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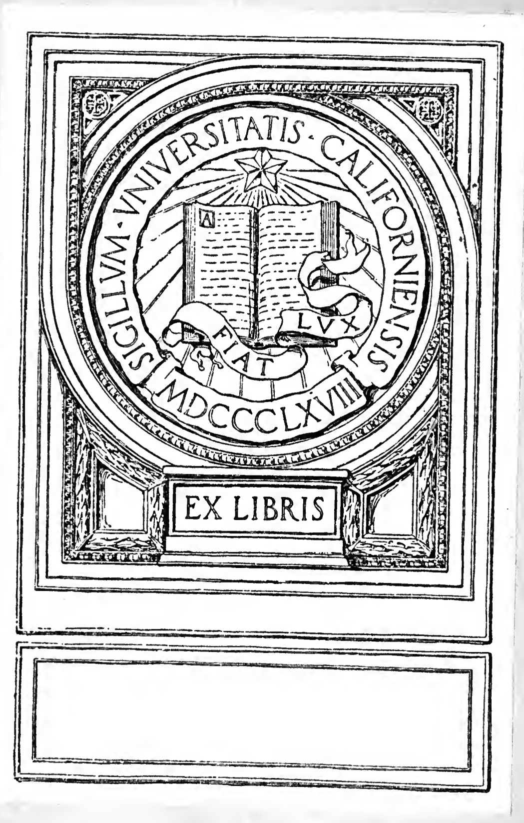
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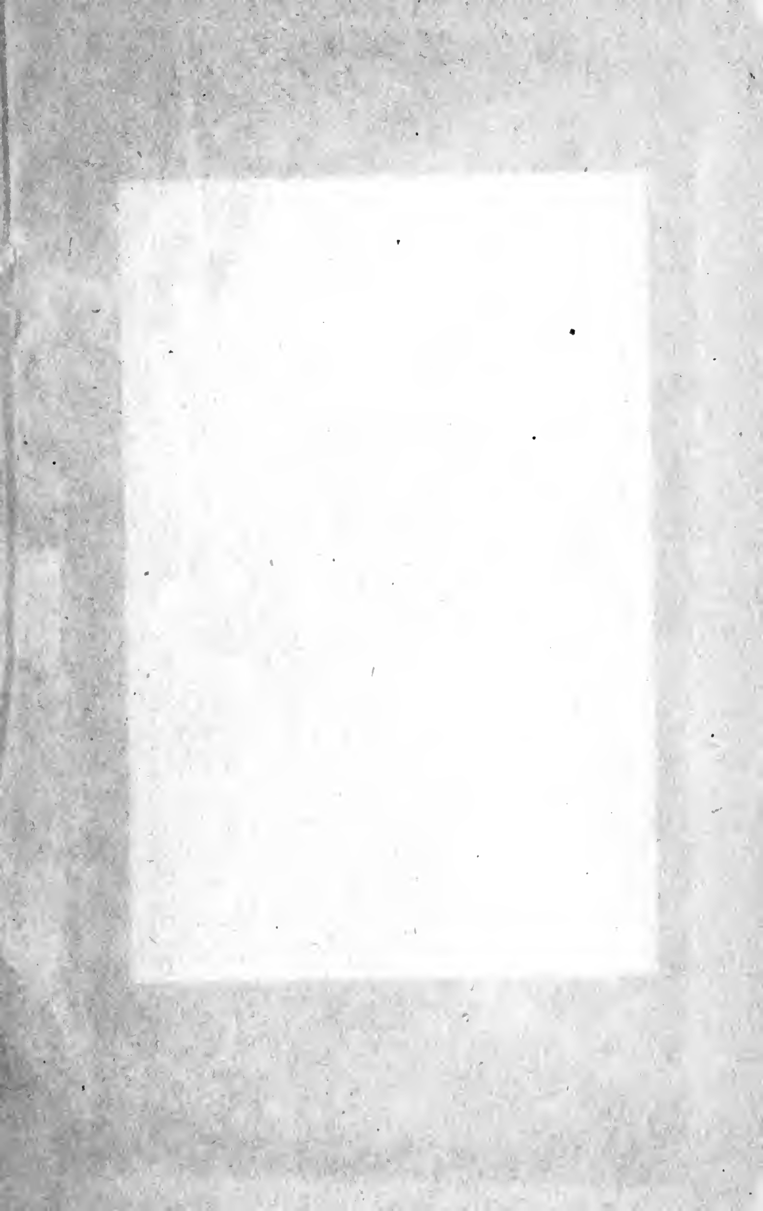

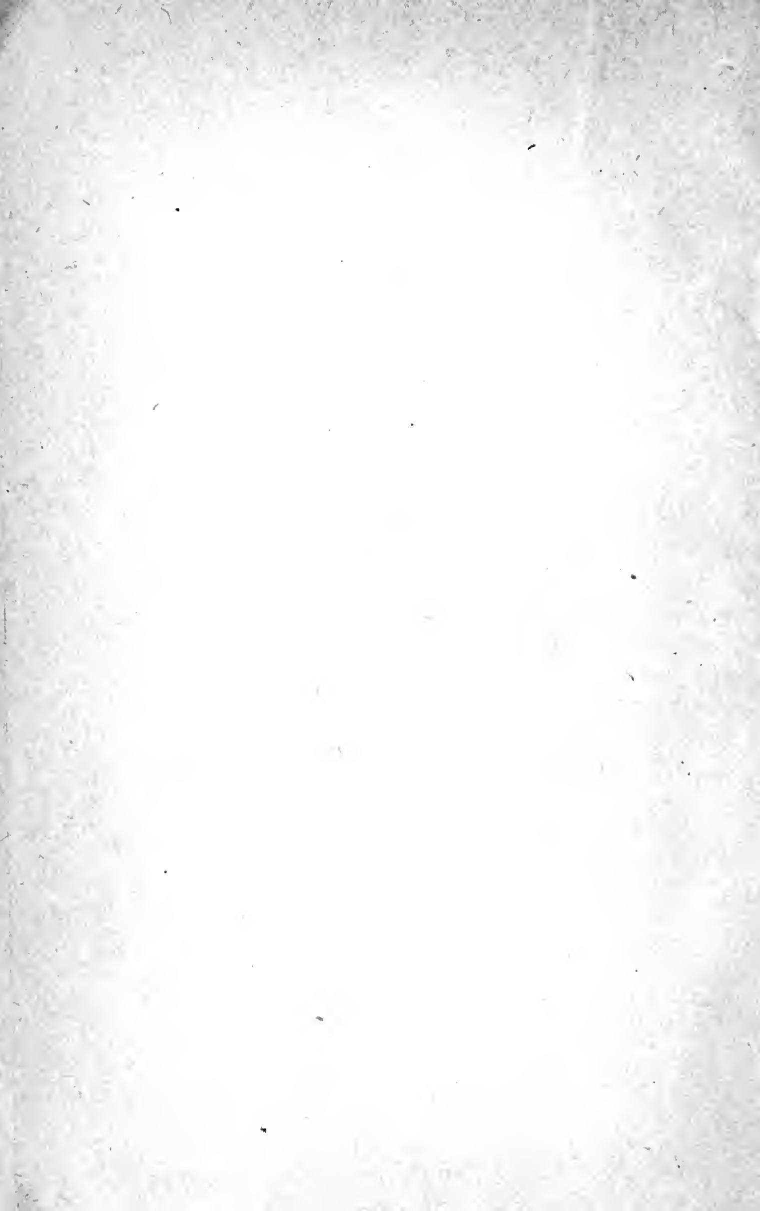

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The Teaching of English

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The Teaching of English

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"We must all receive and learn both from those who were before us and from those who are with us. Even the greatest genius would not go far if he tried to owe everything to his own internal self."—*Goethe.*

"That learning which thou gettest by thine own observation and experience is far beyond that which thou gettest by precept."—*Thomas à Kempis.*

"Books we know
Are a substantial world, both pure and good;
Round these, with tendrils strong as flesh and blood,
Our pastime and our happiness will grow."
—*Wordsworth.*

"Books still accomplish miracles; they persuade men."—*Thomas Carlyle.*

"The genius of philosophy pierces everywhere, and on whatever it rests, like the sun it discovers what lay concealed, or matures what it found imperfect."—*Isaac Disraeli.*

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PREFATORY NOTE

No apology is needed for bringing out a book on the teaching of English. Much pioneer work lies before the English teacher, and the present book is an attempt to suggest some of the lines along which he may proceed. No space has been devoted to the teaching of reading and writing as mechanical processes, since these subjects have been frequently treated of in books on school method. The emphasis has been laid on the teaching of literature and of composition. It has not been thought advisable to treat the subjects separately for elementary and secondary teachers. The conditions no doubt differ, but the teacher will be able to adapt himself to his circumstances. It is sometimes urged—and perhaps rightly—that too much machinery in teaching English literature is fraught with danger, but on the other hand we must remember that an entire absence of method, though it may succeed in the case of an inspired teacher, will assuredly fail more often than it succeeds with the average teacher. It is our purpose to put forward certain suggestions which will, it is hoped,

prove of value; not to formulate any hard-and-fast rules.

In literature, it has been well said by Professor Raleigh, there should be no orthodoxy, and no autocrat with a cut-and-dried doctrine which all must obey. The teacher can, however, sometimes help the child to get straight to the heart of the author being studied, by removing all obstacles that stand between him and the author. We cannot, on the other hand, agree with Professor Mackail's statement that literature, being the interpretation of life, teaches and therefore cannot be taught, if by that he means the artistic perception of the beauties and intellectual enjoyment of the best literature. It is within the experience of most teachers that a love of literature has been inspired where it did not exist before, and has been developed where it existed previously only in embryo. The teacher's enthusiastic love of a subject is always contagious, of that there can be no doubt; but, nevertheless, every practical teacher knows that a faulty method will retard and a sound method hasten the development of whatever germs of liking for a subject the child possesses. The importance of the method employed in teaching is therefore very great. We are not asserting that there is only one way of teaching English or any other subject. In one sense the ways are as numerous as the teachers to whose personalities they owe their virtues; in another there are only two, the right

way and the wrong way. The right way is based on right principles; and it is these definite principles which should underlie all teaching that we wish to set before our readers. We have no desire to dogmatize.

The substance of the specimen lessons on various short lyrics in chapter iv, part ii, and the matter in chapter v, as well as the main facts in the latter part of chapter viii on Verse Composition, were originally printed in the *Practical Teacher.* The substance of the matter contained under the headings of the School Library and the Dramatic Club was previously published in the *Journal of Education.* To the editors of these journals the authors express their sincere thanks for permission to reprint the articles themselves or the substance of them in this book.

A. E. R.
A. B.

FEBRUARY, 1908.

CONTENTS

CHAPTER I

Some General Considerations

Page

The new movement in English - 1

The object of the book - 4

The four bases of reform:—

1. Time requirements - 5
2. Recognition of the true aims of teaching (*a*) literature, (*b*) language. What these aims should be - 7
3. The necessity for proper equipment - 11
4. Improved examination methods - 12

Incidental teaching of English: relation of other subjects to the mother-tongue - 13

CHAPTER II

Stories in the Infants' School

Stories the basis of the future study of literature 15

Emphasis on oral work - 15

Different kinds of stories to be employed - 17

Method of handling the story - 19

Picture paraphrase - 21

Dramatization and correlation of work - 21

Suggested lessons illustrating correlation - 23

Value of myths and fairy tales - 25

The importance of Greek, Norse, and Keltic myths 26

Page

STORIES WITH A GEOGRAPHICAL SETTING - - - - - 28

BIBLE STORIES - - - - - - - - - - 29

THE ESSENTIALS OF A SUITABLE STORY - - - - - 29

SUGGESTED STORIES SUITABLE FOR CHILDREN OF VARIOUS AGES - - - - - - - - - - - - - 30

POETRY AND RECITATION IN THE INFANTS' SCHOOL - - 34

IMPORTANCE OF BREATHING EXERCISES - - - - - 35

BIBLIOGRAPHY—BOOKS SUITABLE FOR TEACHERS - - 38

CHAPTER III

The Teaching of Literature in the Upper School

AGE 8–12. AIMS OF LITERATURE TEACHING TWOFOLD: - 41

(*a*) Development of methods of infant school - - - 41

(*b*) Introduction of new intellectual element - - - 43

THE ÆSTHETIC AND INTELLECTUAL ELEMENTS IN LITERATURE CONSIDERED - - - - - - - - - 43

CHOICE OF READING BOOKS - - - - - - - 46

LITERARY AIMS OF THE READING LESSON - - - - 48

LITERATURE LESSONS - - - - - - - - - 49

AGE 12–16. AIMS OF LITERATURE TEACHING DURING THIS PERIOD - - - - - - - - - - - - 50

(*a*) Development of previous methods - - - - 50

(*b*) Extension of intellectual treatment - - - - 50

(*c*) Training of critical faculty - - - - - - 50

CHOICE OF BOOKS - - - - - - - - - 51

(*a*) For general and detailed study - - - - - 52

(*b*) Whole texts or selections? - - - - - - 54

(*c*) Annotated or unannotated editions? - - - - 55

SCHEMES OF WORK - - - - - - - - - 58

SCHEMES BASED ON PRINCIPLES OF:—

(1) Psychology - - - - - - - - - 58

(2) Graduation - - - - - - - - - 58

Page
(3) Completeness - 59
(4) Ethics - 59
(5) Correlation - 59
(6) Chronology - 60
USE OF PICTURES AND ILLUSTRATIONS - 62
THE ENGLISH ROOM - 64
PICTURE PARAPHRASING - 64
THE TEACHING OF THE HISTORY OF LITERATURE - 67
THE REFERENCE LIBRARY - 69

CHAPTER IV

I. Some Notes on the Method of Handling Lessons

A. THE READING OF A NOVEL - 73
(1) *The Mill on the Floss* - 73
(2) *The Cloister and the Hearth* - 77
B. HOW TO STUDY A SHAKESPEARIAN PLAY: *JULIUS CÆSAR* TAKEN AS A TYPE - 79
C. A PARAGRAPH FROM *PARADISE LOST* - 83
D. THE ESSAY: MACAULAY AND BACON AS TYPES - 86
E. A SHAKESPEARIAN SONNET - 88
F. A SHORT LYRIC: SHELLEY'S *ODE TO THE WEST WIND*, A TYPE - 90
G. FIRST LESSONS ON DRAMATIC CONSTRUCTION - 95

II. Some further Specimen Lessons

1. SHELLEY'S "TO NIGHT" - 100
2. MILTON'S "SONNET ON HIS BLINDNESS" - 102
3. MRS. BROWNING'S "A MUSICAL INSTRUMENT" - 105
4. BROWNING'S "HOME THOUGHTS FROM ABROAD" - 107
5. WORDSWORTH'S "TO DAFFODILS" - 108
6. LAMB'S ESSAY ON "DREAM CHILDREN" - 110

Page

CHAPTER V

Classical Literature through English Translations, pp. 115-122

CHAPTER VI

The Correlation of English with other Subjects in the School Curriculum

HISTORY, GEOGRAPHY, DRAWING, MUSIC—A SUGGESTED COURSE OF LESSONS ON A CORRELATED PLAN - - 123-145

CHAPTER VII

Recitation

THE VALUE OF RECITATION: SELECTION OF PIECES: METHOD OF HANDLING THE REPETITION LESSON: HOW TO LEARN BY HEART: HOW TO RECITE: THE POSITION OF THE CHILD: NECESSITY FOR KNOWLEDGE OF VOICE-PRODUCTION AND PHONETICS ON THE PART OF THE TEACHER. BIBLIOGRAPHY - - - - - - - - - 146-156

CHAPTER VIII

Composition

THE TRANSITION FROM ORAL TO WRITTEN WORK:—

Scheme of Composition Lessons for various stages: (1) age 8 to 10; (2) age 10 to 12; (3) age 12 to 14; (4) age 14 to 16. Method: matter before form: importance of oral composition: development of individuality: four main types, (1) narration, (2) description, (3) exposition, (4) argumentation. The essay proper: choice of subject: writing of original essays. The correction of essays: American methods of correction - - - - - - 157-179

Page

English Verse Composition

THE ADVANTAGES OF THE EXERCISE: HOW TO TEACH VERSE WRITING: SUGGESTED LESSONS IN VERSIFICATION: CHOICE OF METRE: A GRADUATED COURSE OF LESSONS. BIBLIOGRAPHY - - - - - - - - - 180–194

CHAPTER IX

Paraphrasing

ITS VALUE: OBJECTIONS AND ADVANTAGES: KINDS OF PIECES SUITABLE: ORAL PARAPHRASE: PICTURE PARAPHRASE: METHOD: EXAMPLES - - - - - - 195–203

PRÉCIS - - - - - - - - - - - 203

CHAPTER X

School Societies

THE SCHOOL LIBRARY - - - - - - - 206

THE DRAMATIC CLUB - - - - - - - - 215

THE SCHOOL MAGAZINE - - - - - - - 223

THE LITERARY SOCIETY - - - - - - - 228

THE DEBATING SOCIETY - - - - - - - 233

CHAPTER XI

Grammar and Word Study

A. GRAMMAR:—

The place of grammar in English teaching: what to teach and in what order: how far analysis and parsing are useful or useless: method: notes on a lesson on adverbial clauses - - - - - - - - - - 235–239

B. STUDY OF WORDS:—

Its purpose: suggested course of lessons: poetry in words: generalization, and specialization in meaning: rise and fall of words: word metaphor - - - - - - 239–242

Page

CHAPTER XII

The Future of English Teaching

SPECIAL QUALIFICATIONS REQUIRED IN THE ENGLISH TEACHER - - - - - - - - - - 243-252

APPENDIXES

1. GENERAL BIBLIOGRAPHY - - - - - - - 253
2. ABSTRACT FROM COURSE OF STUDY IN BROOKLINE SCHOOLS, MASSACHUSETTS - - - - - - 254
3. COURSE OF STUDY IN THE ETHICAL CULTURE SCHOOL, NEW YORK: GRADES VI AND VIII, AND HIGH SCHOOL COURSE - - - - - - - - - - 256
4. COURSE OF STUDY (EXTRACT) IN THE MOTHER-TONGUE IN THE FRENCH ÉCOLES PRIMAIRES SUPÉRIEURES - 259
5. EXTRACT FROM FRENCH TRAINING COLLEGE SYLLABUS 260
6. EXTRACT FROM REGULATIONS ISSUED FOR PRUSSIAN SCHOOLS WITH REGARD TO INSTRUCTION IN THE VERNACULAR - - - - - - - - - - 261
7. BOARD OF EDUCATION'S SUGGESTIONS FOR A FOUR-YEAR COURSE IN ENGLISH - - - - - - - 263

THE TEACHING OF ENGLISH

CHAPTER I

SOME GENERAL CONSIDERATIONS

The New Movement in English.—The present is an age of educational reform. The methods of teaching most of the subjects in the school curriculum have undergone considerable changes, and been vastly improved, during the last decade; but until recently we have overlooked the paramount claims of our own language, with regard to which a spirit of indifference has almost universally prevailed. Jeremiads have been uttered far and wide throughout the country—in the press, at educational conferences, and in Government reports—concerning the neglect of the mother tongue. One instance will suffice. The last report of the Board of Education, for the year 1905–1906, says: "Perhaps the most serious and most widespread defect in the schools inspected by the Board in the last eighteen months is the bad teaching of English. There is

The New Movement in the Teaching of English.

scarcely a report in which complaint is not made of the English teaching in one direction or another. Either the teachers are not qualified to teach it, or there is too little time given to the subject; there is too little attention given to reading, and the recitation books are not well chosen, or they do not exist at all, for collections of extracts are *biblia abiblia*; or there is no instruction, except in formal grammar; or most frequently of all, there is no graduated course of study." When we read such a report, we are not surprised to hear also that "the rare good books are lost among the weeds, like wheat obscured by flamboyant poppies". We are not surprised to hear that culture has declined owing to this indifferent teaching of the mother tongue. But all this is fast changing. There is a new movement afoot. Various experiments have been and are being made. In many cases withdrawal has followed quickly upon advance; yet, on the whole, the general movement has undoubtedly been a forward one. A survey of the reforms already made is distinctly encouraging, and the outlook is more than hopeful.

Proofs of the improvement in the teaching of English, with regard to both primary and secondary schools, meet us on every hand. An examination of the books now being issued by the different publishing firms will afford one of the strongest. Twenty, ten, or even five years ago there would have been no sale for such a series as Messrs. Blackie's "English Texts" or Horace Marshall's "Temple Classics". The old over-annotated,

"over-introduced" book has been driven out of the market. Children are, we are led to conclude, now being allowed to bestow their attention on the actual text of the works of our great English writers instead of wasting time in learning *about* them.

Another change, in a great measure the cause of that previously noted, is seen when we turn to the regulations recently issued by the various examining bodies. Compare the Matriculation Syllabus of the London University for 1905 with that for 1900; compare the Syllabus of the Board of Education King's Scholarship Examination for 1901 with the Syllabus of the Examination for the Preliminary Certificate, 1906. The change in these is typical of the change which has taken place with regard to all public examinations. Much greater importance is attached to English—as an examination subject it takes the foremost place; there is far greater freedom allowed to the teacher; first-hand acquaintance with the great works of our literature is required; and wide intelligent reading rather than detailed study is encouraged.

In the schools themselves indications of a similar change are to be seen. Memory recalls a time, and that not so very far back, when in a secondary school of good standing the English lessons during one whole term consisted of nothing else than exercises in parsing and analysis founded on "The Ancient Mariner"; when, in an elementary school lauded by the Department as a model of what a

school should be, Standard II (age 8–9) spent an entire school year in learning to recite "The Song of the Shirt", and in getting the "meanings" of almost every word by heart; and when in another school, equal in reputation with the one just mentioned, composition was taught by allowing the class to learn by heart a number of model essays. One such "model" essay was on "Salt", and began: "Salt is a white granular substance, familiar in our mouths as household words". He would be a very hardened inspector who, for his own reputation's sake, would venture to approve of such practices now.

Everywhere there are indications of a distinct improvement in the methods of teaching English in our schools. Of the permanent effects of this improvement on the children it is, of course, impossible as yet to form anything like a decided judgment. Yet the large and increasing number of cheap reprints of really good literary works seems to mark a general improvement in public taste.

The Object of the Book.

The object of this book is to record in a practical rather than psychological or scientific way some of the improvements of recent years, and some of the suggested methods whereby the teacher may improve his teaching. The writers have no desire to deal with the subject from a scientific standpoint; what they have to say is based mainly on the actual experience gained in the class-room itself. It is from the practical side, then, the subject is approached,

though on the other hand the theory is not by any means neglected. So far as there is a lack of practicability in the suggestions, so far is this book a failure; and so far as it is of service in the actual work of our fellow-teachers, so far will its existence be justified. There is little, perhaps, that is original in the following pages; yet it is hoped that there are some suggestions that may at least set the reader thinking, and make him review the methods he has adopted. What is sound advice for one, we know, another may find unsound. In fact, the teacher's individuality is so great a factor that it is impossible, as well as inadvisable, to lay down any hard-and-fast rules; it is possible, however, to suggest principles for the teacher's guidance. Let each one adopt such methods as he finds best suited to him. Too much observance of fixed rules would be as harmful as the anarchy that has hitherto prevailed.

Four things are necessary before any great improvement can take place.

I. More time.
II. Better teachers.
III. Better equipment.
IV. Better examination methods.

I. Time Required.—The chief cause for complaint is the absolute inadequacy of the time apportioned to the teaching of the national language. The latest regulations for Secondary Schools (1906–1907) set down four and a half hours as the minimum amount of time to be

Time Required.

devoted to English, together with Geography and History, *i.e.* one and a half hours to each of these subjects, if we include the three. This official minimum is regrettably low. Five lessons each week should be devoted exclusively to English language and literature. If any subject is to be excluded thereby from the curriculum, it must be excluded.

In Germany and France the vernacular is considered of paramount importance. In Germany, for instance, in the elementary school, eight hours per week are allotted to it in the lower classes, six in the upper. In the secondary schools, about three hours out of thirty is the minimum where Latin is taken; four out of thirty where it is not taken. In France the time allowed is even greater. In America five hours a week in the secondary school is commonly allowed for English. History and Geography are, as they should be, considered quite apart.

II. **Better Teachers.**—The qualifications of the English teacher will be dealt with after we have seen what duties will fall to his lot. But while we believe it is of the greatest importance that the departments of English language and English literature should be under the charge of teachers specially qualified for the work, still it is also important that every teacher should have a good working knowledge of his mother tongue.

Our methods, too, require readjustment. We have confused language and literature, and taught them with confused aims. Let us consider, then,

what ends we should have in view when we teach (1) literature and (2) language, which we shall regard as including grammar, rhetoric, word-study, and composition.

General Aims.

THE GENERAL AIMS OF TEACHING THE MOTHER TONGUE. — These are: (1) to enable the pupils to understand the expressed thoughts of others, and to give expression to their own both orally and in writing; and (2) to instil into them a desire to read good books not merely while they are at school, but after the period of school life is past.

Aims of Teaching Literature.

THE AIMS OF TEACHING LITERATURE.—The primary aim of teaching literature is to train the taste so that the pupil may have a valuable means of using his leisure intelligently and pleasurably. The training is to be mainly *æsthetic.* But the purpose of literary education is not merely to create an elevated taste. Literature is to be used as a great dynamic and socializing force, an ever-potent means of developing the character of the individual. It should afford him pleasure and interest in life, be a valuable aid to a successful and noble career, and "console, inspire, and sustain" him in illness and old age. It should be indirectly one of the greatest moral factors in the ethical training of the child, and thus the greatest influence in the organic life of the school. Yet the ethical content in each work of art is to be kept in subordination to the æsthetic element. The intellectual process, too, must be subordinated to the æsthetic. In

studying literature, we ought to get to the heart of the writer; we must apprehend his thought and feeling. With this end in view, the analysis of the *content* or *thought* is of more importance than the analysis of the *form* or *language*, though the latter must be studied in order that we may arrive at a fuller appreciation of the former. This does not mean a microscopic study of the grammatical forms, figures of speech, archæological, historical, and geographical allusions. If we waste too much time in verbal explanation, the unity of the work of art is lost, and the beauty is destroyed.

Ideas and Action of Prime Importance.

The ideas and the action are of primary importance; the method of expression is a subsidiary consideration. This is the order the true artist follows in the building up of his work of art. He subordinates, as Matthew Arnold says, his expression of the action to the action itself. If we reverse the process, we pay greater attention to the parts and do not catch the spirit of the whole. We lose the total impression, and have a series of isolated thoughts and amorphous images. "A child overtrained to analyse and classify shades of colour might in later life visit an art gallery and make an inventory of colours without even getting a glimpse of a painting as a work of art. The analysis of a work of art should discover the idea that gives it organic unity, the collision and the complication resulting, the solution and the *dénouement*." Literature teaching should not resolve itself, then, into mere verbal discipline; the thought

should be examined. We ought, too, to leave something to the imagination; there is much that we can feel, but cannot express. There is a general tendency to underrate the æsthetic and literary instincts of children. Let the pupil feel the beauty of the thought and the beauty of the language with which it is clothed; let us appeal to his sense of harmony and rhythm, and thus train his literary instincts. Let us give of our best, and put only what is best before our pupils; unconsciously their tastes will improve. Then there will be no *desire* for the ephemeral and worthless in literature.

The Aims of Teaching Language.

THE AIMS OF TEACHING LANGUAGE: (*a*) The *Grammar lesson* is on a different basis from the other language lessons. Grammar is a science bearing the same relationship to the art of language as science bears to art generally. It should be almost entirely divorced from the teaching of literature. It is quite subservient to the art of language; it is the servant, not the master of language.

It affords a *logical training*. We teach grammar (1) to train the reasoning faculties and the judgment,[1] and (2) in order that we may have a criterion whereby to judge the correctness or incorrectness of our speech and writing. From the latter point of view we must acknowledge its utility, even if we affirm that it is no aid to correct writing and speaking.

[1] Other subjects serve this purpose better, and therefore this aim is not sufficient to warrant its inclusion in the curriculum.

(*b*) The *language lessons* generally should help the children to recognize beauties of expression, and to feel the grandeur of the language, the symmetry of the form, the richness of the imagery, and the exact meaning of the words used, so that they will unconsciously appreciate the artistic form of whatever they read. The lessons on versification will enable the child to attempt compositions in verse, and make him susceptible to the rhythm of the poem he is studying. The lessons in précis will make the pupil quick to sift the relevant from the irrelevant, and so on.

(*c*) *Composition.*—We have said that literature must be studied, not for its content merely, but also for its form. All art is creative, and literature is no exception; the pupil will wish to compose for himself and to imitate the models he has been reading. We ought to get him to attempt not only prose composition, but also verse, if we are to train him fully.

In the past, grammar and composition have been taught too much as correlated studies: literature has been made the basis of grammatical study. In fine, grammar has pervaded all our English work, and rendered the subject nauseous.

A knowledge of grammar no doubt forms an excellent background to the art of composition, but an essay is not built with grammatical bricks. Grammar is a science recording the rules developed from the art of language, and as such should come after and not before language. Nor is a knowledge of grammar by any means a necessity in

writing good English, though it is an excellent adjunct.

Literature, composition, and grammar, then, have each their several uses, but each should be taught *mainly* as a separate subject. The child's knowledge of grammar may be utilized in the composition lesson for the purpose of explaining the mistakes that are made. The composition itself can often be based on the literature studied. In the early stages, where there is no written composition, the oral lessons will be almost entirely based on literature. Then later the language will be studied with a view to an adequate appreciation of literature. So far there is, of course, a connection between the subjects, but while acknowledging the organic unity of English, we must remember that the aims of the literature, grammar, and composition lessons are distinct.

III. **Better Apparatus.**—It is an astonishing thing that while hundreds of pounds are spent annually on stock for the science master, scarcely a pound is devoted to literary stock. The fault lies with the teacher. He does not ask for it. Yet one of the first requisites for success is to have sufficient material wherewith to work. There should be a wide variety of books for class-study, and sufficient copies to accommodate all the members of the class. Pictures, too, should be obtained, and hung about the walls of the school. A magic-lantern and suitable illustrative slides will be required. The library should be well stocked, not only with books for reference,

Considerations regarding Equipment.

but also with books suitable for recreative reading. There should be good and well-arranged catalogues. Without a proper library the teaching of English is considerably hampered.

IV. **Better Examinations.**—The most important public examinations, too, though vastly improved, have nevertheless been indirectly responsible for much bad teaching. As a rule it would be better if no set books were prescribed for study, for the tendency is both for teachers and for pupils so to deal with them as to suit the requirements of the examination. It would be well to allow our pupils to present note-books, essays, and all written work as a partial test of their preparation. The questions set at public examinations are often of a very illiterate nature. The method of setting parsing and analysis from the prescribed text has not yet finally disappeared. Such faulty examination methods have led to the evil of studying the text, not for its matter and style, but as a hunting-ground for tracking down difficulties of construction, and anatomizing the language into a thousand lifeless fragments, in order to satisfy the examiners, who in many cases are without any practical knowledge of teaching.

Considerations re Examination Methods.

An examination in English cannot be satisfactory unless part of it is conducted orally; for spoken English cannot be examined except orally.

At the same time there is much that can never be really tested, for the pupil's taste will be evidenced only in a small degree in the symmetry

of form and thought that pervades his sentences. There is still something indefinable that lies in the soul unexpressed and inexpressible.

Relation of other Subjects to English.—So far we have been speaking of the *systematic* teaching of English. But we must bear in mind that English is *incidentally* taught through nearly every subject in the curriculum, and most subjects will, imperceptibly perhaps, but surely, affect the student's knowledge of his mother tongue. It is important, then, that every teacher should have had a sound English education. Let us now briefly examine the bearing other subjects have on the child's study of the vernacular.

The study of geometry will give the pupil a training in accuracy of expression and logical sequence of thought; drawing will give him ideas of form and symmetry, which will aid him in the architecture of his sentences; natural science will prevent his imagination from running riot, and will teach him to state his facts precisely; geography will supply practice in description; music will train the sense of harmony and rhythm, and enable him to appreciate the niceties of rhythmical movement. Physical exercises—calisthenics, for instance—will similarly develop symmetry of physical action and bearing which will be in keeping with the natural sense of beauty gained from a study of literature. History will furnish him with facts that will enable him to interpret historical allusions, and historical subjects will naturally form the basis of oral and written com-

position from time to time. Nature-study will help him to look "through nature to nature's God", and help him to appreciate the nature that is interpreted to him by the poets. The student's sense of beauty or his command of English will be developed by all these subjects incidentally.

It is our purpose to deal with the systematic teaching of English, and we will therefore pass on to the consideration of the beginning of English teaching in the infants' school.

CHAPTER II

STORIES IN THE INFANTS' SCHOOL

THE PREPARATION FOR THE FUTURE STUDY OF LITERATURE

Story-telling in the infants' school serves a twofold purpose: it teaches the art of speaking, and it lays the foundation of an elevated literary taste. The teaching of English begins the moment the child enters the school and is brought into personal contact with the teacher.

Emphasis on Oral Work.

From the very first the child shows a desire to understand everything around him, *i.e.* to take in ideas; and he wants to express these ideas. He must therefore be taught to speak, and the first lessons must be given through the living voice. The teacher's own example is the most potent instrument in moulding the child's power of speech, and she must therefore—

1. Speak as accurately and as distinctly as possible.
2. Adopt a kindly manner, so as to win the sympathy of the child and enable him to throw aside all reserve.

3. Use simple and yet dignified language, and above all,
4. Interest the child

After the first elements of speech are mastered, the teacher's talks with the children form the very foundation on which the future literature lessons are based, and therefore dignified language is a point on which too much stress cannot be laid. The child must, above all, be interested during these early lessons. The labour he delights in "physics the pain" of learning. This interest will be best evoked by the employment of stories, for all normal children have a natural liking for stories, because of their desire for information, and their wish to understand their own lives. Through the child's interest in stories we can turn his attention to the best literature when he is old enough to appreciate it, and the food we give a child in the way of stories is sure, if wholesome, to strengthen his capacity for good literature as he grows older; while practice in retelling the story with clear enunciation and proper articulation will form one of the best methods of teaching composition in the earlier stages, and will at the same time pave the way for good reading.

KINDS OF STORIES AND LESSONS TO BE EMPLOYED

1. In our earliest lessons we must follow Nature and make use of the child's environment. We must remember that such circumstances connected with home and school life as come within the range of the child's mind arrest his attention, since they have reality to him. We must base our preliminary talks with the children on such things as are within their life-experience, things they themselves have seen and are familiar with. We can get them to talk as freely as possible about their home, their father, mother, sister, or brother; their school; their holidays. Such things will appeal to the child because they are in his circle of experience. We can get him also to talk of his garden, his pets, and his playthings, and we can tell him little stories about them.

2. Side by side with these simple stories we can teach the little ones *nursery rhymes and lullabies*, which should be recited, acted, and sung, so that the love of rhythm and the power of action, which are both innate in the child, may have free scope.

3. The child's interest in animal life may also be aroused by simple *animal stories*, which should be reproduced by some of the children individually.

4. *Pictures* of animals and other familiar things *may be described* by the child, as far as possible in continuous narrative. Care should be taken that

the pictures are suitable: generally speaking those that show action are preferable, since they lend themselves readily to narrative.

5. *Bible stories* are always useful. The poetical language of the Bible cannot fail to develop a fine taste in the child. Stories such as Joseph the Dreamer are, moreover, closely associated with home life.

6. Stories with a *geographical*, *historical*, or *scientific* setting may also, with certain reservations, be employed with advantage.

7. *Fables*, *parables*, *myths*, *legends*, *and fairy tales* are of prime importance; for the adult taste in literature is based largely upon the appreciation that is first engendered by this early training in æsthetics in the infant school. The fable and parable are alike the natural growth of the imagination, and are admirably suited both as a moral training and as a training of the imagination. The Æsopian fable, artless, simple, and transparent, is adapted for the youngest.

8. The talks about familiar objects mentioned under 1 should, as time goes on, be supplemented by talks about unfamiliar objects, as being likely to foster originality of thought and expression. These talks should be with the children as well as to them.

9. Some simple poems should also be taken.

SUGGESTIONS AS TO HOW TO HANDLE THE STORIES

1. **How to tell the Story.**—At the end of this chapter is a list of books containing stories. The range is wide enough, but it will nearly always be necessary to adapt the story selected.

Tell Story, do not read it.

The whole story should be *told, not read*, by the teacher, and then reproduced by the child orally without interruption, or the æsthetic picture in the child's mind will be destroyed. This *connected narration* will engender proper sequence of thought. If the story is read, much of the teacher's power will be lost: the magnetism of the eye, the proper intonation of the voice, and suitable gesture, possible to the teacher telling the story, are much more effective than any result obtainable when the story is merely read.

The teacher should devote considerable attention to the proper preparation of the story. There is *an art of telling a story.* Much can be done to increase the effectiveness of the story if the subject matter is properly thought out beforehand and due regard is paid to the language to be employed. We should be sure the story suits the children, and is worth the telling.

Colloquialisms and undignified language should be scrupulously avoided if we are to refine the feelings of the children and sow the seeds of good taste, and these seeds of good taste will be the more successfully sown if the living voice is made

as musical as possible. Regular and due sequence should be observed from beginning to end. The characters should be true. We should, moreover, never wander off into side issues, but we should tell the story as directly as possible, or it will lose in effectiveness. Above all, we must be intensely interested in the story ourselves, feel the beauty of it, and know it thoroughly. If the story is told a second time, accuracy as to details should be adhered to. The children should then individually reproduce the whole story, at first without interruption. Afterwards they should be encouraged to discuss the story and talk about it to one another.

2. **The Use of Pictures.** — As a rule, *pictorial illustrations* should not be used while the story is being told. The ear and the eye cannot both be successfully appealed to at the same time.

3. **The Need of Repetition.**—Much repetition will be necessary in the case of the youngest children. Unfamiliar names, especially frequent in the mythical stories, can be familiarized only by repetition. The difficulty of the names is not an insuperable barrier strong enough to warrant the exclusion of such stories.

4. **The Teaching of Facts is of Minor Importance.** —In the case of stories which contain a substratum of scientific, historic, or geographical information, we must bear in mind that if we make it our main purpose to give instruction, our story will suffer in the telling. The teach-

ing of mere facts should be a secondary consideration.

5. **Do not Moralize.**—The moral story, whether in the form of fable, or of Biblical history, or of fairy tale, has an ethical value, but the moral instruction should be as unobtrusive as possible. With the ideals of truth, honesty, and the like, the story will do its own work. There is no need to drive the moral home. In such a fable, for instance, as *The Lion and the Mouse*, the moral is plain enough, but it is not obtrusive. The lesson of kindness to those weaker than ourselves is taught, but the child is unconscious of learning any moral lesson. He has learnt it all the same. The story and the moral are intermingled throughout, and this is as it should be.

