighten the life of a lonely child we have not lived in vain.

Daisy.—We shall not see the world, but Mother Nature knows best, and we will try to be happy and content in our new home.

List of Noted Trees

The Elm Tree at Philadelphia under which William Penn made his famous treaty with nineteen tribes of barbarians.

The Charter Oak at Hartford, which preserved the written guarantee of the liberties of the Colony of Connecticut.

The wide-spreading Oak Tree of Flushing, Long Island, under which George Fox, the founder of the Society of Friends or Quakers, preached.

The lofty Cypress tree in the Dismal Swamp under which Washington reposed one night in his young manhood.

The huge French Apple tree near Ft. Wayne, Ind.; where Little Turtle, the great Miami chief, gathered his warriors.

The Elm tree at Cambridge in the shade of which Washington first took command of the Continental army, on a hot summer's day.

The Tulip tree on King's Mountain battlefield in South Carolina on which ten bloodthirsty Tories were hanged at one time.

The magnificent Black Walnut tree near Haverstraw on the Hudson at which General Wayne mustered his forces at midnight, preparatory to his gallant and successful attack on Stony Point.

The Cary Tree planted by Alice and Phoebe Cary in 1832, a large and beautiful Sycamore seen from the Hamilton turnpike, between College Hill and Mt. Pleasant, Hamilton county, Ohio.

The grand Magnolia tree near Charleston, S. C., under which General Lincoln held a council of war previous to surrendering the city.

The great Pecan tree at Villere's plantation, below New Orleans, under which a portion of the remains of General Pakenham was buried.

The Pear trees planted, respectively, by Governor Endicott, of Massachusetts, and Governor Stuyvesant, of New York, more than two hundred years ago.

The Freedman's Oak, or Emancipation Oak, Hampton Institute, Hampton, Virginia, under which the slaves of this region first heard read President Lincoln's Emancipation Proclamation.

The Eliot Oak of Newton, Mass., under which the apostle, John Eliot, taught the Indians Christianity.

The old Liberty Elm of Boston, planted and dedicated by a schoolmaster to the independence of the colonies, and the rallying point for patriots before, during, and after the Revolutionary War.

The Burgoyne Elm at Albany, N. Y., planted the day Burgoyne was brought there a prisoner.

The Ash and Tulip trees planted at Mt. Vernon by Washington.

The Elm tree planted by General Grant on the Capitol grounds at Washington.

Sequoia—Palo Alto, California.

The tall Pine tree at Ft. Edward, N. Y., under which the beautiful Jane McCrea was slain.

Arbor Day Program

Brief Address by Teacher	10 minutes	The dedication of the Arbor Day Memorial	5 minutes
Origin and Purpose of Arbor Day— Arbor Day law—The tree, the shrub, the flower—in history, literature, poetry, art, and the daily life.		Song. (Selected).	5 minutes
Song. (Selected).	5 minutes	Appropriate Songs for Arbor Day.	
Noted Trees.	10 minutes	“Mountain Maids Invitation.”	
Short stories from pupils about cele- brated trees.		“America.”	
Song. (Selected).	5 minutes	“Star Spangled Banner.”	
The Beauties of Trees and Nature.	10 minutes	“The Brave Old Oak.”	
Short quotations by pupils from cele- brated authors and poets.		“The Christmas Tree.”	
Song. (Selected).	5 minutes	(For kindergarten and first grades.)	
Our Own Beauty Spots.	15 minutes	“The Alder by the River.”	
(Pupils to locate and describe beau- tiful local natural features that ought to be saved.)		“Pussy Willow.”	
		Octavo Music.	
		“Verdant Fields,”	By C. Grobe
		“Presage of Spring,”	By A. Hollander
		“Plant a Tree,”	By Leslie
		“The Trees are all Budding.” . . .	By F. Kucken

Gettysburgh Fifty Years Later

By Mary Bixby Woodruff

Under the sod and the dew,
Waiting the judgment day,
Tears and love for the blue,
Love and tears for the gray.

A Union soldier with his wife stood on the field of Gettysburg the last reunion.

“See, Kate,” said he, “there is the stone wall and right here is where I stood when the bullet came.”

Within speaking distance stood a big southern planter in grey uniform and broad panama hat. He was talking to his companion.

“I hid behind this wall,” he said, “and right over there where that man stands,—the one with the blue army overcoat—there was a union officer, captain I thought from his stripes. Well, I just raised my gun and shot him in the top of his head, and over he went dead.”

The union man turned. “Yes, you shot him, but he didn’t die, for I’m the chap,” and he stepped up to the planter.

Removing his hat he added, “Now put your hand right there, if you don’t believe me.”

The planter felt in the mat of dark hair and there was a hollow large enough to lay his finger in.

“Brother,” he said, and his voice broke and the tears streamed down his face, “I’m mighty glad.” He put his arms around the captain’s neck. “Glad? Well I reckon I am glad! Why, I’ve carried that load all these years,—that I had killed a brother!

“Now I’ve a plantation right over here. You and your wife come home with me. I want to talk this over.”

This is a true story and if you go to a little village in New York State called Round Lake, any one will repeat it to you. Everybody there knows Captain R—, and they have all seen the big Southerner who comes every summer to go fishing with the captain.

The two are no longer enemies, but brothers.

Memorial Day Poems

Decoration Day.

There is peace, there is peace in the South and
the North,
When the suns of the May-time shall call the
blooms forth;
There is peace in the vale where the Tennessee
runs—
Where the 'river-grass covers the long-silent
guns;
There is peace in Virginia amid the tall corn—
Where Lookout's high summit grows bright in
the morn;

There is peace where the James wanders down
to the main—
Where the war-torn savannas are golden with
grain.
There is peace where the squadrons of carnage
have wheel'd
Fierce over Shiloh's shell-furrowed field;
There is peace in the soil whence the palmettos
spring,
In the sad Shenandoah the harvesters sing.

There is peace in Manassas, Antietam's dark
rills;
No more throbs the drum on the bare Georgian
hills;
There is peace where the warriors of Gettysburg
rest;
On the ramparts of Sumter the summer birds
nest;
There is peace where the Father of Waters ran
red—
Where the batteries of Mobile lie soundless and
dead;

There is peace where the rifle hangs mantled
with dust—
Where the once reeking sabre is sheathed in its
rust;
There is peace where the war-hoofs tore up the
smooth lea—
Where the hoarse-noted cannon rang over the
sea;
There is peace in the North, tho her soldier is
yet
Far away on the field where the fierce columns
met;

There is peace in the South, tho her soldier is
lost
In the path where the path of the foeman is
crossed;
There is peace in the land, and the "stars and the
bars"
Forever are merged in the stripes and the stars;
There is peace where the flowers cover the tombs,
And the Blue and the Gray now blend with the
blooms. —Selected.

Bring Flowers.

Bring flowers to strew again
With fragrant purple rain

Of lilacs and of roses white and red,
The dwellings of our dead—our glorious dead!
Let the bells ring a solemn funeral chime,
And wild war-music bring anew the time
When they who sleep beneath
Were full of vigorous breath,
And in their lusty manhood sallied forth.
—Selected.

Memorial Day.

Strewn with flowers the soldier's grave,
Plant each lovely thing that grows;
Let the summer breezes wave
The calla lily and the rose.
White and red, the cause, the price!
Right, upheld by sacrifice.

Let the summer's perfumed breath,
Fragrant with the sweetest flowers,
Charm the sadness out of death,
Glorify the mourners' hours,
Freighted with their prayers arise,
Incense of their sacrifice.

Blustering winds of early spring,
Violets nestling in the snow,
O'er these mounds sweet odors fling,
Catch the fragrance as ye blow!
Rudely sweet salute the treat
That comes to beautify the dead.

'Tis not valor that we praise,
Thirst for glory, love of strife,
Gentle hearts from quiet ways
Turned to save a nation's life,
Lest in jealous fragrances torn,
Freedom's land should come to scorn.
—Selected.

Our Heroes.

(Tune: "Auld Lang Syne.")

Our heroes ne'er can be forgot,
They'll be all bro't to mind!
Oh, never can they be forgot,
The noble and the kind.

Indeed these soldiers, brave and true,
Have many battles fought.
And for their own "Red, White and Blue"
Much honor they have brought.

So let us all now join in song
To those, our men so true;
And let us have a merry throng
For the "Red, White and Blue."
(Chorus to be sung after the third verse.)

CHORUS.

For the Red, White and Blue, my dear,
The Red, White and Blue;
We'll loudly sing a song of cheer
For the Red, White and Blue.

—Selected.



Sharpe's Plain Facts for Future Citizens. By Mary F. Sharpe, Teacher of English to Immigrants in the Day and Evening Schools, Rochester, N. Y. Price, \$.48. American Book Company, New York.

This is an evening school book which is designed for immigrants with a slight knowledge of English as well as for those with greater proficiency in its use. While giving the pupil practice in reading and power to use the English language, it aims to help him understand his duty to himself, to his neighbor and to the country of his adoption. In other words, it has chiefly been planned with a view to making the immigrant a good, intelligent, useful citizen. This end is facilitated by the natural order of arrangement and by the systematic repetition of simple, common expressions.

The book is filled with useful information and has a decided moral value. Following lessons on the family, home, body, health and personal hygiene, it treats in turn the city, the state, and the national government. It teaches the immigrant a respect for individual rights and for public law and order, it inculcates in him a civic pride, it shows him how the various governments are run and how they benefit him, and at the end it gives him special instruction on naturalization, the qualifications for admission to citizenship, the duties of American citizens, etc. In short, this little book enables the immigrant to appreciate his new conditions and advantages and helps him to make the most of his opportunities.

Webster's Elementary - School Dictionary. Abridged from Webster's New International Dictionary. Cloth, 8vo, 720 pp., with 900 illustrations. Price, \$.90. American Book Company, New York.

Though designed particularly for the elementary grades, this dictionary is also a good, inexpensive book for all schools in which etymologies

are not taught. The vocabulary comprises a total of nearly 45,000 entries, which include the newest words in daily use; all the words found in the elementary school textbooks generally used; the technical expressions of ordinary business; terms relating to government and political institutions; words used in the elementary sciences; proper, mythological and Biblical names in everyday use; Anglicized foreign words and phrases, etc.

Each vocabulary word begins with a small letter except when it should be written with a capital. The definitions are expressed in the simplest language compatible with accuracy and in them are employed only such words as are found in the dictionary itself. Illustrative sentences and phrases and discriminating synonyms are used wherever necessary to make the meanings clear to immature minds. Irregular inflected forms are given.

Alternative forms of spelling and pronunciation are given when common, the preferred form being designated. The pronunciation is indicated by the Webster system of respelling with one symbol only for each sound, and a key to pronunciation appears at the bottom of each page. References are made throughout to grammatical relations. Among other important features are: a unique summary of grammatical rules to which frequent reference is made; a pronouncing dictionary of foreign words and phrases; a list of abbreviations used in writing and printing; and tables of measures, weights, metric system, money, decimal equivalent, etc.

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The quality of food is very largely determined by the ingredients in the baking powder with which it is made. Cream of tartar baking powders, such as Royal, add only healthful qualities to the food.

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On the other hand it is in evidence that the unwholesome effects of alum, which is a mineral acid salt, exist in food made with alum baking powder.

There is a clause on baking powder labels which names all the ingredients. Read it and let it guide you.

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WEBSTER'S SHORTER SCHOOL DICTIONARY.

Abridged from Webster's New International Dictionary. Cloth, 12mo, 544 pp., fully illustrated. Price, \$0.60.

American Book Company,
New York.

This is the smallest dictionary of the new Webster school series. Within its scope it is an authoritative, reliable, and up-to-date guide to the English language and also has the advantage of being presented in a very compact and handy form. Moreover, the nice discrimination shown in the selection of what is most essential and the judgment and skill evidenced in the manner of its presentation have combined to make this an uncommonly satisfactory dictionary, in view of its small size and low price.

As compared with either Secondary-School Dictionary or the Elementary-School Dictionary this volume contains a smaller number of words and phrases fewer definitions and illustrative examples, and fewer supplementary features. The vocabulary defines such synonyms as are in simple, clear terms, the words and definitions included being those to which the pupil is likely to have the greatest need of reference. Such synonyms as are inserted are used as secondary definitions. Of proper nouns and adjectives only those of extreme importance are included.

In the matter of pronunciation, the Webster system of respelling with but one symbol for each sound is followed, and to facilitate convenience of reference the key to pronunciation is placed at the foot of each page. The correct use of capitals is taught by the simple method of employing them only where such capitalization is essential. Irregular forms of spelling and preferred forms of spelling and pronunciation are brought out very clearly.

THE BOY PROBLEM IN THE HOME.

By William Byron Forbush,
Ph.D., L.H.D.

President of the American Institute of Child Life.

Price \$1.00 net. The Pilgrim Press, Boston. Postage 10 cents.

This book differs in several ways from others written upon the home training of children. It is entirely about boys. It deals with boys at all ages. (Some writers dodge the high school age.) It has to do solely with three things; home government, sex discipline and religious nurture.

The treatment is grouped under three heads: The home training of young boys, the home training of school boys and the home training of adolescent boys.

When Dr. Forbush a few years ago wrote his volume on **The Boy Problem** he gained at once a position of leadership, which he still holds, on this subject. That volume, however, dealt mainly with the minister's point of view; this volume is devoted to the parent's point of view and is in no way a reproduction of the earlier work. It continues and carries that work forward in a much larger way.

The fact that the Merriam-Webster Dictionaries have been officially adopted or approved by all States that take official action regarding dictionaries, by thirty States in all, also by the District of Columbia, Alaska and the Philippine Islands, should most decidedly lend confidence to school boards about to purchase dictionaries.

"The White Feather" attracts large and formally clothed audiences to the Comedy Theatre, (41st Street, east of Broadway) where the double line of motor cars after each performance amounts to an automobile show of unusual extent and variety. This play enjoys the unusual distinction of maintaining simultaneous popularity in New York and London (where it is known as "The Man Who Stayed at Home"), while a third presentation is proceeding through Canada, viewed by enormous audiences. The story circles around the European war, but shows no scenes of actual conflict, so that it is timely without being in the slightest degree shocking. The interpretation at the Comedy Theatre is uncommonly fine.



