TEACHERS' MANUALS

No. 18.

THE WRITING OF COMPOSITIONS,

BY

AMOS M. KELLOGG,

Editor of *The School Journal*, *The Teachers' Institute*, author of "SCHOOL MANAGEMENT."

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COMPOSITIONS.

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Writing is Talking with the Pen.—A great step has been taken in teaching writing in many schools, by making it a part of the daily work instead of requiring it but once a week or once in two weeks. The best teachers teach the use of the pen at once; on the first day the pupil begins to express himself in written language. Then the effort is to keep a pen in the hands of the pupil, and at every stage and in all studies to keep the pupils writing. The maxim of Comenius, "Learn to do by doing," here has the widest application. Under ancient school customs the pen was but little used; the new practice is to use it a great deal. A day passed by a pupil who has not put one hundred words, at least, into sentences must be counted as a day lost for that pupil.

All will Write.—This general statement of the need of much writing is true for all pupils, irrespective of age; the main difference will be in the character of the work: the younger will have concrete subjects, those on which their minds naturally run; the older will have subjects which require the employment of thought and judgment and "studying up."

Writing should be looked on as Expression.—To make good writers, the teacher must give as much attention to Writing as to Arithmetic. In the old plan for school duties, Numbers and Reading came in for a very large share of attention, on the plea of their usefulness; and so many pupils were taught to read and to cipher and received a mechanical development; but they needed to learn to express themselves—they craved expression, they suffered for want of expression. The usefulness of reading for a child or young person is limited until he has been taught to express himself; his reading is a mechanical exercise until he thinks; he must think when he employs written forms.

THE YOUNGER PUPILS.

Expression Work.—There is a large field of writing in which the thought is secondary, the expression primary. Such are the reproduction or re-telling of stories, descriptions of cities, works of art, re-statements of historical, geographical, biographical, botanical, and geological matters, which have made a part of the class-room exercises. By writing these a familiarity is acquired with forms of expression. The thought in these cases is furnished by the teacher or the book; the pupil furnishes the language.

Reproductions.—One of the new plans to exercise the pen of the pupil rather than his thought is as follows: the teacher reads or tells his young pupils a short story; they proceed to re-tell it in writing. The teacher reads the story *once*, slowly and clearly; the pupils write out their version of it on their slates; after getting it as

correct as possible they writes it on paper. Here are some from the TEACHERS' INSTITUTE which will illustrate the style of story suitable for young pupils.

FRED AND THE SWING.

Fred's father put up a swing in the barn for him and his playmates. The first day they had a happy time. The next day they quarrelled over taking turns and made such a noise that Fred's father took the swing down.

HATTIE'S PARTY.

Hattie's big sister had a party, and Hattie thought she must have one too. She asked papa, mamma, grandmamma, and Aunt Sue. She could not have any more, for she had only six cups and saucers. The company took four, and that left just enough for Hattie herself, and her pet rag doll, Clara. Hattie poured the tea, Aunt Sue passed the bread, cake, and other things. The rest of the company praised the things, and if the doll didn't say anything, she looked as if she enjoyed it. Altogether it was a very nice party.

HARRY AND NELLIE.

Harry and Nellie are cousins. Harry lives in Boston, and Nellie lives way out West. So they do not visit each other very often. Last summer Harry's mamma went to see Nellie's mamma, and took Harry with her. Such fun as the children had! Harry had always lived in the city, and he thought it very fine to play in the hay, climb trees, fish in the brook, and pick berries in the field. He says he is going to ask his papa to move West, so he can have fun all the time.

PLAYING DOCTOR.

Bess was playing that she was sick, and she sent for Doctor Fred. When Fred came in with grandpa's hat on his head, and a satchel in his hand, Bess was lying on the lounge. "Let me see your tongue, madam," said Fred. "Yes, it is very bad. I am afraid that you have the plumonia." Bess was a little older

than Fred, and she knew that wasn't the way to pronounce pneumonia. "If you laugh I won't play, Bessie March," said Fred, getting angry.

PLAYING COOK.

Martha, the cook at Mr. Barker's, is a good-natured girl, and when the children are good all the week she lets them come into the kitchen on Saturday afternoons and learn to cook. They have been taught how to make coffee, to boil potatoes very nicely, and to broil steak. By and by they are going to learn how to make bread. That will be the greatest fun of all, they think.

HIDE AND SEEK.

Benny and Alice were playing hide and seek. They had been hiding in every place they could think of. At last it was Benny's turn to hide, and he asked Uncle Ben to hide him. Uncle Ben took him up and put him on the top of the tall bookcase. It was wide, and Benny was not afraid of falling. He called "coop" and Alice came running in and looked for him. She searched a long time, under the lounge, the table, and even under the stove. Uncle Ben began to laugh, but Alice did not think it very funny. "Coop," said Benny again. Then Alice looked up and saw him. When Uncle Ben lifted him down they had a great frolic.

JENNIE'S VISITOR.

Jennie came in from school one day, and felt very hungry. She thought she would find something nice in the pantry, so she took a chair and climbed up on it. There were custard pie and jelly cake and tarts. "I guess I'll have a tart first and a piece of cake afterward," said Jennie. But instead of taking either she began to scream, for there sat a tiny mouse nibbling a piece of cheese. The mouse was more frightened than Jennie, and he ran away and hid in his hole, while Jennie fell off her chair and bumped her head. "I don't think you treated the little mouse nicely," said Jennie's big brother, "He came to make you a visit."

SNOW PIES.

Tommy and Minnie were very fond of making mud pies. All summer long they would have a row of pies and cakes standing in a row on a long board. This was their counter, for they played "keep store." One nice winter day they thought they would make pies of snow instead of mud. The snow pies looked very pretty. "Just like icing," as Minnie said. Just then they were called in to dinner, and it was a good while before they visited the store. When they got there the pies were gone, and the pans were full of water. "Who could have taken our pies?' said Minnie, ready to cry. Then Tommy began to laugh: "Why, Minnie! I never thought. They melted in the sun."

GATHERING EGGS.

Annie and Willie thought they would help grandma one day. They picked up a big pan of chips and fed the chickens. Then they played in the barn awhile, and Willie said, "Let's gather the eggs and take them in to grandma." Annie thought it would be great fun, so they climbed up and filled their pockets with the eggs. They did not think about being careful, and when they got down on the barn floor and began to count the eggs there were very few that were not broken. Grandma did not scold, but she could not help laughing. The next time they went to get eggs they took a basket and had better luck.

NAUGHTY NED.