6. **Picture Paraphrase.**—After the story has been told by the teacher, and retold by the children, the children may advantageously be allowed to make a rough graphic representation of the story. Such paraphrasing by pictures will often reveal to the teacher more clearly than words the child's grasp of the lesson.

7. **Dramatization and Correlation of Work.**—The dramatic instinct of children should be satisfied. They are born with imitative power. They love doing much better than talking, and their self-activities should be given free scope. The plays arising out of the story can be made valuable instruments in training the æsthetic sense, as well as in impressing the story on the mind. Kindergarten occupations can be based on the story. The smallest

children can make daisy-chains. A pictorial representation of the story can be made in rough colours, as suggested above. In miniature, the scenery and stage properties necessary for their little play may be made with their own hands. Sympathy on the part of the teacher is essential. For the child, his play is in serious earnest: it has a real meaning. He will attribute life to inanimate objects, play with dolls, tin soldiers, and wooden horses, as though they were really alive.

Such stories as *Hiawatha*, or the fairy part of *A Midsummer-Night's Dream*, can be dramatized, and the playing out of the story will be much enjoyed by the little ones. There is no need here to discuss at any length how the various occupations of the infant school can be most advantageously grouped round the story.

The extent to which this bond of association can be carried out of course varies according to circumstances. It was suggested above that the nursery rhymes should be learnt, recited, acted, and sung. Gesture, music, and singing all come in the games. In this connection the Board of Education recommend as suitable songs: Nursery Rhymes (Brahms), French Nursery Rhymes (translated), Old English Singing Games, and German Kindergarten Songs (translated).

Even with the youngest children the idea can be carried out. For example, the story of *The Three Bears* can be played out by the children. The three bears can be hectographed by the teacher and then coloured by the children, and cut out.

With paper the beds and chairs can be made, or they can be modelled in clay, and so on.

It is not necessary to go into detail with elaborate schemes of work. Schemes will readily suggest themselves to the teacher. They can, for example, easily be based on the four seasons. For such a correlated programme of work the reader may find useful suggestions in Florence Tristram's *The Kindergarten Room* (Blackie, 8*d.*).

The following will illustrate the principle:—

Nature Lesson.	Story.	Play.	Kindergarten Occupation.
1. **Snowdrop.**	Story of Nature's little Storehouses (Stead's Penny Books for the Bairns, 47: from January to December).	The spring flowers (No. 60 in Heerwart's Music for Kindergarten),	*Modelling*: a bulb. *Brush-work or chalk-work*: a snowdrop.
2. **The Sun.**	The Wind and the Sun (In the Child's World); or The Golden Touch (Hawthorne); or The Sunbeams.	Good-morning, Merry Sunshine! (Eleanor Smith's Songs for Little Children).	Graphic representation of the story.
3. **A Spring day.**	Spring and her Helpers (In the Child's World).	Birdies in the Greenwood (No. 53 in Heerwart's Kindergarten Music).	*Clay-modelling*: a bird's nest or egg. *Free-drawing*: a bird. *Paper-cutting*: a bird.
4. **Spring.**	The Sleeping Beauty.	Play out the story.	Picture paraphrase of the story. *Brush-work*: flowers. *Modelling*: castle.

Nature Lesson.	Story.	Play.	Kindergarten Occupation.
5. **The Primrose.**	The Bees and the Primrose (In the Child's World).	Spring flowers as in 1.	*Brush-work, colouring, cutting*: primrose.
6. **The Rose.**	St. George and the Dragon.		Union Jack.
7. **The Sun-flower.**	Clytie (In the Child's World), or Training and Restraining (Mrs. Gatty).	Goodbye to Summer (Child's Song and Game Book, vol. 2).	*Free-drawing, brush-work, cutting*: sun-flower.
8. **Autumn.**	Babes in Wood.	Play out the story.	Pictorial representation.
9. **Harvest.**	Mrs. Ewing's Jan of the Windmill (or Ib and Christine, by Hans Andersen).	*Play.* — Cutting the corn, binding the sheaves, &c. *Song.*— The Little Reapers.	*Drawing*: ears of corn, sheaves.
10. **The Squirrel.**	The Thrifty Squirrels (In the Child's World).	The Squirrels (Songs for Little Children, vol. 2).	*Cutting*: squirrel. *Modelling*: acorn. *Free-drawing*: the story.
11. **Tree life in Winter.**	The Tree's Long Sleep (Hans Andersen).	The Tree in Winter (Songs for Little Children, part 2, by Eleanor Smith).	*Free-drawing*: a tree in winter-time.
12. **The Mistletoe.**	Baldur.	Representative game, *e.g.* Jack Frost.	*Modelling, free-drawing*: mistletoe. *Brush-work*: berries.
13. **The Bear.**	The Story of The Three Bears.	Play out the story.	*Colour* the bears hectographed by teacher. *Cut out* in paper. *Modelling*: chairs and beds.

Nature Lesson.	Story.	Play.	Kindergarten Occupation.
14. **Horses.**	The Tale of Troy.	Play out the story just as the children like.	*Modelling*: wooden horse. *Brush-work*: ship. *Building*: an imaginary wall round the city of Troy. *Drawing*: ancient shields, &c. *Picture Paraphrase.*
15. **Apples.**	Atalanta and the golden apples (or Iduna).	,,	*Modelling, &c.*: apples, or *Picture Paraphrase.* Let children make the race-course.

THE VALUE OF THESE STORIES

The value of myths, and their congeners in literature—**legends and fairy tales.**

Myths.—The poetical ideas embodied in *Greek myths*, together with their artistic merit, make them invaluable from an æsthetic standpoint. It is impossible to appreciate much of the best poetry without some knowledge of the ancient myths; and these are, if put in a simplified form, admirably suited to the child. They will best appeal to the imagination of the young.

There are several excellent books on the subject. *Tanglewood Tales*, Kingsley's *Heroes*, and Lamb's *Adventures of Ulysses* will readily suggest themselves as affording material for some of the stories.

In the hands of a skilful teacher, nature myths such as Philemon and Baucis, Persephone and Demeter, can be simplified and made interesting, but in all cases gruesome and horrible details should be avoided, and that which is pretty and poetic should be chosen.

There are some teachers who object to such Greek tales as being too remote, and so they would substitute the Norse sagas and Keltic myths for English school children. There is no need, however, for the classical myths to be supplanted. The three types should rather be included — Keltic, Norse, and Greek. All three are valuable. Stories of Keltic folk-lore and legends circling round Keltic literature, such as are contained in Geoffrey of Monmouth's *Morte d'Arthur* for instance, and in the Welsh *Mabinogion*, form the groundwork of much of our fairy literature, and will prepare the way for Chaucer and Spenser. They also form the basis of Shakespeare's immediate sources for *King Lear* and *A Midsummer-Night's Dream*. Much of the romantic literature of Europe may be traced to these legends. It is possible, with care, to take a few of the stories connected with the Arthurian legends, such, for instance, as the story of Arthur's sword, Excalibur, and Gareth and Lynette, and use them in the infants' school, though of course the majority of them will be more suited to older children.

Tales from the Norse (Sir G. W. Dasent) in Blackie's School and Home Library, Marshall's *Children of Odin* and *Adventures of Beowulf*, and

Keary's *Heroes of Asgard*, will provide material for stories from the Norse sagas.

Let the child know the old Greek and Roman stories and also some of the prettiest stories connected with the folk-lore of his own country. The Welsh boy, for instance, should prefer the *Mabinogion*, the English boy the Norse sagas.

Fairy tales are very nearly akin to myths and legends. Despite the attacks made upon the teaching of them, they are invaluable as appealing to the imagination, as being interesting to the children, and as embodying the elements of moral training. Such tales as *Cinderella*, *Aladdin*, *Puss in Boots*, have a distinct ethical value for children. In some of the tales the story is told simply for its own sake, for the sake of pure amusement, and is quite innocent of any moral. These the children undoubtedly enjoy.

Some teachers, however, would eschew the fairy tale and even the myth as being unreal, and in this grossly materialistic age we cannot be surprised at such an objection. Of course some care should be exercised on the teacher's part as to what myths are chosen.

There is no better preliminary training for the future study of literature than that contained in the trilogy of mythical stories just mentioned, the legends connected with the Arthurian cycle, those connected with Greek and Roman life, and those contained in the Norse sagas. Such stories carry us back to the time of a nation's childhood, when its energy was not, as now, applied to practice, and so

found a natural outlet in imagination. To the child these myths and fairy tales are what the novel is to the adult. They suit the child's ignorance and keep up the element of mystery that surrounds the infant life. Without a knowledge thereof, due appreciation of such a work as *The Tempest* or *A Midsummer-Night's Dream*, that "perfect rose among the flowers of fancy", is impossible.

Keightley's *Fairy Mythology*, which contains a collection of the legends of different countries, will be found a valuable book of reference for the teacher. Grimm and Hans Andersen will, of course, be largely drawn upon.

Stories with a Geographical Setting.—The teacher will, no doubt, desire to vary the type of story. Stories of travel or adventure with a geographical setting, such as Gemila the Desert Child, the story of Pense and Agoonack, the Esquimau sister, in that excellent little story-book, the *Seven Little Sisters* (The Jane Andrews Books: Ginn & Co.), form an admirable introduction to the later study of geography, and will arouse an interest in foreign countries. The child will get from the above stories a preliminary notion of the Eskimos and their manner of life, of the Chinese, and of the Arabs and their desert home.

The myths of ancient Greece, such as the Wanderings of Ulysses, the Tale of Troy, the Grey Sisters, the Adventures of the Argonauts, Jason in Search of the Golden Fleece, and the Story of Aeneas, apart from their æsthetic value, contain the germs of geographical adventure that

will make the child appreciate all the more in later life the travels of Christopher Columbus and Livingstone, and the adventures of explorers such as Vasco da Gama, Dampier, or Nansen.

Bible stories and stories in a simplified form from the Homeric poems, apart from their high æsthetic value, will similarly lay the foundation for future historical study and arouse an interest in history. These Bible stories should be told as nearly as possible in the language of the Bible, for the Bible is the greatest English classic, and its language has influenced classic after classic in our national literature. The poetic form of the Bible is an additional point in its favour, suiting it to the use of the child. All heroic legend is a form of history. Alfred and the Cakes, Canute and the Waves, King Arthur and his Knights, Bruce and the Spider, Romulus and Remus are not history, but they will predispose the child mind to the more serious study of history when it is ready for it.

THE ESSENTIALS OF A SUITABLE STORY

We have discussed the value of some of the stories that may be adopted in the infants' school. We may with advantage, in conclusion, sum up what are the essentials of a suitable story.

1. It must be within the normal range of the child's mind.

2. It must evoke his interest and cause pleasure.

3. It must be worth telling, and should have some ethical or æsthetic value.

4. It must not contain ugly or morbid details.

5. It should not necessarily contain only good characters, for the type of story that does not admit the inclusion of evil is unnatural, and, generally speaking, fails to interest. The element of evil in a story is a recognition of evil in human nature, and the contrast between the evil and the good will serve to create a distaste for the evil where evil is portrayed as evil, and the good stands out as good and is triumphant.

SUITABLE STORIES SUGGESTED

Age 2 or 3.

With the youngest children we will devote our attention to the elements of speech, and talk with them individually about themselves, their home and school life, their pets and gardens.

1. *Recitation.*

Short easy *nursery rhymes* with suitable expression and action.

2. *Songs.*

Nursery rhymes.

Book recommended.

The Hassall 6*d.* Nursery Books (Blackie).

Age 3, 4, or 5.

Animal Stories.

The Thrifty Squirrels (In the Child's World).
Little Grey Pony (Mother Stories).
Mrs. Tabby Grey ,,
Cleverness of a Sheep Dog (In the Child's World).
Raggylug (Wild Animals I have Known: Thompson Seton).

Age 3, 4, or 5 (continued).

Bible Stories.

Joseph the Dreamer.
Joseph and his Coat of many Colours.
Samuel in the Temple.

Fables, e.g.

The Sun and the Wind.
The Lion and the Mouse.
The Bear and the Wolf.
The Dog and his Image.

Myths.

Ulysses and the Bag of Winds (In the Child's World).
The Golden Touch (Tanglewood Tales).
Clytie (the origin of the sunflower).
Orpheus.
Midas.
Atalanta and the Three Golden Apples.

Fairy Tales.

The Sleeping Beauty.
The Three Bears.
Sindbad.

Other Stories suitable.

The Wind's Work. } Mother Stories.
The Closing Door. }
Piccola (The Story Hour).
Goody Two Shoes (In the Child's World).

Nursery Rhymes.

Age 5 or 6.

The Story Hour.

Benjy in Beastland (adapted from Mrs. Ewing).
Moufflou. } Adapted from Ouida.
The Porcelain Stove. }

Age 5 or 6 (continued).

In the Child's World.

The Wind and the Sun.
The Bees and the Primrose.

Mother Stories.

The Little Traveller.
The Open Gate.
The Story of Gretchen.

Stories from the Seven Little Sisters, e.g.

Agoonack, the Esquimau Sister.
The little Mountain Maiden.
The Story of Pense.
Gemila, the Desert Child

Cooke's Nature Myths, e.g.

Palace of Alkinoös.
Golden Rod and Aster.
How Robin got his red breast.

Bible Stories.

Jesus the Carpenter.
David the Shepherd.

Myths.

Hermes.
Demeter and Persephone.
Daphne.
Phaethon (Sun Myth), Cooke's Nature Myths.
Philemonand Baucis (Nature Myth—both changed into trees).
Pandora (Tanglewood Tales).
Iris and the Rainbow (Cooke).

Fairy Tales.

Cinderella.
Dick Whittington.
The House that Jack built, &c.

Age 5 or 6 (continued).

Hans Andersen.

The Ugly Duckling.
The Tree's Long Sleep.
Ib and Christine.
The Constant Tin Soldier.
The Discontented Pine-Tree.
The Fir-Tree.
Five Peas in a Pod.

Tanglewood Tales, e.g.

Circe's Palace.

Stead's Books for the Bairns, No. 47.

Some of Nature's little Storehouses.

Nursery Rhymes.

Age 6 or 7.

Greek Myths.

The Taking of Troy (The Tale of the Wooden Horse).
The Tale of the Argonauts.
Arachne (Cooke's Nature Myths).
Tales from the Adventures of Ulysses, *e.g.* The Sirens.
Aurora and Tithonus.

In the Child's World.
- Pegasus.
- Psyche's Task.
- Vulcan, the Mighty Smith.
- Neptune.
- The Story of Echo.

Norse Myths.

The Heroes of Asgard.
e.g. Baldur.
The Wanderings of Freyja.

Age 6 or 7 (continued).

Norse Myths (continued).

The Story of Grettir the Strong.
Iduna, the Guardian of the Apples of Immortality.
Aesir, the King of the Sea.

Keltic Myths, e.g.

Gareth and Lynette.
Story of King Arthur's Sword, Excalibur.

Other Stories.

Bible Stories.
Stories from Robinson Crusoe.
Tempest (fairy parts).
A Midsummer-Night's Dream (fairy parts).
Water-Babies.
Robin Hood.
Mrs. Ewing's Jan of the Windmill.
Macaulay's Lay of Horatius.
Stories from Longfellow's Hiawatha.
Mrs. Gatty's Training and Restraining.

POETRY AND RECITATION IN THE INFANTS' SCHOOL

During the last year or so of the infants' school training, works of a more definitely poetical nature should take the place of the nursery rhymes. The recitation, too, becomes of more serious importance, and the simplest pieces of poetry should be utilized.

The child will by this time have been taught to read simple passages and to spell easy words, the lessons in spelling being concurrent with the read-

ing His vocabulary will have grown, and his ideas become enlarged. By the proper use of breathing exercises, he will have learnt how to use his breath more or less unconsciously in the proper way, and by a system of mouth gymnastics he will have learnt how to use his lips, teeth, and tongue in the production of speech sounds. In this connection it would be advisable, perhaps, to use the German device of "sound tables", which are a species of chart containing pictures of persons uttering sounds, and showing the position of the various organs used in the production of those sounds. It is questionable, however, whether such charts would really appeal to such young children, though the practice obtains in Germany. In any case it is of the utmost importance that breathing exercises should be begun early. The earlier they are begun, the less tendency will there be to any defect of speech, which is much more often due to the careless habit of letting little children use a baby language—a practice which may eventually lead to a permanent habit hard to eradicate—than to any defective formation in the child's organs of speech. During these more serious recitation lessons great pains are necessary to ensure clear and distinct utterance. The dropping of final consonants and the slurring of syllables should from the first be dealt with seriously.

Even in the infants' school repetition has a distinct value in fostering taste, and this value increases year by year. We must, therefore, see that we choose the choicest and simplest poems: not

always perhaps the easiest, but those which most appeal to the child. He need not grasp their *full* meaning; he must, however, grasp the *general* meaning in order to feel the beauty of the piece chosen. Children are particularly fascinated by the charm of rhythm. With the child there is pleasure in the pleasant sound of verses long before the meaning and thought are fully understood. There can be pleasure in the mere sound itself, but this pleasure is enhanced when it is accompanied by the pleasure of the thought. In this connection let me quote the Board of Education:[1] "So long as the poetry chosen is good in itself, and has a fascination for the children, it is of little moment whether or no they wholly comprehend what they learn. Indeed, an element of incomprehensibility is perhaps part of the fascination. . . . The pieces must of course have a meaning, but not necessarily their full meaning."

The retentivity of memory of the child at this early age, and his quick, imitative powers, will make learning by heart easily possible. Exaggerated stress and gesture should be avoided, and the children should be encouraged to recite the pieces in their own way, as they feel them, so far as this is possible. The immediate results, it is true, will not be so marked as if the teacher gave a set model, but in the end the individuality of the child will be fostered and any extra trouble demanded from the teacher will be fully repaid. The children's aptness for imitation necessitates

[1] Suggestions for the Consideration of Elementary Teachers.

the greatest care being taken by the teacher, lest, in his attempts to teach too much, he leave no room for the development of the child's individuality. The teacher's example is a very valuable instrument, it is granted, but the lesson should not resolve itself, as it only too often does, into a parrot-like imitation that gives no scope for self-expression. The methods of handling the subject are dealt with more fully in a succeeding chapter.

Conclusion.—By a combination of such stories as are suggested in this chapter, and simple poems dealt with in the way just described, we shall have already made some little progress towards the end we have in view, viz., instilling into the young ones a love of letters. If we have put before them what we want them to imitate, and kept from them what we want them to avoid, they will be already on the high-road towards the true appreciation of the best poetry. The study of poetry can scarcely be begun too early. Its refining influence is indisputable, and we cannot do better than foster a love of poetry during the last year or two of the infant-school training. But we must always have a high ideal, and choose only what is really beautiful in thought and rhythm, the highest, the purest, and the best; what will serve in future years as a standard by which to measure other poems as they are set before the children. In this way the child's taste should be gradually and unconsciously but surely refined. The study of literature now assumes a more serious form.

BIBLIOGRAPHY (FOR TEACHERS)

The Kindergarten Room, by F. A. Tristram (Blackie), 8*d.*

How to Tell Stories to Children, by Mrs. Bryant (Houghton, Mifflin, & Co.), 4*s.* 6*d.* net.

I. *Story-Books.*

1. In the Child's World, by Emilie Poulsson (G. Philip & Son).
2. Mother Stories, by Maud Lindsay.
3. The Story Hour, by Kate Wiggin and Nora Smith (Gay & Bird).
4. Mrs. Scott Gatty's Parables from Nature.
5. Told to the Children Series (T. C. & E. C. Jack).
6. Stead's Penny Books for the Bairns.

II. *Game Books.*

1. Songs for Little Children, vols. 1 and 2, by Eleanor Smith (Curwen & Sons).
2. Music for the Kindergarten, by Heerwart (Charles & Dible).
3. Kindergarten Songs and Games, by Berry and Michaelis (Charles & Dible).
4. The Child's Song and Game Book, by Keatley Moore (Sonnenschein).
5. Songs of the Child World, Gaynor (Curwen).

III. *Myths: Fairy Tales, &c.*

1. Kingsley's Heroes (Blackie).
2. Heroes of Asgard, Keary (Macmillan).
3. Adventures of Ulysses, C. Lamb (Blackie), 6*d.*
4. Grimm's Fairy Tales (Blackie), 1*s.*, School and Home Library.
5. Hans Andersen's Fairy Tales (Blackie).
6. Peter Parley's Tales of Greece and Rome (Blackie), 1*s.*

III. *Myths: Fairy Tales, &c. (continued).*

7. Myths and Legends of Greece and Rome, E. M. Berens (Blackie), 2*s.* 6*d.*
8. Tales from the Norse, Sir G. W. Dasent (Blackie), 1*s.*
9. Tanglewood Tales (Blackie), 6*d.* and 1*s.*
10. Hawthorne's Wonder Book.
11. Stories of King Arthur (Dent), 5*s.*
12. Nature Myths and Stories, by Flora Cooke (Curwen & Sons), 2*s.* 6*d.*
13. Jacobs's Collections of Fairy Tales, 3*s.* 6*d.* and 6*s.* each.
14. Fairy Tales, by Andrew Lang.

IV. *Other Books of Stories, &c.*

1. The Brownies, Mrs. Ewing (Society for Promotion of Christian Knowledge).
2. Beasts of the Field, by J. J. Long.
3. Book of Saints and Friendly Beasts (Longmans), 4*s.* 6*d.*
4. Bible Stories for Little Folk (Blackie), 6*d.*
5. At the Back of the North Wind, by G. Macdonald, with illustrations by A. Hughes (Blackie), 3*s.* 6*d.*
6. The Golden Windows, by Laura E. Richards (Allenson: London, 1905).
7. The Jungle Book, by Rudyard Kipling.
8. Just-So Stories, by Rudyard Kipling.
9. Nursery Series, by John Hassall; Favourite Nursery Rhymes (Blackie), 1*s.*
10. Robinson Crusoe (Blackie), 1*s.*, School and Home Library.
11. Mrs. Ewing's books, 1*s.* each.
12. The Seven Little Sisters, by Jane Andrews (Ginn & Co.).

IV. *Other Books of Stories, &c.* (*continued*).

13. Wild Animals I Have Known, by Thompson Seton.
14. My True Animal Story-Book (Blackie), 6*d.*
15. Scripture Stories (Blackie), 6*d.*

V. *Poetry Books.*

1. Children's Garland of Verse, edited by Coventry (Macmillan), 2*s.* 6*d.* net.
2. Child's Garden of Verse, by R. L. Stevenson.
3 The Golden Staircase, poems for children, collected by Louey Chisholm, 9 parts, 2*d.* each, paper, 3*d.* cloth (J. C. & E. C. Jack).
4. Recitations for Infant School, compiled by M Riach, 5 parts, 1*d.* each (Blackie).

CHAPTER III

THE TEACHING OF LITERATURE IN THE UPPER SCHOOL

AIMS OF LITERATURE TEACHING—AGE 8-12

The question now arises as to what is to be the aim of the next period of literary training, the period covered by the first four years of the child's life in the upper school. It is obviously an intermediate stage between the purely instinctive enjoyment of the very young child and the more critical and intellectual enjoyment which begins to develop when the age of childhood is past. It should therefore (*a*) develop the one and (*b*) prepare for the other. It should satisfy the childish needs as before, but it should also provide that which is required to exercise and stimulate the increasing mental activity.

(*a*) **Development of Work of Infant School.**—It follows that the aims and methods of the earlier period should not be discarded, but should rather be expanded. Too often it happens that the child passes from the happy atmosphere of the infant school, where his work could scarcely be distinguished from his play, into the chilly region of the upper school, where, poor little mortal, he meets work under such a forbidding aspect that in his conception of the scheme of life it has nothing at

all to do with what has gone before. Continuity is utterly lost, while a distaste for school work in general is created, which will last even when the most appalling of the difficulties, which at first present themselves, have been surmounted.

The teacher should strive to preserve and intensify the feeling of pleasure associated with the literature lesson. It can be intensified, for all effort is capable of giving pleasure, and the added intellectual effort now possible can be made, as time goes on, to yield a species of enjoyment which the younger child could never feel. Learning by heart should be continued; the poems learnt may be of gradually increasing complexity, but should be kept well within the child's emotional range. Fairy tales, myths, and folk-stories should not be dropped; many children retain the taste for fairy tales until they can be called children no longer; some persons, and these certainly not the dullards or the intellectually feeble, retain the taste all their lives long. The moral teaching should be continued, but should not be made a conscious process by any attempt to drive the lesson home by explanation and precept. In the works now introduced for study, characterization will gradually become clearer, and the great spiritual and emotional forces which are at work in the world shaping men's lives will begin to reveal themselves to the children. There will be no conscious recognition of these forces, but there will be an instinctive drawing of the moral from the effects which they are seen to produce.

(*b*) **Introduction of New Intellectual Element.**—But besides looking back to the infant school, the new course should, as has been said, look forward to the period when childhood is over and youth begins, and should prepare for the fuller literary training which is then possible. This it should do by introducing—very gradually and skilfully—an intellectual element which has had no place in the previous work.

In this connection it is necessary to consider the objections sometimes raised against the intellectual treatment of a literary masterpiece. The reasoning faculties and the imagination, it is said, are directly opposed the one to the other: to bring the intellect to bear upon a work of art is to lessen at once its æsthetic value; instinctive appreciation of a fine poem is sufficient, and to attempt to appreciate it intellectually by examining its structure and trying to see how the effects are obtained is to bring it out of the region of emotion and of wonder and transform it into an ordinary, uninteresting piece of mechanism.

The conclusion apparently established by this argument is not a true one, though unfortunately it is true that the method of treatment often adopted in our schools does tend towards the alleged result; but the cause of this is to be found in the method of study, not in the study itself.

The common faults are mainly two. First, little attempt is made to fit the teaching to the stage of the child's mental development. It is as if we tried to lead him to appreciate the beauty of a star

by telling him all that astronomy has discovered of its constitution, its size, its distance from the earth, its place in the great orderly universe. In the case of the educated man a knowledge of these facts adds to the conception of the star as a thing of wonder and of beauty. But the child's mind cannot grasp the teaching given him, and henceforward the star is associated in his mind with painful and futile effort—the surest way to render the thought of it distasteful. It is exactly the same with literature. If the poem or story is associated with painful or futile effort it will become unpleasing. If the child is made to learn intricate laws of structure, development, metre, metaphor, &c., before he is capable of understanding them, he will naturally dislike the poem which has brought this infliction upon him.

The second common fault is the setting up of an artificial separation between the emotional and the intellectual elements of literature, with the result that the bearing of the one element upon the other is not shown. For example, the metre of poetry is introduced as a subject for study, and the child looks upon it as a fearful and wonderful contrivance which the poet, from some occult reason —presumably to harass the brains of schoolboys—introduces into his verse. He does not see—for there is very little attempt made to lead him to see—that each particular metre is just the natural and inevitable tune to which the song sings itself to the poet, a way of putting his thought clearly, beautifully, and musically. He probably imagines

the poet sitting down and saying: "Go to! I will now write a poem in iambic pentameters", and has no idea that the thing came before the name. In the same way a class of older children studying the construction of a Shakespearian play often arrive at the conclusion (not formulated probably, but none the less operative) that the various parts —scenes and acts—form a mysterious set of compartments which a vaguely-conceived and unknown power has put before the dramatic poet, each of which he must fill in due order. They gain no idea of the inevitableness of the whole thing—that it must be so, that the entire process by which we have formed our rules of dramatic construction has been analytic, not synthetic.

Of the greater fault committed by some teachers, with the mistaken idea that they are combining intellectual and æsthetic training—that of offering up the choicest passages of great writers to be parsed and analysed,—it is impossible to speak too strongly. The guilt of the teacher who will "explain" and "derive" every word, whether it is necessary to the understanding of the poem or not, is almost equally great.

To sum up. The intellectual and emotional faculties are not necessarily opposed. The study of literary structure is justified because it is capable of heightening æsthetic appreciation and of superadding to a purely instinctive enjoyment of literature the pleasure derived from the exercise of a cultured and critical taste. Only, in order that the school training may do its part in bringing about

this result, it is necessary that the two faculties should not be brought into opposition, as they most certainly will be if the intellectual effort required is beyond the capacity of the child, or if the two views of the work under consideration are dealt with as entirely separate and distinct. The aim of the suggestions as to methods of dealing with individual poems, given later in this chapter, is to indicate some ways in which this intellectual training may be carried on along the lines here laid down.

Choice of Reading Books.—Having thus considered what is to be the scope and aim of the literature teaching in this part of the school course, we come to practical details. First among these is the choice of a suitable reading book. The children have now so far mastered the mechanical difficulties of reading that they are able to read a simple story with pleasure. Story-telling by the teacher is therefore to some extent superseded, though it should never, even in the upper classes, be entirely dropped. The reading lessons will now have a distinct bearing on the teaching of literature, and the choice of suitable books becomes very important. The great principle on which all our literature teaching is based — that nothing unworthy or poor shall, under any pretext, be presented to the notice of the children—condemns many of the readers now in common use, even though they may be so prepared as to deal in a very adequate manner with the teaching of reading and spelling. The two requisites, suitability of

subject matter and graduation with regard to difficulty, must be combined. Fortunately it is now possible to select from recent publications readers which entirely satisfy both these requirements. Such, for example, are Blackie's "Model Readers", Blackie's "Palmerston Readers", Blackie's "Literary Readers", Arnold's "Steps to Literature", Marshall's "Temple Readers", Dent's "Temple Literary Readers", and Heath's "Hearts of Oak Readers".

A good choice of reading books should be supplied. It is far better to read through several books and then go back and read through them again than to stop over each chapter until all its difficulties are thoroughly mastered by every member of the class. Children love old favourites, it is true, but they do not love monotony. Poetry and prose should both be included in the reader, though by far the larger space should be given to prose. It is so easy to destroy the charm of poetry by a stumbling and ineffective rendering that its treatment is best reserved for the recitation and literature lessons proper. A set of readers for use by children at this stage might perhaps consist of one containing extracts from *Water-Babies* and *Alice in Wonderland*; one made up of stories from Shakespeare—not stories of whole plays, but of parts—such as the story of Perdita, of Miranda, and the fairy story from *A Midsummer-Night's Dream*; a third, containing simple versions of the old Greek or Norse myths; a fourth, extracts from the works of the great novelists, such as incidents in the childhood of David Copperfield, Maggie Tulliver, Eppie in

Silas Marner, and Tom Brown, with perhaps passages from one or two essays, such as Lamb's on "Dream Children" and "Roast Pig"; a fifth of simple tales from English history; and a sixth of stories relating to the life and customs of dwellers in other parts of the world. Some poetry should be introduced. Humorous poems, such as "John Gilpin" and Browning's "Pied Piper", are especially suitable; they do not suffer so much in the handling by an unskilled reader, and they serve a useful purpose in cultivating a perception of real humour. A humorous element should, wherever possible, find some place in a literature course, if only to counteract the present widespread and utterly destructive taste for periodicals of the *Comic Cuts* type.

Literary Aims of the Reading Lesson.—Whatever reader is chosen it should be of such a nature that its subject matter requires little explanation or study. The reading lesson should be a reading lesson pure and simple. All that the teacher should try to do in the way of literature teaching through it should be—

1. To preserve a sympathetic attitude, and show by his own manner that he regards the story as important in itself, not merely as serving to teach reading and spelling.

2. To refrain from interfering with the enjoyment of the children by a conscientious desire to make every word and phrase reveal its fullest meaning, and to content himself with a suggestive remark now and then, trusting to the story to do its own work.

3. To look after the interests of the more intelligent children in the class, and not disgust them by forcing them to fix their attention on one paragraph for too long a time. If there is any marked difference in the ability of the different members of the class to read fluently, the best children might be allowed to read silently while the more backward ones are grappling with the difficulties of spelling and pronunciation. They will not object to reading the story twice over, but they will object to making a wearisome progress at the tails of the dunces.

Literature Lessons.—In addition to the reading lessons, literature lessons should be given, and in these special poems should be studied in a more detailed manner than has been hitherto undertaken. This detailed study should form an important feature of the latter part of the course, when the methods of the infant school have been almost entirely discarded.

It is not advisable, for reasons above stated, that the children should begin by reading aloud the poem selected for study. The teacher should read the poem to them. Whether they should have the printed text before them while this is being done is a question which is best decided by each individual teacher; but it is undoubtedly a good plan to let them read the poem over on some subsequent occasion, either silently or aloud.

The range of poems suitable for study in this connection is a very wide one. Much of the best lyrical poetry in the language is available. A

selection can easily be made by the teacher from any good anthology. Prose should not be omitted, though it should have a less prominent place in the course than poetry. Kingsley's *Water-Babies*, Rudyard Kipling's *Jungle Book*, Miss Yonge's *Book of Golden Deeds*, and similar books will provide suitable examples.

AIMS OF THE LITERATURE LESSON—AGE 12-16

The teacher will still keep before him the same aims as he has had from the beginning. The new element introduced into the teaching will concern itself with the critical faculty, now rapidly developing in the child. Provision must be made for its exercise, and extreme care taken that it is not brought into opposition with the child's imaginative powers, to the lasting injury of both, and the maiming and devitalizing of that love of literature which his previous training has been at such pains to develop. To this end it must be very carefully directed, and not exercised on unsuitable subjects. The child should be led to realize that there are elements in literature, as there are elements in life, which cannot be judged and appraised. This is best done by striving to keep alive that sense of wonder, the sense that we are creatures "moving about in worlds not realized", which Wordsworth taught us long ago was the gift for which, before all else, we should raise "our song of thanks and praise"; and the preservation of which, "Kappa" has lately reminded us, is "the

fundamental task of a liberal education". What, he asks, should be the constant endeavour of such an education? "Surely to awaken and to keep ever alert the faculty of *wonder* in the human soul. To take life as a matter of course—whether painful or pleasurable—that is the true spiritual death. From the body of that death it is the task of education to deliver us." If we misdirect our pupils' critical faculties we are delivering them over, bound, to the body of that death. We are giving them no help against the materialistic tendencies of the age. We are helping to doom them to flat, colourless lives; to deprive them of their ideals; and to put out the energizing fire of their enthusiasms. It is at this stage of school training that the danger is most imminent. The very young child retains its sense of wonder in spite of the efforts of unskilful teachers, which tend usually to destroy the feeling. But before the child reaches the age of sixteen the critical faculty awakens to such an energy of life that it can and will, if any aid is given it from without, destroy the faculty of wonder. On the other hand, if the child retains his sense of wonder to the end of his school career, he will have a good chance, unless circumstances are very much against him, of retaining it in some state of preservation throughout his life. Therefore special care should be bestowed on the training of the critical faculty, that a keen, delicate, beauty-revealing instrument may not be changed into a hard, rigid, beauty-destroying one.

Choice of Books.—The question of the choice of

books for use by the pupil himself becomes, at this stage, increasingly important. Up to this time most of his reading has been done in class, under direction. It has been impossible to give him much to do in the way of general reading or independent study, though he has been encouraged to read simple stories and easy poems by himself at home. He has, however, been trained throughout the course to use his own powers, the aid given by the teacher having become less and less as time has gone on. Now, when he has reached the age of twelve, it is time to increase the amount of independent work to be done, to set him down to a book and let him read, and get what he can out of it without any suggestions from the teacher. The English lessons in this part of the course will consist, more often than has previously been the case, in the discussion and testing of work done by the pupil; more careful and exact study will be required, more conscious painstaking effort exacted. At the end of this period of his school life the pupil should be prepared to enter with zest on that course of independent study and reading for which it has been one of the aims of the whole of his school training to prepare him.

Books for General Reading and for Detailed Study.— The pupil should be provided with books both for general study and detailed reading. The tendency of the present day is rather to neglect the second of these in a school course, and to rely on the extensive rather than the intensive study of literature. It is one of the signs of reaction from the

old practice of minute, verbal, spirit-killing exactness which has been so justly condemned. But no scheme of English teaching can be said to be complete unless it includes some works to be studied in detail. Such study corrects a loose and inexact habit of mind, and gives much the same mental discipline as that given by translation from a foreign tongue. It also gives that true, fine appreciation of the subtler beauties, both in form and sentiment, of English literature, which is one of the greatest sources of pleasure in later life. If properly treated, this detailed study should do much to preserve, not destroy, the feeling of reverential wonder in the mind of the pupil.

The books set for general reading and for detailed study will naturally differ in character. Those for general reading should be well within the pupil's powers, requiring only such slight effort as will give the necessary stimulus; they should contain few verbal or technical difficulties to distract his attention from the subject matter, and, above all, they should be interesting. On these books he will exercise and strengthen the powers he has already gained. They will provide, as it were, the football, cricket, and hockey in his scheme of mental development.

Detailed study will provide the systematic drill, though this is perhaps a damaging comparison, since drill has become, to many minds, a synonym for exercise that is lifeless and mechanical. But this should not be so, and to compare the detailed

study of literature to drill is simply to say that it helps to ensure symmetrical and harmonious development, that it brings into play hitherto unexercised powers, that it strengthens the habit of conscious self-government and concentration, and that, most important of all, it awakens that sturdy determined spirit, so valuable in all the affairs of later life, which makes the child willing to toil persistently, perhaps even painfully, for the reward which will not yield itself simply upon demand.

It follows that books set for detailed study should be of a more difficult character than those set for general reading. They should be such as the children will have to work at in order that all the beauties may be revealed, but such as have beauties to delight them when the work has been done.

Whole Texts or Selections?—To the question of whether whole texts or selections should be used, it is impossible to give one answer which will apply in all cases. Speaking theoretically and generally, whole texts have a higher educational value; but there are cases when judicious selection is helpful, and cases where it is absolutely necessary. Milton's *Paradise Lost*, for instance, is best treated in selections; the poem is too long, and the amount of absolutely necessary explanation too great for the whole work to be studied by children. Books of travel and adventure, like *The Conquest of Peru*, are too long and complicated to be dealt with entire; biographies are often improved as school books by the omission of details

which are of no interest to the child. On the other hand, neither Shakespeare nor Scott can be studied properly in selections.

With regard to stories and novels, selection has its uses, though it is as a general rule undesirable, and the necessity for it may be obviated by care in the choice of suitable works. A long story of complicated structure, with many characters and various sub-plots, should be avoided. The child's mind cannot grasp, retain, and carry forward all that is required; the effort to do so produces weariness and disgust. If a book of this type is of such unique merit as to make its exclusion a real loss—*Esmond* and *The Cloister and the Hearth* are perhaps cases in point—use should be made of selections. Long episodical books, like *Don Quixote* and the *Iliad* and *Odyssey* (in translation), are not open to the same objection. In reading them no laborious effort in adding up and carrying forward sum totals is necessary. Each incident is intelligible in itself, or with only a general reference to what has gone before. If a book is markedly overburdened with reflective, or even in some cases descriptive passages, we should be justified, where practicable, in making certain omissions in order to maintain the interest of the children. If this is not done, the pupil will probably attempt to "skip", and so nothing will be gained, and a bad habit will be encouraged.