The above is a reproduction of a photograph of Mr. Joseph T. Griffin, the popular principal of P. S. No. 114, Manhattan, N. Y. City, whose articles in THE TEACHERS MAGAZINE have been the cause of so much favorable comment.

An announcement of Pedagogical Leaflets by Mr. Griffin may be found elsewhere in this issue.

De Wolf Hopper and the Gilbert and Sullivan Opera Company will continue for a second week in "The Yeoman of the Guard" at William A. Brady's Forty-eighth St. Theatre. The production has been received with manifest approval on the part of large audiences. Following this piece there will be a double bill consisting of "Trial By Jury" and "The Sorcerer," for for which Digby Bell has been engaged as Mr. Hopper's chief male assistant, playing the role he originated in this country. These two operettas will be continued for a week, and at the end of that time "The Mikado" will be presented for a similar period.

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(impulsive, imaginative, man of large nations)
what writing you do
(romantic, emotional, musical)

FOR the thousands of readers of this magazine who are interested in the subject, we have just published one of the most absorbing and factful books printed about handwriting. The author is William Leslie French, the celebrated Graphologist, whose timely articles in leading magazines have aroused a nation-wide interest and discussion. In this book, entitled "What Your Handwriting Reveals," is delineated and interpreted nearly every style of handwriting. You will doubtless recognize your own style among them.

This book has been prepared by us at great expense for those who are seriously interested in the subject. The edition is limited.

If you desire a copy, it will be sent with samples of Spencerian Steel Pens on receipt of ten cents, if this publication is mentioned.

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Trial sample sent free on receipt of 2-cent stamp.

Chester Kent & Co., Boston, Mass.

USE MORE COTTON.

It is most gratifying to all true Americans to see how the North has rallied to the support of the South in the movement recently organized to USE MORE COTTON, in order to relieve the congestion in the Southern Cotton Market.

The effort to find more uses for cotton has resulted in convincing many that cotton is more satisfactory for many things than they had ever known before. Among the comparatively new uses for cotton fabric may be mentioned the graduating dress. The time was when a graduating dress was a thing to be saved up for for months in advance. Now it is possible by means of such fabrics as the SERPENTINE CREPE made by the PACIFIC MILLS and advertised on page VII of this magazine, to have a very attractive graduation dress for two or three dollars. If you have never seen any of this SERPENTINE CREPE, you could hardly tell how satisfactory it would be for graduation dresses. We suggest that you send to the PACIFIC MILLS for free samples which we are assured will be sent you promptly. When I looked over their sample book re-

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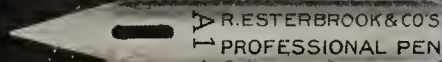
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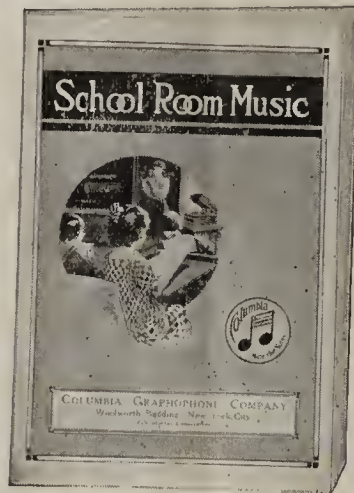
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The
TEACHERS MAGAZINE

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Vol. XXXVII

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The

TEACHERS MAGAZINE

JUNE, 1915

Concert Recitation: An Ancient Device

By Joseph T. Griffin

Principal New York City Schools

It is said that in the schools in China, pupils learn their lessons by dint of vocal repetition. The class in chorus, and without any attempt at voice modulation, repeats over and over again the matter which is being learned. Travelers approaching a Chinese school have described the noise made by the pupils as resembling the sounds from a boiler shop. It appeared as though they were attempting to hammer the rivets of knowledge into the iron plates of their mentality.

Occasionally, in going through our modern schools, we will hear classes reciting in chorus the letters of a spelling lesson, or the words of a song, or the answers to questions in the other topics of the grade. The habit of concert recitation is as old as the hills. It exemplifies the persistence of habit.

Teachers are prone to employ the methods which their own teachers employed. Thus, down through the generations, the defects in one teaching method are repeated in endless series. The frequency of concert recitation in our modern schools is the result of the tendency of the individual to move in the direction of least resistance. It is easier to have a class recite in concert than it is to question individual pupils. It is easier for the pupils to answer in concert than it is for them to answer individually.

We have here, also, an illustration of the Culture Epoch Theory. The pupil of the present era is acquiring his knowledge in the way it was acquired by all his remote ancestors—through vocal activity and oral appeal.

It has been the custom of some supervisors to make drastic prohibitions regarding concert recitation. This is a mistake. Concert recitation is good or bad according to the way in which it is used; the time it is engaged in, and the subjects in which it is utilized. There are certain general principles which the teacher must take into consideration before deciding for or against the employment of concert recitation at any given time.

The teacher must have clearly in mind the disadvantages of concert recitation on the one hand, and its limited advantages on the other.

Among the **DISADVANTAGES** are the following:

1. It makes no demand upon the self-activity of the pupils.
2. It leads to passivity.
3. It develops a tendency to mind wandering.
4. It encourages inaccuracy in the mental concepts of language forms.

Pupils who had learned the words of the song, "My Country, 'Tis of Thee," through concert recitation, wrote it on paper as "Ma Crown tree, 'tis a me."

5. It is very disturbing to neighboring classes.
6. It leads to surreptitious disorder.
7. It relieves pupils of the sense of personal responsibility.
8. It makes an undue appeal to ear-minded children.
9. It does not lead to definite visualization.
10. It does not consider differences of method of learning existing among pupils.

On the other hand, it has these limited

ADVANTAGES

1. It utilizes a primitive form of the learning process.
2. It makes a strong sensory appeal.
3. It gives confidence to the diffident. Just as the adult will sing with more courage in a chorus, so will the over-sensitive pupil gather courage to express himself in a concert recitation.
4. It amplifies the impression.
5. It saves time in getting a quick response in a review lesson.
6. It is a quick method of testing the effect of previous drill.

In the use of concert recitation, the Teacher may be guided by the following **Principles**:

1. Concert recitation is never permissible as part of the learning process, but it may be permissible as part of the testing process, for instance;

- a. After a memory gem has been taught by the psychological method, then the class may occasionally be tested by its ability to recite in concert the lines of the

selection studied. In doing this, care must be taken to compel the pupils to minimize the volume of sound. They must be made to avoid sing song. They must be compelled to articulate distinctly.

b. In arithmetic, in a drill on fundamental operations, the class may be quickly tested in their ability to solve combinations of numbers by giving the answers rapidly in concert.

c. In history, the class may be tested in its knowledge of definite facts or dates by rapid fire drills when the class as a unit responds to questions by the teacher, or to questions indicated on the blackboard; as, "Who wrote 'The Emancipation Proclamation?'" "When was the Declaration of Independence signed?" "Who discovered the Pacific?" "Who invented the electric telegraph?" etc.

It is to be noted that this method is to be employed only in drilling on those facts in history which **THE PUPILS SHOULD KNOW AS A RESULT OF THE PREVIOUS TEACHING PROCESS.**

d. In civics, certain definite facts which are supposed to be known by the pupils and which should function as habit may be tested by the concert recitation plan.

e. In grammar, the ability of the class to recognize instantly the various parts of speech may also be tested by rapid fire drills during which the teacher points to different words in selections written on the blackboard and the class instantly gives their classifications.

In all of these exercises, the concert recitation should be limited to those questions **WHICH MAY BE ANSWERED IN A WORD OR TWO.** Questions which require a complete sentence should never be answered in concert. Concert recitation should never be employed exclusively; a **COMBINATION** of **INDIVIDUAL ANSWERS** with the **CONCERT METHOD** makes the best form of rapid drill.

Remember that the characteristics of a concert reply are:

1. Rapidity
2. Simplicity
3. Precision in articulation
4. Voice modulation

The answers must be given in a spirited manner and never permitted to dawdle into sing song.

The limitations which we set here for the use of the concert recitation may be extended somewhat in teaching a low primary grade or a class of "English to Foreigners" where a certain amount of diffidence on the part of the pupil is to be overcome. In one case the diffidence may be due to the natural babyishness of young children which prevents them from answering alone with confidence. The diffidence in the case of the foreigners is due, of course, to their realization of their own unfamiliarity with English sound values.

The teacher of a low primary class and the teacher of a class of "English to Foreigners" can measure their success by the quickness with which they are able to **MINIMIZE CONCERT RECITATION** and conform to the principles previously stated.

Miscellaneous Department

Edited by Charles H. Davis

Principal P. S. No. 25, Queens, N. Y. City

THINGS FOR PUPILS TO FIND OUT.

- What animal has no eyes? (Worm.)
- What animal has eyes concealed? (Mole.)
- Has a hen ears?
- What animals have webbed feet? (Frog, duck, beaver.)
- What animals have two wings? (Bat, dove, fly.)
- What animals have four wings? (Locust, mosquito.)
- Where do the little wigglers come from that you see in your rain water barrel?
- What animals crawl? (Snake, worm.)
- What animals creep? (Snail, caterpillar.)
- What animals feed after dark? (Toad, owl, rat, bat, etc.)
- What insects buzz? (Bee, fly.)
- What insects hum? (Bee, mosquito.)
- What bird hoots? (Owl.)
- What bird coos? (Dove.)

BLACKBOARD READING.

The Clover.

- I am thinking of a plant.
- It grows in fields.
- It grows by the roadside.
- Sometimes it grows very tall.
- It has white or red blossoms.
- It has leaves with three parts.
- Sometimes a leaf has four parts.
- People hunt for these.
- They say they bring good luck.
- The farmer plants this plant.
- He feeds it to his cows.
- The bees like it.
- It gives them honey.
- The red blossoms feed the humble bee.
- The sweet white blossoms feed the honey bee.

(Continued on page 373)

Practical Music Teaching

By Robert Foresman

Author, *Foresman Method of Piano Instruction, and of Several Series of Public School Music Books.*

THE STORK.

Translated.

An Old Dutch Folk-Song.



1. Tell us, tell us, where you're fly - ing, Might - y birds to seek your rest,
2. Chil - dren, could you climb the moun - tains, Man - y sun - ny fields you'd see ;
3. When the ear - ly bud - ding flow - ers Wak - en in the ten - der rain,
4. So fare - well ! we fly to - geth - er, Night and day we swift - ly roam ;



Is there tree so strong and stead - y It can bear your might - y rest?
There, a dear and low - ly dwell - ing, And its roof our on - ly tree.
Then we fly a - cross the moun - tains, Seek the dear home - nest a - gain.
Long - ing for the dear old fa - ces, Long - ing for our roof - tree home.

REFRAIN.



Flap, flap, flap, flap, flap, flap ; Flap, flap, flap, flap, flap, flap ; Flap, flap, flap, flap, flap, flap, Flap - a - flap, flap.

EXERCISE 1.

The basis of this lesson, the song, "The Stork," is a fine study for scale and chord tones, but the principal point of the lesson should be the beat and a half tone as shown by the dotted quarter note followed by the eighth note in four measures of the song.

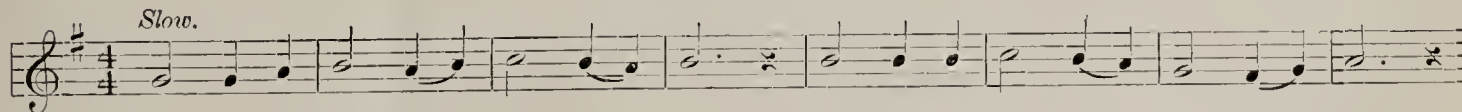
This rhythmic variety should be brought out very clearly and very definitely for the children.

The children should be encouraged to beat the time of the entire song very accurately and carefully, singing as they mark the time.

The attention of the children should be called to the repeated phrases or the repeated measure patterns as found in the above song. The teachers will have no difficulty in recognizing these features.

OUR FATHER GOD.

Gregorian Chant.



1. Our Fa - ther God is ev - 'ry - where ; We can - not wan - der from His care ;
2. Our Fa - ther God is ev - 'ry - where ; And all our bur - dens He will bear ;



O all who walk in sor - row's night Look up and see His guid - ing light.
O all who suf - fer, look a - bove, And you shall know His ten - der love.

EXERCISE 2.

The basis of this lesson is the song "Our Father God."

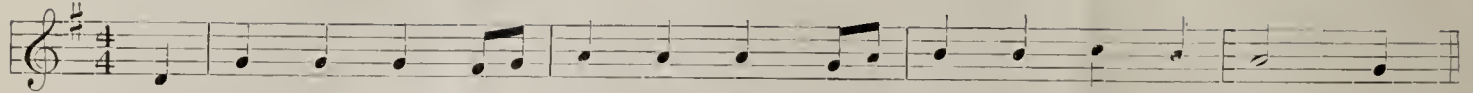
This song is made up entirely of repeated notes and scale notes.

The structure of the song is so obvious that the teacher will need no suggestions in presenting it to the children.

THE MORNING.

Kate Forman.

Reichardt.



The morn - ing took the dark a - way, And sent the dawn - light creep - ing.



The morn - ing told the lit - tle birds To wake us from our sleep - ing.



Then drow - sy sounds be - gan to play, And loud and sweet they piped a - way!



"A - wak - en! A - wak - en! A - wak - en! To the light of the new, bright day."

EXERCISE 3.

"The Morning." The teacher should note in advance the repeated notes, the scale progressions and the repeated phrases. These are all very obvious. The structure of this song is so

very simple that the teacher will need no suggestions whatever in presenting it effectively to the children.