Ned was in the library one morning when his father was out. He had been told not to go there, but Ned did not always mind. He was looking at something on the desk, when he upset the ink bottle. Of course he did not mean to do it, but the ink ran all over his father's sermon, and on the carpet. Ned was not a truthful boy, so he would not tell of the mischief he had done. He did a mean thing instead. He shut the cat in the room, so his father would blame her. But naughty Ned was found out, after all. It was in this way. He left his hat in the room, and of course his father knew that he had been there. Was not Ned a naughty boy?

like to have some of those sugar loaves like I had for my supper last night." So he went to the sugar bowl and just as he went to put his hand in he saw another hand on the wall which seemed to be writing, "Thou shalt not steal." Tom was frightened at this so he went upstairs, got in bed and covered up. When his mother went to call him to breakfast he did not answer. His mother went to see what was the matter and Tom told her all about the hand-writing on the wall. He thought it was God's hand-writing on the wall because he was stealing.

Wilmington, Delaware. ELSIE ROSIN, 12 years old.

MR. TEN-MINUTES.

Once there was a boy who always said "Wait ten minutes" when any favor was asked. He said this so often that his mother called him Mr. Ten-Minutes. Mr. Ten-Minutes never lost his habit. When he was a young man he was in a army in South Africa. He and his men were at dinner. His men told him to hurry up. But he said there is time enough. So the men waited. And the savages came, and before he could mount on his horse the poor young man was killed. His real name was Prince Imperial of France, son of Empress Eugenie.

Linwood, Neb. JESSIE BROWN, 7 years old.

TOMMIE'S FIRST CIGAR.

Tommie thought it would be grown up and manly to learn, to smoke, so he saved up pennies enough to buy him a box of cigarettes, and one day he went into the woods and he began to smoke and his head began to turn round, and he stole back to the house and went up the back stair and he was sick all day and he never wanted to smoke again. SALLIE CARLTON.

Lakeland, Fla.

A PICTURE STORY.

Willie was in the pantry one day and his mamma was in the front room. He saw some pickles and jam on a shelf. He thought he would like to have some jam. So he dragged a chair up to the shelf and climbed upon it and it was not high enough, so he went

and got his little stool. One of the cans had the name on it so his mother could tell which can of fruit to open when she wanted some jam. So he got the jam and opened it and had eaten it nearly all up when suddenly the door flew open and it was his mamma and she looked at him just as if she could whip him but she never. She thought he was very bad.

Milroy, Ind. BLANCH MAY COWING, 9 years old.

A NICE GRANDMA.

Grandma Gray is the nicest old lady you ever saw she is nearly blind and cannot see to read, but can knit beautifully. All the grandchildren have mittens. She keeps a lot of mittens in her drawer, and when she sees or hears of a boy or girl with bare hands she sends them a pair of mittens. I don't know what the children will do when she cannot use her knitting-needles.

Watertown, Wis. JOHN BARRET, 9 years old.

THE NEW BOOK.

Bennie Dare is a very good-natured boy. He always likes to please other people. A poor boy goes to the same school that Bennie does. Charlie has no Geography. His mother is very poor, and cannot buy one for him. But Bennie Dare has a new one and he is very careful of it. He lends it to Charlie to get his lesson. Charlie is very glad to get it. Charlie is very careful not to tear it. Bennie lends it to Charlie every day.

Rural Dale, Ohio. BESSIE REVENAUGH, 8 years old.

PICNIC.

Several little girls had planned to have a picnic. It was to be on a Saturday. They woke very early in the morning. Saturday was a beautiful day. Each one was going to bring nice things. They brought nice biscuits, cake, and fruit. Each one took turns in carrying the basket. When they got there, they put down their basket, near the tree. After awhile they went to pick flowers. Their naughty brothers followed them, to torment them. They ate all the biscuits, cake, and fruit, and filled the basket with

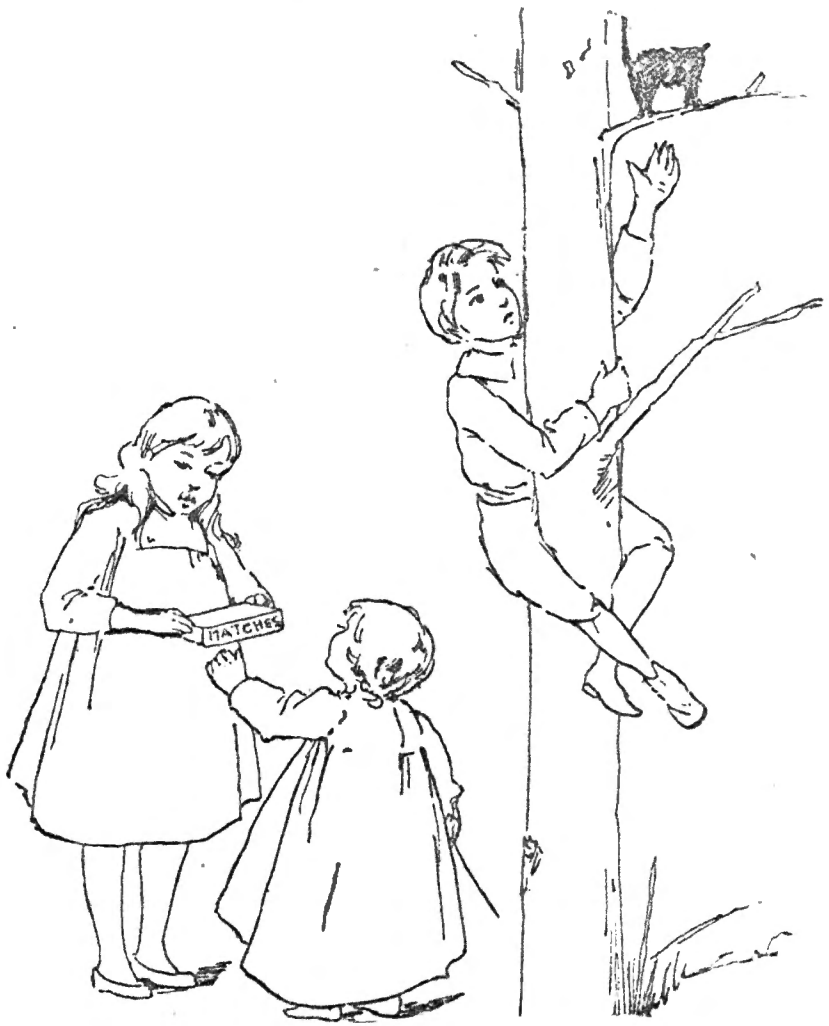
sticks and stones. When the tired little girls, came back they were very hungry. They took their napkins and spread them. When they opened the basket, they found sticks and stones in it. If their brothers knew how disappointed they were, they would have been ashamed of themselves. JOSIE BRUNO. 10 years old.
Valley School, St. Louis Co., Mo.

Suggestions.—Appropriate stories should be told daily by the teacher, and re-stated daily by the pupils so that the mechanical work of handling a pen, selecting and spelling words, putting them into sentences, using capitals and periods, may be performed automatically. It must be noticed that the pupil has language enough, but it is oral: he must learn to turn this into a written form; he needs to practise extensively with the pen, ink, and paper. The teacher should aim to tell incidents that have an interest, so they may be easily remembered. It would be a mistake for the teacher to moralize over the incidents or to induce the pupils to do it. The one who has reproduced the idea the most clearly is the one who is to be commended; next praise the mechanical side; the penning should be neat; margins should be left; capitals and periods used; the date given; the pupil's name signed.

