

TEACHERS' MANUAL

TO ACCOMPANY

Second Edition. LOCKWOOD AND EMERSON'S

COMPOSITION AND RHETORIC



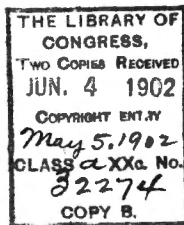
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PREFATORY NOTE

THE following brief Manual does not aim to furnish a key to all the exercises in the authors' "Composition and Rhetoric," or to hamper the teacher's individuality by dictating exact methods to be pursued. The purpose of the pamphlet is: (1) To offer certain hints which could not appropriately be included in the pages of the text-book itself; (2) To furnish illustrations of work done with and by students in the class room; and (3) To supply references and supplementary drill.

The familiar introductory talk with teachers is intended to aid the inexperienced teacher who has few books or helps, by suggesting definitely some of the practical details of the assignment and the preparation of lessons and of the conduct of recitations. The Manual proper discusses by chapters the characteristic features of the "Composition and Rhetoric," laying emphasis upon those parts concerning which teachers have expressed the most interest. This discussion is, of course, suggestive rather than exhaustive; but it is hoped that it will meet the requirements of our fellow-teachers who have by letter expressed a generous desire to coöperate in the attempt to vitalize the teaching of English.

THE AUTHORS

APRIL, 1902

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ADAPTATION OF LOCKWOOD AND EMERSON'S "COMPOSITION AND RHETORIC" TO VARIOUS COURSES OF STUDY

IN THE SCHOOLROOM

[A TALK WITH TEACHERS]

Discouragements and possibilities. It is often a temptation for the English teacher, especially in a small high school, to feel that the task of securing satisfactory results is very difficult. Too often, to be sure, there seem to be reasons for this feeling of discouragement; among them are the following: (1) There is a prejudice among the pupils against the work; (2) The time allotted to the subject is too short; (3) The ignorance and immaturity of the pupils demand much more individual help than the teacher has time to give; (4) There are no books, magazines, pictures, or other aids for making the work interesting; (5) The new methods of teaching English are as yet somewhat unfamiliar. As a matter of fact, these conditions are so far from being impossible to meet, that in the schools where the difficulties seem most serious the best work is often accomplished. With an equipment of an adequate text-book, of patient perseverance, and, above all, of an enthusiastic desire to succeed, the average, or even inexperienced, teacher may secure in a short time surprisingly satisfactory results.

The point of view. Many teachers of English make the mistake of expecting too much from their pupils. The helpful point of view is to accept the conditions as they are, however discouraging they may be, and to try at

first to get from a class only those results which may logically be expected from the preparation of the pupils. For example, in describing the Laocoön group, pictured on page 163 of the "Composition and Rhetoric," it should be impressed upon the minds of the pupils that what is wanted is only that which is obvious; — a simple account of what is actually presented. It cannot be expected that all the conceptions of the artist can be made clear by the inexperienced student in a short paper. The same course should be followed in reference to the picture of *Aurora* on page 211 of the "Composition and Rhetoric." The wrong point of view in expecting the impossible from these two lessons, as from many others, will result in discouraging both the pupil and the teacher.

What is needed in the first weeks is a sympathetic understanding between teacher and pupils that the papers prepared for the class should be only a simple statement of what the pupil thinks, sees, or feels. From a beginning of this sort it may be expected that the great majority of a class will at once be inspired with a confidence and interest in the work of writing papers. By the end of one year the teacher will be able to realize the more nearly ideal results, which are, after all, the aim of teaching English. A good motto for the teacher, then, may be *Require from the class only that which is well within their comprehension.*