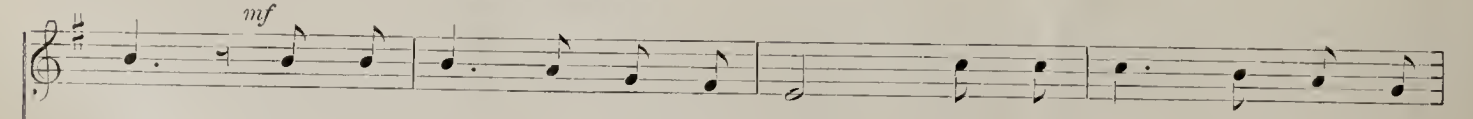
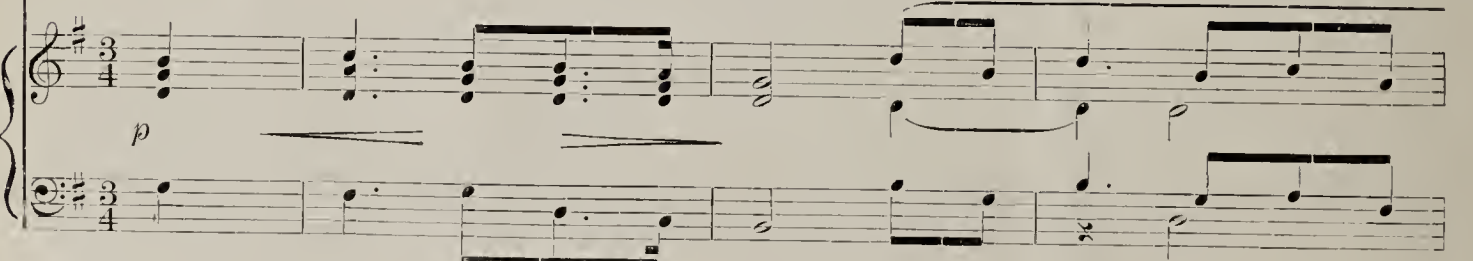
MORNING HYMN.

Andante.

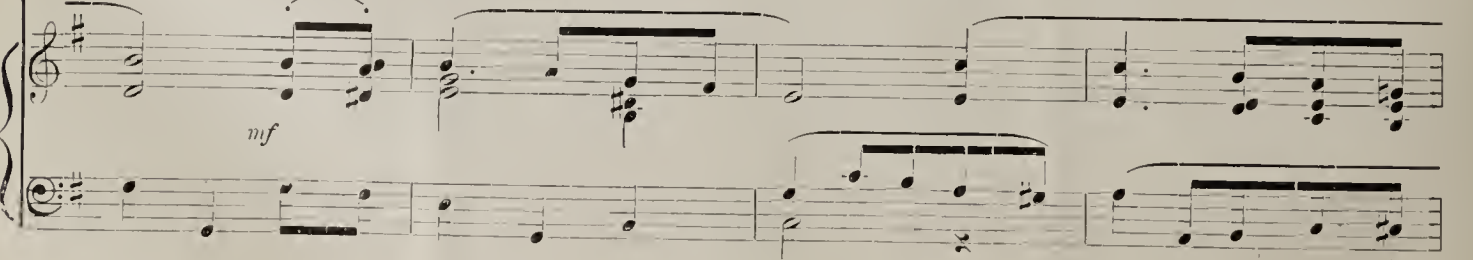
J. Rheinberger.



1. All the dawn is hap - py light; Glad is ev - 'ry ro - sy
2. For the Fa - ther of us all, When the night was cold and
3. Fa - ther - love, e - ter - nal, true, On - ly pow'r and on - ly



ray; Thro' the dark and dream - ing night, Thro' the dark and dream - ing
drear; Heard our lone - ly trust - ing call, Heard our lone - ly trust - ing
way, Make us strong to work for you, Make us strong to work for



EXERCISE 4.

The lessons of the year close with a beautiful song, "Morning Hymn." This is the most charming song by Josef Rheinberger.

This song should be sung merely as a song, without any effort whatever to study its structure or to master its technique.

Whatever time should be devoted in the opinion of the teacher in study should be based on the other songs of the month.

It is suggested that this last week in school be devoted entirely to singing, not only to the songs that are shown in this issue of the magazine but to sing any of the songs the children are familiar with. The essence of all music teaching in the schools is singing. The singing hour

should be devoted almost entirely to singing. This is especially true of the lower grades.

The children of these grades may learn something of scale and chord, something of time relations, of phrase and motive, of repetitions and resembles, but this knowledge should be general and should only be developed as it can be made to make the singing of the children more effective.

Any other use of technical facts or technical knowledge in the early grades of the child's school life is a misuse of such facts and such knowledge.

Music has but one purpose in the schools, and that is to enable children to sing with interest and delight and to gain the most possible in their own individual expression and personal development from such singing.

MISCELLANEOUS DEPARTMENT

(Continued from page 370)

DEVELOP COMPARATIVE POWERS.

The idea of large and small, long and short, must be realized before definite measurement is begun. The use of the empty cartons in the School Store will afford abundant material for this drill.

Such statements as these should be made by the pupils when the work is on the

Quart and Pint.

The quart is the larger measure.

The pint is the smaller measure.

A quart is twice as large as a pint.

A pint is half as large as a quart.

It takes two pints to make a quart.

If a quart of milk costs 8 cents, a pint will cost 4 cents.

If a pint costs 5 cents, a quart will cost 10 cents.

Store-keeping has proved the most successful device in teaching these measures in P. S. 25. One pupil acts as grocer or dairyman. Other pupils are the customers, asking for a pint or quart of milk, vinegar, oil, molasses, etc. (water is used).

By actual measurement the child sees the quart is larger than the pint; that the pint is one-half as much as the quart, and the quart is equal to two pints.

In his game of "playing store" toy money comes into use, and the pupils become accurate in making change.

DEVICES FOR RAPID DRILL WORK.

Contest in Speed and Accuracy.

Send two pupils to the board to work the same problem.

The one who works the example correctly in the shortest length of time wins. The interest of the other pupils is held by the fact that they are likely to be the next two whose speed is tested.

Device for Helping Backward Pupils.

Divide the class into groups. Assign work to the brighter or up-to-grade pupils to be done at the seats. Take the backward pupils aside and work with them at the blackboard, allowing them to join Group I as soon as possible.

It may not be possible to do this but once a week, but even that will prove of much benefit to the backward child.

(Continued on page 386)



W R I T I N G

By A. G. Hammock

Author of Hammock's Muscular Movement Writing System.

Published by D. Appleton & Company.

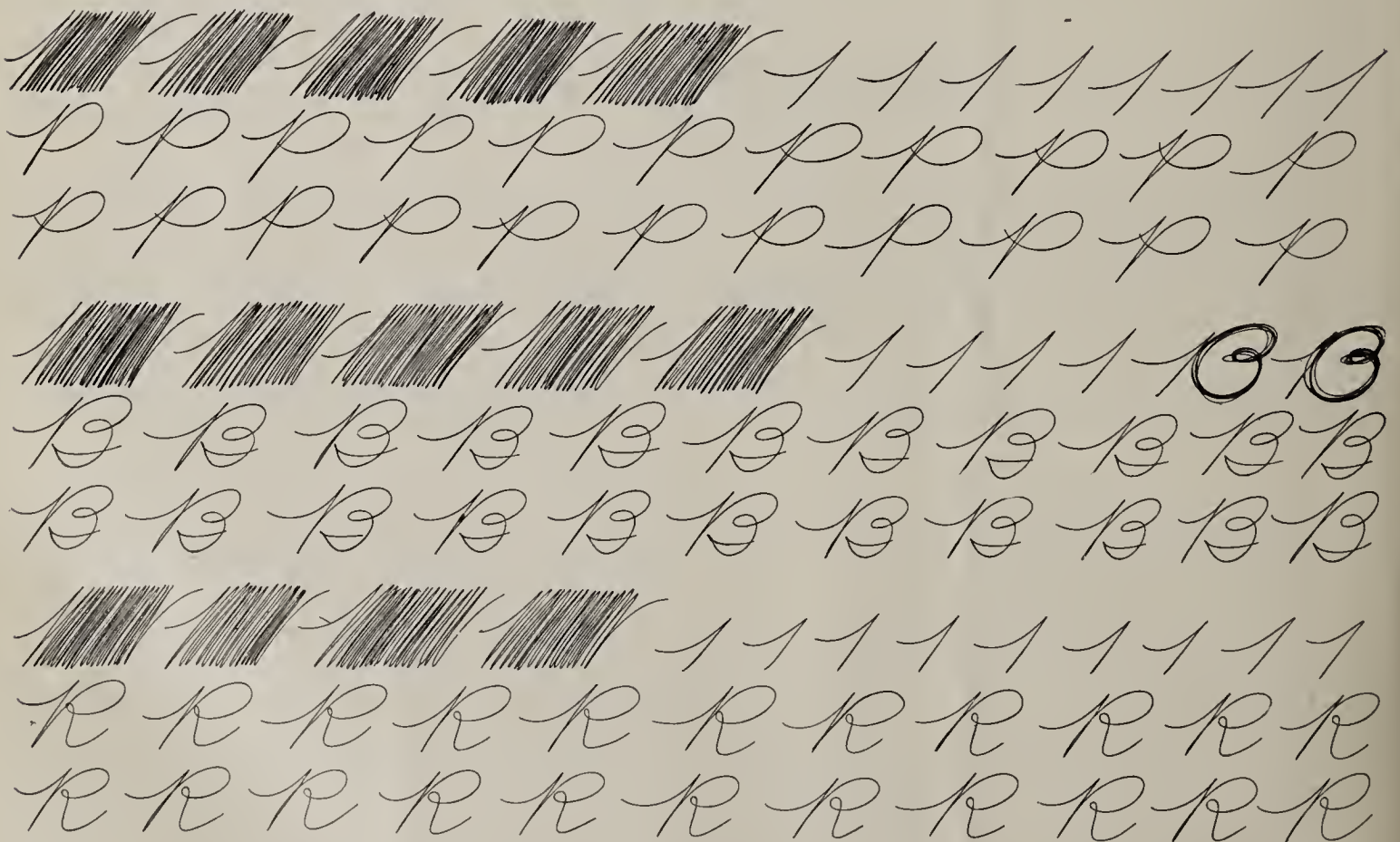
In finishing out the year's work in writing, we believe that the capital letters P, B and R need more practice by way of review, than by any of the others.

Precede these by plenty of large movement exercises developing freedom of the arm, being very sure that your position is right and that the fingers are not used in the formation of the letters. Be sure that you are getting a light, elastic touch and a smooth, light uniform line.

Of course, the real test of writing is not in the making of a group of letters singly, but in the writing of paragraphs and full pages. Those who have followed the course thus far, should spend most of their writing time on paragraph and page

writing. Be sure to maintain the same position and speed throughout the whole exercise.

We are much gratified with the large numbers who have followed the course this year and we wish to thank you for your attention and for the consideration in carrying out the suggestions that have been given. By means of this course we are gratified to know that a large number have learned to write a free, rapid muscular movement style of writing and have thereby qualified themselves to teach the subject. The work that we have seen within the last few weeks amply pays for all the trouble and expense in preparing this course.





D R A W I N G

By A. G. Hammock

This month we will devote the space in this department to that kind of work best suited for a teacher to use in making sketches during the summer vacation.

Sketching has the same underlying principles whether it be from landscape, still life, figure or animals. It is necessary to see well before one can sketch well. However, a choice of the medium may help greatly in making the drawing work somewhat easier and the results more acceptable. For making quick sketches of various things about us some form of a pencil is undoubtedly the most direct and the most satisfactory; but a lead pencil used on white paper will present about the hardest problems for the inexperienced person to solve satisfactorily. We are therefore giving sketches this month made on a gray paper with black and white crayons known as CRAYOLA. In your practice in your out-of-door sketching, you need not be confined to the limits of the black and white, but in using a box of CRAYOLA, you have a large assortment of colors. It is best, however, to limit the use of color somewhat by using it very sparingly. Allow the gray tone of the paper to occupy the most of the space, thus putting in the darks and lights as they appear. Sketches like the following made with black and white on gray paper with a little touch of color on some prominent part of the picture make very excellent drawings.

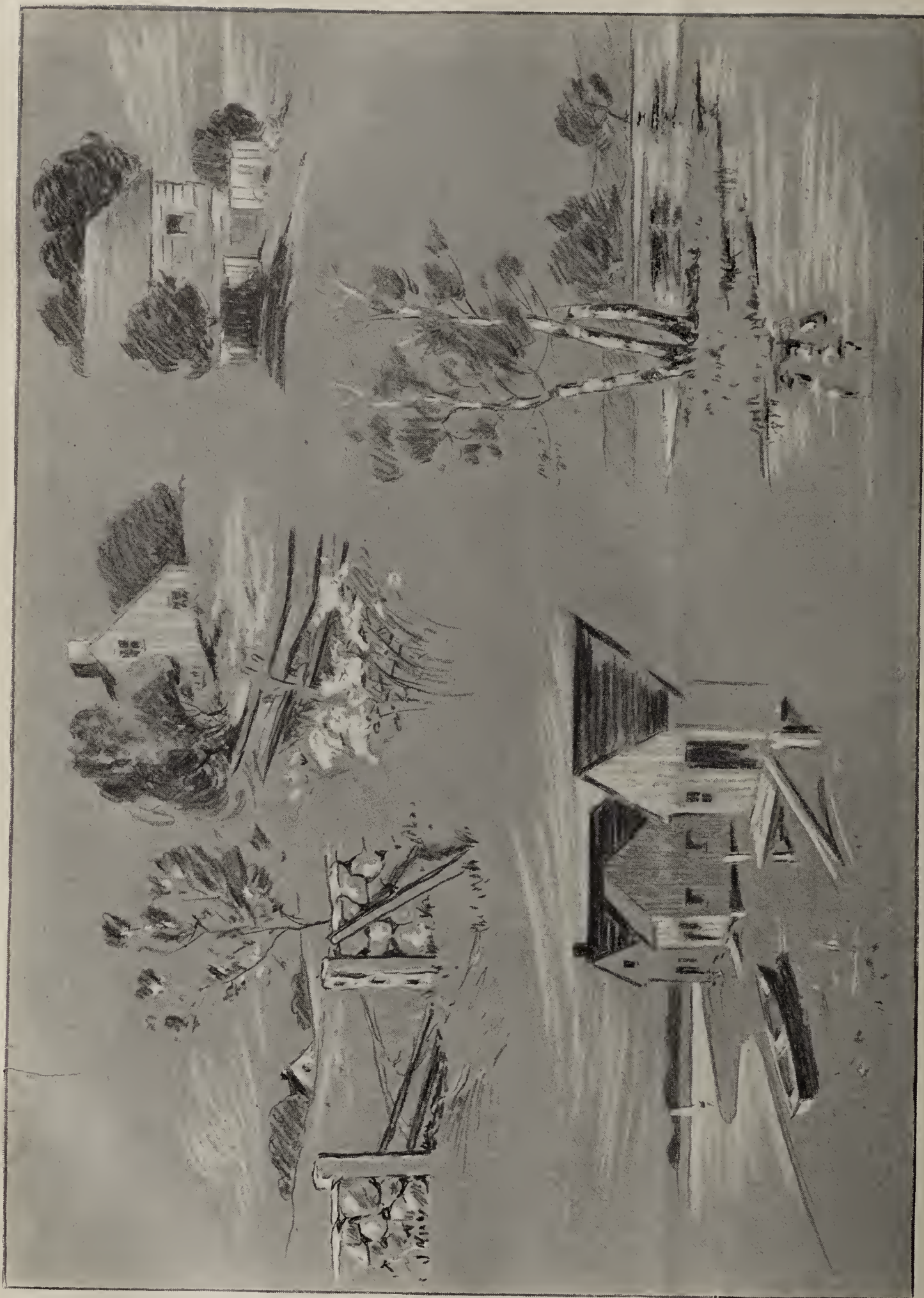
If the inexperienced teacher goes out to sketch from nature with water colors, disappointment is the usual result.