Descriptions.—The teacher may describe a mountain, a river, a city, and the pupil restate it. The pupil in this way fastens the matter of a lesson more firmly in the mind. History furnishes a fine field for materials to be told to the pupil. When he becomes older he "takes notes" of lectures and writes them out.

Pictures for Stories.—A picture may suggest a train of thought; a mere outline picture is sufficient. The pupil is allowed to use any name he chooses for the

figures. One pupil imagines one thing; another imagines another. The compositions founded on pictures



are calculated to exercise the imaginative faculty.

The cuts here given are from the "TEACHERS' INSTI-

TUTE," that has made a special feature of presenting pictures for use in schools as a foundation for stories for younger children.

Biographies.—The cyclopedia furnishes materials for biography work; a cyclopedia of biography should be in every school-room.

Original Work.—This is the field of the "Composition" proper. Here the thought stands pre-eminent. The attempt is to get an opinion from the pupil. In the selection of subjects the rule must be that one can write best about that of which he knows the most.

To rightly select a subject for a pupil, there must be something known of the pupil, of his habits of mind. There is more common sense in the selection of subjects than formerly; the abstract subjects once considered fitting for the pupil's pen have been laid aside for concrete ones—"Sources of Happiness" for "My Uncle John," or "My Seat-mate."

Aiding the Young Pupil.—To aid young pupils the teacher may take a subject and say, "Let us write about a book," and puts the words "A Book" on the blackboard as a title. Then asking the children to look at a book, she begins to write: "A book is made of paper; it has printing on the leaves. The covers are made of stout, thick paper. Some books have pictures in them." She asks, "Can you think of anything more?"

Then she may select "A stick" for a title, and question the children and put down what they say, and then gather it into a unity. In a short time the children learn the art of looking at things and writing down what they see. The reading of these aids the

pupil to write. Thus one sees more and writes more: writing teaches to see.

A teacher gave some leaves to a class to write about; each wrote three or four sentences. One wrote, "The upper side of the leaf is a darker green than the lower side." This caused surprise to all the rest of the class, who had not noted the fact, and they took up a leaf to see if it was true.

Near-at-hand Subjects.—It will be found that very young children can write well about things which they come in contact with in their daily life. The writer once gave a class of children, none over ten or twelve years of age, the subject "Cats," with the suggestion "Try to put in the things the rest will leave out." The result was a series of bright compositions, the reading of which delighted the larger pupils immensely; they were published, and years after the editor of the paper in which they appeared declared that the "Cat compositions," remained distinct in his mind. After a time the same subject was assigned again, for new observations had been made; writing about a thing compels one to observe that thing. Here are two of the "Cat compositions."

Cats are sometimes very nice. Sometimes cats scratch and bite. A cat once came here. We named her Jumper, then we named her Snooper, because she was forever into eatables. By and by she got so full of fleas that we had to send her away. We put her in a basket and took her to Jersey City. She has not returned since.

Cats are very useful. They catch all the rats and mice. We have a cat; he weighs at least five pounds and is only six months old. He eats bread and prefers it to meat. He will not eat fish

unless it is fresh. If it is salt he would rather have bread. Lions and tigers are of the cat kind. They can purr too.

Imaginative Compositions.—The imagination is in operation very early in children. When a child says to another "Let us play I am a doctor and have come to see you," it is prompted by the activity of the imagination. There are pupils who can write charmingly if the imagination is allowed to play. It is supposed by some teachers that it is not well to encourage such writing, but it is difficult to find a reason for the opinion. Let the pupil write an imaginative composition if he likes to. The biographical and historical themes given to work up will prevent his soaring too high. The subjects for imaginative compositions will usually suggest themselves, and hence but few themes for this class are given in the list that is appended. Here is a composition by a girl nine years of age whose productions had a most stimulating effect on the entire school.

ABOUT A BAD BEE.

In my cousin Daisy's flower-bed I discovered a bee living all by himself in a beautiful tulip. Every day Daisy and I came to watch the bee as it sat very lazily eating and sleeping. He was never happy, however. This bee was born in the year 1865 and was a regularly spoiled bee, being the youngest of the family. He grew up to be a bad bee, and in the year 1866 ran away from his native home in Germany with all the wealth of his father tucked under one of his wings. He crossed the North Sea by clinging to the top of the flag-pole of the "Frances Kitty," and nearly died of hunger. When he reached America he made his home in this tulip and has lived there ever since. His neighbors consider him, a very rich, miserly old bee. When I go to see

Daisy I look down in the tulip and see this old fellow droning away in the beautiful flower. I say to him, "Sometime the policeman will come and carry you back to Germany." I can see it startles him, for he has a guilty conscience and is not real happy.

This story teaches us that it is better even for bees to be good bees and go to school when they are young.

Aiding by Questions.—This plan may be adopted for writers who are slow. The teacher selects "My Seatmate" as a title and puts it on the blackboard. Then he asks, "What is the first or most striking point?" (That it is a boy or girl, as the case may be.) Then he writes "Sex," and asks, "What next?" (His size.) The teacher writes "Size." By further questioning these other points are elicited: "General appearance," "Age," "Dress," "Habits," "Peculiarities," "Remarks." Then each are asked to write, and have something to say on each point: under the last head encourage them to be as witty as possible. Composition-writing is much helped by wit; to hear a bright composition read encourages one to write. This is *analysis*, taking one point at a time; it is a thing the child has to learn to apply to writing as he does to other school work.

A Book of Subjects for Young Pupils.—It is a very convenient plan to write a list of "subjects" in a book and hang it by a string where it can easily be got at; it will be often consulted. On the outside put the rule, SELECT FOR A SUBJECT THAT OF WHICH YOU KNOW MOST. The subjects should be classified, putting the concrete ones first. One hundred are given here.

and writing became a necessity; then I thought of my little piece about 'Our Dog Jack,' and in the same style I used then I began to write: I simply put down what I had seen."

Stories for Reproduction.—The same plan may be employed that was recommended for primary pupils—that of telling a story and requiring it to be reproduced. The pupils may be allowed to change the names; and sometimes the teacher may let them use the same names and vary the incident. Here are some selected from the TEACHERS' INSTITUTE.

THE TRUANT.

Frank Rand was tired of going to school, and he thought he would play truant one day. So he took his books as if he meant to go to school, but he hid them behind the fence, and ran off with the other boys. He thought he would have a nice time, but he felt very unhappy all day. Time went much more slowly than when he was in school, and the sun made his head ache. He wanted to go home and ask his mother to give him something to help his head, but he did not dare go home before school was out. When he went in the house that night, he wondered why he felt so ashamed; but he had the courage to tell the truth. He did not think it so fine to be a truant after all.