Annotated or Unannotated Editions?—Shall we use annotated or unannotated editions of English classics? Here again there is something to be

said on both sides. The only principle that can be safely insisted upon is that no annotation at all is certainly better than over-annotation. Over-annotation may be of two kinds: either notes may be given on words and phrases which need no explanation, or all allusions and references may be explained in the greatest detail. The first has no justification at all. For instance, a note like the following, found in an edition of Bacon's Essays published 1900, is altogether absurd. "*But I cannot tell*—But I know not how it is; somehow or other. Cf. Sh., 2 Hy. V, I. ii. 190. I cannot tell; virtue is of so little regard". No pupil, it is safe to say, who was sufficiently advanced to read Bacon's Essays at all could make a mistake as to the meaning of the sentence quoted as it occurs in the Essay of Truth, and it is not necessary to go into niceties of construction. The second variety is more respectable, and arises from a mistaken rather than a vicious notion; yet it is even more harmful in its effects. Take an instance from the same book as contains that already quoted. The passage to be explained—"Augustus Caesar died in a compliment 'Livia conjugii nostri memor, vive et vale'", is from the "Essay of Death"; it simply forms one of a series of instances quoted by Bacon to illustrate his point. The note given is—"Augustus Caesar, first Roman Emperor, ruled over the Roman Empire jointly with Antonius and Lepidus from the death of Julius Caesar, B.C. 44, and solely from the death of Antonius, B.C. 30, till his death A.D. 14. Livia—'Livia, live mindful

of our married life, and farewell'. The quotation is from Suetonius *Vita Augusti*. Livia Drusilla, the divorced wife of Tiberius Claudius Nero, by whom she was the mother of the Emperor Tiberius, and then the wife of Augustus Caesar, whom she survived, dying in A.D. 29 at an advanced age."

Such a note is absolately useless; and if the teacher be mistaken enough to desire its being learnt, it becomes dangerous. Over-annotated editions are always dangerous, even when, as is often the case, the notes they contain are scholarly, interesting, and well expressed. They distract the attention from the real subject in hand, and transform the study of literature into the mere acquirement of a very scrappy kind of general information. The only justification for a note is that it gives real help towards the full appreciation of the passage to which it refers, and even then the question remains as to whether it would not be better for the pupil to gain the required information by his own exertions. However, since the time and labour required would in many cases be out of all proportion to the advantage gained, it is advisable that the pupil should receive some help in his reading through facts being supplied either by his teacher or by means of notes. It would perhaps be advisable to adopt the view of those educationists who say, contradictory as the statement may appear at first sight, that books set for general reading should be annotated, while for purposes of detailed study the pupil should be provided with the plain text only.

In general reading the pupil is working by himself, and has to cover a large amount of ground. While it is quite unnecessary for him to go into detailed criticism and minute explanations, it is necessary that all impediments which hinder him from following the main idea of the poem, story, or essay to be read should be removed as quickly as possible. In the detailed study of a work, on the other hand, it is part of the mental discipline that the pupil should have to do some amount of research work for himself. At the same time, as his work is done more directly under the eye of the teacher, it is possible so to guide and direct this research as to ensure that vain and disproportioned effort is avoided.

Schemes of Work.—The scheme for literary study at this period will have more connection and coherence than the courses of lessons taken with the younger children. Such schemes may be based upon various principles.

1. *Mental Development.*—This principle must underlie all schemes. It is essential, as has been shown, that the work presented to the child in each stage of the school course should be suited to the stage of his development. Schemes of work based exclusively on this psychological principle aim at applying it strictly and in detail. An attempt is made to determine the exact order of the development of the mental powers, and the selection of literary works is made solely from the point of view of exercising and satisfying these.

2. *Graduation.*—The idea on which the gradua-

tion is founded is similar to that underlying the psychological principle mentioned above; but the application of the principle is less strictly scientific. An attempt is made to arrange the works to be studied in order of difficulty, so that some definite point for criticism or some element of literary appreciation is introduced and dealt with in each lesson, and these show a regular increase in difficulty as the course proceeds. For example, in the earliest years the emphasis is laid on *narration*; later comes *description*, and following that come works of a *reflective* nature.

3. *Completeness.*—Here the leading idea is to make the course include specimens of all the different classes of literature—**poetry**: epic, lyric, and dramatic, with the main subdivisions of each; **prose**: the essay, the biography, the history, the novel, &c. Sometimes these are studied side by side; sometimes prominence is given during a particular period to a typical literary form, *e.g.* first year, *lyric poetry*; second year, the *novel*, &c.

4. *Ethical Teaching.*—In some schemes an ethical principle is taken as the centre, and the reading and study are arranged with a view to emphasizing this principle. This method is employed in some of the schools of America. For example, the outline of a suggested scheme based on this principle is issued for the primary and grammar schools of Brookline, Massachusetts. Extracts from this will be found in the Appendix.

5. *Correlation.*—The drawing up of correlated schemes of work is considered in detail in the

chapter dealing with the correlation of English with other subjects of the school course.

6. *Chronology.*—In schemes based on this principle, literature is studied in the order of its production. It may be said, quite unhesitatingly, that such a plan carried out with any degree of strictness is unnatural and ineffective. It is true that the earliest literature of a nation — its ballads and its folk-tales—is suitable for study by the youngest children; but it is not true that Chaucer should be studied before Shakespeare, or Shakespeare before Tennyson and the other great poets of the nineteenth century. That which is remote is naturally unfamiliar, and the unfamiliar never appeals to children with the same force as does the familiar. The apparent exception in the case of ballad poetry and folk-tales is not a real exception. The simple life and the simple incidents dealt with in these are familiar to the child by reason, first, of his own simple outlook on the world, which presents life to him only in its great unchanging elementary essentials; secondly, of his natural child-like affinity for the marvellous. So Thor's adventure with the giant Skrymir becomes an interesting and perfectly natural incident; while the Homeric heroes, with their feasting and their fighting, their absolutely uncomplicated motives, and the fascinating details of their daily life appear in the light of men and brothers. Moreover, all these stories are presented to the young child in familiar, modern language; there are no unusual verbal difficulties to be overcome. But when we

get to ordinary everyday history, the case is changed. The life of the fourteenth century is to the child just as complicated as the life of the nineteenth. The ways of thought, the attitude towards things in general, are different from those with which he has become familiar. The constant allusions to unfamiliar habits, customs, and objects become wearisome, and prevent sustained interest. The difference in language, moreover, presents a supreme difficulty. Or even if we elect to begin with the Elizabethan period, the result is the same. There is absolutely no prose belonging to that period, which is within the comprehension of the child; and the poetry, with the exception of some of the lyrics, presents many difficulties. Even Shakespearian plays, which form exceptions to most rules, will be better appreciated if the child has some knowledge of poetry closer to his own day to help him to interpret their beauties. Later, for the student, a complete chronological study of English literature is both valuable and interesting; but the principle of chronological order can only be introduced into the school course in its concluding stages, and then carefully and with reserves. This does not mean, of course, that the earlier literature should be entirely excluded: only that each work should be considered on its merits, and not introduced *simply* or chiefly because it was written in a certain year.

A careful consideration of the various principles which have here been set forward leads to certain definite conclusions. First, the order of the child's

mental development must be studied, and must exercise an influence on the broad outlines of every scheme drawn up. Secondly, other principles may guide the determination of details, the principles of graduation, completeness, and ethical teaching, all having a distinct value, whether used separately or in combination. Thirdly, with classes of elder children it is possible to give an additional value to the course by introducing also considerations of chronology and correlation.

The Use of Pictures and Illustrations.—Pictures and other illustrations should take an important part in the literature teaching in its earliest stages. With older children they will, naturally, not be so freely used; but their use should not be entirely discontinued throughout the school course. It is not, as a general rule, a good plan to present to the notice of the pupils a picture of an actual scene or incident from the book they are reading. One of the aims of literature teaching is to train the child to form clear mental pictures. All illustrations shown should be such as will assist, not supersede, this process. For instance, if the class is reading Tennyson's "Revenge", to show a picture of Sir Richard Grenville lying on the deck of the Spanish warship will be to deprive the lesson of a part of its value in the training of the imaginative powers. But to show pictures of English and Spanish vessels, of the dress and equipment of sailors of the two nations, will provide material on which those imaginative powers can work, and so will heighten interest. Another reason against

showing pictures of actual incidents or persons, even after the reading has been done and the child's imaginative effort made, is that the ideal in the child's mind rarely corresponds in any degree with the ideal of the painter. A sense of jar and disappointment results, and the final impression is blurred. In the case of a really great work of art, this disadvantage is more than compensated for by the immense raising of the child's ideal, and the insight and enlightenment given. But in many cases the disillusionment produced by a picture is absolutely painful. A very poignant memory of such a childish experience comes in connection with the original illustrations of some of the works of Dickens. To older persons, and perhaps to boys, these may appear clever and amusing; to girls they appear grotesque, almost disgusting, and their effect on the appreciation of the book is very great. As a rule it is well to avoid pictures of actual incidents, and illustrated editions of the works studied, unless these are of quite exceptional merit.

Pictures should not be shown during the lesson while an appeal is being made to faculties other than that of sight. They should be shown before, as a preparation, or after, as a means of revision. If it were possible to hang up in the class-room a set of pictures illustrating the work under discussion (if such illustration were necessary or valuable), and leave them for reference until the reading was finished, that would appear to be the best plan. For example, during the study of the "Lay of the Last Minstrel", pictures of Melrose Abbey, of a

typical castle of the time, of the armour and weapons in use, and a map illustrating the district, and especially showing the route of Deloraine's ride, might, with great advantage, be displayed.

The magic-lantern should, if properly used, be of considerable assistance in this connection. The difficulty of obtaining the exact slides required is, however, great, and too often a lesson illustrated by the magic-lantern has to fit itself to the available slides. If this must be the case, the best plan is to renounce the use of the lantern altogether.

Models and specimens may also be used with advantage, if they really illustrate some point in the work under consideration, and are not merely dragged in because the teacher happens to possess them.

The English Room.—Where it is possible to make the necessary arrangements, it will be found a very helpful plan to have a special room for English. There is perhaps little necessity to say how such a room should be furnished; that must be left to the individual taste. Pictures of the English authors and of the country in which they wrote, their busts, and their books, will, of course, be used. A room tastefully decorated with such literary adornments cannot but create an environment likely to lift the pupil out of his everyday surroundings to a higher plane of thought, in harmony with his literary studies.

Picture Paraphrase.—The attempt to represent a poem or passage from any work by means of a diagram or picture is a very useful exercise, and

one which might with advantage be used much more freely than is the case at present. With younger children, as has been shown, it has its regular place in the scheme of work. With older scholars it must be used more carefully and sparingly. This arises partly from the fact that the subjects of the work studied become more abstract as the course advances, and so lend themselves less readily to illustration; partly from the development of the child's critical faculty, which makes indiscriminate illustration dangerous. There is reason to fear that a grotesque result, produced by imperfect drawing, may go far towards destroying the child's appreciation of the poem to which it refers. Therefore, with upper classes, subjects for picture paraphrasing must be very carefully chosen. Humorous poetry in almost every case provides perfectly safe examples. Browning's "Pied Piper" and Charles Lamb's "Essay on Roast Pig" will not suffer in the process, whatever the result produced may be. Detailed and exact descriptive passages sometimes gain greatly by this treatment; most classes find the drawing of a diagram to illustrate Bacon's "Essay of Gardens" intensely fascinating, while *Paradise Lost*, Book VII, has a real and vivid meaning to the pupil after he has tried to represent it by a drawing of the earth and its connection with heaven and with hell. Picture paraphrase may also sometimes be used to bring out some leading thought or characteristic of a poem; for example, Mrs. Browning's "A Musical Instrument" may (as is suggested in the

specimen lesson in the next chapter) be illustrated by two drawings representing the scenes described in the second and sixth verses respectively. By this means the main idea of the poem, namely, the contrast between the pain and hardship involved in man's effort to attain the highest of which he is capable, and the glory of the attainment, is emphasized. In the reading of the two poems, "A Wish", by Rodgers, and "Ode on Solitude", by Pope—which, since they are so similar in subject, may well be studied side by side,—an attempt to represent each by picture paraphrase reveals at once an essential difference in treatment, since in the one case the representation is so easy, in the other so difficult as to be impossible without the free exercise of the reader's imagination. The study of the nature poems of Wordsworth, with their beautiful, reverent, yet careful and exact descriptions, may also be intensified in this way. There is here little danger of destroying the subtle and essential charm of the poem—a result which would almost inevitably follow if the exquisite word-pictures of Spenser, Shelley, Keats, or Tennyson were treated in the same way. For example, a class reading those marvellous verses "To Daffodils", may be led to take the keenest delight in attempting to draw the "crowd" of golden flowers described by the poet; and their almost certain failure in giving their drawings anything of the life and movement and gladness of which the poem is full, will bring them to a more vivid appreciation of those qualities in the verse

How far this practice of picture paraphrasing may be carried will depend of course very largely on the artistic training and capacity of the children. With a really artistic class it would be possible to give exercises calling for a far greater exercise of imaginative power than those suggested above, and consequently of far greater value in helping towards the attainment of the essential aims of literature teaching. With an ordinary class, however, the exercises will depend rather on observation than on imagination. The child's artistic skill is not equal to the adequate translation of thought into form, and he has passed the stage when he can idealize his own production, however inadequate it may be. Experiments in imaginative exercises should, as has been before suggested, be made in connection with the lighter style of literary treatment. Unexpected success sometimes follows such experiments; in one instance a member of a class which was studying *Twelfth Night* produced a representation of Malvolio, and the scene in the garden, which astonished himself almost as much as it astonished his teacher.

History of Literature.—The teaching of the history of literature belongs rather to the history than to the literature lesson, as a consideration of its aims and of its scope will at once make apparent. Moreover, it is impossible to teach the history of England, in the ordinary sense of the phrase, without teaching the main outlines of the history of its literature. Elizabeth's reign cannot be dealt with adequately without some account of Shakespeare

and the other Elizabethan poets. To leave out Chaucer from the history of the fourteenth century would be wilfully to disregard the chief means of making it live before the pupils. In the same way the literature of the reigns of Charles II and of Anne form the best illustration of their respective periods. Wordsworth, Coleridge, Shelley, and Burke must be called in to interpret the state of feeling in England during the Revolution period. Tennyson and Browning are necessary for the understanding of the nineteenth century. Separate works also must be dealt with—e.g. *Piers Plowman*, *Utopia*, *Areopagitica*, *Eikon Basilike*—not from the literary, but from the purely historical point of view. It is not meant that the treatment in any of these cases should aim at being exhaustive; broad leading characteristics only should be noted. But a child who has taken a course of history beginning with the ancient Britons and ending with Victoria, should have gained a definite idea of the great literary periods, and should know something of the greatest writers. More than this is not, for the present, essential from the literary point of view; therefore there is no need for the history of literature to be taken as a special division of the literature teaching. From time to time, as the course goes on, names of other writers are introduced, and when possible these are fitted into the outline which exists in the pupil's mind. At a later stage, if he remains at school after the age of sixteen, it may be advisable for him to undertake a more detailed study of literary history, but

before that period time cannot be spared from more valuable subjects.

Another, and from our point of view more important, side of the history of literature consists in the study of the development of various literary forms—the drama, the novel, &c. This is always found to be very attractive in the case of elder scholars, and since its aims are mainly æsthetic, it may legitimately be considered as constituting a department of literary teaching. Children between fourteen and sixteen could with advantage take a few simple lessons on these subjects. One week in a term might, for instance, be given up to this study in place of the ordinary English lessons.

The Reference Library.—A reference library of some description is a necessity in every school. If a room can be given up for the purpose, an enormous advantage will be gained, of which teachers should be quick to make the utmost use. The room should be made, as far as possible, to put on a scholarly and dignified appearance. Proceedings should be conducted with quietness and gravity, and the children should be made to feel something of the impressiveness and even reverence which attaches, in the eyes of the true book-lover, to any collection of books, however small the collection may be. No attempt should be made to impress this by words, nor should any artificiality of behaviour be encouraged. If the teacher is really enthusiastic and earnest, the desired atmosphere will be created, and will do its own work.

If a room cannot be set apart, something is lost. Yet the books—the essential element—remain, and the teacher's attitude can still do much. One of the most important duties of the English teacher is to show his pupils how to use books, and this can be done only to a limited extent in connection with the ordinary school texts. Many grown people have little idea how to handle any book of a more serious character than a novel. Children should be led to realize that "some books are to be tasted, others to be swallowed, and some few to be chewed and digested". They should be taught how to do research work on a modest scale—first, how to select the book or books likely to be of use, and then how to set about extracting the required information. They should learn how to collate one book with another, how to contrast and compare, and follow up a clue. They should be taught the art of making notes—an art so incalculably useful, yet acquired by so few persons,—and should be encouraged to preserve their notes for future use.

All these things entail close superintendence by the teacher. It is therefore advisable that, while the library is open at all times to pupils who wish to use it, there should be periods set apart when a few children only should be admitted. Questions of organization may make this difficult, but in most schools it would be possible to send in each class in two divisions, each for one lesson during the week. In any case the work should be supervised. The children should not simply

be turned into the library to do the best they can. If the preparation of home-work is done at school, the classes might be allowed to work in the library by turn, so that those who wished to make use of the books could do so.

The use made of the library in connection with the English teaching will be chiefly in the preparation of essays and the reading up of fuller particulars in connection with lessons given in class—lives of authors, interesting details in connection with special works, explanation of allusions, &c. For these purposes all the books in the library will probably at one time or another be laid under contribution. In the special English section some such collection of works as the following should be included:—

1. A history of English literature, with copious illustrative extracts; *e.g.* Chambers's; the New Cambridge. Courthope's History of English Poetry.
2. A history of European literature; *e.g.* Hallam.
3. Special histories of various literary periods; *e.g.* Symonds's Renaissance, Leslie Stephen's Eighteenth Century, Boas's Shakspere and his Predecessors.
4. Biographies of great writers; *e.g.* Sidney Lee's Shakespeare, Dean Church's Spenser, Canon Ainger's Lamb.
5. Histories of special literary forms; *e.g.* Ward's History of Dramatic Literature, Raleigh's History of the Novel, Ward's English Poets, Oliphant Smeaton's English Satires, Chambers's English Pastorals, Evans's English Masques, Vaughan's English Literary Criticism.

6. Books of literary criticism; *e.g.* Bradley's Shakespearian Tragedy, Dowden's Shakespeare's Mind and Art, Hazlitt's Shakespearian Characters, Mrs. Jameson's Shakespeare's Heroines, Raleigh's Shakespeare.

7. Essays on general literary subjects; *e.g.* Ruskin's Kings' Treasuries, Lowell's My Study Windows.

8. A History of the English Language; *e.g.* The Making of English (Henry Bradley), English Lessons for English People (Abbott).

9. Essays and miscellaneous works on language; *e.g.* Trench's Lecture on Words, Mayor's Chapters on English Metre.

10. Classical books; *e.g.* Classical Dictionary, Histories of Greece and Rome, Jebb's Sophocles, Murray's Athenian Drama, Murray's Translations, Macmillan's Classical Primers, Blackwood's Classical Writers for English People.

11. English dictionaries: *e.g.* Annandale's Imperial Dictionary (£4 net), Webster, Lloyd, The Oxford Dictionary.

N.B.—A very useful list of books of reference for the English teacher has recently been drawn up by the English Association.

Chapter IV

I. SOME NOTES ON THE METHOD OF HANDLING LESSONS

A.—THE READING OF A NOVEL

The method employed in dealing with the class study of a novel will vary according to the nature of the work. It is proposed here to deal with two novels typical of two distinct classes: *The Mill on the Floss* and *The Cloister and the Hearth.*

The Mill on the Floss is a simple and beautiful story, from the reading of which any child over fourteen years of age should, without any assistance given, be able to derive some measure both of pleasure and of profit. The teacher's work here will consist in the attempt to deepen and intensify the impression made, and to enable the pupil to obtain the maximum degree of good which the reading is able to afford, by leading him to see beauties which he might not have discovered by his own unaided efforts. It is therefore advisable that such a book should be read by the pupils before the teacher attempts to deal with it at all. Afterwards some general lessons—say three—should be given.

If possible, novels set for reading should be given out before the holidays preceding the term. If two novels per term are taken, one should be given

before the holidays, to be read by the beginning of the term; the other at the beginning of the term, to be read by half-term. It is neither possible nor desirable that any considerable portion of the novel should be read in class. Selected passages, illustrating special points, may be taken, but that is all. The most deadly and interest-destroying way of dealing with a novel is to set so many chapters or pages to be read each week. When such a plan is adopted, the teacher, it may be supposed, trusts that the interest which the children will naturally feel in the story will lead them to read it through at once, and that the reading of the pages set week by week will be merely a matter of revision. But experience shows that there are, at present, in nearly every class, some children who will take the whole thing stolidly, as a mere piece of class-work, read the appointed portion conscientiously, and apparently feel no more curiosity or interest in "what comes next" than they would feel if the book were made up of exercises in compound addition which had to be steadily worked through. The very fact that the book has been set as a piece of class-work has lifted it, as far as they are concerned, out of the "story-book" region of interest and delight into the "lesson-book" region of dulness and compulsory toil. That this should be so denotes, of course, a defect in the school system. In time, when the complete reform of English teaching has taken place, children will lose their present instinctive suspicion that all books used in school are "dry".

Until that happy time comes, all the teacher's efforts should be directed towards giving vitality and freedom to the work, and he should avoid, with the utmost care, any method which will encourage, in the slightest degree, a laborious and unintelligent habit of study.

At the end of the appointed period every child will have read through the book, intelligently or otherwise. It is probably safe to say, however, that no one will have read through *The Mill on the Floss* without experiencing some feeling of interest, if not of delight. The teacher's first business is to see how far the essential points of the actual story have been grasped. This is best done by devoting one lesson to talking the book over in an informal manner, avoiding discussion as far as possible, and dealing only with actual incidents and facts. The whole story should be retold by one or two members of the class. In this way dull children are helped to a clearer and more connected notion, and the mental picture of even the brightest child gains in vividness. If the class is, as it should be, a small one, the teacher can, in one lesson, form a fairly correct estimate of the impression the story has made on the individual members, and can gain many hints as to what is needed to help them to a fuller appreciation.

Having dealt with the story, the next step will be to bring out the special characteristics of the book. For this purpose the next lesson devoted to the consideration of the novel might begin with some such question as: "Which part did you like

best? Why?" This will probably elicit at least the germ of the notion required, and the teacher can, by skilful questioning and guidance of discussion, lead the class to recognize the qualities which give to the novel its distinctive value; for example, in the case of *The Mill on the Floss* the truthfulness of the picture given of provincial life, the peculiar humour attaching to the characters of the "aunts", the clinging, tender love of things homely and familiar, the noble presentment of a faulty soul struggling towards the attainment of an ideal. The pupils should be encouraged to refer freely to their books, to read out special passages, to uphold firmly their own favourite characters and their own favourite views. Some characteristics of style may be brought out, such as the rhythmical nature of the prose used in some of the impassioned passages, but this part of the subject should be kept in a distinctly subordinate position. As a home-work exercise a question should be set which will admit of discussion and the expression of individual views; for instance: "Which do you think took the higher view of life, Tom or Maggie?" "Why was Maggie always considered naughty when she was a child? Did she deserve it?" "Compare the characters of the four Dodson sisters. Which one do you like best?"

In the third lesson the answers to these questions, written by the pupils, should be discussed. This having been done, the rest of the time should be devoted to the consideration of what may be called the external interest of the novel, which will

include any particulars as to the circumstances under which it was written, the originals of the characters and places, the autobiographical element, opinions of critics concerning it, &c. In this connection a short account of the life of the author, and some reference to his other works, is nearly always helpful. Passages illustrative of the story should be read; for example, the reading of George Eliot's poem, "Brother and Sister", would help to bring out the autobiographical interest of the account of the childhood of Tom and Maggie Tulliver.

In dealing with a novel of the second type, as exemplified by *The Cloister and the Hearth*, which treats of a period or a country unfamiliar to the children, the order of the lessons will be altered. It will be found necessary to give the setting of the novel first instead of last. All historical novels should be read in connection with the study of the historical period to which they refer; but, besides this general setting, a more detailed lesson on the book itself is required, which will precede the reading. This lesson, in the case of *The Cloister and the Hearth*, should deal with the history of Holland. A short sketch of the varied fortunes of that country should be given, as well as an account of its position and importance in Europe in the fifteenth century. The condition of the Church in Europe generally, and in Holland particularly, should be explained, and the significance of the title of the book pointed out. The children should be reminded that the period dealt with comes at the close of the Dark Ages, when the Renaissance

movement, which is to break up that darkness, is at hand. The chief general characteristics of the Middle Ages should be briefly referred to. As connecting the book with English history, reference should be made to the fact that the hero, Gerard, was the father of Erasmus.

After the book has been read, the second and third lessons should follow on the same lines as the first and second lessons taken in connection with the novel previously dealt with. The task of re-telling the story clearly and concisely will be more difficult, since it is so much more complex, several lines of action being carried on simultaneously. The main excellence of the novel, as a wonderful picture of the stir and movement which was to bring about a new spiritual and intellectual life in Europe, needs to be brought out very carefully. The way in which the author connects all the many and wide-spreading threads of his story with the little group of Dutch characters should be noted. As homework exercises, some such questions as the following might be given: "Compare the life of the people of Holland, Germany, Burgundy, and Italy during the latter half of the fifteenth century". "What do you think of the character of Denys?" "What influence had Kate and the dwarf on the lives of Gerard and Margaret?" "Why is the book called *The Cloister and the Hearth*?"

It is not intended that the above should be taken as anything more than a general indication of the lines on which the class study of a novel may be

taken. Methods will need to be varied with regard to the class, the book, the time given, and many other factors. The one principle that may safely be insisted upon is that the story should be treated as a story, and all efforts should be directed towards bringing out its real and living interest.

B.—HOW TO STUDY A SHAKESPEARIAN PLAY

Let *Julius Cæsar* serve as a type.

Text.—The pupils should have a plain text, without introduction or notes, cheap, but well bound and artistic, *e.g.* Blackie's "Red Letter Edition", 1*s.* 6*d.*, or Blackie's Plain-Text Shakespeare, 4*d.*

1. **Introduction.**—To create the proper atmosphere, so to speak, in the pupil's mind, so that the content of the play may be as readily understood as possible, it may be necessary for the teacher to give two or three introductory lessons on Rome, explaining briefly the nature of the Roman constitution, and introducing such terms as senate, capitol, tribunes of the plebs. It may be necessary, perhaps, to give also a historic summary of the struggle between the senatorial and democratic parties, that between Pompey and Cæsar, and the subsequent events down to the battle of Philippi, and in the course of the lesson to introduce the proscriptions of Sulla and to make mention of the triumvirs. This preliminary setting should be made as interesting as possible, and for this purpose the magic-lantern, with carefully selected slides, might be used to illustrate the lessons. Some account of the Elizabethan theatre would also be advan-

tageously given in a similar way if it has not already been done.

(*N.B.*—The purpose of the introduction should be to awaken interest. The pupil's mind should be therefore got ready for the lessons about to be given. Unfamiliar ideas, so far as they stand in the way of a proper appreciation of the general drift of the play being studied, should be cleared away. This method is sound psychologically, and represents the *Preparation* and the *Association* of the Herbartian method. Teachers will find sometimes scarcely any introduction necessary. The play, for instance, will be self-interpreting in the case of the boy who has done even a little Roman history.)

2. **The First Reading** of the play should not be interrupted by any comments from the teacher. Those pupils with the roundest and most sonorous voices should take the several parts, one Antony, another Brutus, and so on. Those taking parts should stand up beside their desks so as to make the reading as effective as possible. The teacher himself should take one of the most important parts, as he will do much towards the pupils getting a correct appreciation of the play if his elocution is good. This first reading is the most important part of the teaching. The teacher has done little, but the pupils will have learnt much. About six lessons should be sufficient.

3. **The Second Reading.**—After this first reading, the class will have a general impression of the whole. This is the correct order: the whole before

the parts. Now let an act of the play each week be read at home. Let the pupils use a dictionary, and have a note-book of their own. In class take each act: get two or three to put the contents under a single heading; *e.g.* Act II. Preparation of the Conspirators; Act III. Assassination of Cæsar; Act V. Condemnation—Downfall of Conspirators. Let another member of the class then give a summary of the contents of the act. Then take it similarly scene by scene: let the pupil put under one heading the contents of each scene, give a skeleton outline of the chief points therein, and enlarge that into a précis. He should have made entries of this nature in his note-book at home; in class that should not be consulted, except perhaps for purposes of correction. So act by act, scene by scene, the play will be read a second time, in such a way that the interconnection between the parts is clearly grasped and the organic unity of the play is realized. If the teacher wishes to go into further detail, he can get the class to summarize separate speeches, and discuss the meanings of unusual phrases or even words. The amount of detail depends on the time at the teacher's disposal, and also on his individuality.

4. **Third Reading.**—Let the play, for the purpose of a fuller appreciation, be read by the class without interruption, just as it was read the first time.

5. **Discussion.**—The pupil all along should have made his own use of his manuscript book, and already inserted his own estimate with regard to the characters, and also put in the references to the

passages which have formed the basis of his estimate. Then should follow five or six lessons, during which the pupils will be allowed to discuss the construction of the plot, the chief characters, and the like. After these discussions, the pupils should be advised to consult Hazlitt, Mrs. Jameson, or other Shakespearian critics.

The third reading of the play may come after these discussion lessons, if it is thought more advisable.

6. **Dramatization.**—Finally, let the class see the play acted by a first-rate company, and if possible act it themselves in an unpretentious way, perhaps one day during the last week in April, which might be chosen for the annual Shakespearian day. The lecturer is often one of Shakespeare's greatest enemies, and if we spend a single evening seeing and hearing the play, we shall imbibe more of the spirit of Shakespeare than by terms spent in elucidation and explanation. This is why the "recitation" of the play by the pupils has been laid stress on. It is thus we breathe the proper atmosphere and realize the strength of the play.

These lessons might possibly take no more than a single term of twelve weeks, if three hours a week were allotted, *e.g.*:

Preparatory lessons	3 hours
First reading	5 "
Second reading	18 "
Third reading	5 "
Discussion	5 "
	36 hours

N.B.—1. Some of the best passages should be learnt by heart and put in the note-book.

2. Such details with regard to the work of Shakespeare as are thought desirable for a fuller interpretation of the text may be taken. Dry biographical facts are quite useless; in any case do *not* begin the lessons with a "life".

C.—A PARAGRAPH FROM *PARADISE LOST* BOOK VI, ll. 189-261

Text Book.—Either a plain text or Blackie's "Junior School Milton".

An outline of the whole story will be necessary, and the connection of the book therewith. The book itself should have been read through before any lessons on separate portions are given. The class may be set to prepare about one hundred lines for each lesson. Suppose the paragraph beginning l. 189 were under consideration. At the opening of the lesson we might proceed on some such plan as the following.

Introduction.—A brief summary of the preceding events of the book should first be given by the pupils, *e.g.*:

Abdiel has returned to the faithful host and found them already prepared for war, under the leadership of Michael and Gabriel, who have been exhorted by God to defeat the rebels and drive them out from heaven and bliss. They have begun their march, and have met Satan.

First Reading.—The paragraph should be read

through, preferably by the teacher, from beginning to end without comment. The class should then be called upon to give—

(*a*) The main topic of the paragraph, *e.g.* the commencement of the battle between the loyal and disloyal hosts.

(*b*) The sub-topics, *e.g.* Satan foiled by Abdiel. The two hosts clash in contest, and heaven resounds with the shock of battle. The battle is long indecisive. At last Michael subdues Satan. The loyal host is temporarily successful.

(*c*) A summarized account in continuous prose of the events narrated. Thus the *content*, *i.e.* the *meaning*, of the author is made the main purpose of the first reading.

During the second reading the *form* is studied in its relation to the content. The method of the author is emphasized: diction and versification are examined. The language lessons may be utilized to minimize the attention to form, as is suggested in a later chapter. The amount of detail depends entirely on the teacher's individuality and the capacity of the class. The attention should be briefly called to (*a*) the meaning of difficult words and phrases, (*b*) peculiarities of structure and style, (*c*) the æsthetic qualities of the versification, *e.g.*:

1. The accommodation of the sound to the sense in l. 189, where the slurring of "saying" as a monosyllable—"So saying, a noble stroke he lifted high"

—helps to express the eagerness of the angel, who struck before he had finished speaking.

2. The subtle effect of the alliteration and the onomatopoetic effect of the sibilants in ll. 195–198:

> "As if on earth
> Winds underground or waters, forcing way
> Sidelong had pushed a mountain from her seat
> Half-sunk with all his pines".

3. The rough discordant versification in ll. 205–214:

> "Nor stood at gaze
> The adverse legions, nor less hideous joined
> The horrid shock. Now storming fury rose,
> And clamour, such as heard in heaven till now
> Was never: arms on armour clashing brayed
> Horrible discord, and the madding wheels
> Of brazen chariots raged: dire was the noise
> Of conflict: overhead the dismal hiss
> Of fiery darts in flaming volleys flew
> And flying vaulted either host with fire."

The latter piece might with advantage be examined in greater detail. Everything is alive in this animated description. The very wheels are mad.

The verses are rough and jarring, and bray the discord they describe. How is the rough discordant effect produced? Look at (1) the multiplicity of sibilants throughout the passage; (2) the number of gutturals and harsh consonants; *e.g.* *st*ood, *shock*, *st*orming, di*sc*ord, *cl*ashing, *cl*amour, *br*ayed, ho*rr*id, *g*aze; (3) the predominance of the dentals; *e.g.* stoo*d*, a*d*verse, hi*d*eous, joine*d*, horri*d*,

hear*d*, braye*d*, *d*iscor*d*, ma*dd*ing, rage*d*, *d*ire, hea*d*, *d*ismal, *d*ar*t*s; and (4) the prevailing effect of the spirants, *s*, *f*, *th*, and *v* to reproduce the hiss of the darts in the lines:

> " the di*s*mal hi*ss*
> O*ff*iery dart*s* in *f*laming *v*olley*s* *f*lew
> And *f*lying *v*aulted ei*th*er ho*st* wi*th* *f*ire ".

A similar examination of the vowel sounds might be made. The variety of the position of the pauses, and the variations of stress, as in "hórri | ble, dís | cord", and the effect thereof, might be dealt with; but where a piece admits of, or rather demands, such elaborate treatment, it is as well to deal with it separately in the language lesson. Too much analysis of the form will withdraw the attention from the content.

After such details have been studied as shall enable the student to appreciate the piece fully, both from an intellectual and an æsthetic standpoint, the paragraph should be read a third time from beginning to end uninterruptedly.

D.—THE ESSAY

In dealing with the essay the connection between literature and composition may be somewhat more closely made. The intellectual purpose is naturally made more prominent than it would be in dealing with dramatic or lyric poetry, both of which especially appeal to the emotions. The meaning of the author will first claim attention; the method next. The structure of the essay will

be used to illustrate certain principles, such as paragraphing, unity, coherence.

In dealing with a longer essay, such as Macaulay's, the main topic of each paragraph should be noted, the sub-topics too, with their relation to the main topic, the logical sequence of facts and their inter-relation. The "content" is the chief thing, and the "method" the author has of expressing his ideas is next in importance. A clear idea of the whole is necessary, and the examination of the parts should never allow us to lose sight of the organic unity of the whole essay. The same thing applies to the shorter essay.

Bacon's essays naturally require more intensive study than Macaulay's. Let us briefly consider the method of dealing with one of Bacon's essays. The class should be set to read the essay at home. They should look up for themselves any allusions or references; they should search out the meaning of unusual words. A plain text should be used. An analysis of the essay should be worked out by each student at home. In dealing with the essay in class, emphasis will be laid on the meaning of the author, the method of the author, and the style of the author, in the order of their importance.

I. **Meaning of Author.**—Questions should be put to the class, in order that the subject matter may be thoroughly thrashed out, *e.g.*:

1. What are the main divisions of the essay?
2. The main topic of each paragraph?
3. The sub-topics?

The essay should then be examined sentence by sentence.

The class will thus work out with the teacher a correct analysis of the content, and get at the full meaning of the author. They should now be allowed to take their own skeleton outlines and correct them.

II. **Method of the Author.**—The structure of the essay can now be emphasized. Attention should be drawn to—

A. The method of introducing the subject.

B. The coherence: the connection between the several paragraphs, the transition of thought. Does each paragraph treat a single topic?

C. The unity of the several paragraphs.

D. The proportion that is observed in Bacon's treatment of the subject.

III. **The Style of the Author.**—His terseness and other peculiarities of style.

E.—A SHAKESPEARIAN SONNET

"Full many a glorious morning have I seen."

After the sonnet has been read through slowly and effectively by the teacher, a few questions should be put to see how far *the general meaning* has been grasped: *e.g.* quote a line that contains the central idea of the sonnet. If any of the class are unable to give the line: "Suns of the world may stain", and to explain the meaning of it, the teacher

will see they have not fully grasped the content of the sonnet.

Intensive study will generally lead to a fuller appreciation of Shakespeare's sonnets, and therefore the piece should be examined in detail. Some such questions as the following suggest themselves:—

In what sense is "morning" used here?
What words show that Shakespeare personifies the sun? *e.g.* flatter, eye, kissing, face, &c.
Expand the metaphor in "alchemy" into a simile, *e.g.* "Just as the alchemist transmutes base metals into gold, so the sun changes the pale streams into gold".
What is the construction of "Anon permit the basest clouds, &c."?

An attempt on the part of the class to visualize the picture conveyed by this sonnet will lead to the appreciation of the progressive nature of the description, and by this means one of the essential differences between painting and poetry may be demonstrated.

An account of the content of the sonnet should be given by the class, some of the words of the original being kept.

After a third reading the sonnet should be examined from the point of view of structure, and should be compared with a Miltonic sonnet.

This comparison might very well be transferred to the language lesson. It can be deduced that the Shakespearian sonnets consist of three quatrains, in

which the thought is built up, and a final couplet, which often contains the climax. On the other hand, the Miltonic sonnet divides itself into an octave of two stanzas of four lines, followed by two stanzas of three lines or a sestet. The rimes, too, should be compared: *a b*, *a b*, *c d*, *c d*, *e f*, *e f*, *g g*, is a symbolic representation of the rimes of the Shakespearian sonnet; *abba*, *abba*, *cde*, *cde*, of the Miltonic.

Finally the sonnet should be committed to memory.

F.—A LESSON ON SHELLEY'S "ODE TO THE WEST WIND"

In a poem of this sort the model reading should precede everything else. An introduction or preliminary setting perhaps serves little purpose.