From any of the prominent school supply houses, obtain a number of sheets of gray paper which is rather stiff and used for mounting purposes. If a supply dealer is not at hand, a local art or photograph store may have plain, gray mounting board which is very excellent for the purpose. Cut it in pieces about eight by ten inches, get a box of CRAYOLA, and you are ready to begin. If you have no opportunity to obtain CRAYOLA, we will gladly supply it to you on short notice or you might send direct to Binney & Smith Company, 81 Fulton street, New York City).

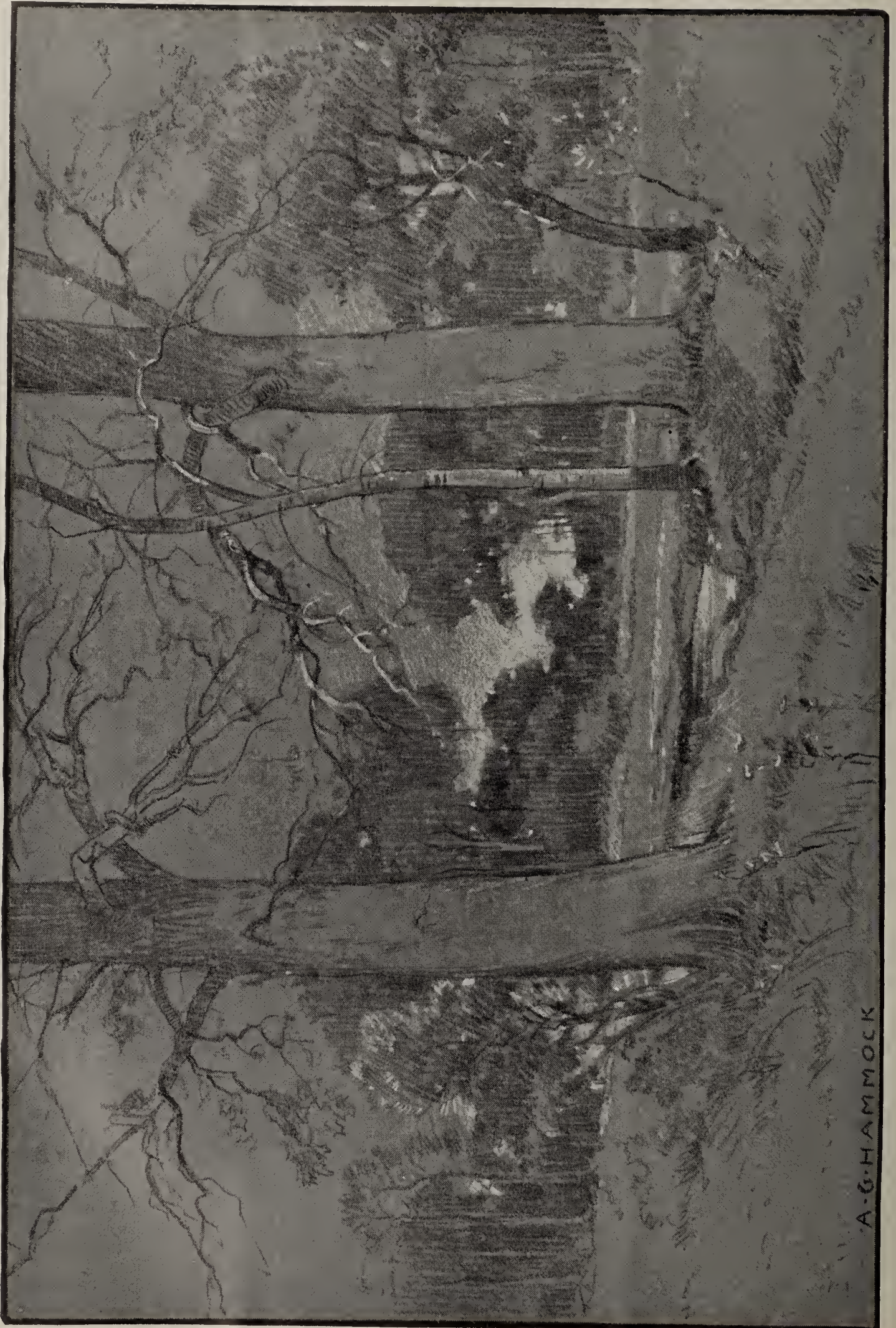
In drawing on the gray paper, we now have a very simple problem in three tones, the gray of the paper to represent one tone, the black crayon another and the white crayon a third. In putting on the black and white do not try to cover the surface solidly, but allow the gray to show through. The page reproduced here showing the five sketches was originally made about four times the size it was given here, so you can see that the lines were rather large and coarse.

Select the portion of landscape you are going to sketch and very lightly block in with a few strokes the main objects showing them by their leading lines. (See article on Sketching in May, 1914, issue of THE TEACHERS MAGAZINE.) Study the landscape carefully and see what portion you can represent with the gray of the paper, what portion you need represent with the black and what parts require a little touch of white. Study these very carefully before putting on any of the black and white as it is somewhat difficult to get rid of it; however, if you are using a gray mat board, it can readily be erased if not rubbed on too solidly by using a kneaded rubber. When you have decided upon a surface that is to be made black, strike the strokes in quite vigorously, going over a surface only once; rubbing back and forth over a surface and touching it up afterwards tends to make it look muddy. The charm of this kind of a sketch is to have it look sharp and crisp. This is accomplished by going over it only once. The same is true of the white areas and we must keep in mind that a prominent light area and a prominent dark area must be somewhat near together in the central part of the picture. Slight the outer parts of the picture, just merely sketching them in. If you attempt too much detail in the outer parts of the picture, it will scatter the attention and the result will be monotonous. Make a very light sketch of all parts except the thing that you think makes the most interesting feature and draw it somewhat in detail. In the first sketch in the following page, note the way the old stone fence and gate are worked out in detail, while the

(Continued on page 386)







Practical Points in Primary Arithmetic

By Lillian M. Murphy

Assistant to Principal, Public School No. 114, Manhattan, New York City

Fourth Year.

NOTATION AND NUMERATION.

In the first half of the fourth year, use numbers to 100,000, Roman numerals to C and dollars and cents in decimal form. In the second half use numbers to 1,000,000, Roman numerals to M, dollars and cents and fractions and mixed numbers.

The child can write numbers from 1 to 10,000. Have a review of these numbers in some such fashion as this:

What number is one more than 999? Write one thousand; two thousand, three thousand, four thousand, etc. Write one thousand ten, one thousand one hundred, one thousand four hundred, one thousand nine hundred. Write six thousand four, six thousand ten, six thousand sixty, six thousand six hundred six.

Numbers from 10,000 to 100,000.

1. Count by ten thousands from 10,000 to 100,000. Write what you have counted opposite each number, write that number in words.

10,000	Ten thousand
20,000	Twenty thousand
30,000	Thirty Thousand
40,000	Forty thousand
50,000	Fifty thousand
60,000	Sixty thousand
70,000	Seventy thousand
80,000	Eighty thousand
90,000	Ninety thousand
100,000	One hundred thousand

2. To teach the term, **orders**.

In the number 763, the right-hand figure (3) is in **ones'** place, the middle figure (6) is in **tens'** place, and the left-hand figure (7) is in **hundreds'** place. Each of these places is called an **order**. Thus 763 is a number of **three orders**, the **order of ones**, the **order of tens** and the **order of hundreds**.

In 7,623 there are **four orders**, the **order of thousands**, the **order of hundreds**, the **order of tens** and the **order of ones**.

In 77,623 there are five orders:—the **order of ten-thousands**, etc.

In 100,000 there are six orders:—the **order of hundred-thousands**, the **order of ten-thousands**, etc.

In order to read the numbers easily we place a comma between the hundreds' place and the thousands' place: e.g., 7,236, 4,516, etc.

3. Read:

2,060	6,070
9,009	9,009
7,019	10,100

8,020	10,010
3,094	20,001
20,010	30,300
27,600	90,010
100,000	

4. Name the orders of each figure in these numbers:

7265
10329
100010
79986
8020

Place Value.

1. On a sheet of oak tag draw a chart similar to the following, and write over each column its place name:

	Hundred-Thousands	Ten-Thousands	Thousands	Hundreds	Tens	Ones
A.	3	3	3	3	3	3
B.	6	6	6	6	6	6
C.	8	8	8	8	8	8
D.	5	5	5	5	5	5
E.	9	9	9	9	9	9
F.	2	2	2	2	2	2
G.	4	4	4	4	4	4
H.				2	2	2
I.			2	2	4	2
J.			8	2	2	4
K.		8	4	2	4	2

II. Have frequent drills in place value by using questions similar to these:

1. **Aim:** To teach the fact that **the value of a number increases by ten for every place it is moved to the left.**

What is the value of 3 in tens' place compared to the 3 in ones' place?

Ans. ($30 \div 3 = 10$). The three in ten's place is 10 times the value of the 3 in units' place.

What is the value of the 3 in hundreds' place compared to the 3 in tens' place? Ans. It is ten times larger.

Continue these questions so as to inquire about the value of the 3 in hundred thousands' place compared to the three in tens-thousands' place.

Ask similar questions about lines B to G. By this time the children will be ready to state the fact you aimed to have them learn.

2. **Aim:** To teach the fact that **the value of a number decreases by ten for every place it is moved toward the right.**

What is the value of the 3 in ones' place compared with the 3 in tens' place? Ans. $1/10$ as large.

Continue questions along this line until you prove the opposite fact.

In lines I, J, K, ask questions like these:

I: Which is larger this 2 (the figure in thousands' place) or this 4? (the figure in tens' place). The thoughtless will answer that the 4 is larger. Ask what the 4 in that place means. Ans. 40. What does the 2 in thousands' place mean? Ans. 2,000. Which is really larger? How many times larger? Ans. 50 times.

Writing Numbers in Words.

Have an exercise at least once a week in which the children write numbers in words. Include in your spelling list the following words.

one	eleven	thirty
two	twelve	forty
three	thirteen	fifty
four	fourteen	sixty
five	fifteen	seventy
six	sixteen	eighty
seven	seventeen	ninety
eight	eighteen	hundred
nine	nineteen	thousand
ten	twenty	

These twenty-nine words and the combinations of some of them are sufficient to insure the correct writing in words of the numbers taught, in this grade. Teach the hyphenated words: e. g., twenty-six, eighty-nine.

Do not allow the use of and between hundreds' place and tens' place.

SUGGESTIONS FOR NUMERATION EXERCISES.

1. Let there be **daily** practice in numeration.
2. In the "Stone-Millis Primary Arithmetic"—Benj. Sanborn & Co., are some excellent suggestions for interesting and worth-while topics for exercises in numeration. Some of these are:

- Population of cities. (You may use your geographies for material.)
- Total attendance of grades in a school.
- Number of persons visiting parks or public buildings on each day of the week.
- Areas of national parks.
- Areas of the five Great Lakes.
- Lengths of the five Great Lakes.
- Areas of various States.
- Distances between cities on R. R. lines.
- Heights of mountains.
- Population tables of various countries.

3. From the Municipal Year Book of the City of New York, the following are "real life" examples in numeration and notation which will improve the child's general intelligence and quicken his interest in these exercises.

- The vote for President in the various boroughs:
- Amounts in pension funds of various departments.

Borough	Registration	Wilson (Dem.)	Taft (Republican)	Roosevelt (Progressive)	Debs (Socialist)	Chapin (Prohibition)
Manhattan and the Bronx	366,142	166,157	63,107	98,985	18,124	352
Brooklyn	259,655	109,748	51,239	71,137	11,459	476
Queens	58,898	28,076	9,201	14,967	3,329	108
Richmond	16,712	8,433	3,035	3,768	328	145
Total	701,407	312,374	126,582	188,893	33,240	1,081

- Items in budget.
 - Items in revenue fund.
 - Numbers of employees in branches of each department.
 - Attendance at free lectures.
 - Cost of the several departments of the city.
 - Numbers of volumes in branch public libraries.
 - Number of readers in libraries.
 - Number of bathers at public baths.
 - Areas of parks.
 - Health Department tables of various kinds.
 - Tenement House Statistics.
 - Number of gallons of water used in various boroughs.
 - Number of cubic yards of snow removal, etc., by Department of Street Cleaning.
4. When a child is reading numbers insist upon correct enunciation.

ROMAN NUMERALS.

Children are introduced to these when they are taught to tell time.

1. What seven letters are sometimes used to stand for numbers? Ans. I, V, X, L, C, D, M.

When do we use such a method of writing numbers. Ans. On clocks, on buildings and monuments to denote dates and to denote the chapters in a book.

3. Give the value of each of the seven letters mentioned above.

I=1
V=5
X=10
L=50
C=100
D=500
M=1000

These letters are called the **Roman Numerals**. Tell the children who the Romans were.