THE NEW SCHOLAR.

A poorly dressed little girl came into Miss Manley's Sunday-school class one day. Some of the girls looked as if they were sorry she came, and one or two giggled outright. The new girl's face looked sad, for she knew they were laughing at her. There was a very pretty little girl who did not laugh, and once she looked at the newcomer and smiled pleasantly. The pretty girl's name was Annie Lyle, and she wore a white dress and blue sash. After Sunday-school she spoke to the stranger, asking her what her name was, and asking her to come again. The other girls

were ashamed when they saw how nicely Annie behaved, and the next Sunday they had better manners.

TOMMY AND JAMIE.

Tommy and Jamie had such fun last summer. They were poor little people who had always lived in the city, and they did not know what the country was like. But last summer a kind lady took them to a farmhouse and paid their board for a whole month. They did not know that there were so many flowers in the world, and acres of fresh green grass, and chickens and fruit. It seemed as if they could never get over wondering at everything. They grew fat and rosy, and when they went back to the city they did not look like the same children that went away a month before.

A NICE PLAY.

Minnie and Kitty are very fond of playing they are grown up. They put on their mother's long aprons and hats and make calls on each other. Minnie is Mrs. Jones, and Kitty is Mrs. Brown. Mrs. Brown keeps house in the big closet. She is very busy cleaning house when Mrs. Jones knocks. "How do you do, dear Mrs. Jones? come in," she says. "I am very glad to see you. How do you do?" "I am very well," says Mrs. Jones. "I can't stay long, so go on with your work." "Oh no, you must stay and have tea with me. I can get it ready in a few moments." So Kitty gets out her tea set and sets the supper out on a chair, and the little girls have a very nice time.

THE GENEROUS CHILDREN.

The Ridley children were just about to sit down to dinner. They were very hungry, and the dinner looked so tempting. There was a nice roast and vegetables, and they knew what was coming on for dessert. "Wait a moment," Mrs. Ridley said, "I want to tell you about a family I went to visit this morning. They have nothing in the house to eat, and the poor children are very hungry. Do you think we can do anything for them?" "I think we might give them our dinner," said the Ridley children. "We can carry it to them, and eat bread and milk ourselves."

"I hoped you would say so," said their mother. "Let us go at once, and we will have our bread and milk after we come back." "I didn't know that bread and milk was so good," said the children when they were eating their dinner.

Anecdotes from History.—The stories just given are of the simplest types; there are stories from history, mythology, biography, fables, poems, etc., but good judgment will be needed in bringing these before a class. It takes great skill to produce in prose Longfellow's "Building of the Ship." Pupils can do better with a tale like "Rip Van Winkle" or "The Magic Lamp." It has been said that the teacher should tell the story, but that does not follow; let a pupil tell a story if he can do so.

A List of Questions.—It is a plan the writer has adopted to allow each pupil to have a list of questions before him. To some pupils they are of great aid; others would make but little use of them. There are those who are very slow in thinking. They think up one sentence and put it down, and then wait for another to rise to the surface. They resemble fishermen who wait for "bites": often after long waiting they hook nothing. These questions keep the mind busy in brooding over the subject.

When a Thing is the Subject.

1. General statement.
2. Where found.
3. Of what use.
4. Discovery.
5. Different kinds.
6. Size or color, or habits, etc.
7. If not in existence, what then?

8. What I have seen or known about this.
9. Resemblance to something else.
10. Remarks: what has been said about it.

When a Person is the Subject.

1. General statement.
2. Where born, etc.
3. His influence.
4. ———
5. ———
6. Appearance.
7. Loss to the world if he had not lived.
8. How I am indebted to him.
9. Resemblance to ——.
10. Remarks: what has been said of him by others, etc.

When the Subject is an Abstract One.—While not so applicable to abstract subjects, yet questions will have considerable use even here. The subject given out one day to a class (where there was daily writing) was, "Where there's a will there's a way," and these questions were given:

1. General statement.
2. Illustration.
3. Influence and use.
4. ———
5. ———
6. Special points and peculiarities.
7. Loss if it were not true.
8. Advantages of.
9. Resemblance.
10. Remarks, incidents: what has been said by others, etc., and illustrations I have seen.

Here is a composition, given to show how one of the weakest writers used the questions above as a scaffolding or framework. It is apparent that not until No. 10 was reached did her mind seem to work at all freely.

WHERE THERE'S A WILL THERE'S A WAY.

(1) This is an expression often used, and it has much truth. (2) If a person makes up his mind to do a thing he can usually do it. (3) It has a great effect everywhere, and especially in the schoolroom. If a pupil says she will get a lesson, it has a great influence and helps her very much. (6) The special thing is to make up your mind; you must begin with that, then you will look for a way. (7) It would be pretty bad if after a person decided to do a thing it had no effect; it is a pretty good thing that there is a way when you want to do a thing. (8) It encourages very much to know that you can work out some great thing if you only try. (10) I once knew a girl who declined when invited to write a composition for a reception. She had good abilities, but she did not believe in this maxim. She said, "I can't." In the next seat was a girl who was not believed to have much talent; she raised her hand and the teacher gave her the appointment. Her composition was very much praised. The reason I mention this is that the subject was the same as the one we have to-day, and it struck my friend's attention and she was more ready to write afterward.

Appreciate the Pupil's Effort.—It is too often that a pupil makes a desperate effort and no appreciation is bestowed. When a composition is read, a remark like; "That was real nice about ——" to the school, not the writer, will stimulate to further effort.

Encourage Originality.—Most pupils have originality, but do not know it by that name. Here is a composition of a girl of fourteen years of age, who has since written a brilliant book. It is given to show originality, and it is original writing on a near-by subject.

THE LADY DRESSED IN BROWN.

Have you seen this mysterious personage? I have, and whenever I meet her a feeling of awe and an undefinable kind of attraction seems to direct my eyes towards her; no matter even if I do take them away for an instant, they go back again to the "Lady Dressed in Brown." I call her this, for I don't know her name and she always wears a brown dress, brown sack, brown hat, brown gloves, brown shoes, has a brown parasol, has brown hair, brown eyes, and has also a brown complexion. She always makes her appearance suddenly and mysteriously and goes away when and where I never can tell. I have watched her closely, but I never have been able to see just when she left me.

Riding in the cars lately, suddenly on the other side was "The Lady Dressed in Brown." It startled me; she was not there when I came in; when she entered I did not know, but there she was as large as life and as brown as ever. She does not even wrap the bundle that she is carrying, in a newspaper, that has to be done up in brown too.

I wonder who she is; I wonder if she is good, noble and generous, or bad, wicked and selfish; kind or cruel; smart or dull; married or a virgin; a bluestocking or a dancing teacher, a dressmaker or a candy-shop woman. Who is she anyway? What is her name? It puzzles me. It is a riddle I cannot solve.