1. **The Reading of the Poem.**—The teacher should read as effectively as possible the poem through from beginning to end without interruption. He should take care in the reading to bring out such points as the antithesis between the "*wild* West Wind" and the "*azure sister* of the Spring", "*living* hues" and "*dead* winter" in the first stanza, and he should lay stress on the summing-up words "destroyer and preserver". In the second stanza he should draw attention to the naturalness of the transition of thought from the power of the West Wind over the leaves to its power over the clouds, by dwelling on the words which liken the clouds to decaying leaves. In the third stanza he should be careful to put the correct pronunciation on crys-

tállĭne and pūmice, and read slowly in the fourth stanza each of the three words, "leaf, cloud, and wave", so that by such suitable pauses the members of the class may realize that the stanza resumes the main thread of the three preceding stanzas. By careful and impressive reading, it should be shown that the pith of the whole appeal lies in the lines:

> "Drive my *dead* thoughts over the universe
> Like withered leaves to quicken a *new birth*!"

Emphasis on the word "unawakened" will aid the teacher's purpose.

The effect of the subtle blending of vowel and consonantal sounds will be duly felt if the reading is good; so, too, the rush with which the verse sweeps along, in keeping with the rush of the wind it describes.

2. **Questions on the Substance of the Poem.**—Although, generally speaking, the next step will be to ask one or two pupils to give a summary of the whole poem in continuous narration, and as much as possible in the poetic language of the original, there are so many underlying beauties that some well-thought-out questions on the subject matter will enable the pupil the better to get at the heart of the author — his thought and feeling. Some such questions as the following might be put:—

(1) Quote the lines that contain the pith of Shelley's appeal.

(2) What conclusion would you draw from the use of the epithet "unawakened"?

(3) Explain how "unawakened earth" is like "dead nature".
(4) What was to awaken the earth? By what means?
(5) What powers over inanimate nature does Shelley attribute to the West Wind?
(6) Over what parts of nature has the West Wind such power?
(7) What similar powers does Shelley pray for in his own case?
(8) In what sense did Shelley's life resemble dead nature? Gather your knowledge from the poem. Quote the lines.
(9) Why was his poetry dead?
(10) If winter comes, can spring be far behind? Explain this. Apply this to the poet's life and to the world. Draw the inferences simply from the poem.

Get the class to say what they think of the poem.

3. **Summary.**—After such questioning the class will have felt the meaning of the poem, and will be ready to give the purport of the whole. Perhaps it would not be out of place here to quote the following summary, obtained from one class:—

Stanza 1.—O Wild West Wind, thou who hast so much power over inanimate nature that thou canst destroy the leaves and preserve the seeds, hear my prayer!

Stanza 2.—O thou who hast so much power over nature that thou canst change the summer sky and make it black with clouds, hear my prayer!

Stanza 3.—O thou who hast so much power over nature that thou canst disturb the calm sea, hear my prayer!

Stanza 4.—Give me the same power that thou hast over nature, over leaves, clouds, sea.

Stanza 5.—Drive my dead thoughts over the universe that my poetry may have a quickening effect and awaken the sleeping earth. As the West Wind will blow her clarion o'er the sleeping earth, so let my words be a trumpet to awaken the world. Dead nature is quickened into new life, so let my poetry quicken the world. Let the future be a golden age, though the present is iron.

4. **Second Reading.**—Let one of the good readers now read the poem through aloud.

5. **Details.**—If it is desired to go into detail, take the poem stanza by stanza, *e.g.*:

Stanza 1. — Let the students give summary first. Some such questions as the following can be put:—

(*a*) Account for the epithet "wild".

(*b*) What is the effect of the alliteration and the broad vowel sounds in "Wild West Wind"?

(*c*) What is Shelley's conception of autumn?

(*d*) What is the effect of placing "dead" at the end of the line?

(*e*) What is the meaning of the word "hectic"? Expand the metaphor into a simile. Show the suitability of the epithet.

(*f*) Pestilence-stricken. With what pestilence are they stricken?

(*g*) How is the epithet "winged" applicable?

(*h*) With what is "azure" contrasted? What is "thine azure sister"? &c.

The versification should be briefly examined; *e.g.* the division of the poem into stanzas of fourteen lines, suggesting the Shakespearian sonnet; the accommodation of sound to sense should be noted.

6. **Third Reading.**—After this detailed reading the poem should be read a third time. The first stanza of Coleridge's "Ode on France", "Ye clouds that far above me float", should be read by way of comparison.

7. **Author's Life and Style.**—One lesson should then be given on the place of the author in English literature; his life and social relation to his contemporaries and predecessors, in so far only as it will throw additional light on the subject matter. Shelley's note on the time and circumstances under which the poem was written should be read.

8. **The next essay** set might be such a subject as: "I fall upon the thorns of life! I bleed!" Explain this with reference to Shelley's life.

9. **Repetition.** — Finally, the poem should be learnt by heart and written down in the manuscript book.

N.B.—The sections five and six would entail one or two additional lessons. One lesson should be sufficient for sections one, two, three, and four; one for section seven, and one for section nine. The poem will therefore take anything from one to five lessons, according to the teacher's purpose.

G.—FIRST LESSONS ON DRAMATIC CONSTRUCTION

Shakespearian teaching is many sided; it may, indeed, almost be conceded that the full study of a Shakespearian play in all its aspects constitutes a "liberal education". Yet we do not always, in our schools, take the fullest advantage of the opportunities thus offered. The reaction from the old formal and technical study of literary masterpieces has led us to look with suspicion, almost with horror, on any method of treatment which is not purely æsthetic. By so doing much valuable mental training is lost, and the help which the intellectual powers might give in intensifying æsthetic appreciation is missed. The study of dramatic construction is a case in point. It is not only of great interest, but it is essential to the full appreciation of a play as a work of art. It need not, and should not, be antagonistic to the other and more important lines of study pursued. A knowledge of the wonderful and beautiful construction of the human body does not make a man despise the soul enshrined within it; rather it increases his admiration and reverence for the complete man. The study of dramatic form and construction should do the same service for a play.

The subject in its broad outlines is simple, and can be intelligently dealt with by the scholars in the upper classes of secondary schools. Here is a brief account of how the elements of dramatic construction were taught to a class of children,

of ages varying from fourteen to sixteen, who had read *As You Like It* during the previous term.

The first lesson began with the question: "What are all stories about?" The answer "Men and women and children and animals and the things they do" was put into a somewhat more general form, and we decided that all stories dealt with *life* and *action*.

Let us examine these, and see what we can find out about them. Take a very simple *action*, such as opening a book. How many parts has it?

The class easily recognized three parts—taking hold of the book, the actual movement, the result in its remaining open. Other examples, gradually increasing in complexity, were taken, and it was seen that each had three parts corresponding to those noted in the first action examined.

Examine *life* in the same way. First, the life of a flower—bud, flower, decay; next, the life of a man—birth, maturity, death.

At this point some members of the class objected that maturity did not immediately follow birth, nor death maturity. This was made use of to show that all but the very simplest forms of life and of action are better divided, not into three, but into five parts.

Life—Birth, growth, maturity, decay, death.

Action—Cause, effort, accomplishment, effect, close.

How could this be represented by a diagram?

The two diagrams /\ and ∩ were

suggested, discussed, and marked off into five parts

It follows, then, that if life and action consist of five parts, stories which describe life and action must consist of five parts also. Let us take a very simple one.

The following outline of a story, which had been previously written on the black-board, was shown to the class:—

"A little girl was taken to church for the first time. She heard the organ playing, but was puzzled to think where the music came from. The next day she stole away by herself, and went to the church to try to find out. She was accidentally locked in, and was not discovered for many hours."

This story was divided into its five parts, and the correspondence of these with the five parts of life and of action was noted. The terms "*Introduction*", "*Growth*", "*Climax*", "*Fall*", "*Catastrophe*" were introduced and applied. The change in meaning which the word "catastrophe" has undergone was noted.

The comparison of a story with the tying and untying of a knot, which has given us the word "*dénouement*", more familiar in this connection than "catastrophe", was explained.

Reference was again made to the outlined story. Where does the "point" of the triangle or the "keystone" of the arch come? If the story were represented by a diagram, would the two sides be

equal in length? Note that parts 2 and 4 (growth and fall) are longer than the other parts. The importance of symmetry and due proportion of parts in a story was impressed.

Now think of the story of *As You Like It.* How many acts does it contain? The children saw at once that the usual division of a play into five acts was not an arbitrary but a natural one.

As a homework exercise the class was told to take the skeleton story written out, and fill it in, preserving the division into five parts.

The stories were marked and criticized at the beginning of the next lesson. In many cases it was found that the second and fourth parts were not long enough in proportion to the whole. This was pointed out, and one or two exercises where this defect was not noticeable were read. It was seen that in these cases the parts had been lengthened by the *introduction of incidents*, but the incidents were such as did not interfere with but assisted in working out the main story.

How does Shakespeare lengthen these parts? By incidents. Does he use any other means? Some discussion with reference to *As You Like It* elicited the answer that he introduces a fresh story, the story of Silvius and Phœbe. Give a brief outline of this story. The class was led to see that it was impossible to do this without referring to the story of Rosalind. The connection between the two stories was demonstrated. The term "*sub-plot*" was introduced.

Represent this sub-plot in your diagram. After some discussion the following was evolved and it was decided (by reference to *As You Like It*) that the sub-plot need not begin with the other, but must come into contact with it at various places, one of which must be the "point", and another the end.

Introduce a sub-plot into the story you have written.

The attempt to do this aroused keen interest. One version of the story was taken, and at last, by the united efforts of the class, a fairly creditable result was obtained.

As a homework exercise the class was told to divide the play of *As You Like It* into its five parts (it was explained that these were not always co-terminous with the acts), and to give the main headings in connection with each.

In the third lesson, by an examination of these headings, a general idea of the functions of each part of a play was gained.

Introduction.—Makes known any circumstances, which have taken place before the opening of the play, which it is necessary that the audience should know; introduces the principal characters, either actually or by reference; strikes the keynote of the play, whether grave or gay; starts the action. (The use of the prologue was explained in this connection.)

Growth.—The action advances, episodes and sub-plots are introduced.

Climax.—The action reaches its highest point; the difficulties of the hero and heroine reach an acute stage; the leading passion (love, revenge, &c.) is at its strongest; the sub-plots touch the main one; there is a general narrowing and intensifying of interest, bringing a feeling of suspense.

Fall.—The strain is relaxed, the foreshadowing of a solution of difficulties appears. Episodes are introduced; the sub-plots spread themselves out once more.

Catastrophe.—The final solution is given. No new character should be introduced to bring this about; the end should come naturally from what has preceded it.

II. SOME FURTHER SPECIMEN LESSONS

Books Used.—Each pupil was provided with copies of an anthology; also with an exercise book, one end of which was used for notes, the other for answers to questions set.

1. SHELLEY'S "TO NIGHT"

The poem was read aloud and then read silently. By a series of questions the various points of the personification were brought out. The children were led to see that Shelley does not think of Night as being caused by the sun going down, but by the coming of one person and the disappearance of another. The description of the figure

representing night was discussed, and the reason for each characteristic attributed given by the children. They were a little puzzled as to why Night should come from an *eastern* cave, but after a little thought suggested and applied the idea of Night following Day round the world. The meeting between Day and Night presented fresh difficulties, until someone suggested that Shelley meant to describe twilight and sunset; then details were quickly added, and the children were ready to grapple with the question as to why Death was called the brother and Sleep the child of Night.

The homework exercise given was: "Write a description of day and its coming, after the same manner as Shelley's description of night".

In the next lesson these exercises were discussed. In most cases it was clear that the main idea of the personification had been grasped.

It was next suggested that Shelley's description should be compared with descriptions given by other poets. No one in the class could remember any lines bearing on the subject, so the following extracts were dictated and written in the notebooks:—

1. "The Sun that measures heaven all day long,
   At night doth bate his steeds the ocean waves
   among."

2. "Now 'gan the golden Phœbus for to steepe
   His fierce face in billows of the west."

3. "At last the golden Oriental gate
   Of greatest heaven 'gan to open fair,

And Phœbus, fresh as bridegroom to his mate,
Came dancing forth, shaking his dewy hair."

4. "But look, the Morn in russet mantle clad,
Walks o'er the dew of yon high eastern hill."

These were discussed and explained. Then the class was asked what point of similarity there was in all five descriptions. The answer: "In each a person is described" led to the introduction of the term "personification". Why does a poet describe by means of personification? The general answer to this question was: "Because it is prettier", which, of course, contained the germ of the right notion. By means of questioning and discussion it was decided that (1) the poet sees more meaning and beauty in ordinary things than we are able to see; (2) he often thinks in pictures; (3) he is able to tell what he thinks so clearly that other people can see the pictures too.

The children were told to read, as a homework exercise, Henley's "A late lark twitters in the quiet skies". A few minutes questioning at the beginning of the next lesson proved that they had appreciated the fact that here were the same poetic qualities, only shown in a rather different way.

2. MILTON'S SONNET ON HIS BLINDNESS

The class were first told in outline the story of Milton's life, special stress being laid on the facts of his blindness, his strong religious feeling, and his conviction of the sacred and important nature of his work. The sonnet was then read to the

class, the children afterwards reading it silently. The meaning of the word "fondly" was explained.

The children were asked to give the main idea of the sonnet in their own words. By means of comparing their accounts with the actual expressions used in the poem, they were led to see that Milton, like Shelley, "thought in pictures". For instance, he thought of the loss of his sight as the going out of a light which had been given him to guide him through the world before his journey was half accomplished; and the same method is used throughout the sonnet. His use of Scriptural images was easily referred to his love and knowledge of the Bible. The way in which the "pictures" added beauty and vividness to the whole idea was noted.

The class was then told that Milton had written another poem, and a much longer one, about blindness—not his own blindness, but that of someone else. They were asked who they thought that someone else was likely to be. The pupils, thinking of what had been told them of the subject of Milton's greatest poem, and of his intensely religious nature, soon gave the answer: "Someone from the Bible"; and then almost immediately Samson was suggested. The girls were told to read the story of Samson (*Judges*, xiv–xvi) before the next lesson.

The life of Samson was compared with that of Milton, and many points of similarity were noticed, which explained why Milton should have sympathized so strongly with Samson. Part of the

opening speech of *Samson Agonistes* was read to the class after a brief explanation of the circumstances under which Milton imagines the words to be spoken. The girls wrote in their note-books the following passage:—

> " O dark, dark, dark, amid the blaze of noon,
> Irrevocably dark, total eclipse,
> Without all hope of day! . . .
> The sun to me is dark
> And silent as the moon,
> When she deserts the night,
> Hid in her vacant interlunar cave ".

The class was told to read the Bible narrative (*Judges*, xvi, 21–24), and see if they could find there anything to justify Milton in putting these words into Samson's mouth. The first answer was " No"; but with a little help the pupils soon saw that, though the Bible did not say Samson actually *did* speak those words, it made it quite clear that he *might* have spoken them; they were quite natural words under the circumstances. On this an attempt was made to demonstrate another poetic quality—imagination working on suggestion. The poet, as was seen in the previous lesson, sees deeply; therefore he is able to understand motives and consequences, and to build upon this understanding.

The class was then asked whether, remembering the sonnet, they would expect Milton to leave the story of Samson, having told only of his unhappiness and misfortunes. They were ready to see that this was unlikely. The concluding speech

was read to them, and they wrote the following passage in their note-books:—

> "All is best, though we oft doubt
> What the unsearchable dispose
> Of Highest Wisdom brings about
> And ever best found in the close.
> Oft he seems to hide his face,
> But unexpectedly returns."

The homework exercise given was an attempt to develop the idea of "imagination working upon suggestion" by setting the children to perform the operation for themselves. They were told to write down the following:—A little girl lived with her father and mother and brothers and sisters in London. They were poor. The little girl fell ill, and was sent into the country to some friends who were well off, and were very kind to her. She had everything she wanted, and she loved the country very much. When she got better, her friends offered to ask her father and mother to let them adopt her, if she was willing. The little girl went out into the fields to think about it. What did she think?

3. MRS. BROWNING'S "A MUSICAL INSTRUMENT"

The story of the god Pan was first told to the children, and an attempt made to give them an idea of the way in which the Greeks evolved a nature mythology. The process was compared with poetic personification, as seen in the poems studied.

The poem was read, first aloud, then silently. Very little questioning on its subject matter was required: the poem is so simple and one-idea'd, and the incident it described appealed to everybody. The "thinking in pictures" and the working of imagination on suggestion were again recognized. The phrase "making a poet out of a man" was discussed, and the children were asked why this should be compared with the making of a musical instrument. The connection between music and poetry was suggested. This led to a discussion on another characteristic of poetry—its melody. The children were asked to illustrate from the poem then under consideration. They quickly saw that it had a "tune", and that the tune was different from those of the other poems previously studied. They were asked to put the tune to "la", and after a little trying they did so: *La*lala, *la*lala, *la*la, *la*, &c. No technical terms were given, not even "metre". The children were simply led to see that each poem had a "tune".

They were then asked whether they could discover anything else that made the poem musical. Rhyme, the different lengths of the lines, the repetition of the word "river" were noted.

As a homework exercise they were told to draw in their note-books the scene as described in the second verse of the poem, and then as described in the sixth verse. They were also told to read Tennyson's "Poet's Song" as another illustration of the power of music.

In the course of the preparation of this exercise

it was discovered that very few of the girls knew what a dragon-fly was like, and that much searching of books was going on. A dragon-fly was taken for a copy at the next drawing-lesson, and Kingsley's description of the dragon-fly emerging from the chrysalis, from *Water-Babies*, was read to them, and afterwards copied into their note-books.

In the next lesson the drawings were criticized and discussed. Robert Browning's "Pied Piper" was read to the class as another illustration, in quite a different vein, of the power of music. The "tune" of this poem caught their attention at once, and they were easily led to see that it changed to suit the scenes and actions described. The term "metre" was now introduced. An elementary notion of fitting the sound to the sense was gained by reference to the use of such words as "rumbling", "grumbling". The comic effect of such rhymes as "rich in", "kitchen", was noted.

For homework the class was told to write out the story of the "Pied Piper".

4. BROWNING'S "HOME THOUGHTS FROM ABROAD"

The poem was read, first aloud, then silently, and was copied entire into the note-books. The story of Ceres and Persephone—to whom the old Greeks attributed the coming of spring—was told to the children. It was springtime when this poem was taken, and the girls eagerly responded to the suggestion that they should try to see for themselves

the signs of spring mentioned by Browning, and also find out and record others.

The metre of the poem was examined, and its variety and delicacy noted as being suitable for the treatment of such a subject as "spring".

For homework the pupils were told to look through their poetry books and find out any poems that said anything about spring; also to be ready to quote from any other poem on the subject that they could remember.

The result was very interesting. Browning's "The Year's at the Spring", from "Pippa Passes", was discussed, and the children were told who Pippa was, and given a little outline of her story. Then came extracts from George Herbert's "Virtue", Shelley's "Ode to the West Wind", Wordsworth's "Ode on Immortality", Shakespeare's "Where the Bee Sucks".

The members of the class were told to copy into their note-books the passage each considered the most beautiful.

The homework exercise given was an essay on "The Flowers of Spring". It was made clear to the children that this was to be a record of observations made by themselves, as suggested in the previous lesson.

5. WORDSWORTH'S "TO DAFFODILS"

The essays written in connection with the previous lesson were discussed. Then, as an example of a poet's description of a spring flower, Words-

worth's "To Daffodils" was read. The corresponding passage in Dorothy Wordsworth's *Journal* was also read and compared with the poem. The last verse was copied into the note-books.

The children were then told to shut their eyes and try to visualize the scene described. In most cases it was evident that a vivid mental picture had been formed, and that a sense of keen enjoyment had accompanied the effort.

The pupils were then asked whether they could express in one word the general impression which the poem made upon the mind. The answers "gladness", "joy", "happiness" were given. Can you suggest *how* the poet makes us feel this? After some discussion, the following points were evolved:—

1. By the use of special words; for example, words denoting joyous movement, as "fluttering". "dancing", "twinkle", "tossing", "sparkling".

2. By comparisons. The daffodils are compared to the stars and the waves.

3. By giving an idea of unlimited numbers—"crowd", "host", "never-ending line", "ten thousand".

4. By the use of a "dancing" metre. This was compared with the metre of other poems, and its regularity and lightly but clearly marked strong accent was noted.

From this discussion the children gained simple ideas of the special power shown by the poet in the choice of words and the way in which he suits these to his purpose. The term "simile" was introduced

for the first time, and applied to some of the "picture thoughts" that had been noted in poems previously studied. The idea of the connection between the metre of a poem and its subject was developed. The last verse was examined in detail, and the significance and beauty of the expression: "They flash upon that inward eye which is the bliss of solitude", specially noted.

For homework the members of the class were told to write a short poem on any natural object they chose, such as a flower, a tree, a bird, a scene.

6. LESSON ON LAMB'S ESSAY, "DREAM CHILDREN. A REVERIE"

Text Book.—Blackie's "English School Texts", 6*d.*; Lamb's Essays.

The essay was first read to the children, partly by the teacher, partly by good readers from the class. The children were then told to read it over carefully at home, and write down in their literature note-books: 1. What they could find out from the essay itself of the life of the person who wrote it. 2. What sort of man they imagined him to be. 3. What they thought about the two children, John and Alice. 4. Any questions suggested by reading the essay.

At the beginning of the next lesson various pupils were called upon to read what they had written in their note-books. The answer to Question 1 was in most cases fairly complete. Pupils who had omitted any points were told to insert

them. The answer to Question 2 gave rise to more discussion. "Serious, rather sad, loving to be quiet, loving old things, not very strong, frightened of the dark when he was a little boy, kind, affectionate"—all these qualities were given and supported by quotations from the essay. In answer to Question 3 it was apparent that nearly all the pupils had realized that Alice and John were two children whom the writer imagined he might have had if he had married Alice W——n. The class was encouraged to try and fill in the slight sketches given of these children by a careful consideration of the various hints given in the essay, and the attempt aroused much interest.

There was a fairly long list of questions to be answered. First came the almost inevitable child's question: "Is it true?" Then followed others: "Who was Alice W——n?" "Why didn't the writer marry her?" "Does John L—— stand for John Lamb?" "Who was Bartrum?" "Who was Bridget?" "Who was James Elia?" The children were told that the answers to all these questions could be found in the life of the writer of the essay. A short biography of Charles Lamb was then given.

The class was told something of Lamb's childhood, his father and mother, his life at the Bluecoat School, his friendship with Coleridge, and his visits to Blakesmoor, in Hertfordshire, which was at once identified as the "great house" of the essay. In this connection passages from Lamb's essay, "Blakesmoor in Hertfordshire", were read to the class, and

were compared with the descriptions given in "Dream Children", especially those passages relating to the marble hall with the twelve Cæsars, the fruit garden, and the fir-trees. The death of Mrs. Field was spoken of, and the lines from Lamb's "The Grandame", in which he commemorates her virtues, were read.

Next came a description of Charles Lamb's brother and sister, John and Mary. Passages from the essays "My Relations", and "Mackery End", and from Lamb's letters, were read, in order to demonstrate the characteristics of each. The children compared the real John with the John of "Dream Children", and realized something of the way in which Lamb had idealized the memory of his dead brother.

The story of Lamb's love for Alice W——n was told, as it can be gathered from references in his works and letters. The sonnet beginning: "Was it some sweet device of Faery", and the passage: "That Beauty with the cool, blue, pastoral drapery" from "Blakesmoor in H——shire" were read. The children were told that the probable reason for the sad conclusion to this love-story was to be found in the terrible misfortune which fell upon Lamb in the year of the publication of the sonnet already referred to—1796. The story of Mary Lamb's fit of madness, and its result in the death of her mother, was told, and Charles Lamb's letter to Coleridge, in which he announces his intention of devoting the rest of his life to his father and sister, was read. Then a brief sketch of the life of the brother and

sister for the next thirty-five years was given, their devotion to each other, their clouded yet busy, and, in some respects, happy lives; the sad times, increasing in frequency as the years went on, when Mary Lamb's madness returned, and the picture given by a friend of "how, on one occasion, he met the brother and sister at such a season, walking hand in hand across the fields to the old asylum, bathed in tears"; Lamb's work and friends, his growing loneliness, and his death.

The children realized the pathos of Lamb's tender picture of what might have been, given in "Dream Children", when they contrasted it with the actual facts of his life.

Characteristics of style were next touched upon. The attention of the children was drawn to the realistic introduction, which gave no hint that the series of incidents to be related was of a purely imaginary character, and to the conclusion, in which the revelation of this was so skilfully and effectively made. The very long sentences employed in the essay were noted, but the children recognized at once that in no case were these obscure. They were told to try and find out the reason for this, and after a close examination of one or two sentences decided that it was because the connection between the parts was so very clear and direct that there was no possibility of confusion of meaning, although, as in the case of the sentence beginning: "Then I told how good she was to all her grandchildren", five or six different ideas were introduced in as many lines, and the

thought travelled far. Lamb's exceedingly skilful use of parentheses was also noted in this connection. After many passages from the essay had been re-read and discussed, and the children had been set to visualize some of the scenes presented, something like a definite conclusion was gathered from the answers of various members of the class. This was that the long but clearly-connected sentences imparted two distinct characteristics to the essay. First, they gave to it a flowing, easy grace, which carried the attention of the reader from one thing to another without effort; secondly, it presented a series of pictures, each clear and distinct, yet passing almost imperceptibly into the next, which gave to the whole essay the dream-like character which it was necessary for it to possess.

As a homework exercise the pupils were told to read Lamb's poem, "The Old Familiar Faces", and explain, as far as they could, the personal references contained in it. As an illustration of the lighter side of Lamb's character—his playful, gentle humour—they were told to read "The Dissertation on Roast Pig".

CHAPTER V

CLASSICAL LITERATURE THROUGH ENGLISH TRANSLATIONS

At the present transitional epoch in the history of education, when classics no longer have the monopoly of culture, we should do well to consider the advisability of substituting, as an essential part of the English syllabus, some of the masterpieces of classical literature translated into the vernacular. Milton, some three centuries ago, complained that "we do amiss to spend seven or eight years in scraping together so much miserable Latin and Greek as might be learned otherwise easily in one year". His remarks are as true to-day as ever they were. Literary appreciation of the classics by a study of the classical languages is scarcely attainable in the modern type of secondary school. Moreover, even in the best public schools, if we except the class which has prematurely specialized and is studying for university classical scholarships, it is doubtful whether the ordinary boy really appreciates the classics. He may know something of the language; he may even compose tolerable Latin and Greek prose, or make Latin elegiacs or Greek iambics more or less mechanically, but to the average boy the gate to literature has been locked by the very key that

should have opened it—the study of language. He has learnt little of Latin and Greek life and thought. This is no matter for surprise. The content has been neglected in order that the form might be studied. We as teachers would be very loath to lose the good influence of classical thought. We know how it permeates every branch of our own literature. We know how deeply it has left its impress on various phases of modern life. We claim, therefore, that these classical writings shall not be set aside for the small minority of the nation, the favoured few, but that they shall, as the foundation of our literature, find their true recognition by having a definite place assigned to them in our English syllabus. The great classical writers have nearly all been rendered into the mother tongue by master hands, and so we can bring the pupil into touch with the refining influence of Latin and Greek thought through the medium of these literary translations.

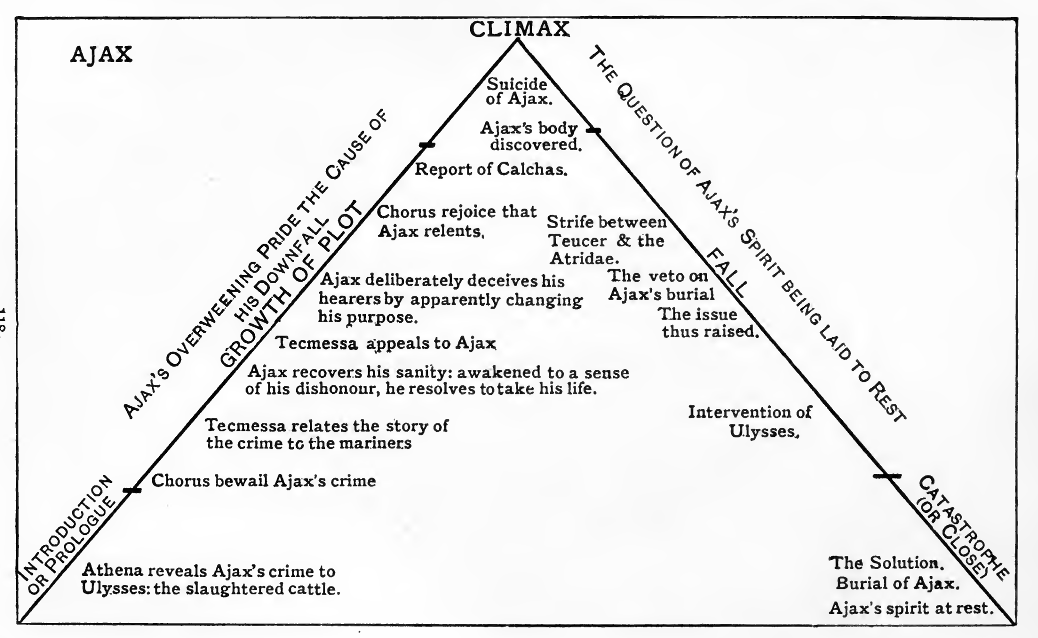
Let us take one concrete instance. Spend a month, two hours a week, over Sir G. Young's translation of Sophocles' *Ajax* (Everyman Library, 1*s.*) with one of your classes in English, and compare the result with a year's work reading the same play in Greek.

When the play is read in one month the interest is intensified; it is dissipated if the study extends over twelve.

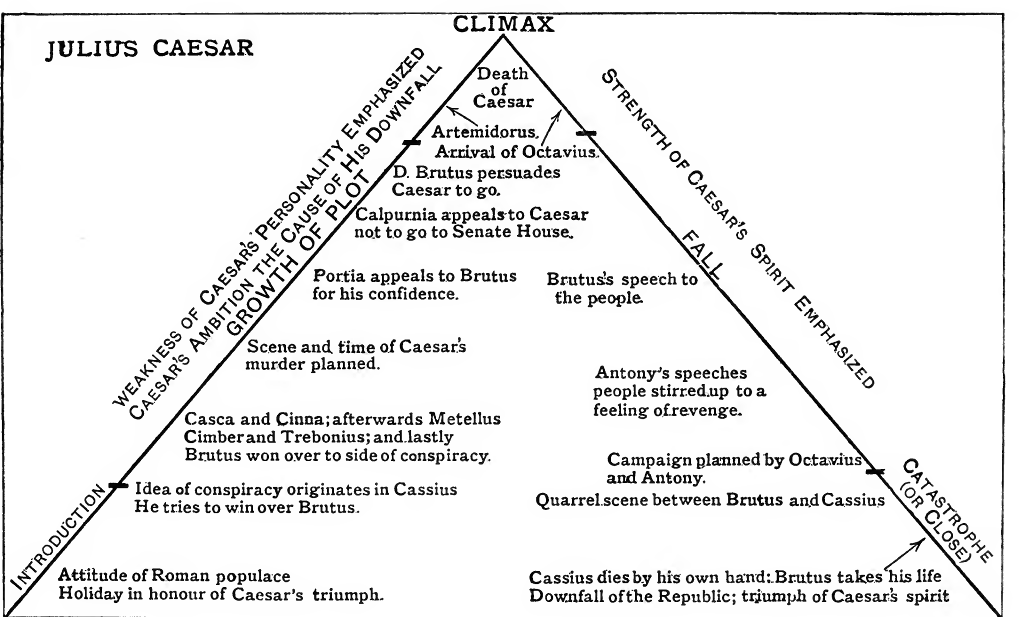
How shall we deal with the play? It may be necessary to give one or two preliminary lessons on the Greek theatre, the functions of the chorus,

the religious aspect of the Greek drama, and the story of the *Iliad.* This done, the pupils should read the play privately at home. A classical dictionary is all they require besides the text. Then an outline of the contents should be given in class by one or two of the students; the more difficult speeches, *e.g.* Ajax's farewell speech and Agamemnon's speech in the quarrel scene with Teucer, should be dwelt upon. After this, lessons might be given on the construction of the play, its division into five acts, the religious purpose of the drama, its dramatic unity. The chief characters can then be examined, points of contrast noted, comparisons drawn between Sophocles' characters and Shakespeare's, *e.g.* between Teucer in the *Ajax* and Falconbridge in *King John*, if the latter play is known. The pupils can, if they have studied *Julius Cæsar*, compare the two plays from the point of view of structure.

The members of the class will readily point out that in Shakespeare's play the complications rise to the climax in the death of Cæsar, and in Sophocles' play they rise to the climax in the suicide of Ajax; and that, though the principal personage in both plays disappears comparatively early, the interest is maintained to the end, since in the one play the *dénouement* concerns itself with the ultimate triumph of the representatives of the spirit of Cæsar, and in the other with the success of Ajax's representatives in obtaining rest for the spirit of Ajax. The class will point out that the fall of Cæsar was due to overweening



AJAX
CLIMAX
Suicide of Ajax.
Ajax's body discovered.
Report of Calchas.
Chorus rejoice that Ajax relents.
Strife between Teucer & the Atridae.
The veto on Ajax's burial
The issue thus raised.
AJAX'S OVERWEENING PRIDE THE CAUSE OF HIS DOWNFALL
GROWTH OF PLOT
THE QUESTION OF AJAX'S SPIRIT BEING LAID TO REST
FALL
Ajax deliberately deceives his hearers by apparently changing his purpose.
Tecmessa appeals to Ajax
Ajax recovers his sanity: awakened to a sense of his dishonour, he resolves to take his life.
Intervention of Ulysses.
Tecmessa relates the story of the crime to the mariners
Chorus bewail Ajax's crime
INTRODUCTION OR PROLOGUE
CATASTROPHE (OR CLOSE)
Athena reveals Ajax's crime to Ulysses: the slaughtered cattle.
The Solution.
Burial of Ajax.
Ajax's spirit at rest.


JULIUS CAESAR
CLIMAX
INTRODUCTION
GROWTH OF PLOT
CAESAR'S AMBITION THE CAUSE OF HIS DOWNFALL
WEAKNESS OF CAESAR'S PERSONALITY EMPHASIZED
FALL
STRENGTH OF CAESAR'S SPIRIT EMPHASIZED
CATASTROPHE (OR CLOSE)
Attitude of Roman populace
Holiday in honour of Caesar's triumph.
Idea of conspiracy originates in Cassius
He tries to win over Brutus.
Casca and Cinna; afterwards Metellus
Cimber and Trebonius; and lastly
Brutus won over to side of conspiracy.
Scene and time of Caesar's
murder planned.
Portia appeals to Brutus
for his confidence.
Calpurnia appeals to Caesar
not to go to Senate House.
D. Brutus persuades
Caesar to go.
Artemidorus.
Arrival of Octavius.
Death
of
Caesar
Brutus's speech to
the people.
Antony's speeches
people stirred up to a
feeling of revenge.
Campaign planned by Octavius
and Antony.
Quarrel scene between Brutus and Cassius
Cassius dies by his own hand: Brutus takes his life
Downfall of the Republic; triumph of Caesar's spirit

ambition, and the fall of Ajax to overbearing pride. The nobleness of character in Brutus will find its counterpart in the magnanimity shown by Ulysses in forgiving his bitterest foe. In both plays it will be seen there is a quarrel scene. A diagrammatic representation on the lines set out in the preceding chapter may be made. The diagrams on pages 118 and 119 sent in by a pupil in one class, will serve as an illustration of what may be done.

Whatever the method adopted, all this discussion will be thoroughly enjoyed by the students, who may, perhaps, with advantage be permitted to read the play aloud, taking the several parts—one Ajax, another Ulysses, and so on.

If a play is studied in some such way, it is no longer a mosaic of heterogeneous fragments, as a Greek play so often becomes. It is no longer a *corpus vile* for verbal dissection; it is instinct with life that makes the student's veins pulsate afresh as he enters into the spirit of the bygone ages. How often, alas! in our schools, is the quickening power of Greek thought devitalized by lifeless handling!

Professor Gilbert Murray's well-known translations of Euripides, the Trojan Women, Electra, Bacchae, and Hippolytus are available for school use, published as they are by G. Allen for 1*s*.

As there may be some difficulty in obtaining suitable literary translations at a reasonably low price, a few suggestions on the subject may be of some value.

In the "Everyman Library" attention may be

drawn to J. S. Blackie's translation of Æschylus, Sir G. Young's Sophocles, and the translation of Euripides (in 2 volumes), 1*s.* each; to Chapman's Iliad and Odyssey in "Routledge's Universal Library", 1*s.*; to Tully's "Offices", Plutarch's "Lives" (10 volumes), Thucydides' History of the Peloponnesian War, Plato's Republic, Horace's Odes, Satires, and Epistles, and Virgil's Aeneid in Dent's "Temple Classics" (1*s.* 6*d.*).

The reader will doubtless be able to add to this list for himself. Unfortunately it is sometimes impossible to find what we want. We cannot expect to have a translation exactly corresponding to the original, but we can expect literary and pure English, whether prose or poetry, however impossible it is to preserve all the beauties of the original. Teachers may find a difficulty in getting a suitable translation of Virgil's *Aeneid.* Dryden's is naturally rejected; Conington's verse translation, however estimable, is beyond the reach of schoolboys by virtue of its price; Mackail's translation ranks with Butcher and Lang's *Odyssey*, and Leaf, Lang, and Myers's *Iliad*; but, like them, it is in prose, and the price is prohibitive. A prose version is not what is wanted: where the original is in verse the translation should, if possible, be in verse, or else it cannot faithfully represent the matter, manner, and spirit of the original. Young's verse translation of Sophocles has many faults, no doubt, but it will appeal to the schoolboy far more than Jebb's prose version. The "Temple Classics Edition" of the Aeneid, mentioned above, is felt to

be un-Virgilian. In such a case, where no suitable cheap translation exists, but dearer ones are obtainable, it may be suggested that the deficiency be remedied, as far as possible, by having five or six copies of these more expensive editions in the library. In any case the library should include Gilbert Murray's *Translations of Euripides* (G. Allen); Butcher and Lang's *Odyssey*; Leaf, Lang, and Myers's *Iliad*; Myers's *Pindar*; Leeper's *Juvenal*; Church and Brodribb's *Tacitus*; Calverley's *Theocritus*; Mackail's *Virgil* (Macmillan); Rhoades's *Virgil* (Longmans); Jowett's *Plato*, his *Aristotle*, and his *Thucydides* (Oxford University Press). There should be at least half a dozen copies of some of these.

A lesson each week should be set aside, so that the students may read what they like, under the guidance of the teacher where necessary. Occasionally, during the allotted period, one or two of the boys or girls should be called to give to the class an oral summary of what they have read.

If each term during the last two years of the secondary school course, or between the ages of fourteen and sixteen, some one classical work at least is read privately at home, and one is studied in class, then the student will probably have a deeper and fuller knowledge of classical literature from his study of the copies than he could ever hope to get from the original, and in many cases so will the teacher.