4. The figures 1, 2, 3, 4, 5, 6, 7, 8, 9 and 0 are called Arabic numerals.

5. I=1.
II=2.
III=3
IV=4
V=5
VI=6
VII=?

VIII=8
IX=9
X=10

6. By having children observe VI, VII, VIII, elicit the fact that VI=V+I=6 and that the I, II, III placed **after** the V denotes addition. In similar fashion, teach that I before V and X denotes subtraction.

7. Take up next 11, 12, 13, 15, 16, 17 and 18. Then teach 14 and 19.

8. Proceed to 20, 30, 60, 70, 80. Then 40 and 90. Lastly, the intermediate numbers.

9. For dates:
1500=MD
1600=MDC
1800=MDCCC
1900MCM or MDCC
1915=MCMXV

10. Read the following numbers of chapters in a book:

XIV XXVII XXXV LXXXVI
XVI XXIX XXXVI XCVIII

11. Write the following numbers in Arabic numerals and in Roman Numerals:

Twenty-one.
Thirty-three.
Twenty-nine.
Ninety-eight.
Forty.
Forty-nine.
Sixty-seven.
Fifty-one.
Forty-one.
Ninety-four.

DOLLARS AND CENTS.

See April number of Teachers Magazine.

Fractions:

In the latter half of the Fourth Year, children are required to read and write fractions and mixed numbers and to understand the **terms numerator and denominator.**

These children have been working informally with addition of fractions so that they have really written mixed numbers in the answer; e. g., $\frac{1}{2} + \frac{1}{2} + \frac{1}{2} = \frac{3}{2}$. Combining the first two halves as a unit they have written $1\frac{1}{2}$ as the answer.

Ques. In the fraction $\frac{2}{3}$, what does the 3 denote. Ans. The **name** of the parts.



Write the **name** in another way. Ans. **Thirds.** Where do you write the number which denotes the name of the parts? Ans. Below the line.

Then teach the word, **denominator.** Tell the etymological derivation of the word. These children are familiar with the word, **nominator**, and they will tell you that it means to **name** a man for office. This might be used as a means of associating the word, **name** with the word, **denominator.** The **denominator** is written below the line.

What does the 2 denote? Ans. The number of thirds. From the words numeral, numeration, etc., teach them the meaning of **numera, a number.** The number written above the line denotes the number of the parts and is called the **numerator.**

Numbers like 1, 4, 7, 8, 29, 1,025 are called **whole numbers** or **integers.**

Numbers like $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{2}{3}$ are called **fractions.**

Numbers like $1\frac{1}{2}$, $2\frac{1}{3}$, $17\frac{2}{3}$ are called **mixed numbers.** A mixed number is a number made up of a whole number and a fraction.

The numerator and denominator are together called the **terms** of a fraction. Every fraction has two terms.

EXERCISES.

1. Write five integers, five fractions and five mixed numbers.

2. Name the denominators of the following fractions:

$\frac{1}{2}$, $\frac{2}{2}$, $\frac{2}{3}$, $\frac{17}{24}$, $\frac{19}{27}$, $\frac{3}{2}$, $\frac{5}{3}$.

3. Name the numerators of the following fractions:

$\frac{2}{3}$, $\frac{4}{7}$, $\frac{5}{8}$, $\frac{6}{11}$, $\frac{11}{4}$, $\frac{13}{2}$.

4. Write fractions having the following numbers for denominators: 4, 7, 11, 9, 3, 2, 6.

5. Write fractions having those numbers for numerators.

6. Write after each of the following, whether it is an integer, a fraction or a mixed number:

7, $11\frac{1}{2}$, $\frac{2}{3}$, 16, $\frac{2}{3}$, $4\frac{2}{7}$, $\frac{2}{2}$.

Counting:

For suggestions, see February number, Teachers Magazine.

Addition and Subtraction.

Finding sums of two numbers of two figures each, and finding difference between two numbers of two figures each.

EXERCISES.

1. Use various devices for drill given in the last four numbers of Teachers Magazine.

2. Add.

23	62	84	72
27	29	14	18
—	—	—	—
50	91		
34	39	28	
66	21	33	
—	—	—	

Totals to 100.

Multiplication—Tables through 12×12 . Multiplying any factors, products to 50.

Below is a table showing the factors to be used.

**ORAL MULTIPLICATION.
MULTIPLYING ANY TWO FACTORS,
PRODUCTS TO 50.**

1	2	3	4	5	6	7	8	9	10	11	12
2	4	6	8	10	12	14	16	18	20	22	24
3	6	9	12	15	18	21	24	27	30	33	36
4	8	12	16	20	24	28	32	36	40	44	48
5	10	15	20	25	30	35	40	45	50		
6	12	18	24	30	36	42	48				
7	14	21	28	35	42	49					
8	16	24	32	40	48						
9	18	27	36	45							
10	20	30	40	50							
11	22	33	44								
12	24	36	48								
13	26	39									
14	28	42									
15	30	45									
16	32	48									
17	34	51									
18	36										
19	38										
20	40										
21	42										
22	44										
23	46										
24	48										
25	50										

Division:—(Oral)

(a) Separating numbers to 50 into two factors. This is the reverse of the exercises in multiplication. Use the table for a drill guide.

$$\begin{aligned} 15 \times ? &= 45 \\ 12 \times ? &= 48 \\ ? \times 12 &= 48 \end{aligned}$$

$$\begin{aligned} 22 \times ? &= 44 \\ 2 \times ? &= 44 \\ 16 \times ? &= 38, \text{ etc.} \end{aligned}$$

Dividing at Sight With Short Remainders.

As a preparation for long division, there should be much drill in dividing at sight by 10 and written exercises having divisors ending in 0 and worked in short division. The method will be given later in the article.

It is necessary to have a great deal of drill in dividing at sight with remainders if your long division is to be a success.

1. Have the division tables memorized through $144 \div 12 = 12$.

2. Invent or adapt devices for drills as in the multiplication and division tables.

3. Have division of odd numbers by 2 and teach the children to say:

$$\begin{array}{r} 2)17 \\ \underline{\quad} \end{array} \quad \begin{array}{l} 17 \text{ divided by } 2 = 8 \text{ and one over,} \\ \text{or } 2 \text{ into } 17, 8 \text{ times and 1 over} \end{array}$$

4. Use dividends of 3 orders with 2 as a divisor.

$$\begin{array}{r} 2)178 \\ \underline{\quad} \end{array} \quad \begin{array}{l} 2 \text{ into } 17 = 8 \text{ times and one over.} \\ 2 \text{ into } 18 = 9 \text{ times; answer } 89. \end{array}$$

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5. After division by 2 is completed, give examples in which the divisors extend to 9, but have quotients composed exclusively of 0, 1 and 2. The following are examples:

A. Carrying in one place.

$$\begin{array}{r} 5)1050 \\ \underline{\quad} \end{array}$$

$$\begin{array}{r} 6)1326 \\ \underline{\quad} \end{array}$$

$$\begin{array}{r} 7)847 \\ \underline{\quad} \end{array}$$

$$\begin{array}{r} 8)1696 \\ \underline{\quad} \end{array}$$

$$\begin{array}{r} 9)1890 \\ \underline{\quad} \end{array}$$

$$\begin{array}{r} 6)726 \\ \underline{\quad} \end{array}$$

B. Carrying in two places.

$$\begin{array}{r} 5)6015 \\ \underline{\quad} \end{array}$$

$$\begin{array}{r} 3)732 \\ \underline{\quad} \end{array}$$

Proofs. Each example should be proved by multiplying the divisor by the quotient. The dividend should be covered until the product is obtained.

FRACTIONAL REMAINDERS.

The early examples should have exact quotients. In the later examples, the remainders should be written above the divisor in the form of a fraction.

$$\begin{array}{r} 4 \overline{) 1183} \\ \underline{295\frac{3}{4}} \\ 4 \\ \underline{} \\ 1183 \end{array}$$

When proving this result the 3 should be added at once to 4 times 5.

TERMS IN DIVISION.

1.

$$\begin{array}{r} 9 \overline{) 382} \\ \underline{42, 4 \text{ rem. or } 4/9} \end{array}$$

382 is called the dividend. The number divided is called the **dividend**.

The number by which we divide is called the **divisor**. 9 is the divisor.

The number that shows how many times the dividend contains the divisor is called the **quotient**. $42\frac{3}{4}$ is the quotient.

As a preparation for long division, eight examples in dividing by 10 and multiples of ten, are in order.

Step I.

1. How many 10's in 20? In 30? In 40? In 50?
2. $10 \times 35 = ?$ How many tens in 350?
3. How many are 10×15 ? How many tens in 150?
4. How many tens in 120? 140? 250?
5. When a number ends in 0, the rest of the number tells how many 10's. Give the number of 10's in 480, 360, 390, 600, 400, 900.

We can divide a number ending in zero by 10 by striking out the 0 in the dividend: e.g.,

$$\begin{array}{cccc} 10 \overline{) 40} & 10 \overline{) 90} & 10 \overline{) 290} & 10 \overline{) 3960} \\ \underline{} & \underline{} & \underline{} & \underline{} \\ 4 & 9 & 29 & 396 \end{array}$$

WRITTEN DIVISION.

The special task in the written work of this grade is long division and the beginning of fractions.

In the grade below 9 was the highest divisor and there was no carrying.

We should by this time, as a preparation for our long division, have our children thoroughly primed on.

- (1) Multiplication tables.
- (2) Division tables.
- (3) Separating numbers to 50 into two factors.
- (4) Dividing at sight, with remainders.
- (5) Oral division by 10.

The final preparatory step is the teaching of written short division where the divisors end in 0.

The steps are:

Step I.

$$10 \overline{) 90} \quad \text{To divide a number ending in 0 by 10, cross off the 0 in the dividend.}$$

Step II.

To divide a number ending in zero by a divisor ending in zero, strike out the zero in the dividend and the zero in the divisor as in examples A, or set them off as in examples B.

$$\begin{array}{cc} \text{A.} & \begin{array}{r} 20 \overline{) 180} \\ \underline{} \\ 9 \end{array} & \begin{array}{r} 30 \overline{) 630} \\ \underline{} \\ 21 \end{array} \\ & \begin{array}{r} 2 \overline{) 18} \\ \underline{} \\ 9 \end{array} & \begin{array}{r} 3 \overline{) 63} \\ \underline{} \\ 21 \end{array} \\ \text{B.} & & \end{array}$$

Step III.

To divide by ten when the dividend does not end in 0, set off the last figure in the dividend, and write it above the divisor in the form of a fraction.

$$10 \overline{) 84} \frac{6}{10} \\ 84-6/10$$

Step IV.

To divide multiples of ten, when the dividend does not end in zero, first set off the last figure in the dividend, place it above the divisor in the form of a fraction and then divide 2, etc.

$$20 \overline{) 8} \frac{7}{20} \\ 2-7/20$$

Step V.

To divide by 20, 30, etc., when the 2 or 3 does not go into the dividend evenly; as,

$$\begin{array}{cc} 30 \overline{) 14} \frac{7}{30} & 60 \overline{) 512} \frac{6}{60} \\ \underline{} & \underline{} \\ 4-27/30 & 85-26/60 \end{array}$$

In this example, $14 \div 3$ gives 4 as the quotient with 2 as the remainder. The 2 is written before the 7 making 27 the total remainder.

LONG DIVISION

Divisors of Two Orders.

1. Divide 855 by 9
This is what we write.

$$\begin{array}{r} 9 \overline{) 855} \\ \underline{} \\ 95 \end{array}$$

We think it out in this fashion:

$$\begin{array}{r} 95 \\ \hline 9 \overline{) 855} \\ \underline{810} = 9 \times 9 \text{ tens} \\ 45 \text{ is yet to be divided} \\ \underline{45} = 9 \times 5 \text{ once.} \end{array}$$

Proof. $9 \times 95 = 855$

$$\begin{array}{r} 11 \\ \hline 21 \overline{) 231} \\ \underline{21} \\ 21 \\ \underline{21} \end{array}$$

1. 21 into 23 goes once and 2 over. We shall not notice the remainder, but write the quotient figure 1 in the proper place.

$$\begin{array}{r} 1 \\ \hline 21 \overline{) 231} \end{array}$$

2. Next multiply the divisor 21 by the quotient figure 1 and write the product, 21, under the proper figures in the dividend.

$$\begin{array}{r} 1 \\ \hline 21 \overline{) 231} \\ \underline{21} \end{array}$$

3. Subtracting 21 tens from 23 tens, leaves 2 tens. 2 tens + 1 one + 21, the number still to be divided.

$$\begin{array}{r} 1 \\ \hline 21 \overline{) 231} \\ \underline{21} \\ 21 \end{array}$$

4. 21 goes into 21, once.

Place 1 in quotient, multiply divisor by the 1 and write the product under the 21. Subtract 21 from 21. No remainder.

$$\begin{array}{r} 11 \\ \hline 21 \overline{) 231} \\ \underline{21} \\ 21 \\ \underline{21} \end{array}$$

Proof. $21 \times 11 = 231$

Gradation of Difficulties should be kept in mind in making up examples. Children should not be asked to explain the process of long division. It is sufficient that they understand it as presented: the work then becoming mechanical.

1. The **earliest divisors** should be 21. The quotients should be exact and not contain numbers higher than 4. The quotient determines the difficulty as much as the dividend does. Prepare a great many examples as, $462 \div 21$, $273 \div 21$, $294 \div 21$, etc.

2. The next divisors should be 31 with quotients limited to numbers containing 1's, 2's and 3's: e. g., $372 \div 31$, $403 \div 31$, $682 \div 31$, etc.

3. When the first partial dividend is large, the child may not readily see what the first quotient figure is. The child should be shown that $151 \div 21$ is nearly the same as $150 \div 20$ or $15 \div 2$, the quotient of which is 7.

$$\begin{array}{r} 72 \\ \hline 21 \overline{) 1512} \\ \underline{147} \\ 42 \\ \underline{42} \end{array}$$

"The advantage of having early two-figure divisors terminate in 1, is that it enables the pupil to obtain the approximate quotient figure by dividing the first figure or two figures of the dividend by the first figure of the divisor. Such divisors as 13, 14, 15 to 19, etc., should not be used until near the end of the term."