But I have found an answer to my puzzle. I have found out who this mysterious body is, and all the awe, the kind of fear I used to feel in her presence is gone, vanished like smoke. (It was from my friend, Mrs. Grundy, I got my information.) She is an active member of the "Society to help ladies get their rights," and her name (very uncommon) is Miss Eliza Matilda Brown.

Assigning Subjects.—Time will be needed for the study of subjects that need "looking up," such as, for instance, "Napoleon Bonaparte," "Description of Rome," etc. These may be assigned a week in advance.

It is a mistake to depend on each pupil to select for himself. "Who have selected subjects?" may be asked.

To those who have not the teacher will assign subjects, selecting concrete themes for the dull ones. Then he will appoint a time to make suggestions, so as to get them started. In a day or two he calls on them to see what progress they have made.

When a subject is assigned, the pupil should be allowed to talk with others and to "read up" on it. There is an impression that this diminishes the originality; but the originality is in the arrangement, in the recasting of materials. Let them get materials from all sources possible. It is proper they should add "I am indebted to ——— for materials."

General Suggestions.—Let us suppose the teacher has fifty pupils, in four classes, and that all write daily except the very youngest—the First Reader Class. A few rules should be insisted on for these daily writings:

1. The use of note paper: (some teachers purchase by the ream and then sell to the pupils; this makes the cost very small).

2. That there be a margin on the left side of the page of three quarters of an inch.

3. That the title be on the first line, or about an inch from the top; the name of the pupil and date at the right, a little higher up.

4. That capital letters be used to begin sentences and for proper names, and periods put at the end of sentences.

5. That the right hand side of the composition be filled out neatly and hyphens used.

6. That it be broken up into paragraphs with some judgment.

A page of note-paper will contain from seventy-five to one hundred words. Let us suppose the Fourth Reader Class are told to write seventy-five words; the Third Reader thirty words; the Second Reader twenty words, as a minimum. To economize paper for these last, the upper half of a page may be used on one day and the lower half another; for the other classes, one side of a page may be used one day and the other the next day.

It is not best to fold these sheets; let a pupil collect them and place them in a box.

The teacher will take the writings of the First Reader Class and distribute them among the class that they may see if the rules have been complied with. They will simply check in the margin (V) where mistakes occur.

The teacher asks for the rule as to margins.

"There must be a margin of three quarters of an inch," and so of the rest. The writings are then returned to the authors and the reading begins. After it is finished, suggestions may be called for as to a better use of a word in some sentence, for example, "building" for "house," "think" for guess," etc.

Criticism.—The great attempt should be to cultivate the critical powers, hence the criticism should be on the "development of the plot," to use the technical term of writers.

1. "Has the writer stuck to his text?" Get the pupils to think about this.

2. "Has he unfolded or developed his subject?" Find out what the pupils think.

3. "Has he made the matter plain?" Let the pupils express themselves on this point.

4. "Has he made it interesting?" Call for an opinion.

Of course there are other questions, but these are the main ones to be applied to all writings. Under different forms these rules may be applied to even the highest writings. The reading should be made by the teacher a pleasing and interesting occasion.

The writings of the Third Reader Class may be examined by a committee of the First Reader Class to see if the general rules are followed; the five best may be read.

The writings of the Second Reader Class should be examined by the teacher with the aid of the First Class; as many of these should be read as possible.

The Fourth Reader Class will keep their pens busy on matters that will have some immediate interest (generally), or on thoughts arising from studies. The pupils will be at liberty to choose their own subjects for the daily writing, and naturally will take up the above subjects. More alert ones will discuss, "What I heard on my way to school," "Our play-time," "What our visitor said," etc. These daily writings cannot take up much time; there is other school-work pressing, and hence they will consist of thoughts and fancies. Once in two weeks a writing should be called for that will require some study; these should be about four pages (of note-paper) in length.

The bi-monthly compositions of the Fourth Reader Class should be brought before the class for criticism and be laid aside to be read at receptions, etc.; if possible, one should be published in the village paper. It may be thought that so much writing will lessen the work in arithmetic, etc., but many of the exercises will consist of the actual work in history, botany, ethics.

The Reading of Compositions.—It was an old rule that each pupil must read his own composition, but very many teachers allow pupils to interchange and read. Most writers are apt to be embarrassed when reading their own productions; some dread the reading more than the writing. There may be "class readings," in which the pupils sit and read short compositions; there may be a reading before the whole school of some selected composition. It is a mistake to bore a whole school with a dull, thin, very ordinary composition. If these must be read, let them be read "in class."

Let the teacher determine that the sessions of his writing-class shall be interesting ones; he may suggest subjects to his best writers that possess interest just at that time. (In one school, the stove and pipes were out of order, and all the class wrote about them, some wittily some soberly—it was the means of attracting attention to the neglect.) The class should assemble with vivacity, hoping to hear something bright. An interested class in composition writing is possible.

Imaginative Expression.—To older pupils the teacher may give the elements of a story and let them recast these as they may choose. An example is given below; in this case there was a class of fourteen; the pupils read each other's composition and balloted for the best. A prize had been offered. The successful writer was a girl of seventeen.

The teacher remarked: "The story will be of a shipwreck to-day. The village is on the coast of Maine; there is no harbor; the people do farming and fishing; it is a fine sight to see vessels gliding along in pleasant weather; storms come up; last autumn there was a ship-

wreck and seven persons lost; the ship ran on a bank in the night; they could see her in the morning; the waves were so high they could not give help; at night the ship broke up and fragments were washed ashore; they buried the drowned men in the church-yard; there are resemblances to human life in this."

THE SHIPWRECK.

On the sandy beach of Maine, where the constant murmur of the Atlantic waves are heard, stands a little seaport town. The inhabitants gain their living on both sea and land. During the summer they till their farms, which lie back of a ridge of land to the north of the village, but much of the remainder of the year they spend on the waters that lie to the south. Theirs is a peaceful life. Now and then a sail is seen gliding along, having left one part of the world to seek another; and after a tempest has raged over the ocean, there often is found the wreck of some stout vessel that essayed to cross the sea. An event of this character happened during last autumn.

In the evening that closed a serene day, there arose a terrific storm. In the middle of the night the villagers heard the sound of alarm guns mingling with the roar of the waves that now thundered on the beach. Hurrying to the shore, they strained their anxious eyes seaward, and saw, by the blaze of the lightning, a ship driven among the boiling, tempestuous surges far out in the gloom.

Many times during that long night did they give her up as lost, and then suddenly she came driving into sight, rising gallantly above the wild waves. At last day broke, and the storm somewhat decreased; the ship was seen lying on a sandy bar a mile away, but the men and women of the village sadly felt that they could only look on and offer no aid. During the day a box floated ashore, and the people learned that the ship was the Lydia of Portsmouth, with seven souls on board. They determined to build a fire at night if the storm increased, as the vessel might be lifted by the tide and be driven on land. The storm, which had lulled at sundown, rose in greater fury than before. About the middle of the night a crash was heard and a wild shriek rose above the roar of the surge, and then the spars of this strong yet fated ship were thrown high on the beach. Not one of that shipful of persons, with their hopes of life and happiness, survived. The following day was the Sabbath, a calm, cloudless day; the waves were still sounding on the shore, not yet at peace. The kind villagers placed the bodies of the drowned in a sunny church-yard that lay on the side of the hill.