CHAPTER VI

THE CORRELATION OF LITERATURE WITH OTHER SUBJECTS IN THE SCHOOL CURRICULUM

The principle of the correlation of studies is now, by almost universal consent, allowed to be both sound and helpful. Science has taught us that there is, in the natural world, no such thing as isolation—that each phenomenon is the result of various forces working in harmonious relation to each other. History has impressed the same lesson, and has shown us nations and governments being built up on the same principle. Civilization is the result of the ordered combination and correlation of the energies of mankind. Further, the utilization of natural forces unknown to their forefathers has taught the men of the present generation to regard waste of energy almost in the light of a crime; and it can be clearly demonstrated that the absence of correlation in a school course is attended by waste of energy. Finally, by following the line of thought suggested by Herbert Spencer, it is seen that correlation is the natural method; the child, and afterwards the man, in the education given by his daily life, proceeds on a system by which this principle is exemplified to its fullest extent.

Yet there is a danger that, by carrying the principle too far, we may arrive at a machine-made form of education which is correlated only in name, and which, in fact, is as entirely without organic unity as the old system which treated language, history, science, &c., each as an isolated subject. There is a danger lest we alter without improving our methods—slice the fair flower of education transversely, instead of pulling it to pieces leaf by leaf, so that, although we are furnished with an accurate ground plan, and are able to see the relative positions of the parts, we still miss the complete symmetry, beauty, and fragrance of the whole. By doing this we gain little in breadth of vision and harmony of conception, and actually lose in completeness and accuracy of detail. Therefore, do not press the idea too far. Look for those places where the boundaries of the subjects of the school course naturally touch and overlap, but do not stretch and pull out of shape any one boundary line to bring it into contact with any other. Briefly, accept the theory of correlation with reservations, utilize it where it can be utilized to give unity, but at the same time preserve the individual importance of each subject.

The questions which present themselves when we consider the principle of correlation of studies as applied to literature arise not from the difficulty, but from the extreme facility, of bringing this subject into touch with others. It is only too fatally easy to connect literature with almost every other branch of learning, since all have, at some time or

other, formed the material of literature. There is, therefore, a danger that it may be regarded simply as the handmaid of other studies, and may be valued only for the amount of "useful information" it conveys. In this way its real special value—the training it affords to the æsthetic sense, its appeal to the emotions, the pure, keen delight which it can give—is missed altogether. It is degraded in the eyes of the pupil. This tendency in school is partly caused by, and partly a cause of, the attitude taken up by many men and women towards poetry, and indeed towards all imaginative literature, which they regard as something beneath the attention of practical people, worthless and frivolous, if not an actual snare for unwary feet. In England this spirit is particularly strong. It is partly a remnant of the old Puritan distrust of mere pleasure, and desire for a "moral" in everything, partly an outcome of the intensely practical nature of the English people, which looks for some tangible advantage from all expenditure, be it of time, money, or energy. That this is a defect in the English character, and that it takes from the pure joy of living, is not to be denied. All the more need, then, to try to correct this tendency, not to bow to it, in the education given in our schools. The true study of literature is the most powerful means to this end. Do not, therefore, let literature be pressed into the service of a correlated system of education as a mere drudge. Be careful to make provision for the study, during each term, of some work of literature whose tendency is purely æs-

thetic, some glorious lyric like Shelley's "Skylark", or Wordsworth's "Intimations of Immortality from Recollections of Early Childhood"; some grand piece of prose like De Quincey's "Our Ladies of Sorrow", or a chapter from Carlyle; some tender or mirthful picture like Lamb's "Dream Children" or Milton's "L'Allegro".

Bearing these general principles in mind, we pass to the consideration of practical details in forming schemes for the correlation of literature with the other subjects of the school course. The subject which presents itself first is history. There is a very real and close connection between the two. History furnishes material for literature, and literature lends itself to the proper presentment of history. The history of any people reflects itself in their literature, and the literature, in its turn, reacts on the course of history. The functions of the two studies are to some extent the same—both give a knowledge of life and character, both appeal to the sympathies, the imagination, and the moral sense. In addition, each has a separate characteristic function of its own. That of history is the appeal to the logical and reasoning faculty, that of literature the appeal to the emotions. Start the scheme of correlation with a clear idea as to the parts which are distinct, as well as those which overlap, and make provision for both. It is, of course, impossible to lay down definite rules for the formation of correlated courses of history and literature. It may be taken for granted, however, that, in any course, a certain period of history will

form the basis. The literature read in connection with this period will be of two kinds, representative and illustrative. The representative will include such works, written during the period, as show forth most plainly the general spirit and temper of the time. The illustrative literature will consist of historical novels, ballads, or epics, written at any time, and dealing with characters or incidents of the period to be studied. In neither section, however, should the desire to aid the study of history induce the teacher to put into the hands of the scholars works of indifferent literary merit. If no really first-rate work, suitable for study by children, was written at the time, if no novelist or poet of the highest rank has chosen its incidents for his subject, then let correlation go. Anything is better than the introduction of inferior literature.

But, granted that suitable works are available, and in the great majority of cases this is so, the vitalizing effect of such literature on the study of history can hardly be over-valued. The spirit of the time, too ethereal and elusive to be seized by the writer of the school text-book, or even of the larger works on history, and enclosed within his tightly-packed pages, permeates in every direction the looser structure of the poem or novel. Whether dates and chronological sequence are correct is quite a minor matter. Inaccuracies of this kind are easily corrected by reference to the text-book. Or suppose that such a thing should happen as that a pupil, after reading *Kenilworth*, should retain for ever after an impression that Amy Robsart

died in 1575 instead of in 1560, and that Shakespeare, instead of being a boy of eleven years old, was a man and a noted poet at the time of Queen Elizabeth's visit to the Earl of Leicester, the fact of his deficiency in knowledge may be faced with tolerable equanimity if it is certain that, at the same time, he has gained a real idea of the vivid, brilliant life of the period.

It may be said that much historical literature is, for moral reasons, unfit to be placed in the hands of children. In some cases expurgated editions are advisable, and, as was suggested in Chapter III, "selections" are occasionally found useful; but except in very rare instances it is not well to make much use of summarized or shortened forms of great works; for "distilled books are like common distilled waters, flashy things". Such books as Lamb's *Tales from Shakspeare* or Church's *Stories from Homer* are exceptions to this rule, possessing, as they do, real literary merit in themselves.

If the work is really unsuitable, it is best to leave it alone. If, however, it is not gross, if the general tone is pure and elevating, children may usually be trusted to see no evil. One would, perhaps, scarcely go as far as John Oliver Hobbes has recently done, and advocate *Tom Jones* as the most suitable reading for young girls. But even this is almost better than the other extreme, which gives rise to a prurient spirit, and teaches children to look out for evil, besides taking away part of the value of literature as a preparation for life. The seamy side should certainly not be persistently

exhibited to the child's gaze. But stories of love, and even of passion, should not be rigidly tabooed; and if our earlier writers treated the natural events of life with rather more frankness than is common at the present day, that, in itself, is no reason why their works should be discarded.

The book which most perfectly combines history and literature is, without question, the Bible, especially the Old Testament. Without entering in any way into the controversy concerning religious instruction, the teacher of literature cannot but feel deeply interested in the question as to whether the reading of the Bible is to be continued in our schools or not. There is no grander nor simpler piece of literature available, no finer poetry, no nobler prose. There is no book in which history is set forward with such dramatic force, wonderful characterization, and beauty of language. Nor is there any book in the reading of which the pupil stands more in need of judicious guidance. Would it not be possible to use the Bible in school (whether it is allowed for the purpose of direct religious teaching or not) somewhat in the same way as we use Shakespeare, without attempting to build up from it any system of ethics, except that which is self-evident? If the pupils could be induced to love the Bible, to look upon it as an interesting and attractive book, to feel, as they must feel after any kind of careful study, that it has something about it of wonder and beauty such as attaches to no other work of literature, would not this be a distinct gain? Too often it is regarded as a dry book of moral and

spiritual teaching, to be looked upon with awe and reverence certainly, to be read as a duty, but not to be really loved. A fuller and more living conception could not but do good, and its truths, having thus been rendered familiar, might surely be left to do their own spiritual work.

Geography is closely connected with history, and, through history, with literature; it has also a direct and independent connection with the last subject. Such books as *The Conquest of Mexico* and *The Conquest of Peru* show the three subjects in close relationship, and these are excellent for use in connection with a scheme of study based on the history of the early Renaissance period. Books of travel and adventure combine literature and geography, while a geographical element is often introduced into narrative or ballad poetry, and into novels and descriptive essays. In dealing with works of the latter class special care is needed. Do not, for instance, spoil the keen enjoyment which Scott's description of Deloraine's ride to Melrose Abbey might give, by pulling the pupil up at every few lines to look out the places mentioned on the map. Let him feel the rush and hurry and stress of the ride, and satisfy his natural curiosity as to what comes at the end. Do not spoil the reading of Charles Reade's *Cloister and the Hearth* by treating Gerard's journey to Rome in the same way. If the lesson has been well taught and appreciated, the pupil will be eager to learn more of anything connected with the subject, and a reference to one of the places mentioned in

the story, during a subsequent geography lesson, will ensure pleased attention. The pupils will enjoy making maps, and marking the places connected with striking incidents with signs of their own.

Music has an even more exclusive æsthetic value than has literature. Its main work is to develop the sense of harmony. It should therefore be used in the school course to supplement and intensify the literature teaching. This could be done, in the first place, by associating beautiful lyrics in the minds of the children with beautiful airs. No song should be allowed to be sung in school the words of which do not possess a high degree of literary merit. The inanities sometimes set to music in what are known as children's songs are enough to break the heart of the teacher of literature, and to destroy in the pupils any small seed of literary taste he may have managed to impart. At the present day there is no excuse for such songs being used. Collections of songs are available, in cheap and convenient form, which, both with regard to words and music, are fitted to give the highest possible æsthetic training. Old folk-songs, national songs, Dibdin's sea-songs, the lyrics of Shakespeare, Burns, and Tennyson, all appear, set to music simple yet beautiful. *Windflowers*, published by Boosey & Co. at 1*s*., contains a very fine little selection of literary pieces from Christina Rossetti, Shelley, and others.

Secondly, the music lesson and the literature lesson may be connected through the quality

common to both poetry and music—harmonious and measured sound. Children easily recognize the connection between the metre of a poem and the tune of a song, and between a discord in music and a harsh sound in poetry. Almost every phonetic quality of poetry may be clearly and effectively demonstrated by reference to music, and this connection might be almost indefinitely extended in the school course. Singing, as a rule, forms the whole of the musical training given in school, except in individual cases. In the interests of literature, why not carry this training a step further? The music teacher might play selections of good music to the pupils, leading them to see the effects of different measures—martial, tripping, stately, mournful,—and comparing these with the different rhythms in poetry. The children might be allowed to learn a simple air, singing it to syllables, and then to select some lyric from their poetry books, the tone of which they consider suitable, and try to set it to the music. Original composition even might be tried. The results of these exercises would probably be poor, but at least some idea would have been given of the oneness of the spirit of music and the spirit of poetry by the attempt to express one in terms of the others.

The direct connection of drawing with literature has been dealt with under the head of "Picture Paraphrasing". There is, besides, an indirect connection, for both studies aim at developing the sense of proportion and of beauty, and both

teach the building up of a complex structure from simple elements. Exercises in describing pictures, which will pass gradually from "story" pictures to "subject" pictures as the child's artistic perceptions gain in keenness, may be given. The essential difference between verbal description and graphic description—that the latter illustrates only one passing phase of the scene or object described, while the former is progressive and cumulative—may be demonstrated by reference to such a poem as Shakespeare's sonnet: "Full many a glorious morning have I seen".

The study of foreign language obviously connects itself with the study of literature. As soon as the pupil is advanced enough to read at all, a work worthy of being called literature should be given him. If possible this should deal with the same period, or carry on the same line of thought, as the works studied in the English course. The general principle of introducing nothing which does not possess real literary merit should be borne in mind here, as in the cases before alluded to.

The exact sciences—mathematics, logic, grammar, natural science—have, it is needless to say, no place in a correlated scheme of study in which literature takes the leading place. Teachers have been known barbarous enough to give the verse in Shelley's "Cloud" beginning "I am the daughter of earth and water" as a question in physical geography, or Tennyson's "There rolls the deep where grew the tree" for the same purpose. Other

teachers, and a much larger number, have parsed and analysed all the spirit out of *Paradise Lost* and *King Lear.* But these, the "schoolmen" of the educational "dark ages", have either disappeared or been transformed by the great Renaissance which the educational world is witnessing, and which will, we hope, lead to an Elizabethan age, when literature shall have its true and honoured place in every school curriculum.

A SUGGESTED COURSE OF LESSONS ON A CORRELATED PLAN

The scheme here outlined is intended for a class whose members are between fifteen and sixteen years of age, and have learnt history from the beginning of their school career. It is taken for granted that they have become familiar with the history of England during the period 100 B.C.–1870 A.D., first by means of a series of stories, then by more systematic study, and have also learnt something of the more important events connected with the general history of Europe. It is proposed, therefore, to devote the last year of school life to the closer study of some great historical movements, and to correlate such study with the other subjects of the school course.

In the case of each subject, except history, the suggestions here made are intended to cover part of the work only. In each (certainly in literature) it will probably be found advisable to take other work also, unconnected with the history. The

time-table will be arranged so that a history lesson is followed, when required, by an illustrative lesson in one or more of the other subjects.

The pupils should possess, or should be able to borrow from the school library, copies of the works here suggested. Each pupil should have, for his own use, a good historical text-book, such as Green's *Short History of the English People.*

The time over which the course will extend will vary, according to the capability of the pupils, and the number of lessons devoted to the various subjects. A term will probably be found to be the minimum required.

GENERAL SYLLABUS

HISTORY.

I. The Results of the Norman Conquest.
II. The Religious Movement of the Fourteenth Century.
III. The Literary Movement of the Fourteenth Century.
IV. The Social Movement of the Fourteenth Century.

LITERATURE.

Detailed Study: Chaucer's Prologue.

General Reading: Kingsley's Hereward the Wake; Scott's Ivanhoe; Charlotte Yonge's Lances of Lynwood; Shakespeare's King John and Richard II.

Reference: Hallam's History of the Middle Ages; Froissart's Chronicles; Wilmot Buxton's Makers of Europe; Bryce's Holy Roman Empire; Jusserand's Wayfaring Life in the Middle Ages; Besant's London; Mrs. J. R. Green's Town Life in the Fifteenth Century, vol. i; Napier's William the Conqueror; The Little Flowers of St. Francis.

LANGUAGE.

History of the English language from the Norman Conquest to 1400, with special reference to Chaucer.

A Historical English Grammar by Bertha Skeat, Ph.D.

RECITATION.

Selected passages.

COMPOSITION.

Essays on subjects connected with the history and literature studied.

GEOGRAPHY.

General geography of England, with special reference to districts connected with events mentioned in history. Maps to illustrate incidents.

Geography of Europe, with special reference to the countries of the Holy Roman Empire.

DETAILED SCHEME

A

HISTORY.

I. *Results of the Norman Conquest.*

(*a*) Norman influence supreme in England—in the Witan, the Church, the Court, and the country generally. Effect of this; gradual revival of Anglo-Saxon influence. Close association and intermarriage, together with the loss of foreign possessions and other political events, resulted, by about the middle of the fourteenth century, in a complete *fusion of the two races*, with the consequence that the national character was considerably modified. Trace and illustrate this movement.

LITERATURE.

Life of Chaucer. Chaucer is a typical man of his time, and illustrates in his own person the results of Norman influence on the English character. He came from a family of French extraction in which intermarriage with the native English had several times taken place. Discuss his character with the pupils. Quote his own description of himself in the Introduction to the Rime of Sir Topaz. If possible, show copy of Occleve's portrait. Briefly review events of his life. Show that his varied experience—in the city, the Court, foreign countries, the battlefield—fitted him to reflect the varied life of his time.

READING.

Hereward the Wake.

Green, pp. 67–70, 88–94, 211–217.

Besant's London, chap. ii, "Saxon and Norman".

RECITATION.

Learn from Chaucer's prologue to the Legende of Goode Women the passage beginning "And as for me" to "Farewell my boke and my devocioun". (All pieces set for recitation should be copied by the pupils in their note-books.)

LANGUAGE.

Effects of the Norman Conquest on the English language. Meiklejohn: chap. 2. Morris, pp. 12–21.

COMPOSITION.

A Norman castle. This should be taken specially from the point of view of illustrating the life of the time. The pupils should be referred to various books—Besant's London, Ainsworth's The Tower of London, Scott's Marmion, &c.

A reference to "The Dove in the Eagle's Nest" will show how similar conditions prevailed on the Continent. A plan of the castle might be drawn.

GEOGRAPHY.

England in Norman times, with map.

B

HISTORY.

I. *Results of the Norman Conquest.*

(*b*) *Feudal System* developed, customs of *Chivalry* introduced, civilization and culture increased. Trace the growth of the feudal system and its influence on the course of events. Show how signs of decay soon began to appear. Compare with other European nations. Describe and illus trate the ideas and practices of chivalry. Show its enormous influence on the age. Describe a tournament.

LITERATURE.

The Prologue. Introductory passage, which describes a typical incident of English life of the time—a pilgrimage. Characters of the Knight, the Squire, the Yeoman—representing the different degrees of chivalry, and also its chief qualities—courtesy, courage, devotion to religion and to ladies. Show how the partial decay of the feudal system produced the class of small landowners known as yeomen. Refer to the work done by the bowmen at Creçy and Poictiers.

READING.

Ivanhoe.

Green, pp. 78–88.

Selections from Froissart (*Blackie's English Texts*).

RECITATION.

Learn from Tennyson's Guinevere the lines "I made them lay their hands in mine" to "all that makes a man". Compare this description of Arthur's ideal knight with the knight of chivalry.

LANGUAGE.

The words introduced into the English language in connection with the feudal system and the practices of chivalry; their subsequent history.

COMPOSITION.

Essay on The Age of Chivalry. In this connection it will be possible to discuss the subject more fully. Reference may be made to various novels and poems—The Talisman, The Days of Bruce. Marmion, canto VI, &c. Something of the story of Don Quixote may be told.

GEOGRAPHY.

France in the twelfth century.
The Pilgrim's Way, with map.

C

HISTORY.

I. *Results of the Norman Conquest.*

(*c*) England brought into connection with the Continent. *Commerce increased.* England drawn into *war*—the Crusades. Continental wars. Great growth in material prosperity during this period. Introduction of new trades and manufactures, governmental supervision, aid, control, and encouragement of manufactures, &c. Formation of *craft guilds. Growth of towns.*

LITERATURE.

The Prologue—the Merchant, the Franklin, the Haberdasher, the Carpenter, the Webber, the Dyer, the Tapicier, the Shipman, the Wife of Bath, the Miller. All these are types of the middle-class Englishman of the time, whose importance was increasing as industry and commerce increased. For Crusades and Continental wars refer to the character of the Knight.

READING.

The Lances of Lynwood.
Green, pp. 187–195.
Besant's London, pp. 124–143.
Town Life in the Fifteenth Century, chap. i and ii.
Warner's Landmarks in Industrial History, chaps. iii–vi.

RECITATION.

Learn from Richard II the lines: "This royal throne of kings" to "blessed Mary's son".

LANGUAGE.

Characteristics of Chaucer's English. If a few characteristics, such as the use of the final *e*, are pointed out, the pupils will have little difficulty in understanding the Prologue if read aloud, with occasional references to the Glossary.

COMPOSITION.

Essay on the Advantages and Disadvantages of England's Insular Position.

GEOGRAPHY.

The seaports of England.
Foreign possessions in reign of Henry II.

D

HISTORY.

I. *Results of the Norman Conquest.*

(*d*) Growth of the *English constitution* by the *fusion of Norman and Saxon elements.* Development of the Witan into Parliament. Influence of the Norman and Plantagenet kings. Refer to the great *law-making kings*—William I, Henry I, Henry II, Edward I—and briefly review their work. Show how the liberties of England advanced under *weak or bad kings*—Stephen, John. Compare with other European countries, notably France and Switzerland.

LITERATURE.

The Prologue. The Sergeant of Law, the Sompnour, the Maunciple. Note references to the law of entail, the meeting of lawyers at the porch of St. Paul's, the distinction between civil and ecclesiastical courts, the legal Latin phrases used, &c.

READING.

King John.

Green, pp. 163–174.

Besant's London—St. Paul's.

Tennyson's "Love Thou Thy Land".

RECITATION.

Learn from Tennyson: "Of old sat Freedom" to "the falsehood of extremes".

LANGUAGE.

Chaucer's service to the English language. Norman-French words used by Chaucer.

COMPOSITION.

Essay on Old St. Paul's: its connection with our national history.

Geography.

London in the days of the Normans and the Plantagenets.

E

History.

II. *The Religious Movement of the Fourteenth Century.*

The condition of the Church, the "Babylonish Captivity". The Friars, the institution of the various Orders, and their degradation. The monasteries. The Pardoners. Wycliffe, the Lollards, Huss. Compare with Reformation of sixteenth century.

Literature.

The Prologue. The Monk, the Friar, the Nonne, the Pardoner, the Poore Persoune of a Town. Note the wealth and licence of the monastic orders, contrast with the secular clergy.

Reading.

Selections from Piers Plowman.

Green, pp. 143–147, 228–237.

Selections from The Little Flowers of St. Francis.

Recitation.

Learn passage from Prologue describing the Poore Persoune of a Town.

Language.

Latin words introduced into the English language through the Church.

Composition.

Life of St. Francis of Assisi.

Geography.

The boundaries, divisions, and chief towns of the Holy Roman Empire.

F

HISTORY.

III. *The Literary Movement of the Fourteenth Century.*

The foundation of the *Universities*, the *Schoolmen.* State of learning on the Continent. Dante, Petrarch, Roger Bacon, Wycliffe, Chaucer, Langland.

LITERATURE.

The Prologue. The Clerk of Oxenford, the Doctor of Phisik.

READING.

Hallam's Middle Ages, chapters viii and ix.

Green, pp. 127–136.

Carlyle on Dante, in Heroes and Hero-Worship—"The Hero as Poet". (*Blackie's English Texts.*)

RECITATION.

Learn from "The Hero as Poet" the passage beginning "And so in this Dante" to "yet living voiceless".

LANGUAGE.

Chaucer's versification.

COMPOSITION.

Essay on The Schoolmen.

GEOGRAPHY.

The university towns of England and the Continent.

G

HISTORY.

IV. *The Social Movement of the Fourteenth Century.*

Refer to Lesson C—commercial and industrial prosperity. Trace growth of wool trade. Condition of the labourer. Influence of foreign wars and

Black Death. Taxation. Wat Tyler's Rebellion. Gradual decay of the movement.

LITERATURE.

Last 150 lines of Prologue.

READING.

Richard II.

Green, pp. 237–247.

Town Life in the Fifteenth Century, "The Industrial Revolution" (*Warner's Landmarks*, chaps. vii–ix).

RECITATION.

Learn Burns's "A Man's a Man for a' that".

LANGUAGE.

Selected foreign words connected with commerce introduced into England from the Continent during the thirteenth and fourteenth centuries.

COMPOSITION.

Essay on:

"When Adam delved and Eve span,
Who was then the gentleman?"

GEOGRAPHY.

"The Staple"—route and chief towns in connection.

H

HISTORY.

Comparison of the Religious, Literary, and Social Movements of the Fourteenth Century with the Renaissance and Reformation of the Sixteenth. Reasons why the former showed little result.

LITERATURE.

Revision of the Prologue.

READING.

Revision. Individual members of the class asked to name passages they have considered specially noteworthy. These read aloud.

RECITATION.

Revision as above.

LANGUAGE.

Revision.

COMPOSITION.

Essay on:

"Dan Chaucer, the first warbler, whose sweet breath
Preluded those melodious bursts that fill
The spacious times of great Elizabeth
With sounds that echo still".

—Tennyson's "A Dream of Fair Women".

GEOGRAPHY.

Revision.

Chapter VII

THE RECITATION LESSON

THE VALUE OF REPETITION

There is a distinct culture value in the memorizing of the best pieces of poetry and of prose, apart from the obvious advantages gained in the process, such as the strengthening of the memory, the enlargement of the pupil's ideas, and the enrichment of his vocabulary. The value of the recitation of good literary models was recognized by the ancient Greeks and Romans hundreds of years ago, and to-day in France and Germany a similar recognition is made. In our own schools, unfortunately, the subject has not received sufficient attention. If recitation is to have its true culture value, the pieces must not be merely gabbled, as they often are, in an unintellectual way, without feeling or expression; due attention must be paid not only to pronunciation and articulation, but also to expression. At the same time the child should be free to interpret a poem in his own way.

There is no greater incentive to reading classical poetry than the knowledge of some of the finest poems. What we know best, we like best, and the pieces with which we are thoroughly familiar, we regard as our life-long friends that afford us lasting and continual pleasure. The pieces learnt, more-

over, form a criterion whereby to judge the merits or demerits of other poems we may from time to time read.

SELECTION OF PIECES

It is imperative, then, that the poetry committed to memory should be of the *highest literary merit.* "The poetry chosen", to quote Matthew Arnold, "should have real beauties of expression and feeling: these beauties should be such as the children's hearts and minds can lay hold of, and a distinct point or centre of beauty and interest should occur within the limits of the passage learnt." Three conditions should be satisfied:

1. The piece itself should be of the highest literary merit.
2. The piece should have a meaning in itself, *i.e.* there should be some central idea, some unit.
3. The piece should be of interest, and to be of interest it must be within the comprehension of the child.

Selections from poetry will be more serviceable than from prose, since the latter is more quickly forgotten, lacking as it does the more perfect rhythm and swing that characterizes poetry and forms such a valuable aid to the memory. For this very reason some would eschew prose altogether.

There is no need to choose the same piece for all the class. The tastes of the children will differ, and perhaps the teacher may find it possible to allow them to learn different passages.

The third condition mentioned above is perhaps more often neglected than the other two. The piece chosen should, under all circumstances, be well within the grasp of the child. It would be a saving of time to choose pieces so simple as to require no explanations, or else take pieces that have been made the subject of intensive study in the literature lesson. Although there is no need for the child in the infant school wholly to comprehend what he learns, the mere appreciation of sound being sufficient argument in favour of repetition in those early stages, yet the more fully he does comprehend what he learns, the more he will appreciate it. Never should the child learn, at least after the infant school stage, what he does not understand in the main. Professor Bain says: "Poetry may be committed to memory as three-quarters words and one-quarter meaning. It is enough that a vague thread of sense is traceable, provided that interesting emotions are kindled in its track." Surely three-quarters meaning and one-quarter words is nearer the mark. The more intelligible the piece is, and the better understood, the more appreciated it will be, and the longer it will remain in the memory. The value of the memory work is in direct proportion to its intelligibility to the pupil. Without comprehension the work is valueless and purely mechanical.

To maintain interest it will be advisable to make the selections for each term's work as varied as possible. Some five or six short lyrical poems, a few sonnets, and about a hundred lines from one of

Shakespeare's plays should be included. Special attention should be devoted to one of the pieces, preferably to the longer and dramatic piece.

The best of the pieces learnt by heart should be set down in a thick note-book, strong enough to last a lifetime. What is worth learning is worth keeping. The book itself will be a source of great pleasure in after life.

Even single lines of poetry—gems in themselves—committed to memory have a distinct value of their own, and their continual recurrence has a wonderful salutary effect upon the mind, keeping it pure and proof against the invasion of coarse and unwholesome thoughts. These lines, too, should be written in the note-book as well as on the tablets of the mind.

METHOD OF HANDLING THE REPETITION LESSON

I. **Preliminary Work.**—We have said that the piece chosen to be learnt by heart should first be understood by the children: under no circumstances should anything be learnt, the central idea of which is not thoroughly grasped. This mastery of the subject-matter will be the work of the literature lesson; but let us suppose a piece is chosen that has not already been thrashed out. How shall we deal with it?

1. Let some child read the piece. The teacher should make notes in a note-book, set aside for this specific purpose, on the mistakes made. Correc-

tions and suggestions should be offered after the reading is completed. The reader should not be continually interrupted.

2. Question the class on the general idea of the poem.

3. Let the piece be read a second time by another child.

4. Examine the separate mental pictures, and then go into detail according to the exigencies of the occasion.

5. Get an oral summary.

Lastly. Let the teacher read it as a kind of model.

II. **The Learning by Heart.**—The selected piece must now be learnt by heart. It is immaterial whether this is done at home or at school; but it must be learnt so well that the words can be repeated without any conscious effort.

It does not matter how the boy learns by heart, provided he does not learn it by repeating it after the teacher or in unison with the class. His business is to get the words by heart, but if he does this with the teacher he learns the teacher's method of recitation and stifles his own ideas.

The Board of Education rightly take exception to such simultaneous recitation on educational grounds, because "the use of such method is sure to produce recitation which is either frankly unintelligent or marked by a fictitious or imitated intelligence. Such recitation is therefore both monotonous and mechanical, and will blunt a child's sensibility to musical influences."

The evil effects of allowing the class to recite in unison are well stated by Mr. Burrell in his *Clear Speaking and Good Reading*, p. 192: "There is no surer way of producing all that is not wanted in recitation than to let a class rise in the same way; stand in the same way; mouth in the same way; use their hands, heads, legs, in the same way; smile, wink, ogle, start, plunge, stamp, snort, sniff, yawn, stare, and fool in the same way; and finally smirk and sit down in the same way. They cease to be a class: they are a hydra-headed automaton."

After the piece has been read and re-read and explained, it will be easily learned. Some members of the class may be slower than others at learning by heart: there is no necessity even that all should learn the same number of lines. It is sometimes said that some pupils cannot learn pieces of poetry by heart. It is doubtful whether there are many boys incapable of committing a short piece to memory. At least experience leads the writers to think this incapability very exceptional after the age of twelve.

How to Learn by Heart.—There are some hints that can be always given to enable the class to learn more quickly. There are certain *associations* and *connecting links* which will materially assist the mind, *e.g.*:

1. *The Sense.*—The pupil should always have certain connecting links, which unite the sense into one unbroken chain. This proper sequence of thought will be the most useful aid to his memory.

2. *The metre* will be a guide when he is at a loss

for a word. The mental picture may be there, but the exact words to express the idea may be lost. The rhythm and metre in such cases will undoubtedly help him to recall the words.

3. *The eye* sometimes gives valuable assistance. A child remembers where on the page a certain thought is expressed, and this is enough to suggest that thought. It is always as well to break up the piece into sections or paragraphs, and the eye will suggest the next section. But the image the thought has impressed on the mind is better than that made by the word.

The learner will soon develop for himself certain aids for his memory; but he will almost invariably find it advisable to break up a lengthy piece into paragraphs of from ten to fifteen lines, and learn these by reading the whole section very slowly, paying attention closely to metre and sense. This method seems preferable to learning a couple of lines first, then another couple, then repeating these four lines, and so on with the next four.

III. **The Recitation Lesson Proper.** — So far we have dealt with the literary side of the repetition lesson—the explanation of the piece, and the learning by heart. Now we come to the technical side, the repetition of what has been learnt.

The Position of the Child.—The first thing the teacher now has to concern himself with is the position of the child during the repetition. He should be taught—

(1) *to face the class,* as this position will in time breed in the pupil a healthy confidence;

(2) to stand in a perfectly *natural position*, with his head erect and his shoulders back; and

(3) to stand still.

Some would insist that the child should stand with his hands behind the back, a position which is at once comfortable and makes gesture impossible.

The Recitation.—The student can now recite the portion assigned, which for one lesson will range from about a dozen to a couple of dozen lines. During the repetition there should be no interruption from the teacher. He should make notes as to corrections and suggestions. The class should be called upon for their criticisms, after which the teacher should give his.

The same rules that should have been insisted on again and again in the reading lesson will be strictly applied. Audibility of speech and intelligent expression are above all necessary, and these will be obtained if the following points are carefully insisted upon:—

1. The voice should be *quiet*—there should be no shouting, but yet the child should be easily heard in any part of the class-room. The effectiveness of the repetition will be, generally speaking, proportionate to the quiet manner in which the child speaks.

The child should have some power to raise or lower his voice. Thereby he will transfuse into the recitation his own personality, and show how far he has imbibed the spirit of the original. For correct modulation of the voice depends on a proper appreciation of the passage, and the proper

intonations of the voice are impossible unless the emotion expressed by the words is fully felt.

2. The child should be taught to speak *slowly, deliberately, and distinctly.* Articulation and pronunciation should both receive attention. Faulty pronunciation should be corrected, and the proper reproduction of the vowel and consonantal sounds insisted upon. The final consonants in particular should be sounded accurately and not slurred.

It is evidently necessary for the teacher to have some knowledge of phonetics and voice-production. Simple lessons should be given on the physiology of the organs of speech and the mechanism of the production of vowel and consonantal sounds. A few simple breathing exercises will improve the tone of the voice. The child ought to know something of the pitch, force, and timbre of the voice, for, when he does, the interest in the recitation lesson will be materially increased. He should be shown how to vary the pitch of his voice, using now the rising, now the falling inflexion; how to alter the quality of the tone, and how to vary the rapidity and slowness of utterance. "A child's speaking voice should indeed be made musical no less than his singing voice."

3. The child should be taught *where to pause,* and how to vary the *length of the pause.* Frequent pauses are essential, and these should be made, not in accordance with the punctuation, for that merely serves to guide the eye when we are reading: it does not tell us where to pause when we are speaking. The idea that a comma denotes a short

pause, a semicolon a longer one, and a full stop the longest is erroneous. For example, when we say "William, the Conqueror", there is no pause, though a comma is essential. Moreover there are many occasions on which we find it necessary to pause where there are no stops. We ought to pause at the end of each complete mental picture. Correct pausing will thus be made to depend upon intelligent phrasing. Sometimes a single word will contain a complete mental image and will require to be followed by a pause. The variation in the length of the pauses is one of the factors at the disposal of the reciter towards the proper interpretation of the piece.

4. Due *emphasis* should be laid on the proper words, and perhaps a little gesture should be allowed, but care should be taken to guard against exaggerated emphasis and immoderate gestures.

Recitation does, without doubt, require a certain amount of declamatory emphasis, but it is easy to overdo this. Recitation (or rather repetition) and acting are not the same thing by any means.

After the first student has been criticized and corrected, a second should be called upon; after which the teacher might recite the piece in his own way. The class should realize that there are more ways than one of saying the same piece. For the teacher to set the model, and for that model to be parrot-like patterned, as it sometimes is, is a mere burlesque. The recitation must to some extent bear the impress of the teacher, but the children's interpretation of the piece should not be entirely

or even mainly based on any teacher's model. Foster the child's individuality; do not crush it by obtruding your own interpretation as the only one possible.

It will not be possible to hear all in the class; yet if even six or seven are heard each week, the result will be marked. The teacher should see, of course, that the class have learnt the lesson set. This he can do in a few minutes by asking the class to write a portion of what has been learnt. The mere knowledge of the lines is in itself a valuable asset.

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CHAPTER VIII

COMPOSITION

Composition will naturally be considered under two heads:—1. Subject-matter. 2. Form. In connection with the first, the teacher's aim should be to train the imagination and encourage originality; in connection with the second, to teach the pupil to think clearly and connectedly, and to express his thought with simplicity, exactness, and some degree of elegance. Incidentally also the powers of observation will be strengthened, concentration encouraged, and appreciation of literary form increased. Matter before form is the true order.

The relative importance of the two main aims will be adjudged differently by different teachers, but it is surely a mistake to disregard, or even to deal lightly with, either. The difficulty is to frame a scheme in which each shall have its due place. To insist unduly upon the importance of form tends to destroy spontaneity, and causes the study of the subject to become artificial. To lay too great a stress on the original and imaginative treatment of the subject-matter results in formless, chaotic exercises which provide no discipline at all in clear and logical sequence of thought.

That our present method of teaching composition is unsatisfactory is constantly being brought home

to us by the criticisms of the outside world. The scholars who leave our schools, we are told, cannot express themselves in decent, intelligible English; also, they have no initiative or originality to render them valuable in their several occupations. The indictment is a perfectly general one, and is brought against schools of all grades. It is clear that some reform is needed.

The chief reason for the present unsatisfactory state of things would appear, upon examination, to be an almost total absence of method in the teaching of the subject. Teachers have attempted to go on too quickly, and have expected to see the finished product without having attended to the preliminary processes of development. A composition lesson has often consisted in setting the child down to write an essay on such a subject as "Spring" or "Courage", and this when he has only the very vaguest idea of what an essay is, and has received only the most cursory and disconnected instruction in the art of clear expression. To expect a child, by his own unaided efforts, to produce an essay, which is a literary form evolved only at an advanced stage of national development, and which has been found worthy of the serious attention of some of the ablest of our writers, is surely unreasonable. It may be said that the child is not expected to approach the literary excellence of a De Quincey or a Lamb. But, though this is undoubtedly the case, any lowering of the standard in teaching is always pernicious, and to accept the ordinary invertebrate effort of the best boy or girl in the class,

as setting the limit of what can be done, is the most certain way of ensuring that no real excellence will ever be attained. The time taken by many teachers over the tedious and laborious process of marking composition exercises is, under existing conditions, almost entirely wasted. Often such marking only means that the work produced by the feeble and misdirected efforts of the child is subjected to a minute criticism with regard to its detail and ornamentation, while its fundamental faults of construction are either disregarded or condemned in vague and general terms.

The contention that this method encourages originality cannot be generally maintained. In the few exceptional cases of children possessing genius or marked talent it may do so; but general methods must be fitted to the average scholar, and exceptions dealt with as exceptions. In the case of the average scholar it is certain that originality is not encouraged by the method of procedure described above. The technical and mechanical difficulties of the work occupy all his attention: he is only too glad if he can find a beaten track along which to creep, and rejects in its favour the more difficult path to which, if he were less encumbered, his own inclination would lead him.

It is necessary to teach construction from the very early stages, until the whole process becomes almost mechanical, and the child of fourteen or sixteen has formed a habit of expressing himself in a clear, logical, well-arranged form, and so is free to devote the greater part of his attention to his

subject-matter. This does not mean that no effort at independent thought is to be made during the early stages. It simply means that the teaching of composition must go on very slowly; that courses of lessons must be thought out and graduated with the utmost care; that no effort must be demanded of the child for which his previous training has not prepared him; and that the twofold aim of the teaching must be always kept in view. As the child gains the power of thinking with more connection and complexity he must be shown how to provide himself with a more connected and complex form in which to express himself: the two processes must keep abreast of each other.

Transition from Oral to Written Composition.—The word "composition", in the broadest sense, is applicable, not only to the better-formed sentences of the child of seven, but even to the earliest utterances of the infant in the school-room. Towards the latter end of the infant-school course the simple sentences given in answer to some simple questions concerning facts of interest may be written on the blackboard and afterwards transcribed by the children. The transition from oral to written composition may be made as gradual as the teacher pleases. The amount of written work will gradually increase as facility of expression increases, from the isolated sentences mentioned above to the full reproduction of a story. The bulk of the composition lessons for a year or two will still be mainly oral, and the oral work will never be completely abandoned, even in the most advanced stages.