—Practical Methods in Arithmetic.

—Supt. John H. Walsh.

4. **With remainder.**

$$\begin{array}{r} 42-15/21 \\ \hline 21 \overline{) 897} \\ \underline{84} \\ 57 \\ \underline{42} \\ 15 \end{array}$$

Proof. $21 \times 42 + 15 = 897$.

5. Cipher in quotient.

Note:—The partial dividend 4 is smaller than the divisor, 21. So we put 0 in the quotient, add the 2 ones to the 4 and say 21 into 42 = 2 times.

$$\begin{array}{r} 202 \\ \hline 21 \overline{) 4242} \\ \underline{42} \\ 42 \\ \underline{42} \\ 42 \\ \underline{42} \end{array}$$

6. Ciphers in dividend

$$\begin{array}{r} 308 \\ \hline 26 \overline{) 8008} \\ \underline{78} \\ 208 \\ \underline{208} \\ \hline \end{array}$$

$$\begin{array}{r} \$.46 \\ \hline 72 \overline{) \$33.12} \\ \underline{288} \\ 432 \\ \underline{432} \\ \hline \end{array}$$

7. Divisors 19, 29, 79, 99, etc.

Since the divisor is so near 20, we use 2 to find the figure in the quotient and think **nearly 2** in $16 = 8$.

With 29, we think **nearly 3** and use 3 as the trial divisor.

$$\begin{array}{r} 89 \\ \hline 19 \overline{) 1691} \\ \underline{152} \\ 171 \\ \underline{171} \\ \hline \end{array}$$

Exercises. Divisors of Two Orders.

- (1) 1554 ÷ 21
- (2) 1922 ÷ 31
- (3) 1323 ÷ 21
- (4) 4224 ÷ 32
- (5) 8996 ÷ 52
- (6) 849 ÷ 21
- (7) 849 ÷ 31
- (8) 849 ÷ 41
- (9) 7294 ÷ 52
- (10) 8476 ÷ 53
- (11) 6893 ÷ 51
- (12) 4782 ÷ 54
- (13) 3469 ÷ 62
- (14) 1725 ÷ 28
- (15) 1006 ÷ 39

Problems. Divisors of Two Orders.

1. At \$31 each, how many head of cattle can be bought for \$589?
2. At \$71 each, how many Texas ponies can be bought for \$1491?
3. If a train runs 798 miles in 21 hours, what is the average rate per hour?
4. If a car can haul 38 tons of coal, how many cars will be required to haul 1596 tons?
5. A family's expenses for year were \$1378. What were the expenses for each week?

Dividends Consisting of Dollars and Cents.

The process and the steps are the same except that in these examples, the **first step** is to place the decimal point in the quotient directly over the decimal point of the dividend. The divisors are to be integers.

FRACTIONS.

Finding one or more of the equal parts of numbers of three orders.

To find $\frac{2}{3}$ of 1256

Preparation:

Sight exercises involving the fractional parts of numbers of two orders: e.g.

Find:

1. $\frac{1}{2}$ of 20, 22, 28, 44, 56, 62
2. $\frac{1}{3}$ of 12, 24, 33, 36, 48, 54
3. $\frac{1}{4}$ of 12, 16, 36, 40
4. $\frac{1}{5}$ of 15, 25, 40, 50, 65, 75
5. $\frac{1}{6}$ of 6, 12, 18, 24, 30
6. $\frac{1}{8}$ of 8, 24, 32, 16, 40, 48

Oral Work:

1. How much is $\frac{1}{3}$ of 12?
 2. How much is $\frac{2}{3}$ of 12?
 3. Compare $\frac{2}{3}$ of 12 and $\frac{1}{3}$ of 12?
 4. How would you find $\frac{1}{3}$ of 120?
- Ans. By dividing 120 by 3.
5. How much is $\frac{1}{4}$ of 8?
 6. How much is $\frac{3}{4}$ of 8?
 7. How did you find $\frac{1}{4}$ of 8?
 8. How much is $\frac{3}{4}$ of 8?
 9. If you know $\frac{1}{4}$ of a number, how can you find $\frac{3}{4}$ of it?

Ans. By multiplying $\frac{1}{4}$ of the number by 3.

Step I.

$$\frac{1}{2} \text{ of } 240 = 120$$

$$\begin{array}{r} 2 \overline{) 240} \\ \underline{120} \\ \hline \end{array}$$

Step II.

$$\frac{1}{3} \text{ of } 240 = 80$$

$$\begin{array}{r} 3 \overline{) 240} \\ \underline{80} \\ \hline \end{array}$$

Step III.

$$\frac{2}{3} \text{ of } 240 = 160$$

$$\begin{array}{r} 3 \overline{) 240} \\ \underline{80} \\ \times 2 \\ \hline \end{array}$$

$$160$$

Explanation:

$$\begin{aligned} \frac{1}{3} \text{ of } 240 &= 80 \\ \frac{2}{3} \text{ of } 240 &= 2 \times 80 = 160 \end{aligned}$$

Step IV.

$$2/7 \text{ of } 791 = 226$$

$$\begin{array}{r} 7 \overline{) 791} \\ \underline{113} \\ \times 2 \\ \hline 226 \end{array}$$

Note:—Find parts of numbers that are multiples of denominators. Any others would involve multiplication of fractions which is not taught in this grade.

MULTIPLICATION.

The requirement that products be limited to

numbers of five figures permit multiplication of numbers of three orders by numbers of two orders or three orders, or multiplicands of four orders and multipliers of two orders.

Short Process of Multiplying Integers by 10 and by 100.

$$76 \times 10 = 760$$

The short method is to add 0 to multiplicand. Arrange the work so that the ciphers in multiplier is placed to the right of the multiplicand.

$$\begin{array}{r} 76 \\ 10 \\ \hline 760 \end{array} \qquad \begin{array}{r} 76 \\ 20 \\ \hline 1520 \end{array}$$

DRAWING

(Continued from page 375)

remainder of the sketch is somewhat less finished. In the one at the lower left hand corner, see how the boat house in the foreground is merely suggested by one corner. In the central picture at the top the attention is drawn to the large bunch of wild flowers by the old rail fence in the foreground. The upper right hand corner shows an old log block house of colonial times. At the lower right, is a study of trees with their reflections in a marshy place. Note that the trees are not completed, that is, they are much taller than they show in the picture. Inasmuch as one cannot draw the entire landscape seen before the eyes, he must select some portion by drawing the lower part of the trees more in detail and slighting the upper portion. It shows that they are continued, but one's eye is not disturbed by that, inasmuch as there is nothing there to attract it.

In water color work, lead pencil work on white paper, oil paintings, and the various other paintings there is a particular style of technique that must be learned and acquired in order to make satisfactory drawings; but in the style presented here, one may strike out boldly and do about what he wishes without much thought of tech-

nique. The only thing necessary about the technique is to study the lights and darks carefully, place them where they belong, and to not rub them around afterwards, but leave them undisturbed as they are placed.

Do not attempt to fix a chalk drawing by spraying it as you would one in charcoal. The only drawback to this style of sketching is that the product is very easily destroyed as the chalk will undoubtedly rub a bit. If CRAYOLA is used, it will not rub if handled with reasonable care.

We should be very much pleased to see the result of your work after practicing from this lesson and we will give ten free subscriptions to the ten sending us the best work, whether it is copied from these, or original.

The drawing on page 377 shows the same kind of work much more in detail. This shows the strokes of the crayon very plainly.

The drawing on page 377 is made in a similar way, but was made somewhat larger than it shows here. This is an excellent one to use for a calendar and may be rendered on the blackboard similar to the work that has been given before for blackboard drawing.

MISCELLANEOUS DEPARTMENT

(Continued from page 373)

READING LESSON.

(For Blackboard)

To be read silently and answered by pupils.

ROSES.

Where do roses grow?
Did you ever see a rosebush?
Did you ever pick a rose?
Did you ever gather wild roses?
What protects a rose?
How many leaflets has a rose leaf?
How many petals has a single rose?
Do bees like roses?

What colored roses have you seen?
How often does a rose bloom?
When does it bloom?
What is called the month of roses?
Has the rose any fragrance?
What rose do you like best?

Draw a buttercup plant with leaves and flowers.

Paint or color the buttercup.

Draw and color or paint a border of buttercups for a booklet.

(Continued on page 391)

The Sleeping Beauty in the Wood

By
W. W. Fawcett

Long, long ago, there lived in a great castle a wise King and his Queen. A little daughter was born to them, and they hoped she would grow up into a beautiful Princess, so when she was a year old, they gave a birthday party for her and invited all the fairies in the country. There were ten fairies altogether, but when the invitations were sent, one of the fairies was far away on a visit, so only nine were asked to come to the party. It was to be a wonderful affair. There would be Kings and Queens, Princes and Princesses and Dukes and Duchesses there. The minstrels would play music in the minstrel gallery—there would be dancing and feasting and everyone would bring a present for the baby Princess.

On the day of the party the tenth fairy came home and she was very angry to find she had not been invited. Now when people, or even fairies, are angry, it is very hard to explain things to them. They just will not listen, so when they did ask her at the very last minute, she made up her mind to do a very wicked thing.

At the birthday dinner of the little Princess, the table was set for the nine fairies with wonderful plates and cups and goblets of gold set with sparkling jewels, which had been made especially for this party, but there was not time to make a set for the tenth fairy and she had to eat from an earthen platter and drink from a pewter mug. This made her more angry than ever.

When the dinner was over, each of the nine fairies passed by the golden cradle where the baby Princess lay and gave her a birthday present. These presents were not such presents as you or I might give, but gifts such as only fairies can bestow. One gave her Beauty, another gave her Charm, another Wisdom, and so on until all but two had passed the cradle.



The next in turn was the tenth fairy who had slipped in ahead of her turn in her anxiety to punish the Princess, because she fancied she had been slighted.

"My wish," she cried, "is that on your seventeenth birthday you prick your finger with a bodkin and die!"

But the ninth fairy whom she had crowded out of her place had not yet given her wish and she said to the tenth fairy, "And my wish is that she shall not die."

"But," said the tenth fairy, "you cannot undo my wish!"

"No, not entirely," said the other, "but instead of dying she shall sleep for a hundred years."

The Princess grew from babyhood to girlhood.

She became more and more beautiful every day, for the fairies had given her the gift of Beauty.

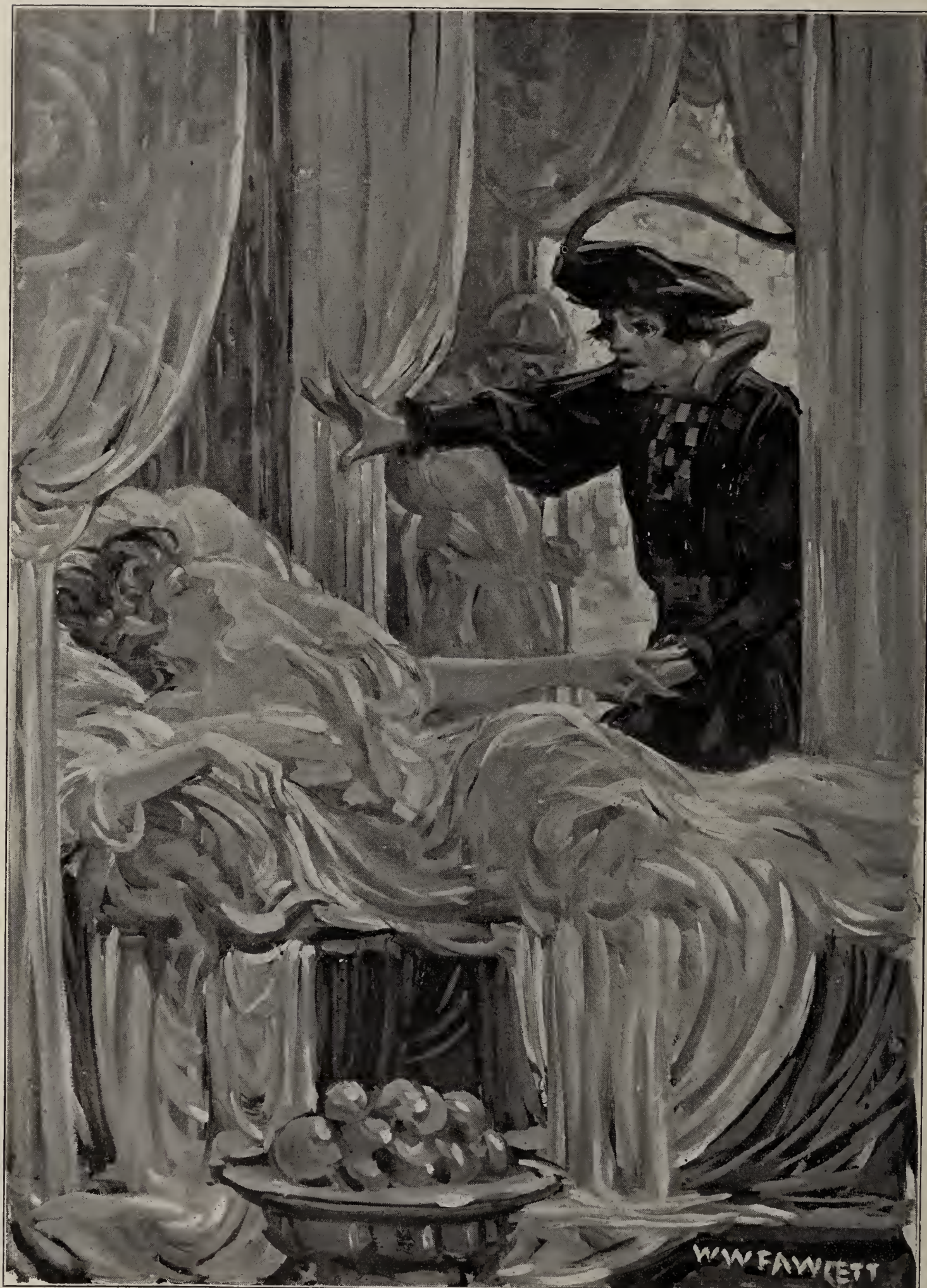
She was wise; they had given her the gift of Wisdom, and she was in every way charming.