Thus the voyage of life often ends. Fair days and laugh and jest; clouds, gloom, and storms; then the surges of Death roll over all; then comes the long unbroken rest.

Reaction of Compositions on the School.—A great deal of pleasure and mental enjoyment may be got from the reading of the compositions; any one who has brought out the talent for writing will understand this. Often and often the writer has been stopped when school was about to be dismissed. "——— has been writing and we would like to hear it before we go." A bright composition develops the mind of the hearers; it is an actual factor among the educative processes carried on in school. The teacher must bear in mind that there are many processes of mental attrition that may be carried on; the arithmetic is only one of the millstones he can set in operation; writing is a powerful means of mental training and mental development. One composition may react on the school and energize it more than anything he can say. Let him draw force out of his writing class.

A LIST OF SUBJECTS.

The list given is not a complete one; instead of 500 subjects, 1000 could be given, but most of these are subjects that may be practically used in a school.

It is a good plan to have a book for subjects; it may be hung where it can be consulted at all times. New subjects should be added; the pupils will furnish these if asked.

What I did in Vacation,
Napoleon,
Why I would be a Merchant,
My Dog,
Advantages of Education,
Bad Habits,
Description of a Picture,
Smiles,
Description of our House,
Cooking,
What the Minister Said,
Manners,
Our Homes,
Building Houses,
Housekeeping,
Early Rising,
Table Manners,
Evenings at Home,
Birthday Parties,
Conversation at the Table,
Music at Home,
Health in our Homes,
No Nagging at Home,
Kindness at Home,
Furnishing a Home,
Good Breeding,
Conversation as an Art,
Affectation,
Gossip, its Ludicrous Side,
Culture,
Habit of Exaggeration,
Our Circle,
One of My Friends,
Christmas Day,
How we are Pleased,
Making Candy,
Some of my Troubles,
My Grandfather,
Abraham Lincoln,
Our School-house,
Why I go to School,
My Seat-mate,
A Story I Read Lately,
George Washington,
Child and Parent,
Kitchen and Parlor,
Christmas Jollities,
Sickness in the Home,
Brothers and Sisters,
A Library at Home,
House-plants,
Reception of Visitors,
Coming of Old Friends,
Cooking as an Art,
Accidents at Home,
The Baby at Home,
Manners in the Street,
Good Taste,
Extravagance,
Etiquette,
Gossip, its Serious Side,
The Fashions,
The Art of Pleasing,
A Desirable Guest,

We Girls,
What Pays?
Exaggeration,
The Use of Slang,
Correctness of Speech,
Good Temper,
Why Children are Cruel,
Letter-writing,
A Bill of Fare,
Surface Culture,
My Friends,
A Model Guest,
Who are Bores?
White Lies,
Skating,
Ostentation,
Advice to a Dunce,
My Favorite Study,
Information *vs.* Education,
Learning *vs.* Wisdom,
Selecting an Occupation,
Excelsior,
A City or a Country Life,
Borrowing Trouble,
What I should do with a Thousand Dollars,
Our Responsibilities,
How we are Judged,
Unreasonable Expectations,
The Lack of Earnestness,
Pen or Sword: which is the Stronger,
The Useful or the Ornamental,
Witchcraft,
Family Portraits,
Old Times and New,
The Best Way,
The Ideal and the Real,
The Boys,
Answering Letters,
What not to Talk About,
Your Handwriting,
The Selfishness of the Masses,
What is Economy?
Habits of Order,
Reading Aloud at Home,
The Law of Kindness,
Social Customs,
A Model Hostess,
Introductions,
Love of Bargaining,
Making Visits,
The Chewing of Gum,
Discretion,
The Uses of Fiction,
How I would keep School,
History in Words,
Why go to School?
A Supposed Address by a Graduate,
Reminiscences,
Fatal Mistakes,
Influence of Character,
How Labor may be a Blessing
The Formation of Character,
Our Illusions,
Ideals,
The Use of Odd Moments,
The House that Jack Built,
My Photograph Album,
Adrift on the Sea,
Buried Treasures,
The Almighty Dollar,
The Hill of Science,
Growth of Civilization,
Advertisements,

A Walk in the Woods,
City Life,
Ancient Delusions,
Effect of Environment,
Evolution,
A Journey in England,
My Visit to Paris,
The Pyramids,
A Day in Venice,
A Journey to Alaska,
The Gypsies,
Watering-places,
Great Battle-fields,
The Great Salt Lake,
Characteristics of Nations,
The Seven Wonders of the World,
Buried Cities,
A Dream,
What the Clock Said,
Fido's Opinion of his Master,
My Aunt's House,
A Package I Found,
My Cousin in Paris,
A Secret Drawer,
A Supposition,
The Man in the Moon,
The Lady in Gray,
My Speech in Congress,
A Puzzle,
If he should Propose,
If he should not Propose,
My Favorite Author,
The most Interesting Book,
Peculiar Expressions used by—
The Pilgrim's Progress,
My Favorite Poem,
Ten Great Books,
Country Life,
National Dangers,
Altruism,
Dangers of Prosperity,
The Arctic Ocean,
Old Cities,
Great Discoverers,
The Great West,
The Effort to reach the North Pole,
Stonehenge,
A Winter in Spain,
The Mississippi River,
The Mormons,
Uses of Travel,
The Russian Nation,
Famous Cities,
A Letter I found,
What was said through the Telephone,
My Uncle in London,
A Bundle of Old Letters,
Letters from an Old Friend,
Conversation between a Fly and a Snail,
A Strange Visitor,
Autobiography of a Horse,
Messrs. Box & Cox,
Suppose I was Rich,
My Imaginings,
My Favorite Hero in Fiction,
A Curious Character in Dickens's Works,
The Origin of Names,
Some Books in my Library,
Humor in —
Hamlet,
Washington Irving,