Scheme of Composition Teaching.—The following is an outline of a suggested scheme for teaching composition to children from the age of eight to the age of sixteen. It is founded upon the principles previously laid down—that the training in clear expression and logical construction should go on side by side with the training of the powers of independent thought and imagination; that very careful graduation of exercises is required; and that advance must be very slow.

I. 8–10

1. The reproduction of a short, simple story, which can be dealt with in a single paragraph.
2. The writing of short, original, one-paragraph stories.
3. Short descriptions of simple, familiar things—the school-room, a very simple picture, a favourite cat or dog.

In connection with these exercises the following points with regard to construction or expression may be taught. With most of them the children will be at least partly familiar, and the work at this stage will consist in the systematizing of former knowledge. No technical terms or set definitions will be given.

1. The formation of a paragraph. An elementary notion of a paragraph as a collection of statements, all helping to develop one idea, is given.
2. The formation of a sentence.
3. The combination of simple sentences into complex and compound.
4. The use of the full stop and capital letter.
5. The use of the comma in sentence division.

6. The use of singular and plural verbs, *e.g.* "was" when one person or thing is spoken of, "were" when two or more are spoken of.

II. 10–12

1. The reproduction of a story requiring more than a single paragraph.

2. The development of an outline of a story; the completion of a story; the development of a proverb into a story; the telling of a story suggested by another story, *e.g.* what became of another of the peas mentioned in Andersen's "Five Peas in a Pod".

3. The writing of an original story.

4. The reproduction of the history, geography, or nature-study lesson; the dramatization of the history or reading lesson.

5. The description of a scene, picture, or incident.

6. The writing of a simple letter; the writing of an imaginary letter, *e.g.* a doll to a little girl, an elephant to its keeper.

Construction Taught

1. Connection of paragraphs.
2. Formation of interrogative and negative sentences.
3. Use of quotations.
4. Change from direct to indirect narrative.
5. The principle of the loose sentence and the periodic sentence.
6. Simple idea of tense.

III. 12–14

1. Reproduction of a short essay, or part of an essay, by a good writer, *e.g.* Addison, Steele, Swift, Lamb, Hazlitt, Leigh Hunt, R. L. Stevenson.

2. The building up of an essay.

3. Descriptive essays—a development of the descriptions of the previous stage; the thought suggested by the things described may now be dealt with.

4. Essays on simple subjects which come within the actual experience of the children—a holiday, a journey,—not, as a rule, on abstract subjects.

5. Descriptions of imaginary scenes and incidents, imaginary conversations, autobiographies.

At this stage definite lessons on construction and rhetoric may be introduced. Lessons on punctuation, figures of speech, sequence of tenses, accompanied by the correction of ambiguous or badly expressed sentences, will be useful. The informal teaching given in the previous lessons should be recapitulated and presented in a more definite form.

IV. 14–16

The work to be done during this period will be a recapitulation and development of all previous work. None of the exercises taken in the two preceding stages should be entirely dropped. Oral work should be continued. The aim of the teacher should be to make each exercise serve some special purpose, both with regard to the emphasizing of a particular quality of expression or construction, and the introduction of matter giving fresh food for thought. The exercises should be made as varied and as interesting as is possible, and should call for real individual effort. The correlation of composition with other subjects in the school curriculum may be made more definite than has been possible in the earlier stages.

From the above outlined scheme it will be seen

that the first exercises take the form of *narration*, and that there is some attempt to develop continuity of thought, logical sequence, and unity. As a consequence facility of speech and spontaneity are encouraged. Imitation, however, must play a considerable part in such reproductive work, and so this is supplemented by other exercises; stress is laid upon the training of a creative imagination. From the outset the child's originality has some scope, and his individuality is recognized. *Descriptive* exercises develop mainly the child's powers of observation. First he is asked to describe a simple thing, or a simple action which he has actually seen; then he passes to descriptions of imaginary objects, scenes, or experiences. After narration and description comes *exposition*. The child is called upon to explain some simple occupations or processes, *e.g.* how a game is played. Towards the end of the school course a little *argumentation* may be introduced, and the child set to discuss certain questions, and give reasons for or against certain practices. The school debating society will give valuable help in this branch.

FIRST STAGE (8-10)

THE REPRODUCTION OF A STORY

Choice of Story.—The selection of suitable stories to be used as the basis of the first regular composition lessons is a very important matter. The books of "Stories for Composition", which profess to provide for the needs of the teacher, are in most cases

quite inadequate. The subject-matter of the stories is, as a rule, uninteresting to the children; the language used is stilted and high-flown; the literary style is poor. In many cases the idea seems to be that the story must contain something in the nature of a witticism, the point of which is revealed in the last sentence. The children, straining their attention to understand this, lose sight of the more important elements of wording, arrangement, and sequence of thought, and gain no clear, connected impression.

Stories for composition should be interesting, not obtrusively moral, yet high-toned, concise in form, yet not mere skeletons. They should contain one main idea, well within the child's intellectual range, and at the same time should leave something to the imagination. On the whole the teacher will probably find it best to make his own collection of stories, selecting incidents from various books, and putting them into clear, simple form. Many can be drawn from the myths, legends, and other stories which have been read or told in connection with the literature lesson; others could be selected from novels or poems, especially those dealing with child life. For instance, the *Mill on the Floss*, *Silas Marner*, *The Old Curiosity Shop*, *David Copperfield*, *Westward Ho!* will provide a store of these. Separate incidents should be given first, and afterwards several consecutive ones should be combined to form a more advanced exercise. Fables are nearly always suitable, and some short poems, such as "Lucy Gray", "The Soldier's

Dream", and "The Minstrel Boy", may be included in the more advanced stages.

In the first stage, with children from eight to ten, the difficulty of providing suitable stories is greatest. A very short story which presents a definite picture to the child's mind is the best type.

Method of Treatment.—The following is an outline of a suggested lesson on the reproduction of a story to be given to children of from eight to ten years old.

Story.—A little fairy had been lying asleep in a buttercup all day. When the sun had gone down she woke up, and flew away on her tiny wings to a farmhouse. The house was very quiet, for everybody had gone to bed. The little fairy flew in through the window, and began to look round. The kitchen was quite clean and tidy. All the plates and dishes had been washed up and put away. In the dairy the pans of milk were standing, so that the cream might be ready for butter-making in the morning. The fairy was very pleased, so she waved her wand over the pans. The first time she did this the firm, yellow butter began to form. The second time it all stood in pretty pats on the shelf. Then the fairy flew away.

1. The teacher should tell, not read, the story, which should have been carefully prepared, with due regard to the arrangement of sentences and choice of words.

2. The children should be told to try to visualize

the story. It is important that the reproduction should not follow immediately upon the reading, or the exercise becomes merely an effort of memory.

3. The teacher should discuss the story with the children. With a little encouragement they may be led to express opinions on such subjects as how small the fairy must have been to have gone to sleep in a buttercup, and how pleased the girl at the farmhouse must have felt when she found the butter all made.

4. A child should be asked to reproduce the story in his own words. The teacher should try to lead him to draw upon his own conception, gained by visualization and discussion, rather than on his memory of the words of the story as it was told. The child should be interrupted as little as possible, or continuity of thought will be lost. Fluency of expression is, at this stage, as important as accuracy of statement. For this reason it is advisable to make the writing out of the story on the black-board a separate step. If necessary, more than one child should be called upon to tell the tale.

5. Having dealt with the story as a whole, the children may now be allowed to take it sentence by sentence. As each sentence is supplied it should be written on the black-board. At this stage rules of construction may be incidentally taught. For instance, an incomplete sentence will be readily detected by the children, and in this way a clear notion that a sentence is a *complete statement* may be gained without any formal definition being

given. The majority of the sentences supplied will probably be simple ones, but in some cases it is almost certain that conjunctions like "and", "because", "when", &c., will be used. If the teacher simply calls the attention of the class to the fact that these words join two statements, that sometimes these two statements can be separated and sometimes they cannot, the germ of a notion of compound and complex sentences will be formed. As the pupil's power of reading increases, his vocabulary will increase, and he will be naturally brought into contact with fresh constructions, which he will naturally assimilate, and which any skilful teacher will be able to make the most of.

6. The story, as it stands on the black-board, should be read through by one of the children. Being the result of the efforts of so many different people, it will almost certainly sound jerky and disconnected. The class will probably recognize this fact, though they will perhaps not know how to express it. Suggestions for the improvement of the form of the story should be asked for. This will lead to exercises in the combination of simple sentences into compound and complex, the substitution of phrases for clauses and epithets for phrases, with other processes, all of which may be utilized by the teacher without the introduction of puzzling technicalities.

After a longer or shorter series of lessons of this kind, the children should be allowed to go a step further, and write out the story for themselves.

Gradually, as their powers develop, the help given by the teacher should become less and less. Steps 5 and 6 should first be dropped, then 4, then 3. Finally the lesson should consist of the reading of the story by the teacher, its visualizing, mental consideration, and reproduction by the pupil.

SECOND STAGE (10-12)

In the second stage two stories previously told should be combined into one exercise. For example, the story given above might be taken in connection with a similar one dealing with the fairy's treatment of an idle servant-maid. By this means a further lesson in construction is given. The children learn that each main division of a story must be treated in a separate paragraph, and that each paragraph must be connected with, and follow naturally from, the preceding. At this stage also, a definite introduction and conclusion should be added. For instance: — Introduction. — "The fairies love those people who are industrious and try to do their work as well as they possibly can, but no fairy loves an idle or slovenly person." Conclusion.—"The idle girl felt very much ashamed of herself, and tried very hard to do better, so that the fairies might not have to punish her again."

Following this should come a series of very carefully graded exercises founded on stories of increasing complexity of construction. They should be dealt with at first in the same way as the stories taken in the previous stage, and afterwards the

help given by the teacher should be gradually withdrawn.

Exercises on the completion of a story—of which the first part has been given by the teacher—and the development of the outline of a story should be used in connection with the foregoing. Variety may in this way be obtained, and the one exercise will assist and supplement the other.

The next step should consist of the reproduction of a story in direct narrative form, in connection with which the children may learn the rules relating to the writing of a quotation, a question, an exclamation, a direct address, &c. They should then be asked to tell some of the stories as they would have been told by the subject or hero of them, and then to repeat the same story as told by another regarding the hero. In this way they will be taught to avoid the faults connected with the abrupt change of person so often found in children's essays.

The Writing of a Letter. — The simple ideas of construction which have been gained by means of the reproduction of a story may be emphasized by lessons on the way to write a letter. The necessity for a definite beginning and ending is plainly shown, and the paragraphing is an essential feature. The letter forms a sort of link between the story and the essay.

In a first lesson on letter-writing it is advisable that the subject-matter of the letter should be definite, limited, and such as will be probably taken by all the children from the same point of view; for instance, a letter from each member of the class to

her mother describing a morning spent at school. The children should be asked what are the chief things they want to tell their mothers about, and each heading should be written on the black-board. The fact that each of these headings will require a separate paragraph should be elicited. Next, the order of the paragraphs should be settled. The children will easily see that there is a natural order (as in a story) which it would be foolish to disregard. Technicalities with regard to the writing of the address, date, beginning and ending, should be taught. After a few lessons the children should be set to write a letter by themselves.

Exercises of gradually increasing difficulty, dealing with the reproduction of a story or a lesson, the description of a scene, picture, or incident, and the writing of a letter, should be given, the course being varied as much as possible, and more independent written work being done by the children as their power of expression increases. The writing of an original story is particularly valuable as an exercise at this stage, but it should not be given too frequently.

The sentences used by the children will naturally become more complex, and therefore special attention should be given to their construction. Sequence of tenses and the principle of the periodic sentence should be incidentally taught. The germ of a notion of style will begin to form in the pupils' minds. They will begin to see that though there may be two ways of saying a thing, neither of which is wrong, yet one is preferable to the other

as being clearer, more emphatic, more interesting, or more melodious. This forming notion should be fostered and developed very carefully, chiefly, of course, through the medium of the literature lesson.

THIRD STAGE (12-14)

The first few lessons should be spent in the attempt, by means of reading and discussion, to familiarize the children with the works of some of our great essayists. The discussion should concern itself with both matter and manner. Nothing very long or complicated should be introduced at first. Some of Lamb's essays—*e.g.* "Dream Children", "My Relations", "A Chapter on Ears", "A Dissertation on Roast Pig",—selections from Washington Irving's *Sketch Book* — *e.g.* "The Voyage", "The Stage Coach", "The Country Church", "Christmas",—one or two of Addison's Essays from the *Spectator* — *e.g.* "Friendship", "London Cries", "Chance Readings", "Sunday in the Country", — selections from Ruskin's *Sesame and Lilies*, passages from Goldsmith's Essays, and perhaps one or two specimens from Bacon—"Gardens" or "Travel",—are all suitable for the purpose.

After several lessons have been spent in this way, the child will have evolved for himself a sufficiently clear notion of what an essay really is, and will have realized that it is a work of art, valuable for its form as well as for its subject-matter. Then should come the reproduction of an essay treated on

the same lines as the reproduction of a story. It is, however, even more important in this case that the work should not become a mere effort of memory. A short essay from Lamb or Washington Irving will probably be found most suitable for the purpose.

The correction of the work done is very important. A close comparison with the original should be made, and each exercise should be tested for the purpose of discovering what has been lost of ideas, cohesion of parts, symmetry of form, strength and beauty of expression. All divergences should not necessarily be treated as faults. The relative merits of various methods of expression should be discussed.

After a few reproduction lessons, the writing of an original essay should be undertaken as a class exercise. If the training given in the previous stages has done its work, the children will come to this with a distinct understanding that a clear line of thought must be pursued and a definite style of treatment adopted. They will be preserved, without any warning by the teacher, from the fatal habit of piling together chaotic fragments of thought, which is the only method that suggests itself to the untrained scholar. They will be keen and interested, because they will know the end towards which they are working, and will not be blindly labouring at they know not what. Several essays should be taken as class exercises, and afterwards, as in the case of the reproduction of the story, help should gradually be withdrawn, until, in

the final stage, the pupil is left to his own unaided efforts.

Individual teachers may differ as to the value of insisting on a summary of the essay being written out before the actual composition is begun. In the first stages it is almost a necessity, and later also it will probably prove a help to definite construction if its application is not made too rigid. It is a common experience that new thoughts occur to the mind during the process of composition: the mental activities have been directed towards a certain object, and the stimulus increases as the work proceeds. If a child is allowed to form a notion that nothing must appear in his essay which is not in his outlined scheme, the effect is cramping in the extreme. He should understand that he is free to follow out any new train of thought, provided that continuity and clearness are not sacrificed.

FOURTH STAGE (14–16)

In this stage there is little fresh ground to be broken up. The powers which have been already brought into action must be directed, stimulated, and developed, and to do this really effectively is perhaps a more difficult task than any entailed by the previous part of the course. The result depends almost entirely upon the personality of the teacher. Insight, enthusiasm, and resource are all demanded of him, as well as a not inconsiderable degree of literary culture. It is impossible to lay down even the outline of any plan likely to be generally

helpful. Two points only present themselves for discussion—the choice of subjects and the correction of exercises.

Choice of Subjects.—The subjects chosen should be such as are within the child's capacity and experience. To set a child down to write an essay on some subject on which he cannot reasonably be supposed to have formed any opinions is to encourage insincerity and shallowness of judgment, and to train the power of using words to conceal the absence of ideas, instead of to express ideas. For instance, no child is, or ought to be, able to deal with such subjects as "The Causes of a Nation's Downfall", "The Comparative Advantages of a Monarchy and a Republic", "The Effect of the Possession of Wealth on Character". In saying this it is not intended to lay down a rule that the child should write only on those subjects with which he has a first-hand acquaintance. If he is in a position, either through the teaching he has received in school or through his own reading, to form an opinion which is likely to be sound, as far as it goes, on any subject, he may with advantage express that opinion. In the same way a very valuable series of composition exercises, depending mainly upon the free use of the imagination, may be given; but the pupil must be taught to distinguish between the legitimate use of his imaginative powers, of which the result is idealization, and the illegitimate use, of which the result is insincerity. Abstract subjects should be used with much discretion. A child will wax eloquent on "Pride" or

"Liberty", but it is doubtful whether he will express his own sentiments; well-worn and high-sounding phrases come so readily to hand with regard to these subjects. Proverbs may, by judicious selection, be very useful; but in many of these the truth expressed is quite beyond the child's grasp, and the shrewd worldly wisdom enshrined in others makes their close consideration by immature minds not altogether desirable. Quotations are open to the same objections. The literature lessons will supply subjects for many essays, chiefly imaginative and critical.

Subjects for composition should be of three types:

1. Subjects dealing with facts with which the pupils are already familiar.
2. Subjects requiring research.
3. Imaginative subjects.

Each of these types serves a definite purpose. The first cultivates the powers of observation, and reasoning from known facts; the second encourages self-reliance; the third develops originality.

Correction of Exercises.—The correction of exercises is a more important and difficult matter in connection with the teaching of composition than in connection with the teaching of any other subject. No part of the correction can be done by the pupil himself, as is possible with regard to exercises in arithmetic and foreign languages; no simultaneous correction by the teacher, such as might lighten the work in history or geography, can be

undertaken. Yet if the correction is not thoroughly done, a large part of the value of the exercise is lost. The ideal method would be for the teacher to go through each exercise with the child who had written it; but practical considerations make this impossible. The conscientious teacher who goes carefully through every exercise, writing in corrections, emendations, and suggestions in red ink, is always painfully conscious that a great part of his labour is wasted. Such correction is undoubtedly the most tedious, profitless, and disheartening part of a teacher's work. The writing out of the corrections by the pupils ensures some kind of attention to the points noted, but often their amended versions need nearly as much revision as the original, and so the burden might be allowed to go on increasing from week to week until the life of all school work was crushed out under it. It is difficult to offer any sort of solution to this very pressing problem, but the following practical rules, on which an attempt has been made to approximate to a satisfactory system of marking, may prove suggestive.

1. Adopt a code in marking as soon as the children are capable of understanding the meaning of the abbreviations used.

For example:—

Sp = spelling.
(O) = omit.
P = wrong punctuation.
∧ = something omitted.
|| = begin new paragraph.

C	= capital required.
"—"	= quotation marks wanted.
R	= rewrite.
?	= unsuitable word.
V	= verbose.
A	= ambiguous.
O	= obscure.
S.C.	= sentence badly constructed.
1, 2, 3	= order suggested.
P.C.	= badly constructed paragraph.

The code must not be made too full or too involved, or it will defeat its own ends. The class should copy it down, and keep their copy for reference until use has familiarized the signs. A wide margin should be freely used by the scholars for corrections.

2. Keep a "book of errors" in which the prevailing faults of each set of exercises are written down. The comparison of these leads to the detection of general weak places, and guides the teacher in deciding the points on which special emphasis must be laid in class correction. Class faults are distinguished from individual. Progress can be noted, and the kind of exercise required in future lessons determined.

3. Select each time two or three exercises for more detailed criticism than is possible with the whole class, and insist on these being very carefully corrected by the writers, even, if necessary, entirely rewritten. Keep a record of pupils so dealt with, that each may have a turn, but observe no regular order.

4. Make an attempt to go through one exercise with each individual pupil during a term. The possibility of doing this will depend largely on school conditions. If the preparation of lessons by the pupil is done at school, five minutes out of that time may well be taken for this purpose. Occasionally, also, time may be taken from silent reading, or some similar exercise, but in doing this great discretion must be used.

In American schools an attempt has been made to put into practice a method by which the children correct their own compositions. After the composition has been written the children exchange their papers, and make corrections under the direction of the teacher. The children are trained how to correct. It is doubtful, however, how far the experiment is successful, though it is doubtless true that the pupils take more interest in the corrections made by their fellow-pupils than they do in those made by the teacher.

CHAPTER VIII—*Continued*

ENGLISH VERSE COMPOSITION

CONSIDERATIONS IN FAVOUR OF VERSE COMPOSITION

If the teaching of English literature has for its primary object æsthetic culture, then verse writing must be considered a fit instrument whereby we may strengthen the foundations of taste laid in the literature lesson. In many of our public schools the practice of writing Latin and Greek verse, though fast disappearing, is still followed to some considerable extent, because it is with good reason believed that pupils are brought by this means more than by any other to feel the beauties of classical poetry, and to appreciate the true music of the rhythm and the elegance of the diction. As in all other arts, whether music, painting, or sculpture, a knowledge of technique and some power of execution are essential to the proper appreciation of the highest works of art in each specific branch, so too a knowledge of technique and some power of execution, however humble, are essential to the highest appreciation of our classical poetry. They are almost indispensable if we would fully enter into its spirit.

If the writing of Latin elegiacs or hexameters,

or of Greek iambics, has a high educational value in the study of classical literature, then surely the writing of English verse has a similar, if not higher, value in the study of English literature. Moreover, it will be found that far better results may be obtained in considerably less time. The more mechanical methods of training in vogue, with respect to Latin and Greek verse, bring the early attempts of the student to the plane of a person solving a puzzle. The boy finds the task almost like a problem in brick-building, where the bricks fit in exactly, if each has its proper place; but if one is misplaced, the others cannot be put together. Penrose and Beatson have helped him and trained his ingenuity. The exactness of the rhythm of Latin and Greek verse has its advantages over English verse so far as the teacher is concerned, but the obvious disadvantages accruing from this mechanical fitting together of words are absent from verse-making in English.

THE ADVANTAGES OF VERSE COMPOSITION

Let us see what special advantages the latter exercise has. It fosters originality and ingenuity; it strengthens the imagination; it engenders a love for reading poetry; it gives satisfaction and pleasure, inasmuch as it satisfies the rhythmical instinct innate in the young; it increases the child's stock of words; it helps him to discriminate their shades of meaning; and, finally, it refines the feelings. It is,

in short, as essential a part of the literary training as prose composition.

It is sometimes objected that these benefits are gained at the cost of a considerable waste of time. The teacher who gives the subject an honest trial will see the objection is invalid. At a recent educational conference it was somewhat humorously remarked, by one who had misgivings as to its practicability, that an exercise in verse writing was once given to a class, on "The Tay Bridge", to be done during an hour lesson, and that, as a result, one boy had two brief lines:

> The bridge over the Tay
> Suddenly gave way.

This is not to be wondered at. The exercise should not have been given to be done in class; it should have been done at the pupil's leisure and at home. It is true we must not be always expecting original poetic ideas to come from the brain of the child. Poetic imagination cannot be taught any more than the highest rhythmical effects; but the boy or girl can acquire some idea of rhythm; can learn something of the technique; can be taught to write verse, if not poetry; and as the power of writing verse improves, it will be found that, for reasons which we will not attempt to explain, the pupil will improve also in his power of writing prose.

HOW TO TEACH VERSE WRITING

The youngest children can often make fair attempts, but we do not advocate trying to teach the subject before the children reach the age of twelve or thirteen.

Before any exercises in verse are attempted by the pupil, some definite lessons in versification should be given, so that he may know something of the architecture of verse. The pupils will learn most and be less likely to err if they are bound to put in the verses they make a definite number of regularly recurring stressed and unstressed syllables, with few if any deviations from the normal type. This will, to a certain extent, hamper the pupil at first, and he will produce poor stuff, but it will make him realize the architecture of versification.

More elasticity will gradually be allowed, until finally the pupils may be brought to feel that stress and time are the main factors of verse. The number and combination of the unstressed syllables will depend on the skill and artistic ear of the composer. The less artistic the ear, the more ought he to be bound by fixed rules until his ear is attuned to the music of verse.

It is perfectly true that there is much that is unsatisfactory in the use of such terms as iamb, trochee, and anapæst, and in the division of the line into feet, yet the latter will be found the most convenient basis for our early lessons, and there is no particular harm in the use of the classical

nomenclature, for the terms can be easily understood. We can make it clear that quantity is the essential basis of classical verse, whereas stress[1] is the basis of English verse.

Even if verse exercises are not set, formal lessons in versification should be included in the language syllabus. There are many in the class whose appreciation of the literature lessons will be increased if the technicalities of versification are mastered. Even those who have "the spark of divine fire" in their veins will appreciate literature the more after such lessons.

SUGGESTED LESSONS IN VERSIFICATION

Such lessons as the following may be given:—

1. The meaning of the terms: prosody, verse, poetry, prose, rhyme, stanza, refrain.

2. Different kinds of poetry, *e.g.* dramatic, epic, lyric.

3. The constituents of verse, viz.: stress and time. The meaning of the terms rhythm, feet; the iamb, trochee, anapæst, and dactyl. An acute accent may be made to represent a stressed syllable, *e.g.* A lóvely ápparítion sént.

Stanzas from poems should be given, and the class should be set to mark where the stresses fall. Practice should be given until the class have a proper idea of the meaning of stress.

[1] This system of metrical analysis is advocated as a means of instruction. Æsthetic analysis may, of course, be substituted if the teacher so desires.

The student should be shown how the metre of a verse depends on (1) the rhythm and (2) the number of stresses in the line. The classical terms, dimeter, trimeter, tetrameter, and pentameter can be conveniently used, and, if the teacher so desires, he can ask the pupils to mark in certain verses where the feet end.

Practice should now be given in describing the metre of set poems:—Blank verse, ballad metre, heroic couplet, &c.

At this stage it can be pointed out that the beats could be best represented by musical characters. As in music, if the signature is $\frac{3}{8}$, the measure may be filled by any notes which are equivalent to three-eighth notes when added together, *e.g.* ♩ ♪, ♪ ♩, or ♪ ♪ ♪, so too in poetry.

Practice should be given, and the pupils should be required to express the scansion of certain poems in musical characters, *e.g.*:

It was many and many a year ago

In a kingdom by the sea

That a maiden there lived whom you may know

By the name of Annabel Lee

Break, break, break,
On thy cold gray stones, O sea;
And I would that my tongue could utter
The thoughts that arise in me.

4. Exercises should be given requiring the pupil to restore to metrical form certain demetricized passages, *i.e.* passages which have been given in prose order. First, rimed pieces should be chosen; then blank verse.

5. Lessons should now be given in the variations that are possible from the normal type of verse. For this purpose it is best to take some poems that have already been studied, preferably blank verse. Variation of stress, *e.g.* substitution of trochee for iamb, double stresses, &c., and the effect of such variations should be discussed.

6. Other metrical devices: *e.g.* enjambement, cæsura. Let the students mark where the cæsura falls. Show the subtle effects of the variations of the pause, *e.g.* the effect of the unusual place of the cæsura in such a line as—

Cast out from God and blessed vision || falls
Into utter darkness.

Show how there are pauses in poetry as there are rests in music, *e.g.*:

Break	break	break
𝄾 ♩	𝄾 ♩	𝄾 ♩

7. The æsthetic qualities of particular metres, and the relation of sound to sense should now be dealt with. The phonic elements of rhythm, quality, pitch, pause, should be treated more fully, if so desired, with reference to the value of sound.

e.g. Show how *gr*, *str* give sensation of strain:

"On their hinges grate
Harsh thunder."—*Paradise Regained*, book ii.

"Then gather strength and march upon him straight."
—*Henry VI.*

the spirants and *s* of hissing:

e.g. "Overhead the di*s*mal hi*ss*
Of *f*iery darts in *f*laming *v*olleys *f*lew."
—*Paradise Lost*, book vi.

r of harshness:

"The *r*iver sloped
To plunge in cata*r*act shatte*r*ing on black blocks
A b*r*eadth of thunde*r*."—*Princess.*

Show how *l* gives a flowing effect,

e.g. "Melody on branch and melody in mid-air."

Show how the broad vowels *a* and *o* produce a sonorous effect, as in

"The long low dune and lazy plunging sea."—*Tennyson.*

the short vowels *i* and *u* a light and rapid effect: *st*, *sp*, *kt*, and such harsh consonants a discordant sound, *e.g.*:

"The *bl*ade *fl*ew
*Sp*lintering in *six* and *cl*in*kt* upon the *st*ones."
—*Tennyson.*

The arrangement of consonantal and vowel sounds comes by instinct, and can scarcely be acquired; yet the class should realize their effect. Often the beauty of a piece of poetry depends almost entirely on the sound produced.

Such lessons on onomatopœia are important with the higher classes.

8. Alliteration: its effects, *e.g.*:

Pathos—" Where Lycid lies". —Milton's *Lycidas.*

Slowness—"The setting sun slowly descended", &c.
—*Paradise Lost.*

9. Poetic and prose diction.

10. Devices peculiar to poetry. The use of figures of speech.

11. The canons of style, with reference particularly to poetry.

The lessons should enable the student to answer such questions as the following:—

1. Restore to its metrical form: 'Tis a common proof that lowliness is young ambition's ladder, whereto the climber upwards turns his face; but when he once attains the upmost round, he then unto the ladder turns his back, looks in the clouds, scorning the base degrees by which he did ascend.

2. Divide the above lines, marking the stresses and putting a bar at the end of each foot, and name the metre. Point out any variations in stress; also represent scansion in musical characters.

3.[1] Point out the similarities and differences in the following verses:—

(*a*) "When you've shouted 'Rule Britannia',
When you've sung 'God Save the Queen',
When you've finished killing Kruger with your mouth,
Will you kindly drop a shilling in my little tambourine
For a gentleman in khaki ordered South?"

—*Rudyard Kipling.*

(*b*) "When 'Rule Britannia' rings through hut and hall,
And men have sung 'God Save the Queen' withal,
When has been whet the keen invective's sword
Against Meridian Afric's tyrant lord;
Spare not your largess for his kin who plies
The legionaries' task in tan-hued guise."

—*Owen Seaman.*

4. Discuss the diction of the two stanzas in 3, and account for the great difference between them in poetic effect.

5. Mark where the cæsura falls in the above pieces.

6. Apply one of the terms: Graceful, Pedantic, Bombastic, Elevated, Bathos, to each of several quotations. State your reasons in each instance.

[1] Set at London Matriculation.

7. State what you consider constitutes the beauty of the rhythm in certain passages, *e.g.*:

> "The moan of doves in immemorial elms,
> And murmuring of innumerable bees".
>
> —*The Princess.*

8. What is the effect of the vowel and consonantal sounds in—

(*a*) By the long wash of Australasian Seas.
(*b*) *Paradise Lost*, i. 549, &c.
(*c*) *Paradise Regained*, iv. 415, &c.
(*d*) *Paradise Regained*, ii. 876, &c.

9. What do you think the particular merit of

(*a*) Myriads of rivulets hurrying thro' the lawn.
(*b*) The sound of many a heavily galloping hoof.
(*c*) Light as the lightning glimpse they ran, they flew.
(*d*) Shocks and the splintering spear, the hard mail hewn,
Shield-breakings and the clash of brands, the crash
Of battle axes on shatter'd helms.

10. What is the effect of the alliteration in—

(*a*) Ready now
To stoop with wearied wings and willing feet
On the bare outside of this world.
(*b*) The league-long roller thundering on the reef.
(*c*) He speeds and through the vast ethereal sky
Sails between worlds and worlds with steady wing.

11. Discuss how the sound is accommodated to the sense in certain chosen lines.

12. Distinguish between the parts played by Fancy and by Imagination in the following:—

(A) There is pansies, that 's for thoughts.
(B) Her feet beneath her petticoat
Like little mice stole in and out, &c.

13. Give instances in which the choice of words and their arrangement in verse have been made to imitate—

(*a*) Quickness.
(*b*) Slowness.
(*c*) Discord.
(*d*) Flow of water.
(*e*) Audible sounds.
(*f*) Difficulty.

Some such lessons as have just been suggested will attune the pupil's ear to the niceties of verse and develop his rhythmical instinct. For the purposes of verse exercises, the lessons dealing strictly with metre are essential: those dealing with the æsthetic effects of sound will be taken at a later stage, after the preliminary ideas of stress and time are accurately fixed in the mind; they are not necessary for verse composition, but are very valuable.

Choice of Metre.—After the preliminary lessons on technique, the class will be ready to attempt verse composition. The choice of metre must rest with the teacher. Ballad metre is generally found to be easy. The younger children might try rhymes in stanza form for birthday and Christmas cards; those a little older might put into ballad form

some story recently read. Let them, for example, put into ballad verse the story of the town rat and the country rat, or some fable such as "*The lion and the mouse*". The heroic couplet will be found tolerably easy, especially if a poem such as Goldsmith's "Deserted Village" is being studied at the time. In fact it is advisable almost always to select the metre with reference to the poems being studied. Later on freedom of choice can be allowed the class. One subject a term at first, and afterwards one a month may be given. A subject which contains the elements of a definite idea which the pupil can develop, *e.g.* "Sowing and Reaping", is preferable to such a subject as "Spring". At first it will be found advisable to suggest the subject, though the student should be allowed, if he so desires, to choose his own.

Blank verse is also a convenient metre on which to base our early lessons. We might adopt some such method as the following:—

1. Demetricized passages from *Paradise Lost* or Shakespeare are set to be restored to their metrical form.

2. Passages from some such rhythmical prose work as Butcher and Lang's translation of the *Odyssey* are chosen to be put into blank verse with as little variation as possible from the original. For example, take the following passage, chosen haphazard, from Butcher and Lang's *Odyssey*, Book XII, l. 420:—

"Then verily the west wind ceased to blow with a

rushing storm, and swiftly withal the south wind came, bringing sorrow to my soul, that so I might again measure back that space of sea, the way to deadly Charybdis. All the night was I borne, but with the rising of the sun I came to the rock of Scylla and to dread Charybdis. Now she had sucked down her salt sea-water when I was swung up on high to the tall fig-tree, whereto I clung like a bat, and could find no rest for my feet nor place to stand."

In class, orally, teacher and pupils would easily work out the piece in the following way:—The substitution of "too" for "withal", and the omission of "wind", are the only changes necessary in lines 1, 2, and 3:

> "Then verily the west wind ceased to blow
> With a rushing storm, and swiftly, too, the south
> Came bringing sorrow to my soul, that so——"

The next line might be recast with little alteration:

> "I might sail once more o'er that space of sea".

The substitution of a monosyllable for "deadly" will make the next line possible.

It will be necessary perhaps to expand and condense. After the class has worked this out with the teacher, let them choose any portion of the book, and versify it without the teacher's assistance.

After a little practice of this sort, they will be ready to attempt verse, though the advisability of keeping long to blank verse is doubtful. With younger children the trochaic tetrameters of "Hia-

watha" will be more easily imitated than ordinary pentametric blank verse, and this fact should be taken advantage of when that poem is being read.

Imitative work should find some place. After Spenser has been read, a poem should be set in the Spenserian form. Those who are reading "L'Allegro" should be allowed to attempt work in similar metre. When the sonnet has been studied, original sonnets should be attempted.

With boys and girls between the ages of fourteen and eighteen the writer has had exercises of tolerable merit given in from every one of over 120 students regularly, with scarcely a single exception. The pupils are delighted at the opportunity of doing such work. It may be necessary to excuse one or two from attempting it, but those so excused should be few and far between. Under no circumstances is it advisable to scoff at the rough attempts sent in. Improvement is more rapid under sympathetic guidance than one may imagine. The best two or three sets of verses should be put in the school magazine; their inclusion makes the magazine all the more the peculiar property of the scholars themselves, and the "honour" of publication is in itself an incentive to good work.

BOOKS SUGGESTED

Mayor's *Handbook on Modern English Metre.* Cambridge University Press, 2*s.* 6*d.*

W. Thomson's *Basis of English Rhythm.* Maclehose, Glasgow, 1*s.*

CHAPTER IX

PARAPHRASING

There is a great diversity of opinion as to the exact value of paraphrase. Some would eschew the exercise altogether; most would use it sparingly. What has masqueraded under the name of paraphrase in many of our schools has been worse than useless; it has been positively harmful. The mere mechanical substitution of one word for another has been the foundation of the lesson; the result has been disastrous. The famous instance of the English pupil-teacher who rendered "Canst thou not minister to a mind diseased?" by "Will you not wait upon the lunatic?" is typical of the results of such methods. Instead of helping the student to appreciate literature, it has helped to make him dislike it.

The fact that the subject has been badly taught, however, does not necessarily mean that it ought to disappear from the curriculum. The careful paraphrase of select passages of poetry or prose can, if intelligently treated, be made, to some extent, as a mental discipline, to take the place of translation from a foreign language into English.

Objections.—It is objected that the original force and beauty of the passage must be lost in the

process of paraphrasing. The writer of the piece set for paraphrase has chosen the exact word to express his thought. Verbosity must take the place of terseness; a less perfect structure must be substituted for the more perfect architecture of the original period. All this is perfectly true. To paraphrase a passage is to express the meaning of that passage in another form. That other form must necessarily be inferior. The boy or girl has spoiled the original. Admitted; but he has learnt much in the process.

Advantages.—The advantages of such an exercise preponderate over the disadvantages.

First, the exercise affords the teacher an excellent test of the pupil's comprehension of the passage.

Secondly, it teaches the boy or girl to discriminate the nicer shades of meaning in words; it enriches his vocabulary, and improves his power of expression.

Thirdly. As a result the child will more fully realize, from his close examination of the piece, and by contrast with his own efforts, the beauties of style, rhythm, and arrangement. In short, his closer knowledge of the piece will lead him to a fuller appreciation thereof.

Properly used, paraphrase has as distinct a culture value as recitation. If the teacher destroys the beauty of a passage, in *his* hands paraphrase is a real danger, and should not be employed; but if the teacher's personality is such as to enhance the child's taste for literature by the use of paraphrase,

with that teacher paraphrase will find its place as a written exercise in the language lessons as well as orally in the literature lesson.

The Kind of Pieces for Paraphrase.—Care must be exercised as to the choice of pieces for paraphrase. If by allowing the child to paraphrase a piece we are likely to destroy the child's appreciation thereof, that piece should not be paraphrased. Written paraphrase is suited mainly for advanced students. It is absurd to ask for a paraphrase of such a poem as Poe's "Annabel Lee", or Shelley's "Skylark", or any other poem that appeals almost exclusively to the emotions. Such pieces are perfectly simple, and owe their charm to a certain beauty of form, rhythm, and expression that appeals to the emotions. Poetry of an emotional type, such as lyrical, or any poetry written in a highly impassioned strain, should never be set for paraphrase. Poetry written in a reflective, philosophic, or more thoughtful mood, such as parts of Shakespeare, Milton, Pope, may be used. Obscure passages, too, that require a running commentary should be avoided; on the other hand, the passages should contain some difficulties of expression. Poetry will chiefly be chosen, but passages of prose can also be called into use. Such writings as Bacon's Essays, Milton's prose works, Clarendon's History, &c., are remote in structure and style from modern prose, and passages should be chosen from them to be put into modern English. Chaucer and Spenser can be made to serve a similar purpose. Verbose passages can be put more briefly, euphuistic passages put in

simpler language; but such exercises should be used somewhat sparingly, since they may lead to similar faults of style in the pupils—verbosity and euphuism.