All the other birthday gifts were long since forgotten, for birthdays came every year with more gifts than she knew what to do with, but the gifts of the fairies she never lost—they were hers forever.

And until she was a young woman of sixteen the gift of the wicked fairy was almost forgotten. Only the Queen remembered it.

When the Princess's seventeenth birthday approached, great care was taken to guard her. All the spindles that could be found were destroyed, but it was useless.

On the day she was seventeen, the Princess wandered into an old tower of the castle and found a spinning wheel that had lain there, forgotten, for many years. Seeing this, the Princess thought she would try to spin, but in doing so she pricked her finger with the spindle and immediately fell to the floor. There her parents found her sound asleep with a tiny drop of blood on her finger, and they knew the fairy's wish had come true.





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She was sound asleep and would sleep so for a hundred years, so the best they could do was to make her comfortable and wish her pleasant dreams.

They dressed her in a silken robe and laid her on a bed of silken floss. Two men-at-arms stood at the door to guard her.

Then came the tenth fairy, sorry for what she had done, but unable to change her wish. So she touched with her magic wand all the servants and the household except the King and Queen, so that they all fell asleep, and she took the King and Queen away to a distant castle.

Very quickly a thick forest grew around the castle where the Princess slept, a growth of trees and vines and thorny bushes so thick that none might penetrate.

There she lay on her soft and silken bed, pale and still and beautiful, forgotten of the world for a hundred years.

A hundred years is a very long time and before many years had passed the castle in the wood had been forgotten, for none took the trouble to cut a way through the dense forest and it grew ever denser and thicker to guard the sleeping Princess from prying eyes.

A new King and Queen reigned in the country who knew nothing of the Princess in the silent castle among her sleeping servants. So even the story was completely lost; but the fairies—they remembered!

One day a great prince was out with his men hunting in the forest when he spied the tower of a strange castle through the trees and he wondered greatly, for he knew of no castle in that wood. He asked the huntsmen about it, but they only shook their heads. They knew of no castle in the wood and were as surprised as he.

Its towers rose above the trees and he wandered around the wood trying to get a better look at it, but every way he turned he found only vines and thorns and briars, grown so thick they left no room for even a rabbit to pass through.

Yet, he felt that he must see that castle closer—must enter and see who lived in so strangely guarded a place, so he told his men to cut a way through the thorny bushes, but they could not for the branches and thorns were very tough and turned the edges of their swords. Determined to find a way to the castle, he walked toward the thicket and instantly a way opened before him and closed behind him so that none might follow. Thorns sheathed themselves, briars turned away and vines untangled themselves as if by magic to make way for him as he advanced until he reached the gate of the castle.

There was not a sign of life about the place, no dogs to bark, no voice to challenge him—the place seemed empty.

Slowly he crossed the draw-bridge over the moat and entered the outer gate.

Not a soul was there, and the strangeness of this silent place almost made him turn back. But when he looked he saw the forest had closed all round again, and that he was a prisoner in the castle, so he knew he must rouse some one. He blew a blast on his hunting horn; no one answered. He called, but there was only the echo. Slowly he entered the castle for he knew not what he might find there.

The Prince entered the great hall and there a strange sight met his wondering eyes.

Along both walls stood silent rows of men-at-arms—motionless and with eyes closed in sound sleep.

For the sleep-spell of the fairy had overpowered them just as they stood; so they had slept for a hundred years.

The servants slept singly and in groups all over, even on the great stair they slept. There was not a waking thing to be seen or heard.

Eager to find the secret of this great castle of sleep, he ascended the stairs, and in an upper room, on her silken bed, he found the Princess.

Never had he beheld so lovely a sight. And as he looked her cheeks became less pale, her bosom stirred and slowly she opened her beautiful eyes and looked into those of the Prince. And presently all the castle awoke and the minstrels in the gallery of the hall went on with their music and everyone took up his task where he had stopped when sleep overcame him. And soon the cooks and the butlers, none the worse for their hundred years' sleep, had a feast to prepare. And what a feast that was! No one present but the Prince had eaten in a hundred years!

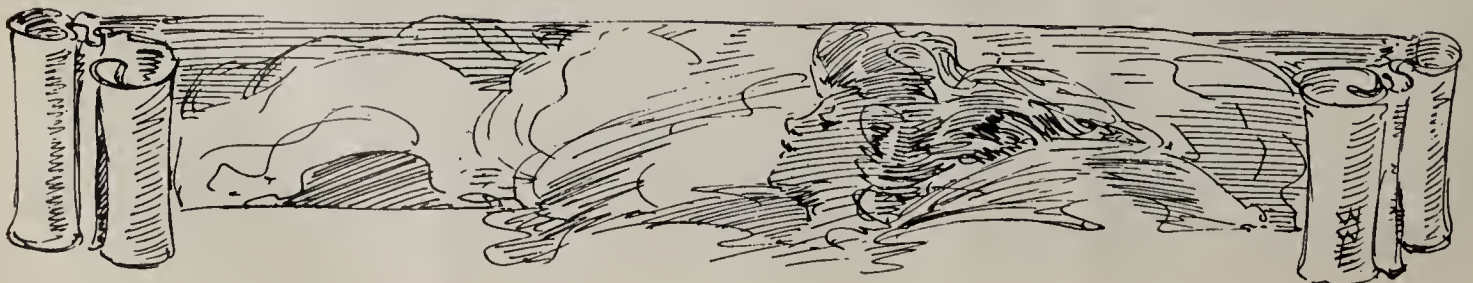
The Prince fell madly in love with the Princess—and the Princess with him, for she had dreamed of him many times in her long sleep.

And the fairy caused the dense forest to vanish from around the castle. Beautiful flowers took its place.

It was not long before there was another great feast at the castle, and this time it was a wedding feast, and all the ten fairies were invited and they all came and gave them wonderful gifts—and the tenth fairy gave them the greatest gift of all.

She told them they would live happily ever after.

And they did.



Miscellaneous Department*(Continued from page 386)***OUR FLAG.**

Fling it from mast and steeple,
 Symbol o'er land and sea
 Of the life of a happy people,
 Gallant and strong and free.
 Proudly we view its colors,
 Flag of the brave and the true,
 With the clustered stars and steadfast bars,
 The red, the white, and the blue.

Flag of the fearless-hearted,
 Flag of the broken chain,
 Flag in a day-dawn started,
 Never to pale or wane.
 Dearly we prize its colors,
 With the heaven-light breaking through,
 The clustered stars and the steadfast bars,
 The red, the white, and the blue.

Boldly we wave its colors,
 Our veins are thrilled anew;
 By the steadfast bars, the clustered stars,
 The red, the white, and the blue.
 Flag of the sturdy fathers,
 Flag of the loyal sons,
 Beneath its folds it gathers
 Earth's best and noblest ones.
 —Margaret E. Sangster.

APPROPRIATE QUOTATIONS.

1. All hail to our glorious ensign. May it ever wave in honor, in unsullied glory, and patriotic hope.—Edward Everett.
2. Fidelity to the flag and what it represents is the first duty of every loyal man and woman.—Henry F. Howard.
3. There are two things holy—the flag which represents military honor, and the law which represents the national right.—Victor Hugo.
4. We join ourselves to no party that does not carry the flag and keep step to the music of the Union.—Rufus Choate.
5. With patriotism in our hearts, and with the flag of our country in the hands of our children, there is no danger of anarchy and there is no danger to the Union.—Wm. McKinley, Jr.
6. I express it as my conviction before God, that it is the duty of every American citizen to rally 'round the flag of his country.—Chauncey M. Depew.
7. If ever it is a question whether you or the flag must perish, you will instantly choose that it shall not be the flag.—W. T. Sherman.
8. Our boys and girls are to be trained to be Christian patriots, and then we are sure that they will be good citizens. We do not build on their learning, nor on their graces, nor their creed, not, God knows, on their wealth. No! We ask them to love their home because it is God's home; to serve the State because it is God's kingdom; and this is the whole duty of man.—Edward Everett Hale.

Good Reading for Vacation

The Honey Bee. By Samuel Merwin, author of "The Citadel," "Anthony the Absolute," etc. Illustrated by R. M. Crosby. \$1.35 net. The Bobbs-Merrill Company, Indianapolis.

Hilda Wilson, the central figure of *The Honey Bee*, is a notable feminine portrait, so faithful and alive that she might have been taken bodily from the ranks of American business women, and the novel itself is one of the finest, truest and most vivid pictures of current American life in fiction. Head of her department in a huge New York store, capable and successful, winning her way by sheer effort and ability, content and happy in "the bright, busy surface of her life," Hilda is the very embodiment of one phase of our changing industrial and social order. Then the depths of her woman nature are stirred and she knows that she is standing with empty hands on the outside of the gates of life. In the working out of the tangles of destiny into which this sudden realization quickly carries her, Mr. Merwin is too fine an artist to bring her face to face with simple problems. Not thus easily, with a bald yes or no, does life let us off from its questions. As she meets first one then another possibility that, followed up, might bring her the enrichment of existence for which she longs, she sees that each one is full of its own complica-

tions, hedged about by doubts and questions, and seeming to have both right and wrong on its every side.

When, finally, Mr. Merwin sends her back to her desk in the department store to finish her life as she has already spent the years of her young womanhood, as a "honey bee," he shows how deep and clear is his understanding of the evolutionary woman. For she has sounded the deeps of her own nature and risen to its heights and looked upon her own heart with seeing eyes, and, being essentially fine and true, she knows that to have done otherwise would have been at the cost of her own innermost sanctions. It is a softened, sweetened woman who takes up her work again, ready to give out in love and service new riches of understanding and sympathy and tenderness.

Guimó. By Walter Elwood. \$1.35 net. Reilly & Britton, Chicago.

Guimó stood where the ends of the earth overlap and there he took possession of the big beautiful world which Tio Felipe had given him. There he sought his own people, the people of his dreams, a very wonderful people because they would understand a heart longing to be like their

(Continued on page 393)

THE SALUTATION OF THE FLAG.

For Unison Chorus or Mixed Voices.

Edna C. Thomson.

I pledge al - le - giance to my Flag, And
to the Re - pub - lic for which it stands; One
Na - tion in - di - vis - i - ble, With
Lib - er - ty and Jus - tice to all.

Copyright, 1914, by Edna C. Thomson.

own. There arose the mighty problem of finding them in the great walled land of misunderstanding with its numberless high boundaries—where you and I have blindly dwelt through a thousand years of slow dawn.

While we go hand in hand with Guimó along some of his life's twisting pathways, a new oriental world swallows us up—a world of peculiar history, fantastic beliefs, harlequin people—a world new to most of us and yet our own, a radiant archipelago in a pearl-bearing sea, the Philippines.

The Jester. By Leslie Moore, author of "The Peacock Feather." G. P. Putnam's Sons, New York.

A mediaeval story in which romance, magic, and a woman's fascination are blended effectively. The reader is introduced to Peregrine, son of Nichol the Jester, who, after the death of his father, succeeds to the motley. Nichol on his deathbed unfolds the theory of the Jester's life. He has been a Jester on the surface, but a man inside, and counsels Peregrine to remember that. The Lady Isabel, vain and greedy of power, seeks to ensnare Peregrine. Isabel, who has had dealings with a witch, casts her spell upon Peregrine and provokes him to a jealous brawl, in consequence of which he is dismissed in disgrace. He spends some time in the castle of a mediaeval Circe; then, seeing the ideal woman in a dream, he begins the quest of her, a quest which, after many adventures and interesting happenings, results in fulfillment.

On the Fighting Line. By Constance Smedley. \$1.35 net. G. P. Putnam's Sons, New York.

In the little sky parlor where lives the stenographer heroine of Constance Smedley's story "On the Fighting Line" have been stuck up the pictures of the bravest men as a reminder that anything can be done if you work hard enough and never give in. It is in their spirit that the heroine of the story fights her battle—a battle not only for a living, but for the maintenance of her convictions when these receive the jolt of a disillusioning experience. The spirit of the book breathes in this address with which the heroine turns in the hour of her trial to the portraits of the heroes with which she has surrounded herself: "Fighting Line, you're men, but as long as I am brave and go on fighting the best I can, the best I know, I claim you as comrades, and I feel you saying, 'Buck up, go on,' just as you'd say to a man. There isn't an ounce of snivel or pity in your eyes. They say: 'It's a hard world and we've got to take our knocks alike, women and men, and never mind what anyone thinks of you. Courage is for everyone, women and men; truth is for everyone, women and men; honor is for everyone—and it's the same sort of courage, truth, and honor too.'"

The Keeper of the Door. By Ethel M. Dell. Author of "The Way of an Eagle," "The Rocks of Valpre," "The Knave of Diamonds," etc. \$1.40 net. G. P. Putnam's Sons, New York.

The Keeper of the Door, a physician whose duty it is to guard the portal through which the world-sick soul seeks escape. He must fight the enemy Death, even when the latter comes in friendly guise. On an impulse more generous than wise, the heroine puts into practice the other view, that in an extreme case of hopeless suffering the extra drop in the spoon that converts a harmless sedative into a death-dealing potion, is the only fair way. The story revolves around this act, its effect on the heroine, the physician whom she loves, and one who seeks revenge. It shows the author's remarkable storytelling genius at its best.

Bealby. By H. G. Wells. Price \$1.35. The Macmillan Co., New York.

This is a story for entertainment. It bubbles with good humor, the famous Wells humor in its very best form. The author has, for the moment, taken a holiday from the serious discussion of modern society and its perplexing problems, which has given weight to many of his previous books, and has sought to amuse his readers with the tale of one Bealby, an appealing little youngster. Out of his meteoric career fraught with peril on every hand, as he thinks, but irresistibly funny to one who knows the real significance of things, Mr. Wells has made a most ingenious and delightful novel.

Alice and A Family. By St. John G. Ervine. Price \$1.25. The Macmillan Co., New York.