Value of a system. Many of us fail to secure the best results because we do not lay our plans with sufficient care. If a cast-iron plan is bad, no plan is worse. Decide as definitely as possible in September what ground is to be covered in a year, how many recitations a week there are to be, what proportion of the time is to be given to

learning principles, what to applying them in writing, and what to personal and class criticisms. Then plan the work by terms and lay out the lessons still more definitely. It may be well to use the first term for a rapid review of preceding work with new application, *e.g.* reviews of grammar and punctuation, with constant practice in writing. In the middle, or winter, term — when the weather favors hard study — give a solid course of advance work, *e.g.* Chapters III, IV, and V, teaching most carefully Chapter IV, which includes the first steps in expressing one's own thought. Use the third term for reviewing the work of the two preceding terms, with special emphasis on Chapter V. The value of requiring original work in composition should not be lost sight of at any time. If it is desirable to condense the composition work into two years, or even into one year, the plan of the work will be quite different, — all of Part I perhaps being covered in the first term. In this case Chapters I and II may be used as reference chapters, and Chapter IV be given the emphasis.

The term's work should be assigned by weeks, but not by dividing the number of pages by the number of weeks. The difficulty and importance of the topics should determine the time to be spent upon them. Of course our plans will be modified by circumstances, but the original plan has still served its purpose.

Teaching the advance lesson. Too often the teacher merely assigns a certain number of pages to be committed and wonders why the lesson is poorly prepared and listlessly recited. The new lesson, or some part of it, should be *taught*, in order to stimulate the pupil's interest, to suggest methods of work, and to start the mind on a train of

thought which will lead naturally to the mental development to be secured by that phase of the subject. The teaching should be prompt, simple, and suggestive. It saves the time of both teacher and pupil in the end, especially in first-year classes when the work is comparatively new. *Telling* often weakens the puzzled student when *teaching* permanently strengthens him.

Suppose the new lesson is the description of an object from observation, pages 111-113. While the books are still closed, and before the pupils know what the new work is to be, you may ask such questions as the following:

1. If I were to ask you to describe some object that you have yourself observed, what would you select?

[Class give various answers.]

2. Why would you choose to write about The Old Mill, Miss C.?

A. Because I like to visit it.

3. Why do you like to visit the mill?

A. It is very quaint and interesting.

4. Morgan, why would you choose to describe An Incubator?

A. I have been raising chickens this spring, and I know more about an incubator than I do about some other objects.

5. As the first step in the description of an object, state what kind of object should be selected.

A. Select an object that is interesting and about which you know something.

[Teacher writes this statement on blackboard.]

6. What is the next step in the description?

A. Write about the object.

7. Not yet. The object is not *placed* yet; or rather, the observer is not placed yet. You must determine upon your *point of view*. [The teacher next suggests some questions to be answered next day,

showing the meaning of a "point of view" and what is meant by "essential" characteristics in direction a in the book. She leaves the teaching when the curiosity of the class is thoroughly aroused, and when they have been helped to right thinking on the difficult points, not when all the work has been done for them.]

Assignment of the lesson. The lesson may be indicated in a measure by naming the number of text-book pages to be read; but it is fully assigned only when the *scope* of the subject and the *method* of study are clearly indicated. Let the directions be very explicit; *e.g.* "Learn the rules on pages 112, 113. Explain what they mean and why they are arranged in this order. Illustrate the rules by writing a description of *The Lion of Lucerne*, as required in Exercise II on page 113. Bring to class the material called for by Exercise I."

Preparation of the lesson. If the teacher would really help the pupil, she must train him to self-reliance. Let him realize promptly that it is possible, interesting, and necessary to do his own studying, and that he must not rely upon parent, teacher, or schoolmate to do it for him. Encourage the pupil to study, if possible, in his own room, or in his own corner of a room, and to be uninterrupted after he begins to work. Train him to have his helps at hand before he begins, — text-book, notebook, dictionary, etc. Insist that he follow some definite order; *e.g.*

1. Read over teacher's directions, and decide what proportion of the time is needed by the different parts of the work.
2. Study to understand, and then to commit, the text.
3. Write the exercises.
4. Revise and copy the exercises.