Shakespeare's Great Plays,
Walter Scott,
Whittier,
Æsop's Fables,
Earliest Writings,
The Dictionary,
Newspaper Reading,
The Man in the Iron Mask,
Alfred the Great,
The Emperor Napoleon,
George Washington,
The Children's Crusade,
Bernard Palissy,
Captain John Smith,
Henry Hudson,
Socrates,
Sir Isaac Newton,
Oliver Cromwell,
Abraham Lincoln,
The Voyage of Life,
Taking Exercise,
The King's Daughters,
When Labor is a Blessing,
Effect of First Impressions,
How the Poor are Rich,
Self-help,
The Way of the World,
Sunshine and Shadow,
Odd People,
Mistakes in Life,
Speech and Silence,
Small Beginnings,
Look on the Bright Side,
Self-control,
Cheerfulness,
The Ideal Woman,
Sowing and Reaping,
Speak Gently,
Longfellow,
Irish Humor,
An Original Fable,
The Bible,
Proposed changes in Spelling,
The Dark Ages,
The Mound Builders,
William of Orange,
The Druids,
The Crusades,
The Wars of the Roses,
Daniel Boone,
Columbus,
The Spanish Armada,
The French Revolution,
Queen Elizabeth,
Benedict Arnold,
Ulysses S. Grant,
Life's Rewards,
Modern Improvements,
When Labor is a Curse,
Health or Wealth—which?
How the Rich are Poor,
The Force of Habit,
Nature's Noblemen,
Why Men are Great,
The Influence of Money,
Old Customs,
Queer Accidents,
The Two Paths,
High Aims,
Making the Most of Life,
Perseverance,
Learn to say No,
The Ideal Man,
Dangers of Satire,
Self-indulgence,
Censoriousness,

True Friends,
Industry,
Acting a Lie,
Decision of Character,
The Heart,
Earnestness,
Conscientiousness,
Resignation,
Fortitude,
The Tongue.

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The Discipline of Disappointment,
Destruction of Ideals,
Attainments of Civilization,
How Nations Degenerate,
Look before you Leap,
All is not Gold that Glitters,
Penny Wise, Pound Foolish,
Lucky Accidents,
Do we Need a Standing Army?
Jails and Prisons,
The Great West,
Should Imigration be Stopped?
Deference to Superiors,
How to be Rich,
Learning and Education,
Star Showers,
Discovery of America,
Castles in Spain,
A Great Discovery,
American Literature,
Usefulness of Poetry,
Origin of Words,
The Drink Habit,
What is Poetry,
The Power of Prejudice,
Tendency towards Luxury,
Borrowing Trouble,
The Martyrs of Science,
The Golden Age,
The Possible and the Probable,
Effects of Environment,
Common Sense,
A Rolling Stone Gathers no Moss,
Great Talkers, Little Doers,
Never Give Up,
The Tariff,
Government by Parties,
The Treatment of the Indian,
The Chinese Question,
Tramps—Their Causes,
Who are Great,
How to be Happy,
Causes of Earthquakes,
Niagara Falls,
The Planets,
Where is Utopia?
Value of Education,
Books I have Read,
Five Great Poets,
Great Artists,
Art and Morality,
The Force of Habit,
New Employments for Women,
Fact *versus* Fancy,
Preservation of Health,
The Discovery of the Power of Steam,

The Discovery of the Telephone,
History of a Piece of Bread,
The Use of the Compass,
The Aurora Borealis,
Autumn's Voice,
The Year's Harvest,
Effects of Storms,
Tropical Scenery,
Life at the Equator,
Truthfulness,
Losses through Idleness,
Parental Indulgence,
The Book of Nature,
The Old and the New,
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The Clouds,
The Love of Nature,
Voices of the Night,
The Formation of Character,
The Polar World,
Forgetfulness,
Severe Critics,
Just yet Kind,
What they Think,
Sermons in Stones,
Good in Everything,
Decision of Character,
Happiness from Duty,
Small Duties,
The Reckoning Day,
Past and Present,
Yes and No,
Last Words.

Correcting Compositions.—It used to be supposed that the duty of the teacher was to revise the composition, to correct in red ink all of the mistakes, and supply all the deficiencies of the pupil; this threw so much labor on the teacher that he dreaded the day when the compositions were to be collected. The pupils must be taught not only to write but to correct their own compositions.

First Step in Corrections by the Class.—The compositions should be handed in *not folded;* they should have a margin of three quarters of an inch; they should be distributed among the class, and the omissions, or errors in spelling, capitals, or punctuation indicated in the margin by a S., C., or P., using a pencil. They should then

be returned to the writers, who will proceed to hunt up and correct the error or supply the defect.

Capitals.—A few rules should be learned for the use of capitals: (1) First letters of (*a*) sentences and (*b*) lines of poetry; (2) names of the Deity, (3) of persons, and (4) of (*a*) months and (*b*) the days of the week; (5) titles; (6) quoted names of books; (7) direct quotation.

1 *a*. The right way is the best way.
1 *b*. There is a land of pure delight
Where saints immortal reign.
2. Abraham called upon God.
3. They called him John.
4 *a*. He came on Monday.
4 *b*. The sixth month is June, lovely June.
5. I have seen President Lincoln.
6. We use Sanders's Readers.
7. I ask you again, What book do you prefer?

These should be copied into a note-book where they can be referred to readily. There are other rules, but these are sufficient for the ordinary pupil at school. In looking over each other's compositions these rules should be applied; if omissions of capitals are noted, then C should be put in the margin.

Punctuation.—To learn to punctuate well and readily will require considerable practice. Seven of the main rules are given, enough for the use of pupils doing ordinary work. These should be copied by them in the note-book. In examining each other's compositions they will apply these rules; if they find omissions or errors, they will put P in the margin. (No rules are given for the semicolon, because its use being restricted to separating related yet distinct thoughts, is not so difficult to employ as the comma.)

Commas are needed for words that (1) (*a*) break the flow of the sentence, or (*b*) are explanatory, or (*c*) used in address, or (2) in a series, or (3) in pairs; for (4) dependent clauses; (5) relative clauses not restrictive; (6) continued sentences; (7) short quotations.

1 *a*. William, however, may remain.
1 *b*. Webster, the orator, was a man of mark.
1 *c*. John, come here.
2. Honor, wealth, duty and safety are, etc.
3. Honor and wealth, duty and safety are, etc.
4. If the soul is immortal, its character will determine its destiny.
5. The Bible, which is the simplest, is also, etc.
(The Bible which my mother gave me is on my desk. Here "which my mother gave me" is restrictive.)
6. Science tunnels mountains, spans continents, crosses seas, etc.
7. One of our first lessons is, Learn to think.

(It must be impressed upon the pupil that commas are not to be put *where the sense demands them* as some erroneously think; they are placed according to certain fixed technical rules the most important of which are given above.)

Second Step in Corrections by the Class.—The errors in the compositions having been pointed out, they will be returned to the writers, who will proceed to make corrections, (1) rewriting the word correctly above the misspelled form; (2) copying the word in the note-book as one to be studied (not writing the erroneous form, however); (3) punctuating correctly; (4) capitalizing correctly.

At some convenient time these are again distributed to see if the corrections have been made. If there are many mistakes, the composition should be rewritten. This is required by some teachers if five per cent of the words are misspelled.

Suggestions for Improvement.—The main effort of the teacher should be directed to giving suggestions and

getting them from the class, concerning the compositions that are read. With this end in view both teacher and pupil should listen attentively. When it is finished one point after another will be discussed.