Alice is an engaging little heroine who in spite of her youth displays a most remarkable ability in running the household of the widowed Mr. Nudds, laborer, and his children. How she manages not only their affairs but those of the undertaker, the insurance agent, the schoolmaster, the keeper of the newspaper shop, her own mother, as well as several other people, is Mr. Ervine's theme, a theme which he handles with extraordinary dexterity. The impression made by Mrs. Martin's Man is strengthened in this new novel from the same author.

The Code of the Mountains. By Charles Neville Buck. \$1.25 net. W. J. Watt & Co., New York.

Here is a hero that's different. A man of fierce and lawless passions, ignorant, brutal, a savage and implacable hater, yet dowered with one supreme virtue—swerving loyalty to his ideal.

(Continued on page 395.)

Educational Books

Rational Athletics For Boys. By Frederick J. Reilly, Principal Public School 33, the Bronx, New York City. 128 pages. Cloth. Illustrated. 90 cents. D. C. Heath & Co., Boston, New York, Chicago.

Among the books on athletics and gymnastics in all forms in our library, "Rational Athletics for Boys" stands out as the one that seems to make the exercise period one to be looked forward to rather than one to be excused from. In Mr. Reilly's school, pupils would feel badly used if they were prevented from joining in the class exercises. We believe that the idea of true sportsmanship will be engendered by this book as by no other that we have seen. This system of physical training inculcates the ideas of strength and skill that makes for clean sport instead of exalting the game to be won at any price. The plan involves giving all the boys a chance rather than making athletes out of a few and rooters out of the rest. Dr. William G. Anderson, Director of Physical Training in Yale University, wrote as follows to Mr. Reilly:

"I went to New York on purpose to inspect the work in physical training which you are carrying on in your school. I was not only interested in the methods, but I believe you are doing excellent work and that other schools and colleges will be influenced by similar views."

Readings from American Literature. By Mary Edwards Calhoun, Associate Principal of The Leete School, New York City, and Emma Lenore MacAlarney, Teacher of English in Horace Mann High School, Columbia University. 8vo. cloth, xv + 635 pages, \$1.40. Ginn and Company, Publishers, Boston, New York, Chicago.

"Readings from American Literature" aims to give to the student source material for the study of American authors in form convenient for classroom use. The selections, covering the field from colonial days through the later national period, present what is most characteristic in the spirit and form of our literature.

Up to the publication of this volume, there has been no anthology adapted for schools and covering both prose and poetry from the early times to the present day. Teachers who desire that their pupils shall read the authors themselves rather than what has been written about them, have been at a loss for such material. So far as practicable, complete selections have been included, and all have already been tried out in the actual work of the classroom.

That portion of the book which covers the colonial and Revolutionary periods is especially recommended, also, as helpful to teachers of history, furnishing facts in the form of early chronicles, and reflecting the spirit of the age.

"Readings from American Literature" is ad-

mirably adapted for use in high schools and colleges. It furnishes valuable supplementary material to accompany "Long's American Literature" or any similar history of American literature.

Fairy Plays for Children. By Mabel R. Goodlander, Instructor of Primary Children in the Ethical Culture School, New York City. Illustrated. 137 pages. Price, \$0.40. Rand McNally & Co., Chicago and New York.

It is almost as natural for a child to imitate as to breathe; therefore much school dramatic work proves to be but the staging of everyday example and experience. But "Fairy Plays for Children" opens out a broader vista, calling for exercise of the imagination and for originality of concept and interpretation. There is no precedent of daily practice for the child's impersonation of elves and gnomes and dwarfs and brownies, so the inventive dramatic spark is ignited, producing spontaneous action and untrammelled characterization.

The stories are all familiar, and such as cater least to self-consciousness, while the "Suggestions to Teachers" advocate the simplest costuming and accessories to produce an effect—sometimes only a paper crown designates a king, or a sword may be the sole indication of a soldier. The dialogue is simple, befitting actors from six to ten years of age, the stage directions are adequate and clear, and the description of dances and necessary platform properties will make comparatively easy the work of an instructor who must at the same time assume the rôle of stage manager.

Indian Legends. By Marion Foster Washburne. Illustrated by Frederick Richardson. Cloth, 144 pages. Price, \$0.45. Rand McNally & Company, Chicago and New York.

There are few Indian legends which do not have in them a depth of meaning greater than appears in the majority of stories which find their way straight to the child mind and heart. The seven myths which have been gathered by Marion Foster Washburne into one volume, for sixth and seventh-grade pupils, reach down to the foundation of being and reveal the primitive life of a very early day.

(Continued on page 396)

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Murine Eye Remedy Company, Chicago.

(Continued from page 393)

This is the story of how that ideal changes, from the ignoble to the heroic. It is a narrative of battling passions told in warring deeds. The scene shifts from the secret murderous blood-lust of the individual for his private vengeance to the deadly feud of the clans, on to the honorable fury of the soldiers daring all, not for self, but for the glory of the Flag.

There is strength in this book. It offers fit reading for men in the swing and vehemence of its events, in the gusty might of its human emotions. There is red blood in it—red blood that goes galloping.

For these same reasons, it is a story to please women as well as men. And it will appeal to both men and women because it is an exquisite love story, exquisitely told. Indeed, the art of the author is a gracious thing, for with the deftness of consummate skill he masks the strength of the story with beauty, so that it charms and delights even while it thrills so deeply with the shocks of clashing vital moods. It is essentially a tale of the Cumberlands, redolent with the fascination of the mountains, with their dignity, their sadness, their serene aloofness, their varying loveliness.

And the novel abounds in rapid, strenuous action—action tense and gripping throughout, which rises by sure stages to an enthralling climax. Yet, it is an idyllic romance. It is a story in which persons and events are portrayed with such vivid earnestness of interpretation, with such distinctive force, with such admirable lucidity as to make it a notable addition to the literature of contemporary life.

Ruggles of Red Gap. By Harry Leon Wilson, author of "Bunker Bean," "The Spenders," etc. Illustrated by F. R. Gruger. Net \$1.25. Doubleday, Page & Co., Garden City, New York.

The fun begins the night the Honorable George staked his valet, Ruggles, in a game of "drawing poker" and lost him to the American Johnnies, Cousin Egbert, the Senator, and Mrs. Effie of Red Gap, Wash. For on that night Ruggles saw Paris

with Cousin Egbert and his education began.

From Paris to the fastest growing town in the State of Washington is a far cry and many are the incongruities with English customs Ruggles observes en route, telling of them in his own naive way. The story of his success in Red Gap society, the desperate social struggle between the highly polished Mrs. Belknap "Hyphen" Jackson and her more successful rival, "Klondike Kate" and the visit of the Earl of Brinstead as seen through the eyes of an ultra English valet is a delicious picture that will stand beside the author's "Bunker Bean" and "The Spenders" for pure amusement.

The Competitive Nephew. By Montague Glass. Illus. \$1.20 net. Doubleday, Page & Co., Garden City, New York.

Montague Glass needs no introduction to American readers. The humor of Potash and Perlmutter is a household word.

The present volume represents the cream of Mr. Glass's work for the past year or two. The stories are of the people he knows through and through and whose virtues and foibles he lights up with much humor and understanding.

In truth, the tales are all worth while, full of laughter and of human kindness. One puts down the volume with a feeling that it has opened a door on a new world of men and women whose lives are full of tender, amusing picturesque things, emotionally more intense than ours and in many ways more interesting.

At One-Thirty: A Mystery. By Isabel Ostrander. Net. \$1.30. W. J. Watt & Co., New York.

A unique detective story in which the hero is even more marvelous in his discoveries and deductions than the famous Sherlock Holmes, for Damon Gaunt is not only possessed with the intuition of Conan Doyle's hero, but he is blind as well, so that the mysteries that he solves are accomplished entirely by the super-development of his other faculties. Even the color of a lock of hair he discovers by its texture, and

(Continued on page 397)

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(Continued from page 394)

These legends contain the strange idea that life is bestowed by the wind that comes out of our mouths, and when it stops blowing we die. They relate the Navaho conception of the progression of the First Man and the First Woman through five worlds: their forming of earth's mountains—fastening them in place with bolts of lightning—and their evolving of the heavenly bodies. They account for the sun's traversing the sky from east to west—warmed every morning in the east, the place of fire, and carrying throughout the day a lighted torch which at the approach of night is extinguished in the Big Water. How the Bear Family secured its name, how man, through the use of fire, gained the mastery over ice, how music was made to voice the secrets of the heart, speaking beyond man's power of expression, and similar proofs of the play of Indian imagination are found not only in the text, but actually live in Frederick Richardson's intense and sympathetic representations of the leading thought of the fables. In them the various animal activities, weird Indian fancies of occupation and dress, and characteristic surroundings, strikingly contribute toward truth and effectiveness.

The School Kitchen Textbook. By Mary J. Lincoln, author of "The Boston Cook Book." Retail or mailing price, 60 cents. Little, Brown & Co., Boston & Chicago.

THE SCHOOL KITCHEN TEXTBOOK supersedes the well-known "Boston School Kitchen Textbook" by Mrs. Lincoln, and has been written to meet the growing demand for a simple textbook in domestic science planned on modern lines and elementary in scope.

The first part of the book is devoted entirely to domestic science. It contains twenty chapters, covering 82 pages, covering a wide range of practical subjects. These housekeeping lessons are designed to accompany and supplement the actual work in cooking. The treatment is simple and lucid.

There are 59 lessons on the subjects of FOOD GROUPS, PROCESSES OF COOKERY, and the SIMPLER CHEMICAL ELEMENTS and their action,—arranged with special reference to elementary work both in the home and school.

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Special attention has been given to the various kinds of work about the house which may be adapted to the plan of "School Credit for Home and School,"—now a prominent feature of domestic-science teaching in the West.

(Continued from page 395)

he also informs his employer that he is under the influence of cocaine because he has a habit of sniffing. The story opens with the murder of a rich young man who lives with his wife and sister in a huge house where, at the time, his brother and mother are also stopping. Evidence points to the crime being the work of a burglar, as the victim has been robbed of all the jewels he wore and of his pocketbook. The blind detective, however, discovers the window supposed to have been broken open from the outside has really never been used for the entrance of a robber and that the bloody finger marks have been placed on the sill long after the crime was committed. Who is the guilty person—a robber, the man's brother who had tried to break the will that left the bulk of their father's estate to the child of the murdered man, his wife whom he maltreated, his discharged valet who had sworn revenge, one of the other servants, or the girl who claimed to be a family friend, but was loved secretly by the victim of the crime? Any and all of these persons might come under suspicion at the opening of the tale, but before the detective is half through his work the reader realizes that he knows where to place the crime and wonders just how the author will handle the situation. It is a very clever story, without a dull page, as it is so entirely different from the usual run.

The Blue Lights. By Arnold Fredericks. \$1.25 net. W. J. Watt & Co., New York.

A mystery story of such compelling interest, such rare and vivid charm, that it must inevitably take a place among the masterpieces of detective fiction.

Ever since Edgar Allen Poe began a new school with his "Purloined Letter," and "The Murders in the Rue Morgue," numberless writers have striven to approach him in those qualities of suspense and mystery that go to make up the real detective story, but few have succeeded. We think the reader will find that in "The Blue Lights" Arnold Fredericks has done so.

(Continued on page 399)

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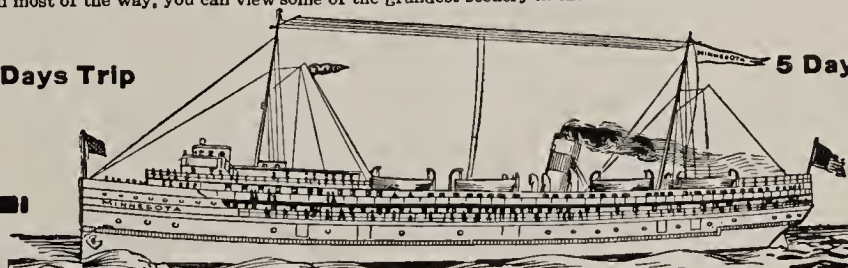


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(Continued from page 397)

Those who have read his "One Million Francs" and "The Ivory Snuff Box" will recognize at once the characters of Richard Duvall, and of his wife, Grace. In "The Blue Lights" they move with astonishing and breathless rapidity through the mazes of a plot which centers about the kidnapping of the infant son of an American millionaire living in Paris. The disappearance of the child, in broad daylight, from a field in the Bois de Boulogne, seems so inexplicable, so contrary to all the laws of nature, that even Duvall can scarcely credit its truth, yet by the application of the inexorable laws of logic and deduction he is at last able to arrive at a solution as astonishing as it is simple, when once it has been reached.

The story is filled with action, and moves toward its climax with that cumulative interest that stamps its author as a master of construction. We do not recommend it to those suffering from insomnia. It will keep them too wide awake.

The Desert Trail. By Dane Coolidge. \$1.25 net. W. J. Watt & Co., New York.

This is a story of rapid action with the scenes laid on the desert borderland of Mexico. One gathers from the reading a new understanding of a country distraught. The tale abounds in fighting, of lesser and of larger sorts. There are thrills on every page, over gold and love. There is not a stagnant line anywhere in the story.

The hero is an American, a Texan, and we get a glow of patriotic pride from the strength and resourcefulness of him alone in the midst of his enemies. The heroine is not loyal—far from it!—until she knows her own heart. But she is adorable all the same, and none may pick a flaw in her. She has all the fascination that the ideal heroine should possess, but withal she is flesh and blood, a girl whimsical, capricious, faulty but altogether delightful.

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This book has been prepared by us at great expense for those who are seriously interested in the subject. The edition is limited.

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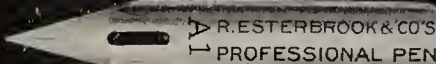
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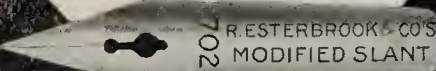
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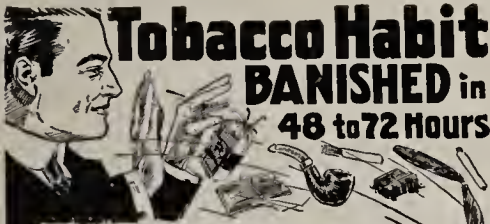
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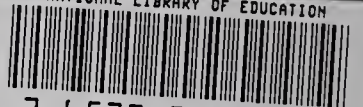
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