Try to teach the pupil to concentrate his attention. Poring aimlessly over books, so far from being scholarly,

tends to slovenly mental habits and fosters a distaste for study.

Conduct of the recitation. The chief objects of the recitation are to test the pupil's knowledge of the subject-matter, to give practice in applying principles, and to suggest new lines of work. Some review, however brief, should connect the day's lesson with what has preceded, and show it in its proper relation to the whole subject. The topical method of recitation should be insisted upon, because it saves time, gives the topic unity and proportion, and enables the pupil to show his own individuality. Drill should be varied, practical, and spirited. The class will often enjoy asking some of the drill questions. The written exercises to be criticised should sometimes be copied upon the board before class and sometimes simply read from the papers during class. If detailed criticisms are desired, the teacher would better read aloud parts of many papers on the day the papers are returned. Since the teaching of the advance lesson should grow directly out of the drill on the day's work, that teaching should, if possible, be given near the close of the period.

Practical helps in the teaching of English. Every teacher must realize the importance of a library in furnishing models for criticism of style, helpful hints about methods of work, and other valuable suggestions. Many teachers have access to no town library, no school library, and only a small personal library. If the pupils have few books in the homes, what is the teacher to do? For instance, exercises in the text-book (*e.g.* page 158, Exercise V, or page 219, Exercise I) presuppose information which is not readily attainable. Is she simply to skip these? In this matter,

as in all others, let her adapt the work to her own special needs. If pupils do not know Scott or Thackeray, *substitute some author that they do know*. The exercises presented in the "Composition and Rhetoric" are illustrative and suggestive, not arbitrary. Even after proper substitution has been made, a library is still essential. Begin at once to *collect a library for the school*, employing the means most likely to succeed.

A scrapbook may be collected by enlisting the coöperation of the class. A bulletin board may be made to show interesting articles or illustrations that are lent by different members of the class.

The Perry and Brown pictures are inexpensive and sufficiently good for ordinary use. Collections of these pictures may be owned and lent by the pupils.

Individuality of the teacher. After all, these are only suggestions, not directions. The earnest, enthusiastic teacher will always be able to take advantage of all the opportunities at hand, and make what seemed an obstacle a valuable aid. The individuality of the teacher is something that text-books and manuals cannot replace, and upon it depends, after all, the successful teaching of the important subjects, Composition and Rhetoric.

TEACHERS' MANUAL

A REVIEW OF ENGLISH GRAMMAR¹

1. Value of a review of English grammar. It is now well understood by most teachers that the study of English grammar may be made a valuable aid to correct writing and speaking. It is no longer the dry, unintelligible but absolutely essential subject that it was thought to be ten years ago. On the other hand, it is no longer disregarded and scorned, as in the more recent period of blind devotion to language work. Its principles are expressed as simply and definitely as possible, and are made practical and interesting by being immediately applied in speech and in writing. As far as possible the application is made unconsciously and naturally by the child.

If the study has been systematic and thorough in the grammar schools, all that will be required in the first year of high-school work will be a brief review, conducted by means of the miscellaneous exercises to be found in Chapter I. For general reference, the most important definitions are there summarized. If, however, a class has received an unusually poor preparation, the teacher may find it absolutely essential to take time for a much more detailed review of grammar than is presented in the

¹ The chapter headings in this Manual correspond, of course, with the chapters in the authors' "Composition and Rhetoric,"

"Composition and Rhetoric." In that case, it will be advisable, of course, to refer the pupils to some standard grammar.

2. **Additional exercises for drill.** With many classes it may be desirable to vary or to supplement the drill exercises found in the "Composition and Rhetoric." To meet such a need a few typical exercises are given.

It may be well to use such an exercise as the following, in calling attention to the fact that the same word may perform the office of more than one part of speech.