The First Question will be: Did the writer stick to his text? If he has wandered from the subject, he should be required to write again. Here will come in suggestions as to the first thing to be said, the second, etc. *Call on the pupils to analyze.*

The Second Question will be: Has he developed the subject? A subject must be unfolded, expounded and spread out. If it is not developed properly give the subject out for further study—give ten days for further study. *Call on the pupils to consider the question and suggest.*

The Third Question will be: Has he made it plain? The feeling after every reading should be that the subject is understood better than before. *Get the opinions of the pupils on this point.*

The Fourth Question will be: Has he made it interesting? The test of all writing lies mainly here. Proper unfolding and clear statements make a subject interesting. *Ask the pupils if they are interested.* If they say it is not made interesting, ask for the reasons.

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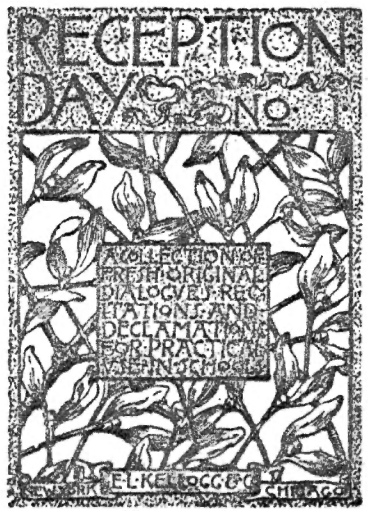

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Parker's Talks on Teaching.

Notes of "Talks on Teaching" given by COL. FRANCIS W. PARKER (formerly Superintendent of schools of Quincy, Mass.), before the Martha's Vineyard Institute, Summer of 1882. Reported by LELIA E. PATRIDGE. Square 16mo, 5x6 1-2 inches, 192 pp., *laid* paper, English cloth. Price, $1.25; *to teachers*, $1.00; by mail, 9 cents extra.

The methods of teaching employed in the schools of Quincy, Mass., were seen to be the methods of nature. As they were copied and explained, they awoke a great desire on the part of those who could not visit the schools to know the underlying principles. In other words, Colonel Parker was asked to explain *why* he had his teachers teach thus. In the summer of 1882, in response to requests, Colonel Parker gave a course of lectures before the Martha's Vineyard Institute, and these were reported by Miss Patridge, and published in this book.

The book became famous; more copies were sold of it in the same time than of any other educational book whatever. The daily papers, which usually pass by such books with a mere mention, devoted columns to reviews of it.

The following points will show why the teacher will want this book.

1. It explains the "New Methods." There is a wide gulf between the new and the old education. Even school boards understand this.

2. It gives the underlying principles of education. For it must be remembered that Col. Parker is not expounding *his* methods, but the methods of nature.

3. It gives the ideas of man who is evidently an "educational genius," a man born to understand and expound education. We have few such; they are worth everything to the human race.

4. It gives a biography of Col. Parker. This will help the teacher of education to comprehend the man and his motives.

5. It has been adopted by nearly every State Reading Circle

Kellogg's School Management:

"A Practical Guide for the Teacher in the School-Room." By AMOS M. KELLOGG, A.M. Sixth edition. Revised and enlarged. Cloth, 128 pp. Price, 75 cents; *to teachers*, 60 cents; by mail, 5 cents extra.

This book takes up the most difficult of all school work, viz.: the Government of a school, and is filled with original and practical ideas on the subject. It is invaluable to the teacher who desires to make his school a "well-governed" school.

1. It suggests methods of awakening an interest in the studies, and in school work. "The problem for the teacher," says Joseph Payne, "is to get the pupil to study." If he can do this he will be educated.

2. It suggests methods of making the school attractive. Ninety-nine hundredths of the teachers think young people should come to school anyhow; the wise ones know that a pupil who wants to come to school will do something when he gets there, and so make the school attractive.

3. Above all it shows that the pupils will be self-governed when well governed. It shows how to develop the process of self-government.

4. It shows how regular attention and courteous behaviour may be secured.

5. It has an admirable preface by that remarkable man and teacher, Dr. Thomas Hunter, Pres. N. Y. City Normal College.

Home and School.—"Is just the book for every teacher who wishes to be a better teacher."

Educational Journal.—"It contains many valuable hints."

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Normal Teacher.—"The author believes the way to manage is to civilize, cultivate, and refine."

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Ed. Courant.—"It will help the teacher greatly."

Va. Ed. Journal.—"The author draws from a large experience."

Hughes' Mistakes in Teaching.

BY JAMES J. HUGHES, Inspector of Schools, Toronto, Canada. Cloth, 16mo, 115 pp. Price, 50 cents; *to teachers*, 40 cents; by mail, 5 cents extra.

JAMES L. HUGHES, Inspector of Schools, Toronto, Canada.

Thousands of copies of the old edition have been sold. The new edition is worth double the old; the material has been increased, restated, and greatly improved. Two new and important Chapters have been added on "Mistakes in Aims," and "Mistakes in Moral Training." Mr. Hughes says in his preface: "In issuing a revised edition of this book, it seems fitting to acknowledge gratefully the hearty appreciation that has been accorded it by American teachers. Realizing as I do that its very large sale indicates that it has been of service to many of my fellow-teachers, I have recognized the duty of enlarging and revising it so as to make it still more helpful in preventing the common mistakes in teaching and training."

This is one of the six books recommended by the N. Y. State Department to teachers preparing for examination for State certificates.

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An idea of the character of this work may be had by the following extracts from its *Preface:*

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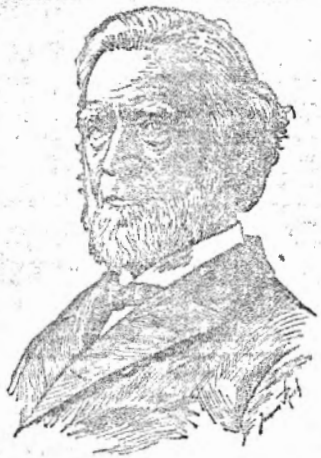

SUPT. N. A. CALKINS.

"Careful observation and long experience lead to the conclusion that the most common defects in sound perceptions exist because of lack of proper training in childhood to develop this power of the mind into activity through the sense of hearing. It becomes, therefore, a matter of great importance in education, that in the training of children due attention shall be given to the development of ready and accurate perceptions of sounds.

"How to give this training so as to secure the desired results is a subject that deserves the careful attention of parents and teachers. Much depends upon the manner of presenting the sounds of our language to pupils, whether or not the results shall be the development in sound-perceptions that will *train the ear and voice* to habits of distinctness and accuracy in speaking and reading.

"The methods of teaching given in this book are the results of an extended experience under such varied conditions as may be found with pupils representing all nationalities, both of native and foreign born children. The plans described will enable teachers to lead their pupils to acquire ready and distinct perceptions through sense training, and cause them to know the sounds of our language in a manner that will give practical aid in learning both the spoken and the written language. The simplicity and usefulness of the lessons need only to be known to be appreciated and used."

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