Let the class, for example, express in a more simple style the substance of passages like the following, from Milton's "For the Liberty of Unlicenc'd Printing":—

"If therefore ye be loth to dishearten utterly and discontent, not the mercenary crew of false pretenders to learning, but the free and ingenuous sort of such as evidently were born to study and love learning for itself, not for lucre or any other end but the service of God and of truth, and perhaps that lasting fame and perpetuity of praise which God and good men have consented shall be the reward of those whose published labours advance the good of mankind, then know that so far to distrust the judgement and the honesty of one who hath but a common repute in learning and never yet offended, as not to count him fit to print his mind without a tutor and examiner, lest he should drop a schism or something of corruption, is the greatest displeasure and indignity to a free and knowing spirit that can be put upon him."

The teacher will have no difficulty in finding passages from the older prose-writers to be put into modern idiomatic English prose.

Oral Paraphrasing.—For children, written exercises in paraphrase are inadvisable, and to older students they should be given not too frequently. Much can be done orally in the literature lesson. However strongly we object to paraphrasing in the strictest sense, we shall find it necessary to call

upon the pupils to express fully the meaning of certain passages in the works for detailed study, and this interpretation of the passage is in reality a paraphrase: it is an elaboration of the general content of the passage or paragraph which the child should have been accustomed to give orally in his reading lessons. With the younger children it is inadvisable to insist too much on brevity—it is far better to insist on the full reproduction of the author's meaning, even if that reproduction is a trifle verbose. Let the force of every phrase in the original be reproduced. With age and experience this tendency to verbosity will, under proper guidance, diminish.

Picture Paraphrase. — Picture paraphrasing is a useful variation of paraphrasing proper. Before any written work is done, the child should have been accustomed not only to put into language what is described in a picture, but to put into a picture what is described in language—the reverse process. This expression in picture form of some poem or story makes a pleasant change. Later on the pupil may still use the exercise. He may, for instance, as has been already suggested, paraphrase Bacon's Essay "Of Gardens" pictorially, by drawing a plan of the garden. Artistic merit should not, of course, be of prime importance in such cases, but accuracy of detail should be encouraged.

How to Paraphrase. — In teaching paraphrase, there are a few rules, such as those given by Sir Joshua Fitch, in his "Lectures on Teaching", which it will be well to set before our pupils.

To get at the full meaning of the piece, the student should read the passage over several times before attempting to write. He should be encouraged to use a dictionary. As a general rule it will be found advisable not to take passages for written paraphrase from the authors which are being studied. It is advisable also to have the exercise sometimes done in class. The attempts of three or four pupils should then be read aloud, and criticisms of the several versions should be offered by the class. The following points should be considered: What are the leading ideas in the original? What is the main drift of the passage? Are all the relevant points fully reproduced? Is any irrelevant matter introduced? Is the force of every epithet and phrase brought out? A good paraphrase will bring out the full meaning of the original, giving prominence to the main idea, but at the same time the full meaning of every subordinate idea will also be reproduced, due proportion being observed. The mere substitution of one adjective for another should be avoided. Let those adjectives that are perfectly simple stand; to substitute "a benevolent individual" for "a kind man" is an absurdity that should be stringently guarded against.

After due criticism, a model paraphrase should be given by the teacher. Probably the teacher will find it necessary to allow the class to put their versions in the waste-paper basket unexamined by himself. If he is a good disciplinarian, the students will see that the hour's mutual criticism

has taught them more than five hours' marking would have taught them.

We will conclude by giving one or two examples of paraphrase:—

I. *Julius Cæsar*, iii. 1, 35–48:

> "I must prevent thee, Cimber.
> These couchings and these lowly courtesies
> Might fire the blood of ordinary men,
> And turn preordinance and first decree
> Into the law of children. Be not fond,
> To think that Cæsar bears such rebel blood
> That will be thaw'd from the true quality
> With that which melteth fools,—I mean sweet words,
> Low-crooked court'sies, and base spaniel-fawning.
> Thy brother by decree is banished;
> If thou dost bend and pray and fawn for him,
> I spurn thee like a cur out of my way.
> Know, Cæsar doth not wrong; nor without cause
> Will he be satisfied."

Let us consider the above passage. Such unusual words as "couchings", "fond", "preordinance", "low-crooked", "spaniel fawning" are suited to poetry, but not to prose.

The metaphor in "fire the blood" can either be retained and translated "inflame", or transformed into ordinary language. So too the metaphors in "rebel" and "thaw".

Paraphrase.—I must forestall you, Cimber. If I were an ordinary man, I might feel flattered by your subservient and cringing behaviour, and consequently might change existing ordinances and

decrees like a capricious child. Do not be so foolish as to suppose that any part of Cæsar's nature is so little under the control of his reason that it can be affected by such things as can influence fools, I mean, sweet words, artful flatteries, and fawning supplications. Your brother has been banished by decree, and if you descend to such mean behaviour in order to get the decree repealed, I can assure you I treat you as a dog—with the utmost contempt. Cæsar has acted rightly in banishing him. Cæsar is never unjust, and he will not be persuaded to recall him now without good reason.

II. *Bacon's Essay on Truth.*—"Certainly it is heaven upon earth to have a man's mind move in charity, rest in providence, and turn upon the poles of truth."

It will be necessary for the student, before attempting to paraphrase this, to have some knowledge of the old Ptolemaic system of philosophy, to which the metaphor refers. It is not, of course, necessary to maintain the metaphorical language.

Maintaining the metaphor we might paraphrase: "The laws which rule the motions of the heavens are transferred to earth, when a man's mind has for its motive force charity or loving-kindness, rests on the divine will as the heavens rest in space, and is unswervingly regulated by truth, as the heavens revolve on the fixed celestial poles;" or—

"It is a divine thing to see a man make charity his main object in life, look to God for guidance,

and base all his actions on the foundation of truth".

The last version is preferable as being shorter and clearer.

III. *Julius Cæsar*, ii. 1, 10–18.

"It must be by his death; and, for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd;—
How that might change his nature, there's the question:
It is the bright day that brings forth the adder,
And that craves wary walking. Crown him?—that;—
And then, I grant, we put a sting in him,
That at his will he may do danger with."

Paraphrase.—Cæsar's death alone can redress matters. Personally I have no grudge against him, but for the sake of the community at large he must die. His ambition is to be crowned, and what we have to consider is the manner in which his nature may change, if his object be attained. The adder comes forth on a bright sunny day, and then we must be careful how we walk. Suppose we do crown him. Why then we make him as venomous as the adder, and give him at once an opportunity of harming us.

PRÉCIS

What is ordinarily known as précis writing, *i.e.* making abstracts of business letters, despatches, reports, telegrams, documents, correspondence on political and commercial matters, is no doubt suitable for Civil Service and other examinations, in

cases where the successful candidate will be called upon to make similar abstracts in his business life; but as a branch of English education it is too disagreeable and philistine a subject to be of much value. Such an exercise does, doubtless, call into play the judgment and other mental faculties, but more interesting subject-matter should be chosen. Of the value of précis writing, when proper subject-matter is chosen, there can be no doubt. Let the pupil make abstracts for instance of the authors read. A play of Shakespeare may thus be dealt with act by act, scene by scene. The substance of the scene may be put under one heading or title; a skeleton outline of the facts may then be given, and finally a brief summary of the contents in continuous prose. Let the pupil deal with the novel he is reading at home in a similar, though less exhaustive way. If in his reading he arranges the separate paragraphs each under a separate heading, and then gives a summary of each paragraph either orally or in writing, the arrangement of the parts that go to make up the organic whole is clearly seen.

The skeleton analysis is a useful and essential preparation for the writing of a précis, for the chief points must be set out in note form before the continuous narrative can be produced.

It is no easy task for a young student to pick out all that is relevant and reject the irrelevant. He should have continual practice orally in doing so, and any tendency to verbosity caused by paraphrase will be remedied by the necessity for brevity

in making a précis. He will have to observe the following rules:—

1. The subject-matter must be examined thoroughly and its meaning mastered.

2. He will have to pick out what is essential and reject what is not.

3. He must give, in terse, straightforward prose, a concise account of the essential points of that subject-matter.

Such an exercise requires considerable skill and promptitude in decision, and imposes on the doer the necessity of thoroughly grasping the meaning of the subject-matter under consideration. If such an oral exercise were practised daily, the pupil would soon develop that fluency of speech which is the precursor of fluency of writing. There is no need to have any definite book on the subject; no need for a separate lesson to be set aside for the purpose. Exercises in précis come naturally in connection with the literature lesson, for that is often the basis of the lesson itself.

CHAPTER X

SCHOOL SOCIETIES

Every school is a social as well as an educational institution. The true teacher realizes the value of the social side of school work, enters into it heartily, and contrives, without obtruding his official position unpleasantly on anyone, to establish himself as one of the controlling and stimulating forces outside as well as inside the schoolroom. The more highly organized the school, the more opportunities will he have for exerting his influence. The clubs and societies, which are gradually and naturally formed in connection with the main body, he can use as aids towards vitalizing and emphasizing the actual school work, without destroying that freedom and spontaneity which give to such organizations their characteristic value.

It is proposed here to regard these outgrowths simply from the point of view of the help they may afford to the teaching, and to deal only with those which bear upon the teaching of English. The chief of these are: the School Library, the Dramatic Society, the Debating Society, the School Magazine, and the Literary Society.

THE SCHOOL LIBRARY

The purpose of a school library is twofold—first, to provide the scholars with good recreative litera-

ture; secondly, to foster and guide their literary taste. It takes its place as a real force in school life only when these two aims receive fair and equal attention. To lay too much stress on the recreative side is to weaken the influence which the library ought to exercise; to lay too much stress on the training side is to deaden that influence by making the library an object of suspicion to the pupils.

Too often, however, the failure of a school library to fulfil its purpose is not due to excessive care in either of these directions, but to a lack of care in any direction. Its working becomes a mere matter of routine, devoid of all vitality.

A school library is established because general opinion declares such establishment a proper and orthodox proceeding. It is well stocked with English classics, and the regulation story-books for the young. Rules are drawn up, the library is declared open, and henceforward the teacher confines his efforts on its behalf mainly to seeing that books are brought in regularly, and not lost or damaged. Let loose in this collection, with little knowledge of what is good in English literature, the pupil makes his choice according to the light that is in him. This generally leads him (and more especially "her") to open a book at random, see whether it contains much conversation, and, if so, carry it off rejoicing. A page of solid matter, unbroken by inverted commas, is usually sufficient to ensure rejection. Even this test has been known to fail, and the pupil to bring back the book he has chosen, disgusted with its "stodginess", and disinclined to

try another book. It is a well-established fact that literary taste develops late, and that boys and girls have no instinctive leaning towards classics, but exhibit a decided preference for literature of a lower order.

It must also be remembered that the reading of even such books as a novel of Scott or of Dickens entails for a child a considerable mental effort, and that the normal child has had enough of this conscious intellectual strain in school, and comes to the library for recreation. And this it is the business of those who undertake the management of the library to supply, not by providing frothy, worthless literature, but by studying the capacities of the pupils and selecting the books accordingly, raising the standard of these as the standard of literary appreciation rises. If there is on the part of the scholars a run on the least worthy section of the school library, something is wrong either in the teaching of literature in the school or in the management of the library itself. But it should be borne in mind that "least worthy" does not necessarily mean lightest. *Alice in Wonderland* is as good literature, in its way, as *Esmond*,—that is, the same qualities of mind which can revel in the latter, may, in moments of pure relaxation, find themselves satisfied, delighted, and refreshed with the former.

A few main principles with regard to the use to be made of and the method of conducting a school library may be laid down. First, with regard to the choice of books.

The rule of presenting nothing but the best literature to the pupil may be somewhat relaxed, since it is not designed to produce so deep, complete, and permanent an impression on the mind as is the case with a book studied in class. No bad literature — using "bad" in the sense of unreal, showy, sensational, or slipshod — should be admitted, but the works of Henty and Miss Fothergill may take their places beside those of Scott and George Eliot.

The capacities of the children should be carefully studied, and books chosen which they can understand and appreciate with only a slight, almost imperceptible, mental effort. Much may be gathered by observing the effect of the literature studied in school. If a class finds *Marmion* tedious and uninteresting, it is unlikely that Scott's novels, or tales of adventure like those of Ballantyne, Marryat, or Mayne Reid will attract them. If girls can be found who really delight in Chaucer's "Prologue", those girls will probably appreciate the delicate literary flavour of *Cranford*, *Silas Marner*, and *Margaret Ogilvie*. A keen appreciation of lyrics like Shelley's "Skylark" argues an emotional nature which will find satisfaction in Charlotte Brontë's impassioned stories, and the strong emotional appeal of Carlyle's *Heroes and Hero Worship*.

In choosing the books the teacher should bring before his mind the various members of his class, and make the process almost an individual one. Would John Smith like this book? Can I imagine Ethel Robinson gloating over that?—these are the

questions he should ask himself rather than "Does the library contain all the regulation English classics?" Boys will probably delight in *Kidnapped* and *Catriona*; the good-tempered, careful, matter-of-fact girl will find in *The Daisy Chain* and *Wives and Daughters* that abundance of homely detail and domestic incident for which her soul craves. Only, if this method of selection is to be successful, the teacher must not be content with a merely superficial knowledge of the dispositions of his scholars. The quiet, timid-looking, prim girl is sometimes discovered to exult in stories like *Treasure Island*; while the sturdy, boisterous heroine of the hockey field is found to dote on sentimental stories like Miss Yonge's *Heir of Redclyffe* and *Heartsease.* Some mistakes, due to these inherent peculiarities of child nature, the teacher is bound to fall into; but not the least interesting among the many interesting features of the library are these unexpected revelations of character which it is often instrumental in making.

In suggesting the foregoing method of selecting books, it is not, of course, intended that the library should be used to foster to an excessive extent one special characteristic or taste in individual scholars; only that such special characteristic or taste should be made use of in leading the pupil on to see the beauty and attractiveness of literature, and to start a process which will be continued on ever broader and broader lines.

As a general rule books which are very long, or complicated in structure, should not be admitted to

the school library. *Middlemarch* is unsuitable for this reason. A child is not easily capable of the sustained effort necessary to carry forward such an accumulation of matter. The result is a blurred mental picture, and a feeling of distaste and weariness, both things to be dreaded in literary training. Such a story as *Don Quixote*, where a number of practically separate incidents are connected by slight though sufficient links, is an exception to the rule.

School stories are always acceptable to children, therefore let there be a good supply of these, beginning with *Tom Brown's School-days* and going on to include *Two Scapegraces*, *Every Inch a Briton*, and *The Fifth Form at St. Dominic's*. The ideal girls' school story has yet to be written, but some fairly good specimens are to be had, such as *Queen of the Daffodils* and *A Newnham Friendship*, by Alice Stronach, and *Betty's First Term*, by Lilian F. Wevill. Girls, however, will generally be found to have a high appreciation of school tales intended primarily for their brothers.

Every library should contain the complete works of Wordsworth, Tennyson, and Scott, with "Selections" from other poets. Robert Louis Stevenson's *Child's Garden of Verse* and some books of ballads should also be included. Historical novels should be freely admitted, not only the "classics", but such works as *In the Golden Days*, *The Dove in the Eagle's Nest*, *The Lances of Lynwood*, and *Mistress Beatrice Cope*. Really interesting, well-written biographies are always able to make their way.

Selections from Boswell's *Johnson* and Mrs. Gaskell's *Life of Charlotte Brontë* might be given. Books of travel, which are also literature, should be included, as selections from *Conquest of Peru*, *Conquest of Mexico*, *Voyages of Marco Polo*, Raleigh's *Discovery of Guiana*, Drake's *World Encompassed.* Books of the essay type offer a wide choice. Carlyle's *Heroes*, Oliver Wendell Holmes's "Breakfast Table" series, Stevenson's *Virginibus Puerisque*, Miss Mitford's *Our Village*, Lamb's *Essays*, and Washington Irving's *Sketch Book* are all admirable for the purpose. Avowedly humorous literature should be admitted with caution. It is probably best to trust to the humorous element in general literature.

The younger children should not be forgotten. It is possible now to provide an exceedingly attractive collection of books for quite small readers, and it is never too early to try to create an instinctive preference for good literature. There should be fairy tales in abundance, and plenty of simple rhymes. Children's stories like *Carrots*, *The Cuckoo Clock*, and others of Mrs. Molesworth's are excellent. Some of Mrs. Ewing's books are within the range of the small child, but as a rule *The Story of a Short Life* and *Jackanapes* are appreciated more by elder scholars. The same may be said of books about children, like *The Golden Age*. On the other hand children love *Water-Babies*, though they do not altogether understand it, and *Robinson Crusoe* is a favourite with little boys as well as with their big brothers. It will sometimes be found useful to

ask the elder girls and boys to write down a list of the books they liked best when they were children. The information thus gained is interesting in more ways than one.

The books having been carefully chosen, the next consideration is how best to guide the scholars in reading them. It requires an exceedingly skilful teacher, or rather, perhaps, it would be better to say a teacher who is willing to take infinite pains, to do this effectively. To attempt any formal system destroys the free spirit which should be characteristic of the whole proceeding. Everything must be accomplished by suggestion and influence, and the teacher must be untiringly on the watch for opportunities of bringing these to bear upon his pupils.

Something may be done by means of occasional references in class. For instance, if, in explaining the word "fetish", the story of Maggie Tulliver's wooden doll is told, the result is probably a run on *The Mill on the Floss.* A similar service may be done for *Villette* by a reference to Lucy Snow's first lesson in the school of Madam Beck, to illustrate a lesson on the character of the Belgian people. German lessons give an opportunity of alluding to the curious constructions of the count in *A Roman Singer.* A class of elder girls might be attracted towards *Mona Maclean* by an allusion to the excitement which attends the reading of examination lists. Historical novels and books which, like *Mademoiselle Mathilde,* have some special literary interest, should be directly recommended for reading. The reading of scenes from

different stories, such as David Copperfield's introduction to the home of the Peggotys, to be reproduced as composition exercises, answers the same purpose. If the teacher will only treat the characters in the books as real persons, the response of the children will be marvellously quick and eager. In this way a kind of literary atmosphere is created, which insensibly affects the view of every child.

It is desirable, for reasons connected with the discipline of the school and the training in self-government, that the actual management of the library—the giving out and taking in of the books—should be in the hands of the elder scholars. But the teacher should manage to talk to the scholars about the books they have read, or are thinking of reading. In this way much judicious advice on the choice of books may be unostentatiously given.

It may, perhaps, be found useful to give in the literature examination paper set at the end of the term a question testing, to some extent, the use made of the library. For instance, "Which book among those you have read this term do you like best? Give your reasons." But I am a little doubtful as to whether even this is not dangerous. Children find a great difficulty in translating an impression into a statement, and moreover are very shy of writing down what they really feel. So, unless the teacher is very sure of his class, it is well not to give even this opportunity for the airing of unconsciously insincere platitudes.

THE SCHOOL DRAMATIC CLUB

Among other questions which present themselves in connection with the teaching of English literature comes the question as to how much enthusiasm is really felt by the ordinary schoolboy or schoolgirl for the works of our greatest writer, Shakespeare. Do the scholars in our schools appreciate Shakespeare in any true sense? Will they read his dramas for pleasure after they leave school? Does a school prize of a volume of his works evoke as much enthusiasm as one of *Little Women*, or a tale of adventure by Henty? Are the pupils eager to finish even the play they are reading in class? If the teacher asked at, let us say, the third lesson, who had read to the end of the play, would any considerable number be found to have done so?

It is to be feared that the answer to all these questions is "No". And much, though not all, of the blame for this state of things lies with the teachers who have forgotten in their practice (though they have probably impressed the fact on the minds of their pupils many times) that the word "drama" comes from the Greek verb *δρᾶν*, "to do", "to act", and that Shakespeare's works, even before they are great poems, are great dramas. As well try to arouse enthusiasm for the game of hockey by a vivid description of its joys and a learned disquisition on its rules as to do the same for a Shakespearian play by treating it simply as a great poem, or as a storehouse of learning. You may gain acquiescence, attention, some measure of

appreciation even, but enthusiasm, never. The natural method of studying a drama, whether by Shakespeare or by any other writer, is through the medium of acting. Much may be done by adopting a dramatic style of treatment in the lessons, but more may be done by actual acting. Let the pupils see the game played, let them play it themselves. And here comes in the use and value of a school dramatic club.

Where possible, part of the work of the club should be the forming of parties to witness the performance of good plays by good actors. But even where this is impossible (and the general principle in the teaching of literature, that nothing second-rate should be introduced to the notice of the pupils, holds good here also), the "doing" by the pupils themselves is always possible. Considerations of scenery, dress, &c., need not act as deterrents. A performance in which those who take part have to scheme and contrive in these matters is often productive of far more real good than one in which all accessories of the most perfect description are provided without trouble.

We can assure those who have not tried it that it is an interesting, almost an intoxicating, experience to watch a class preparing for a first dramatic performance. The gradually awakening delight; the astonished realization that these men and women and girls and boys in the play can be thought of and talked of just as one would think and talk of the members of one's class; the growing appreciation of dramatic situations and of the more subtle

humorous touches; the added power of recognizing how action may be translated into words and words into action; the joy in the music and lilt of the poetry as the power of fitly rendering the great speeches increases—all this is to the teacher a source of keenest, most absorbing delight.

Take, for instance, *As You Like It*, one of the best plays to begin with. The girls read the play at home, and perhaps do not see very much in it. The club meets, and parts are given out. Each performer is told to be ready to give at the next meeting a brief account, either oral or in writing, of "the kind of person she thinks she ought to be". The result will give far more vivid and original impressions, though they are presented in a crude form, than the "character sketches" written as class exercises. Comparisons and contrasts will naturally present themselves. The keenest enthusiasm is aroused in discussing, for instance, the relative merits of Celia and Rosalind, or in balancing the virtues and defects of Orlando. Even minor and comparatively colourless characters like Amiens take on an interest under these circumstances. To take one instance from actual experience—the two pupils representing respectively Amiens and Le Beau dubbed themselves "the old duke's courtier" and "the new duke's courtier". Much merry raillery passed between them, and many imaginary speeches, in character, were made with regard to the merits of their respective masters, and the comparative advantages of forest and court life, with the result that the rest of the "company", besides

being interested and amused, really did gain a clearer notion of the contrast it was undoubtedly one of Shakespeare's aims to set forward. In the case of a difficult character, like that of Jaques, the good results of the dramatic method of treatment are even more striking. The scholars speedily recognize that here they are confronted by a puzzle, and all—especially the one who is to represent the character—are eager for help and guidance in solving it. Suggestions, such as that contained in Hazlitt's words: "He is the prince of philosophical idlers; his only passion is thought", or, in Professor Moulton's: "Egotism is at the root of Jaques's morbid humour, which is no outcome of social life, but a constant attempt at self-exaltation by the mode of differing from others", are gladly received, pondered, discussed, vehemently endorsed or as vehemently rejected. The result of all this, as embodied in the final rendering of the character, may perhaps, from an actor's point of view, be anything but satisfactory; yet an earnest attempt will have been made to grapple with the problem presented, and that, after all, is the chief thing to be desired.

As rehearsals proceed, various questions may be propounded for general consideration: "Why are Phebe and Audrey so different? Which is the more natural character under the circumstances?" "What makes us think Touchstone funny?" If a comparison be made between what the pupils have to say on these subjects in the informal, eager discussion of a dramatic club, and their answers to such examination questions as "Compare the ideal

and real view of pastoral life, as shown in *As You Like It*", "In what does the humour of Touchstone consist?" the conclusion arrived at must inevitably be that in the first case pupils say what they really think, after eager consideration, under the stimulus of pleased excitement; and that in the second they say what they think it is correct to say, or what they have learnt from their books or their teachers, without attempting to dig into the matter for themselves.

When the play has become so real to the actors that it has passed out of the region of book-knowledge and taken its place among the keenly interesting realities of life, some of the criticisms of eminent writers may be brought to their notice. Lady Martin's words—that love at first sight is the pivot on which the whole play turns—will never fail to attract their attention. The teacher has here an opportunity of talking to the girls on this subject more freely than is possible during a class lesson, and of impressing upon them, by means of her suggestions as to the rendering of the parts of Rosalind, Celia, and Phebe, that it is possible to treat love frankly yet modestly, without any of the self-consciousness, silliness, and sentimentality so often associated with it.

The incidents of the play should be discussed in the same way as the characters. It may be found a useful exercise to ask the girls to "cut" the play, taking out scenes or speeches which can easily be dispensed with. In this way will be brought home to them the dramatic unity of the whole; they can be led to see that every scene, every speech, has its

dramatic purpose, either in advancing the story or in developing the characters.

Questions with regard to scenery lead to an eager examination of the play in order that a complete description of the Forest of Arden may be obtained, and in this way the scattered descriptive passages gain appreciation, and the wonderful open-air feeling of the whole play is in some measure recognized; at the same time comes the realization that the Forest of Arden is a purely idyllic one, with no existence save in the brain of its creator.

No prompting or suggestion on the part of the teacher is required to induce the pupils to enter eagerly into the (to them) all-important consideration of what they shall wear. The subject has probably had a prominent place in their minds from the very beginning. Nor should the teacher treat its consideration as necessary and amusing, but frivolous and uneducational; rather she should attempt to capture this interest, and use it to deepen and to illuminate the impression already made. It will be found useful to ask each girl to hand in a list of suggestions as to the dresses of the various characters. In one such set of lists, made with reference to the play of *As You Like It*, a noticeable feature was that in almost every list "green" figured very largely. This was remarked upon, and the pupils were asked, first, whether they thought, on further consideration, that the suggestion thus conveyed was a good one. The answer was an unhesitating and unanimous "Yes". They were next asked "Why?" The answers this

time were not so ready, but at length someone volunteered the remark that "the play was green", which was exactly the impression it had been hoped they would receive. One other suggestion in the same set of papers was thought worthy of being brought under the general notice. While most of the pupils had advised that Jaques' dress should be dark and sombre (with reference, as they explained, to his pessimistic nature), one girl gave it as her opinion that he should wear the most brilliant and gaily-decorated court dress it was possible to devise, but that this should be soiled, draggled, tarnished, and threadbare. This acceptation of the Duke's estimate of the character of Jaques, and the fanciful portrayal of that estimate in his dress, showed careful study and some measure of insight.

Finally, when the time of the public representation of the play draws near, each actor should be asked to write out a short summary of the plot, the best to be selected and printed on the programme. Very probably some of the audience will consider the printing of a summary of such a well-known play as *As You Like It*, for instance, an insult to their understanding; but this must be risked rather than forego the excellent opportunity of inducing the scholars to make a real effort to record, in a form brief, yet clear and complete, their idea of the "story" of the play.

If a play is prepared carefully and intelligently; if the pupils are made to think out their own actions and readings instead of having these sup-

plied by the teacher; if the preparation is taken in a leisurely manner (to rush a Shakespearian play is fatal—if the play is chosen and set for reading just before the summer holidays, and rehearsals are begun immediately after, it should be ready for presentation some time during the Easter term); if free discussion is encouraged, and this discussion is judiciously and unostentatiously directed into profitable channels, the result must be a very evident increase in literary appreciation. The pupils will come back to their Shakespeare with added interest, and will be ready to read him now, since the acting of one play has supplied them with a key which will serve, at any rate partially, to reveal the treasures of the others until these, too, can be acted. The very fact that the play has supplied material for conversation and discussion, that it is associated with pleasurable excitement and hours of recreation, that the words have, by the natural processes of repetition and association, become an actual part of their mental equipment, and therefore dear and familiar, will do much towards making dramatic literature for them a living delight instead of only an ordinary school subject.

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THE SCHOOL MAGAZINE

School magazines are, from a literary stand-point, rarely satisfactory. They may, with some exceptions, be roughly divided into three classes. The type of the first class is the magazine which is frankly a mere record of school events. No attempt is made to introduce articles claiming to have any literary value. Such a magazine may, from our present point of view, receive a limited commendation. It does no good, but, on the other hand, it does no harm.

To the second class belongs the magazine the production of which has been left entirely to the pupils themselves, which is, as everyone probably would allow, the ideal method. In some few and rare cases it is perfectly successful; in most (from the point of view of the teaching of English) it is a failure, and cannot lay claim to even a small degree of literary merit. The ordinary boy's idea of writing something outside actual school work embraces, as a rule, only one essential—it must be "funny". A girl's tendency is usually towards sentimentality. The results in both cases are unedifying.

The third type of magazine tends even more distinctly than that just mentioned to frustrate the aims of the teacher of English. Here the editorial hand is distinctly visible. Articles and poems on such subjects as "Patriotism", "Solitude", "Mountain Scenery", "Night", appear in it. The language throughout is laboured and stilted; noble

sentiments and virtuous aspirations abound; judgment is pronounced with all the finality of ignorance. The evils of allowing children to air their immature and borrowed views on subjects concerning which they cannot, in the nature of things, be supposed to have any real definite thoughts, has been noticed in connection with the teaching of composition. The evil is increased tenfold if, by means of the tempting lure of publication, the child is induced not only to attempt to "gather where he has not strawed", but also to appear before the public with his ill-gotten harvest in the character of a prize grower. In such a case the magazine is simply an encouragement to insincerity, and may prove destructive to the real progress of the best scholars in the school, who will naturally be the chief aspirants to the fame it is in its power to bestow. It is this temptation to insincerity and "showing off" which forms the chief difficulty in connection with the publication of a literary school magazine. As soon as a child's composition becomes self-conscious, as soon as the honest desire to produce a good piece of work is driven out or weakened by the desire to produce something which will gain admiration, much harm, both to literary and to moral training, has been done. Much, of course, depends on the general tone of the school. If that is healthy throughout, and if originality and sincerity have been carefully, though unobtrusively, fostered in connection with all school work, the difficulty becomes far less great, though it does not entirely disappear.

The question now to be considered, therefore, concerns itself with how difficulties can best be met and the ideal approached; how the magazine may be made to yield the utmost of which it is capable as a factor in the teaching of English.

From this point of view it is in most cases advisable that the position of editor should be held by one of the staff, with one of the elder scholars as sub-editor. Instances have been known of boys and girls who have conducted a really good literary magazine quite by themselves, but these are rare. The position is a difficult and laborious one, and requires rare and varied qualities. First and foremost comes that power which may almost be said to constitute the essential spirit of the true teacher—the power of guiding, controlling, stimulating, and vitalizing, without obtrusiveness and without in any way interfering with the free exercise of originality in the pupils. An individual knowledge of the children in the school, and of their respective powers, is also necessary, as well as a very fine discrimination between real and borrowed sentiments. The editor should be a man of resource, originality, and enthusiasm, and should be able to gain for himself a position in the eyes of the pupils which will cause his decisions to be respected and his praise or blame to carry great weight. He should be willing to take pains over his work, not leaving the collection of material to the last two or three weeks before the publication of the magazine, but being on the watch throughout the term, and prepared to utilize any

opportunity afforded by circumstances. Finally, he should have a keen eye to detect signs of unusual ability shown in the work which comes under his notice.

The plan adopted with regard to the collection of literary material will differ according to the special circumstances of individual schools. A few general suggestions may be offered. Exceptionally good essays or other composition exercises written during the term may be preserved and published. This practice does not tend in any marked degree to encourage insincerity, since the *primary* object of the exercise is not publication, and the subject dealt with is a reasonable one; the stimulus thus given to effort is perfectly legitimate. School incidents should form the basis of a considerable proportion of the articles. A spirited account of a school match is always read with interest, and forms a congenial topic for an enthusiast; it also provides an exceedingly valuable composition exercise. Public events might be utilized; for instance, if during the South African war a school had happened to possess a boy who had spent any part of his life in Africa, and had actually *seen* a Boer, a description of his experiences would be likely to be of thrilling interest to himself and to his schoolfellows. A boy's description of something connected with a hobby over which he is really enthusiastic—say, the taking of some particular photograph—would probably possess the same qualities. Humorous matter is usually to be avoided, or at least received with caution. Poetry

should be encouraged, but subjected to a somewhat severe criticism. Girls often write very pretty verses, which are smooth, pleasant, and more or less correct as to form; the thought, however, is commonly either sentimental or morbid. Such poetry serves a useful purpose in providing an outlet for youthful feeling, but to perpetuate it serves to encourage an unhealthy frame of mind. Stories may be admitted if they are not too long. They are often much more natural in tone than compositions of the essay type.

Contributions should be both invited and voluntary. In many cases the teacher will suggest (after very careful observation) a suitable subject to an individual pupil. It is well also to have a box placed in the school hall, and to make it clearly understood that contributions placed in it will be gladly received and carefully considered.

Contributions should, as a rule, be signed. Anonymity answers no useful purpose, even if it attains its ostensible object, which it seldom does. It is a device which is rarely effectual in the larger world outside, and one would certainly be expecting too much from boys and girls if one counted on its having any success in school, where blushing pride of authorship comes into such close contact with unblushing curiosity.

The school magazine, regarded as an aid to English teaching, is individual rather than general in its influence. It forms a means by which the discriminating teacher can discover and encourage the rare literary genius, or the more common

literary talent which may conceivably have remained unrevealed in the English lessons. If wisely used, also, it may give a perfectly legitimate stimulus to the composition throughout the school. One other advantage it possesses, it brings the children, though in the most elementary way, into touch with literature in the making. Books become more familiar, and at the same time more humanly interesting objects through the realization that an essay written by Jack Brown (whom one has perhaps thrashed), or a story by Susan Smith (one's own familiar fellow "back" in hockey) has actually been transformed into a page of print.

A few practical details as to the cost of production of a school magazine may prove useful.

250 copies of a magazine, with pages twice the size of this book, very good paper and type, and artistic thick paper cover, would work out at about £4 for 20 pages, £6 for 30, and £7, 10*s.* for 40 pages. Another hundred copies would cost about £1 extra. The special paper necessary for the reproduction of any plates, which, by the way, cost about 15*s.* each, would increase the expenses by a few shillings.

A magazine of about 20 pages issued twice a year at the cost of 6*d.* a head is generally more successful than one issued each term, and can be made to pay for itself.

THE SCHOOL LITERARY SOCIETY

In an ordinary day-school for either boys or girls there is probably little need or room for a literary society. Guidance in reading, and opportunities

for discussion, are given in connection with the regular class-work and the debating society, and miscellaneous reading is provided for by the school library. It is as well not to try to exercise too strict a control over the pupils' out-of-school reading, or the aim of the English lesson will be in some degree frustrated. Let them taste the delight of that absolutely free, roving, purposeless reading which childhood and youth loves, and trust to the influence of the English teaching, and the indirect influence the teacher is able to exercise apart from it, to guide them aright.

A literary society is, however, of real value in connection with (1) technical schools of every grade, where only a very little time is given to English; (2) boarding schools, where an equivalent to a cultured home environment must be as far as possible supplied; and (3) "Old Students'" societies, where the need of some incentive to the keeping up of regular literary study is a real and pressing one. It is chiefly in this last connection that the few following suggestions are offered.

It is desirable that the society should be presided over by one of the school staff, though the management and the conduct of proceedings should be in the hands of the members themselves. The work of the teacher will be to suggest books, guide and control discussion, and solve difficulties. He should do this quite unobtrusively, and avoid as far as possible appearing in his official character.

The most lifeless form of literary society, and unfortunately the most common, is that in which

a selected member reads a long paper (seldom either stimulating or suggestive), the leaders of the society express their entire approval and admiration, and the mass of the members sit silent and inert, either too indifferent or too timid to take any part in the proceedings. There is nothing which can really be called discussion, and the meeting becomes to the last degree formal and artificial.

It is the teacher's business to see that the school literary society does not degenerate into such a lifeless institution. The chief difficulty is to promote discussion, the most important part of the actual proceedings, and valuable in that it gives opportunities for the interchange of ideas, and forces members to put their thoughts into a more or less clear and intelligible form. To ensure that there shall be a keen and animated discussion, in which the majority of those present shall take part, requires rare gifts of sympathy, tact, and foresight.

The first thing to be considered is the choice of books. Books and poems excellent in themselves may be unsuitable for purposes of discussion. It would be difficult, for instance, as well as almost a desecration, to "discuss" Shelley's "Skylark", Browning's "Pippa Passes", Lamb's "Dream Children", and De Quincey's "Our Ladies of Sorrow". Any attempt to do so would lead only to the piling up of adjectives, applied more or less sincerely, or the wandering into technicalities yielding no real interest. On the other hand, some books, like Carlyle's *Hero Worship*, Ruskin's *Sesame and*

Lilies, More's *Utopia*, and Thoreau's *Walden* reveal new interests and beauties under the treatment. Novels of a good type are almost always excellent for discussion, either with regard to their purpose, characterization, or incidents. The same may be said of dramatic poems—Shakespeare's plays provide almost inexhaustible material. Narrative poems are of less interest. Some few lyric poems may be dealt with—Wordsworth's "Happy Warrior" and Tennyson's "Lotos-Eaters", for example, might gain much by sympathetic handling.

In saying this it is not meant that the former class of literature—that which does not lend itself to discussion—should be excluded from the reading of the literary society. On the contrary, some such purely imaginative, impassioned work should be a constant quantity. But no attempt should be made to discuss it. As a rule it will be found useful to include in the list of books set for reading, a poem, a novel, and some more "solid" work, such as an essay, or biography. The poem should, if its length allows, be learnt by heart, and either read or recited by one of the members to the others. The book most suitable for the purpose among those set should be selected for discussion. Next comes the question of the writing of papers. These should be short, and should not attempt an exhaustive view of the work reviewed. Half a dozen papers, each concentrating attention on one aspect, will arouse far more interest. The most objectionable paper is that which gives an outline of the story or other work, which all present are supposed

to have read. The next is that which bestows extravagant and uncritical admiration on every point dealt with. The ideal paper is that which is stimulating and suggestive, which sets the minds of the hearers at work on problems to which it does not attempt to give a complete solution.

It is well, if the subject is a controversial one, to have papers upholding opposite sides. Interesting and not generally known facts concerning the author of the book dealt with, or the circumstances under which it is written, have considerable value. At times a general literary paper might be undertaken, comparing the views of various authors on a given subject, or tracing out a complete line of thought through the various works of a given author. Such subjects as "Children in Fiction", "Types of Heroines", are always interesting, while even such frivolous matters as novelists' ideas on "Proposals of Marriage" (beginning with the inimitable one made by Mr. Collins) and on "Dress" may be turned to account.

All talent should be utilized. A member with a gift for sketching or caricature is invaluable. Musical illustrations are often helpful, and most precious of all is a member who can read aloud really well.

One of the subsidiary aims of a literary society is to induce its members, whenever it is possible, to buy copies of the books selected for reading, and so make regular additions to their private libraries, the foundations of which should have been laid in school-days.

THE SCHOOL DEBATING SOCIETY

The school debating society should find a place in every well-conducted school. In class the pupil will have been taught how to think out the argument on debatable topics, how to arrange his thoughts in logical sequence, and how to prepare the outline. The study of masterpieces, such as Webster's Speeches, or Burke's Conciliation Speech, will form the basis of the principles of argumentation in the upper classes. Such study necessarily involves the study of debate. The teacher may act as chairman until the rules of formal debate are known, but afterwards it will be better for the scholars themselves to carry out the whole business, sometimes with members of the staff present who will occasionally take part in the debate. At times it is advisable for a member of the staff to criticize and judge the value of the several speeches.

The discussions may now and then be based on the school literary work. The speeches of Mark Antony and Brutus in Shakespeare's *Julius Cæsar* may advantageously be examined from an oratorical point of view. The play, too, may suggest the subject for debate. "Were the conspirators justified in slaying Julius Cæsar?" will make an interesting discussion.

Some schools have a school parliament, and reserve political discussions for this. How far such discussions are to be allowed in the debating society must depend on the judgment of the individual teacher.

There is no reason why a definite attempt should not be made to draw up a scheme. For example, the first year might be devoted to the delivery of short speeches of a simple kind, *e.g.*, the proposal of a vote of thanks, or the health of somebody.

When easy subjects for debate are chosen, the proposed speakers should be taught how to draw up notes for use. The arrangement of the material will give an opportunity to the pupil to put into further practice the lessons he has had in essay writing. One step in the argument must necessarily lead up to the next until the argument is conclusive. The relation of the parts should be clear, the skeleton outline well articulated. In the debating room the boy will see the necessity for strict coherence, and the value of climax. He will then learn the importance of sticking to the point, and being accurate and true if he would win the respect of his fellow-pupils. Contests in debating might with advantage be arranged between schools, as chess matches or football matches are arranged.

Chapter XI

GRAMMAR AND WORD STUDY

Grammar.—In the first chapter we have briefly outlined the aims which the teacher should have in view in teaching grammar. In recent years there has been a reaction against the subject. It has been begun too early or it has been pursued along too scientific lines, before the mind of the child has been sufficiently developed to grasp it. Rules and definitions have been set to be learnt by heart from a text-book; the abstract has been studied before the concrete; general laws have been learnt before the particular instances have been examined upon which the general laws have been established. The method, in short, has been deductive instead of inductive. Sentences have been analysed into the most subtle divisions, and words have been parsed in the minutest detail. Lists of Anglo-Saxon roots and Latin and Greek prefixes and suffixes have been learnt by heart in an unintelligent fashion. Such a lifeless and useless substitute for grammar has justly caused the present reaction; and whenever there is such a reaction, the pendulum is bound to swing too far in the opposite direction. So it is that to-day grammar is abolished entirely from the curriculum of many schools. Yet of the utility of the subject, taught upon rational

lines and in close connection with the composition work, there can be no doubt. There is a general feeling, however, that no systematic attempt at teaching formal grammar is advisable before the age of about twelve. Before that age only what is required as an introduction to the study of a foreign language, or what is necessary for the elucidation of the other language work, should be attempted. The study of formal grammar, with its abstractions and logic, should be reserved for the highest classes.

WHAT TO TEACH, AND IN WHAT ORDER

In our earliest lessons we should introduce the children to the two main elements of a sentence. This simple distinction between the logical subject and the logical predicate will lead the way to the distinction between the noun and the verb. Analysis should always be taught before parsing. The sentence should be dealt with before the separate words of which it is made up. This is in keeping with the principle of proceeding from the simple to the complex.

When we are dealing later with the noun, there will be no need for an elaborate classification. The abstract noun can be neglected at first. The division into common and proper will be sufficient, and the use of capitals can be taught in connection therewith. Person and gender can be omitted. Some lessons on number and the formation of plural nouns will be necessary in order that we may deal with the agreement of the subject and

the predicate. After the noun and the verb have been dealt with, their modifiers, the adjective and the adverb, will receive attention.

The logical subject may now be divided into the noun (or pronoun) and the adjective; the logical predicate into the verb, object, and adverbial adjunct. The differences between the functions of the transitive and intransitive verb and the difference between the subject and object will naturally come here.

The child will now be ready to proceed to the compound sentence. He will be called upon to unite two sentences with "and" or "but". The distinction between sentences, phrases, and words should be explained.

The complex sentence can then be taken. The function of clauses will be examined first, phrases next, words last. Emphasis all through must be laid on function. The analysis of the sentences into the separate clauses, and the relationship of each to the other on which it depends, is what is wanted, not the allocation of each word into some ingeniously devised pigeon-hole in the tabulated analysis scheme. Such grammatical analysis is of no value. The relative pronoun, conjunction, and preposition will be gradually introduced as the different kinds of clauses and phrases are dealt with. As in analysis too many details are useless, so the minutiæ of parsing should be dispensed with.

Method.—The method employed in the lessons will be primarily inductive, but what is learnt will

be applied deductively. From a number of examples the scholars will be led to recognize common principles, and they will be expected to apply these principles to fresh examples. The old deductive method was to learn the definition or rule first, and then give particular instances in support of the general principle, and apply what had been learnt.

The order should be: examples, definition, application; not definition, examples, application, *e.g.*:

NOTES ON A LESSON ON ADVERBIAL CLAUSES

I. *Examples*:—

1. A. The battle was fought *there.*
   B. The battle was fought *where that monument has been erected.*

2. A. Let us go *now.*
   B. Let us go *when you are ready*, &c.

By examination of these, and similar sentences containing other kinds of adverbs, it can be shown that the clauses in italics in B are equivalent in function to the word in italics in A, and thus a manipulation of a requisite number of examples will lead inductively to

II. *Definition* of adverbial clause.

III. *Application* of what the class has learnt will follow. They will supply adverbial clauses and examine these.

Method is both inductive (I and II) and deductive (III).

An advanced year's work might well be taken towards the end of the school course. This might include the more difficult points of accidence and syntax. Interesting lessons might be given on the irregularities, inconsistencies, and anomalies of the language, and the causes might be investigated where possible. An examination of such illogical phrases (made correct by "usage") as "bred and born", "backwards and forwards", "put on one's shoes and stockings, or coat and waistcoat", can be made the basis of much useful language work. The examination, too, in the grammar lessons of such (apparently) anti-grammatical constructions as "There's tears for his love", "Is Decius Brutus and Trebonius here?" will relieve the teacher from the temptation of spoiling his literature lesson by dwelling too long on the grammatical side. The main peculiarities of Elizabethan English can be dealt with, and this is almost necessary for a proper understanding of either Shakespeare or Milton.

Abbott's *Shakespearian Grammar* and Abbott's *How to Parse* might form the basis of some of these advanced lessons.

STUDY OF WORDS

During one term of the four years' course some regular lessons may with advantage be given on the changes of meaning in words, the different shades of meaning in synonyms, and similar word

study. Such lessons ought to lessen the necessity of verbal explanations in the literature lessons. The form they will take must vary according to the individuality of the teacher and the previous training of the children. There will be no attempt to teach derivations of isolated words or meaningless Anglo-Saxon roots. If the scholars have not learnt Latin or French, the teacher will be kept within narrow limits, but in any case useful lessons can be based on chapters from books like Bradley's *Making of English*, Trench's *Study of Words*, Taylor's *Words and Places*, Abbott and Seeley's *English Lessons for English People.*

A series of lessons might be given on synonyms, their history and uses; the rise and fall in the meaning of words, *i.e.* how some become elevated and some degraded in meaning; specialization, *i.e.* how the meaning of some words has been narrowed down; generalization, *i.e.* how the meaning has been widened; poetry in words; metaphor in words. As an instance of one purpose served by these lessons let us take the case of word metaphor. In our literature lessons we are frequently meeting with references to old physiological and astrological ideas. The idea, for instance, of a man's temperament being the result of the proper blending of the four elemental humours in the body is continually recurring. The special meaning of such a word as "humorous", in the sense of "capricious", can be passed over with a bare mention when we come across it in Shakespeare, if we have studied these physiological metaphors in the language

lesson. Similarly references to astrology are very frequent. A lesson on the astrological metaphors in "disastrous", "ill-starred", "jovial", "saturnine", "mercurial", "influence", &c., is not only interesting, but is almost necessary for the sake of the literature lesson. To take one other instance, the frequent references in our classical poetry to the music of the spheres would justify a lesson on this old Pythagorean idea.

The course these lessons might take would perhaps be conditioned by the literature work, just as the course in grammar would be in part conditioned by the composition.

During the lessons on word study it will be advisable to set questions which the pupils can answer for themselves with the aid of a good standard dictionary, which, by the way, should find a place in every class-room, for purposes of reference. The scholars should be taught how to use this rationally. They might be expected, for instance, to look out for themselves and account for the two apparently contradictory meanings of "fast". They should be able to find out for themselves how the notion of "fixedness" and "firmness" developed into that of "strength and unwavering persistence in movement", and eventually into that of "rapidity". The transitions in meaning of such words as sad, fine, glad, post, stock; the difference in the usage of little and small, large and great, official and officious, continual and continuous; the metaphor in dilapidated, tribulation, desultory, capricious, person, disastrous,

sanguine; the formation of such words as controversialist, conversationalist, educationalist; the misapplication of words like aggravate, transpire, and centre; the different shades of meaning in jocose, funny ludicrous, ridiculous; in comprehend, understand, apprehend; the place names hidden in cherry, calico, damson, sherry—these are a few suggestions as to the form some of the questions might take.

CHAPTER XII

THE FUTURE OF ENGLISH TEACHING

When we try to arrive at some definite conclusion with regard to the prospects of English teaching, we are met at once by a preliminary question, a satisfactory answer to which seems to be the pressing educational need of the present time: What are the proportionate values of the various studies in a general scheme of education? Modern time-tables are becoming alarmingly overloaded; new subjects are continually, and with every show of reason, being introduced; the enthusiast in each subject presents what really look like unanswerable arguments, proving its supreme importance. School hours remain inelastic, and the capacity of the human boy refuses to increase automatically with every addition to the time-table. Disaster seems imminent. We watch the already swaying heap, and although we dread each moment to see it come crashing down, not one of us is willing to withdraw his own particular pet ingredient.

The need for a simple comprehensive scheme of education is being urged on all sides. Some decision as to what are the essentials of a good education must be arrived at. Then the subjects that will best meet those needs must be selected, and the proportionate value of each settled. Re-

jected subjects must, as far as the ordinary pupil is concerned, be sternly set aside.

Until this is done the future of the teaching of any subject cannot be foreseen with any degree of certainty. Yet with regard to English there is perhaps less reason for fear than with regard to any other subject. Whatever else goes, English must be retained, and retained in a prominent position. This seems to be the opinion expressed with a very certain voice by almost every educational expert. The general public, which is beginning to concern itself with the question, delivers itself to the same effect. Even the scorn which is being poured upon the very imperfect results obtained by the teaching given in the past, serves to emphasize the importance attached to the teaching to be given in the future. Few people could be found now who would endorse the words of Herbert Spencer, and include poetry in the list of those subjects which, "as they occupy the leisure part of life, should occupy the leisure part of education". Literature no longer ranks as an accomplishment, or an "extra". We are coming to the realization that it is a part of life.

It may then fairly be assumed that, whatever general system does finally evolve itself from the present indeterminate conditions, English will have not less but more time allotted to it. Such increase is a vital necessity. The teaching of English cannot be hurried, and the subject is so many-sided that it should be treated as a group rather than a unit.

But although all the things of which we have spoken in a former chapter—good text-books, reasonable examination syllabuses, ample time—affect the question of the value of the English teaching given in our schools, the most important factor is, after all, the teacher himself. If we could decide what are the qualifications desired in an ideal teacher of English, and then turn out an unlimited number after the required pattern, "like so many pianoforte legs", as was done in the case of the renowned Mr. M'Choakumchild and his one hundred and forty fellow-students, the future of English teaching would be assured. The influence of the teacher's personality can scarcely be overrated with regard to any subject, but in no case is it quite as important as in the teaching of English. The teachers of other subjects—foreign languages, mathematics, history, geography—have at least tangible material to deal with, and material which is, to some extent, limited and defined. They have not to perform the task of the teacher of English literature—to create a special atmosphere, to form that very intangible thing, literary taste. In saying this no attempt is intended to exalt the teacher of English at the expense of his brethren. Indeed, under present circumstances, were any comparison made, it would probably reveal his very decided inferiority in many respects. This is not an examination of the English teacher as he is, but rather an attempt to evolve an ideal towards the attainment of which effort may be directed.

To begin at the very beginning, we believe that in this instance it really is a case of *nascitur, non fit.* The English teacher must have an inherent love of and affinity for good literature, or all training will be wasted. On the other hand, natural capacity by itself is not enough without training. The two things must go together to make the perfect whole.

In one sense the training of the teacher of English may be said to begin from his very earliest years. The foundation of a wide and varied reading should be laid in youth. Not only is the sum total of the reading it is possible to get into a lifetime thereby increased, but the teacher of English will find that there is no book with which he can deal so successfully as one which he read and loved in his own childhood. No later reading will give quite the same impression, or help the teacher in quite the same way to stand on the level of the children he is teaching, and treat the whole matter with an intimacy which is certain to evoke response. Every successful teacher of English literature has felt this. Nor is the help thus given particular only; throughout the literature lessons the teacher will find that his own early experiences act as instinctive interpreters of the processes going on in the minds of his pupils. The lack of this foundation of wide reading in early life is perhaps the reason why some teachers, of high attainments, have a puzzled sense that their best efforts are being wasted and baffled—that the object at which they are aiming is eluding them, though they do

not know how. They are not "native burghers" of the city whose glories they are trying to exhibit, and though they may have received its freedom later, with pomp and state and gold caskets and many flattering addresses, yet to the true ear of childhood their speech bewrayeth them.

It is scarcely necessary to say that this practice of wide reading should be maintained throughout life. Once formed, the habit is very rarely broken. In addition to this, every English teacher should be to some extent a specialist. He should choose some particular age, writer, or department of literature, and intensify his study in that direction. This special knowledge may never be specifically required in his teaching, but the fact that he has gone below the surface in one case will help him to realize the depth of the soil in others. It will help him to understand that literature, to use Carlyle's phrase, is not only "world-wide", but "world-deep", and this consciousness will give to his teaching both reverence and insight.

The question as to how far a knowledge of foreign literatures is necessary to the teacher of English is one on which various opinions are held. The upholders of the classic tradition scout the notion that a man can lay any claim to a knowledge of literature if he has not a first-hand acquaintance with that for which a first place is claimed, not only on account of its own inherent greatness, but also because of the tremendous influence it has had on all the other literatures of the world. There is much to be said for this point

of view, and no one would deny that a classical education is of very great advantage to the English teacher. The admission of this fact does not, however, as some would appear to think, settle the whole question. A closer examination into both the absolute and proportional values of the subject is required, and the two questions: "Is a classical education an absolute necessity?" and "Could the time involved be spent to any better advantage?" must be answered. To the first question the answer is "No". Adequate translations of the great works of Greece and Rome exist, and though to read the originals is always better, to read translations in which the spirit is (so far as this is possible) preserved, is good, and for our purpose good enough. The answer to the second question is "Yes". A study, as complete as it can be made, of English language and literature, some specialization, and some degree of technical training should come first. Next in importance is an acquaintance with the works of the great French and Italian writers. A knowledge of these two languages, sufficient for reading purposes, requires nothing like the expenditure of time and energy involved in acquiring Greek and Latin, and is of more direct use. Only in exceptional cases will there be time available for a real and effective classical education.

A knowledge of the structure and history of the English language, and of the main principles of comparative philology, is essential, even if this part of the subject is never taught as a separate study. There will be constant calls in the course

of the literature and composition lessons on such knowledge, and though too close verbal study is to be discouraged, yet, as Ruskin shows in his "Kings' Treasuries", it is often impossible to get the full meaning of a passage without some philological knowledge. The teacher's handling of his subject will be firmer if he knows he possesses this.

So far the material necessary to the teacher of English has been discussed. Next comes the consideration of what we may call his tools, the instruments by means of which he gives shape to his material and prepares it for presentation. Chief among these tools is his voice. A naturally clear and musical voice is of inestimable value to the teacher. Natural defects, however, may to a certain extent be cured by careful training, and there is no voice which will not be strengthened and improved by this process. Elocution lessons should form part of the training of every English teacher. He should be taught the principles of voice-production, and should use the necessary exercises regularly. He should cultivate the arts of recitation and reading aloud to the very highest possible degree. Nothing else can serve him in his teaching as they can. A certain amount of dramatic power is also valuable. The teacher should practise himself in graphic description and vivid narration, and should attend very carefully to the modulation of his voice. It is absolutely necessary that his articulation should be distinct and his accent pure, for in these matters he must serve as a model to his

pupils, and no amount of precept will counteract the influence of a bad example.

The power of illustrating special points in a lesson by means of rapid black-board sketches is invaluable to all teachers, including the teacher of English. If, for instance, he can give a hasty representation of a Norman castle, the study of "Marmion" at once takes on added life and interest, while in all literature dealing with the habits and customs of foreign nations much information of the same kind is required, which it is difficult to obtain adequately by means of set pictures.

Having obtained his material and prepared his tools, the teacher next needs instruction as to the best means of using both. This instruction it is the function of his professional training to supply. Nor must it be forgotten that the most important part of the teacher's material is that which lies ready to his hand—the children. As Professor Adams reminds us, the verb "to teach" takes two objects, and in order to teach John Latin it is necessary that the teacher should know Latin and should know John. To obtain, then, the requisite knowledge of John is also included in the aims of professional training.

Many difficulties present themselves as soon as we come to the question of specialized professional training. It would probably be neither possible nor advisable to establish separate colleges for teachers of English, teachers of mathematics, &c., but it might perhaps in most colleges be possible to devote one term to such training. Each member

of the college staff will probably be a specialist in one particular subject, and each might take in his charge the students who are preparing to follow in his steps. In this way small classes would be formed, and individual attention could be given. The work for the teacher of English might consist of:

1. A course of model lessons given by the professor to a class in the practising school. One isolated lesson is of comparatively small value. The student needs to be shown how to correlate and connect his work.

2. A short course—say three lessons—given by each student, and subjected to very careful criticism by the professor.

3. Lectures on the principles of English teaching, with illustrations.

4. Discussions on various practical points connected with English teaching; for example, the qualities required in a good text-book for class use, the criticism of examination syllabuses and schemes of work, the drawing up of schemes suitable for special cases, such as the English class in connection with a technical school, a school in a very poor neighbourhood, an evening continuation school.

Lectures on the principles of teaching, on psychology, and on voice production form part of the general work of every training college. The English teacher should treat these with special application to his own subject, and should lay particular stress on the last.

But having said all this, we come back to the point from which we started. The main thing is the teacher's individuality. He must not be a mere bookish man, knowing human nature only from having seen it in a mirror, however great may have been the hands that held that mirror up. He must be, in the best sense of the term, a man of the world, catholic in his sympathies, broad in his views, and unprejudiced in his appreciation. He must possess some measure of that spiritual insight which makes a man conscious of an undying spirit in every manifestation of nature, and reveals to him something of the relation between things mortal and things eternal. He must be ardent and enthusiastic, with a firmly-grounded belief in the importance of his subject, and a clear vision of literature, working as a great force in the world, in harmony with all those other forces which are making for purity and righteousness. The indifferent, sluggish-tempered man cannot teach English literature, for the spark which would fire him to an active interest in life is the same which is required to set up the electric current between himself and his pupils.

APPENDIX I

BIBLIOGRAPHY

P. A. Barnett, **Teaching and Organization** (pp. 136–160), 6*s*. *Longmans.*

Board of Education, **Suggestions for Elementary Teachers** (pp. 28–39, 1905), 8*d*. *Wyman.*

Carpenter, Baker, and Scott, **The Teaching of English**, 6*s*. *Longmans.*

This deals with the subject for teachers in America.

Percival Chubb, **Teaching of English**, 4*s*. 6*d*. net. *Macmillan, New York.*

Similarly deals with the subject from the American stand-point.

Hinsdale, **Teaching the Language Arts**, 4*s*. 6*d*. *Appleton.*

An American book, useful, but somewhat verbose.

Professor Laurie, **Language and Linguistic Method**, 4*s*. *Oliver & Boyd.* 1889.

A sound book.

Lowell, **My Study Windows**: Essay on Books and Libraries.

Memorandum on the Teaching of English in Scottish Primary Schools (1907), 2*d*. *Wyman.*

Ruskin, **Sesame and Lilies**, 1*s*. 6*d*. *Blackie & Son* (Red Letter Library).

Vaughan, **English Literary Criticism**, 3*s*. 6*d*. *Blackie.*

R. Wilson, **Lingua Materna**, 3*s*. 6*d*. *E. Arnold.*

A valuable book.

APPENDIX II

LITERATURE SYLLABUS FOR THE PRIMARY AND GRAMMAR SCHOOLS OF BROOKLINE, MASSACHUSETTS, 1906–1907.

This is divided into nine "Grades", each of which has an "Ethical Centre" on which all the work is founded. Grades VI and IX are given here as typical examples:—

Grade VI

Ethical Centre: **Obedience, and service rendered through obedience.**

Typical Bible Readings—e.g.:

Story of the Creation. Obedience of Adam. Obedience of Noah.

For Reading to Children:

Pheidippides.—*Browning.* May Day, beginning "Ah, well I mind the calendar".—*Emerson.* Rhœcus. —*Lowell.* Shepherd of King Admetus.—*Lowell.* Ballad of East and West.—*Kipling.* Legend Beautiful.—*Longfellow.* Arnold von Winkelried. —*Montgomery.* Legend of St. Christopher.— *H. H. Jackson.* Burial of Sir John Moore.— *Wolfe.* A Leak in the Dike.—*P. Cary.* Jaffar. —*Leigh Hunt.* Pipes at Lucknow.—*Robert Lowell.* Charge of the Light Brigade.—*Tennyson.*

To be Read by Children with careful study:

1. Myth illustrating obedience.—*Mercury.*
2. Homeric Period: **Story of Iliad.**—*Church.*
3. Pericles Period: **Life of Pericles.**—*Plutarch.*
4. Vergil Period: **Story of Aeneid.**—*Clarke.*
5. Shakespeare Period: **Tales from Shakspeare.**—*Lamb.* **The Tempest.**—*Shakespeare.*
6. Modern Period:

   The Wonder Book.—*Hawthorne.*
   Selections from Alhambra.—*Irving.*
   The Jungle Books.—*Kipling.*
   Saga of King Olaf.—*Longfellow.*
   Lays of Ancient Rome.—*Macaulay.*
   Tragedies of the Nests.—*Burroughs.*
   Peasant and Prince.—*Martineau.*

To be Memorized by Children:

Selections typical of the various periods.

Grade IX

Ethical Centre: **Service through character.**

Typical Bible Readings to show the Principles and Experiences that go to build a noble character.
To be read with careful study.

1. Myth Period: Prometheus and his service to mankind (read by the teacher).
2. Homeric Period: Allusions in reading traced back to Iliad and Odyssey.
3. Pericles Period: Prometheus translated by Plumptre (read by the teacher).—Æschylus. Antigone translated by Palmer (read by pupils).—Sophocles.
4. Vergil Period: Thoughts from Marcus Aurelius (read by the teacher).

5. Arthur Period: (read by children). Story of Galahad, told by Abbey Pictures. Boston Public Library. Vision of Sir Launfal.—*Lowell.* Holy Grail.—*Tennyson.* Passing of Arthur.—*Tennyson.*
6. Chaucer Period: Chaucer for children (selections). —*Mrs. Haweis.*
7. Shakespeare Period: Red Cross Knight and Una and the Lion.—*Spenser.* Character Studies from historical plays of King John, Richard II, King Henry V and VI, Richard III, and Henry VIII.
8. Modern Period: (read by children). Ivanhoe, Talisman, Marmion, and The Lady of the Lake. —*Sir Walter Scott.* The First Christmas Tree. —*Van Dyke.* Historical Ballads. — *Aytoun.* Battle of Naseby.—*Macaulay.* Battle of Hastings. — *Dickens.* Courage. — *Clough.* Waterloo, from *Les Miserables.*— *Victor Hugo.* Waterloo.— *Byron.* Each and All.—*Emerson.* Rime of the Ancient Mariner. — *Coleridge.* How Cromwell dissolved the Long Parliament. — *Carlyle.* Napoleon's Final Return.—*Mrs. Browning.* Joan of Arc.—*De Quincey.* The Boy and the Angel. —*Browning.*

APPENDIX III

SYLLABUS OF THE ETHICAL CULTURE SCHOOL, NEW YORK CITY, 1906–1907

Grade VI. Age, 11

Literature.—. . . The reading correlates definitely with phases of national life, through Cooper's novels, Irving's

local stories, "The Man Without a Country", "Miles Standish", "Evangeline", "The Building of the Ship", "Birds of Killingworth", "Paul Revere's Ride", &c. Later, Scott is introduced . . . by "Lay of the Last Minstrel", or "Lady of the Lake", and "Quentin Durward", "Kenilworth", or another of his novels; renewing relations with the large current of world literature. . . . Shorter lyrics, ballads and stories, read and told, vary the work from time to time.

Composition.—The descriptive work is carried forward in combination with narration in both the imaginative and realistic fields. Letter-writing receives special attention.

Formal Language.—Types of sentences discriminated. Analysis developed. Condensation and summary. Later in the year more formal work in Grammar with the aid of a text-book, and connection between English and German grammar developed.

GRADE VIII. Age, 13

Literature.—Advantage is taken of the work done in English history to introduce some of the greater English classics of the earlier periods—Chaucer (Prologue and Knight's Tale), Stories from Malory's "Morte D'Arthur", Selections from the Bible, Bacon's Essays, and Bunyan, the best ballads, and one of Shakespeare's historical plays. Incidentally some material will be gleaned to throw light on the development of the English language, and to aid the work in Grammar. This reading will be interrupted at certain points—in December by a seasonable study of Irving's sketches of English life, including his "Christmas Eve"; and later, by the reading of "Ivanhoe" or another of Scott's novels.

Composition.—Varied theme-writing from all these sources, and from the material of the Ethics and History

course — description, narration, and exposition — with special emphasis on the principles of unity, both in the paragraph and the sentence. Review of punctuation; drill in spelling.

Formal Language.—The reviewing and rounding out of the work of the previous grades in Grammar, with frequent practice in analysis and parsing.

HIGH SCHOOL COURSE. Age, 14–18

1st Year.—Literature.—Emphasis is on NARRATION. Short story (Hawthorne, Kipling, &c.), the novel ("Ivanhoe"), the lengthier ballad ("Ancient Mariner"), longer narrative poems ("Lady of the Lake"), concluding with dramatic narration in one of Shakespeare's plays.

Composition.—Follows the literature in focussing the attention upon NARRATION. Other kinds of composition are practised, but do not at this point receive intensive treatment. The work is based on the literature, on ethics, and on school and home life. Reproductions, outlines, and criticisms of stories read; biographical sketches and letter-writing; original short stories and ballads; character studies, plot analyses.

2nd Year.—Literature.—Emphasis is on DESCRIPTION. Goldsmith's, Gray's, Milton's poems, with continuous attention to the descriptive elements. Descriptive prose novel: "Silas Marner", "Vicar of Wakefield". Biography: Irving's "Life of Goldsmith". Drama: Shakespeare's "A Midsummer-Night's Dream" or "Twelfth Night".

Composition. — Much DESCRIPTION. Versification: blank verse, quatrain, and couplet.

3rd Year.—Literature.— Emphasis on EXPOSITION. The "De Coverley Papers", essays from *The Spectator*, Macaulay's "Essay on Addison". Thackeray's "English

Humorists": Swift, Defoe, &c. Shakespeare's "As You Like It".

Composition.—Based mainly on the literature. The EXPOSITORY type. Versification: triolet, sextain, epigram.

4th Year.—*Literature.*—Emphasis on ARGUMENTATION. Burke's "Speech on Conciliation" the basis of this work. Shakespeare's "Macbeth", Milton's "Minor Poems", and Macaulay's "Essay on Milton" are taken together to bring into relief the impression of Milton the man, and the forces of the Renaissance and the Puritan Revolution. The opportunity is also taken to bring into contrast the age of Shakespeare and the age of Milton, as well as two distinctive types of the artistic temperament and of spiritual attitude.

Composition.—Intensive work on ARGUMENT. Debates. Development of the English language is considered in connection with the intensive work in the text of Shakespeare and Milton.

APPENDIX IV

EXTRACT FROM THE COURSE OF STUDY IN THE VERNACULAR IN THE ÉCOLES PRIMAIRES SUPÉRIEURES OF FRANCE

Age, 13, 14, and 15 to 16

I. *Lecture et récitation.*—Liste d'auteurs à faire lire aux élèves, partie en classe, partie en étude ou dans leur famille.

1. Recueil de morceaux choisis du seizième au dix-neuvième siècle.

2. Auteurs classiques. (*a*) Choix de pièces ou fragments de pièces du théâtre classique du dix-septième siècle. (*b*) La Fontaine—Fables; Fénelon, Voltaire, Rousseau—extraits; Lectures sur la société du dix-septième et du dix-huitième siècle, tirées surtout des mémoires et des correspondances (Mme de Sévigné, Fléchier, La Bruyère, Diderot, &c.).
3. Auteurs contemporains: Extraits (Châteaubriand, V. Hugo, Lamartine, Michelet, G. Sand); (Les poètes français du dix-neuvième siècle); (Le théâtre français du dix-neuvième siècle). Contes, récits, nouvelles, français et étrangers. Extraits de memoires historiques et militaires du dix-neuvième siècle. Lectures historiques tirées des grands écrivains français et étrangers. Lectures géographiques tirées des récits des grands voyageurs.
4. Quelques traductions de chefs-d'œuvre étrangers. Don Quichotte (extraits), Robinson Crusoé, quelques extraits de Gulliver (Swift), La Case de l'oncle Tom, Dickens (extraits), Quentin Durward, &c. (Scott), George Eliot (Silas Marner).

II. *Dictée et orthographe.*
III. *Composition.*
IV. *Grammaire.*

APPENDIX V

The following portion of the 3rd year work in French Training Colleges is worth quoting. Lecture de chefs-d'œuvre de la littérature ancienne et étrangère:—

L'Iliade, chants 6, 22, 23, 24.

L'Odyssée, chants, 6, 11, 23.
Eschyle: Les Perses.
Sophocle: Oedipe Roi—Philoctète.
Euripide: Iphigénie à Aulis, Alceste.
Démosthène: Philippiques.
Plutarque: Deux vies parallèles.
Plato: Apologie, Phaedo, Crito.
Lucrèce: De la Nature.
Virgile: Les Géorgiques (épisodes), Énéide, chants 6 and 9.
César: Guerre des Gaules, livre 6.
Tacite: Les Annales, livre 6 et livre 16.
Shakespeare: Macbeth, Richard III, Hamlet.
Goethe: Iphigénie.
Schiller: Guillaume Tell.
Dante: La Divine Comédie, l'enfer, chants 1, 2, 3, 7, 26, 34.
Cervantes: Don Quichotte (extraits).

APPENDIX VI

GERMAN (REGULATIONS FOR HIGHER SCHOOLS IN PRUSSIA)

General Aim.—Readiness in the correct oral and written use of the mother tongue, acquaintance with the most important sections of the history of our poetry in connection with what the pupils are reading, and awakening of the sense of patriotism, especially by an introduction to Germanic legend and such masterpieces of our literature as are of most value for school purposes.

Notes on Method.—Grammatical instruction has been retained in order to give the pupil a definite standard whereby he may judge his own and other people's diction, and to guide him afterwards in cases of doubt. This instruction must be limited to what is strictly necessary, and must always rest upon definite examples. German grammar must no longer be treated in the same way as the grammar of foreign languages.

In the selection of subjects for reading, a distinction must be made between class reading and private reading. In the former, the selection of something that can serve as a suitable type for the corresponding grade in all schools must be kept in view; in the latter, special regard must be paid to the individuality of the pupil. In the lower and intermediate stages poems for class work are first to be read aloud in good style by the teacher, then the necessary explanations both of the language and of the substance are to be given, and the principal incidental ideas are to be brought out by the teacher and pupils together. The poem is then read aloud by one of the pupils and afterwards set to be learnt, so that it may be recited and discussed thoroughly next lesson. Even in the reading of longer works in the higher classes the leading ideas are to be sought out with the help of the pupils, the main sections and their systematic arrangement are to be shown, and in this way the work is to be made clear to the pupils as a whole. Attention is also to be paid to the artistic form of the work. A comparison of different poems which treat of the same subject is especially to be recommended. The construction of the epics and dramas read, as well as the characters of the persons that occur in them, are to be brought thoroughly within the comprehension of the pupils.

The prose reading, which is in all stages to be cultivated side by side with the poetry, is intended to widen the ideas and views of the pupil, and to offer material for discussion of important conceptions and ideas on matters of general interest. Under apt guidance this reading can take the place of the introduction to philosophy. The teacher must always be ready to assist the pupil with advice in the suitable choice of books for private reading, and he must endeavour above all to awaken interest and pleasure in it.

Next to religion and history German is the subject which is of the greatest mortal importance in the organic life of our higher schools. The task assigned to it is one of peculiar difficulty, and the necessary conditions for its successful accomplishment are a thorough comprehension of our language and history on the part of the teacher, an enthusiastic admiration for the treasures of our literature, and a deep sense of patriotism, whereby he may be able to instil into the sensitive hearts of our young people enthusiasm for the German language, for the German people, and for the greatness of the German intellect.

See special Government Reports (Prussia) Secondary Education, 1*s*.; also vol. iii. Also Special Reports, vol. i, Mr. Dale's chapter on the teaching of the vernacular in German.

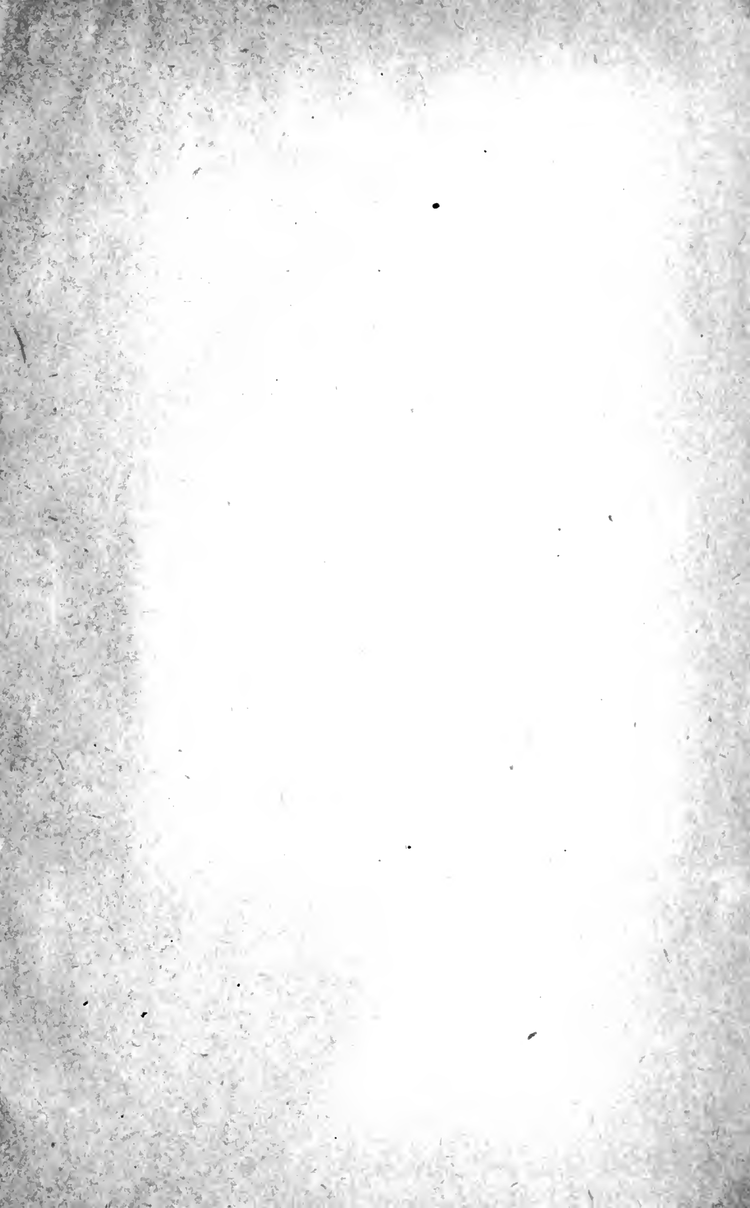
APPENDIX VII

BOARD OF EDUCATION'S SUGGESTED FOUR-YEAR COURSE

The following Scheme is intended to indicate in rough outline the kind of form in which a four-year Course in

English should be submitted by a Secondary School seeking the Board's approval of the same:—

Year of Course.	Age at Entry.	Texts: Poets.	Texts: Prose Authors.
I.	12–13	English Ballads (early and modern). Macaulay's Lays (Roman and English). Ancient Mariner. Longfellow (shorter poems). Cowper (shorter poems). Patriotic songs and lyrics.	Robinson Crusoe. Stories of Heroes (Greek, Roman, Scandinavian, Teutonic, Frankish, Arthurian). Tales from the Faerie Queene. Gatty—Parables from Nature.
II.	13–14	Longfellow (longer poems, *e.g.* Evangeline). Scott (*e.g.* Lady of the Lake). Patriotic Poems (*e.g.* collections such as Lyra Heroica).	Pilgrim's Progress. Selections from Don Quixote, Froissart, Malory, *or* Gulliver's Travels. H. Kingsley—Tales of Old Travel. Prescott—Selections from Peru *or* Mexico. Scott (*e.g.* Talisman, Ivanhoe, Quentin Durward). Morris—Story of the Glittering Plain.
III.	14–15	Simpler Poems from one or more of the following:—Milton, Gray, Wordsworth, Tennyson, Matthew Arnold; *or* from selections such as the Golden Treasury. Shakespeare (Julius Cæsar, Merchant of Venice, As You Like It). Goldsmith (Traveller and Deserted Village). Morris (Select Stories from the Earthly Paradise).	Macaulay—Biographical Essays. Biographical Sketches of Great Characters (*e.g.* Charlemagne, Alfred, Sir T. More, Queen Elizabeth, Raleigh, Cromwell, Frederick the Great, Dr. Johnson, Washington, Napoleon, Nelson). Voyages and Travels (*e.g.* selections from Hakluyt, Purchas, Dampier, Anson, Cook). Scott (*e.g.* Waverley, The Antiquary, Old Mortality).
IV.	15–16	More advanced Poems taken from Chaucer (Prologue), Shakespeare, Milton, Spenser, Pope, Wordsworth, Tennyson; *or* from collections such as the Golden Treasury (First *or* Second Series). Shakespeare (Histories, Comedies, *or* easier Tragedies).	Plutarch's Lives (Langhorne). Kinglake—Eōthen. Borrow (*e.g.* Lavengro). Modern Prose Comedies (*e.g.* Goldsmith *or* Sheridan). Selections from British Essayists (*e.g.* Addison, Goldsmith, Lamb). Macaulay—Essays, *or* selected chapters of the History. Froude—Selected Short Studies. Ruskin (Sesame and Lilies).



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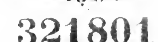

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