EXERCISE

Explain the use of the italicized words in the following sentences :

1. *Was* is the past tense of *to be*.
2. He said in *French*, *To hear* is *to obey*.
3. The *country* lad knew *which* road to take.
4. The *down* train came puffing *in*.
5. Every *why* hath a *wherefore*.

The use of phrases and clauses in the sense of simple elements may be noted and illustrated by the following.

EXERCISE

Explain the use of the italicized expressions in the following sentences :

1. Do not fire until *I give the signal*.
2. He was reproved for *lack of courtesy*.
3. *What happened then* I cannot tell.
4. *Those that think* must govern *those that toil*.
5. Washington has been styled "*The American Fabius*."
6. We know *what master laid thy keel*.

The pupil's knowledge of peculiar constructions of the noun may be tested by selecting typical sentences from the following groups :

ADVERBIAL OBJECTIVE

1. He has crossed the Atlantic *six times*.
2. The obelisk was made *ages ago*.
3. He died last *night* and was buried *to-day*.
4. It will not matter ten *years* hence.
5. The trees are forty *feet* high.

OBJECTIVE PREDICATE (or, Objective Complement)

1. Time makes the worst enemies *friends*.
2. His mates call him a *coward*.
3. The tribe elected him *chief*.
4. They call the queen "*Mother*."
5. Who made thee a *judge*?

PREDICATE NOMINATIVE

1. She looks a *queen*.
2. Audubon was a famous *naturalist*.
3. These savages are called *cannibals*.
4. He seems a *martyr* to the cause.
5. They had long been *friends*.

APPOSITIVE

1. His portrait, an excellent *likeness*, was displayed.
2. It was June, the *month* of roses.
3. He sought the priest's, *Father Andrew's*, advice.
4. They gave her a scepter, the *emblem* of authority.
5. Burr had shot Hamilton, his political *opponent*.

NOMINATIVE INDEPENDENT

1. See here, good *friend*!
2. O, the *famine* and the *fever*!
3. *Old year*, you must not die!
4. *Sun*, stand thou still!
5. *The pilgrims*! Where are they?

DIRECT AND INDIRECT OBJECT

1. They made the *queen* a *wreath of flowers*.
2. He gave the *boys* *time* to decide.
3. She sent her *mother* a *letter* by the next mail.
4. Tell your *teacher* the *reason*.
5. They paid the *clerk* a *fair salary*.

GENERAL EXERCISE ON CONSTRUCTIONS OF THE NOUN

1. He looks every *inch* a *king*.
2. The governor granted the *prisoner* full *pardon*.
3. The *soldier's* last *day's* *march* is over.
4. *Scotland*! there is *magic* in the *sound*.
5. The *trumpet* having sounded, the *battle* began.
6. Men called the *steamboat* "*Fulton's Folly*."
7. Build thee more stately *mansions*, O my *soul*!
8. *Mr. Earl's*, the *mayor's*, *vote* decided the *question*.
9. Herodotus is called "*The Father of History*."
10. Cowards die many *times* before their *deaths*.

While reviewing the formation of the plurals of nouns, it may be well to remind the pupils of the plurals of compound words. The part expressing the principal idea is usually made plural; as in "looking-glasses" and "hangers-on." In a few cases the plural termination is placed at the end even if the first part is more important, because the word is thought of as a whole; as in "run-aways."

EXERCISE ON PLURALS

Use correctly in sentences the plurals of the following words:

Cato, folio, banjo, topaz, clef, medley, ditty, veto, goose, alley, German, rabbi, ally, pendulum, phenomenon, lily-of-the-valley, tooth-brush, mother-in-law, man-clerk, brother,¹ genius,¹ ox, guy, genus, stratum, news, cherub, knight-errant, knight-templar, maid-servant.

The following exercise may be used to supplement Exercise II on page 18 of the "Composition and Rhetoric."

EXERCISE ON POSSESSIVES

Substitute, for the following, equivalent expressions containing nouns in the possessive case:

The teachings of Socrates. The house of Mr. Jacob. The house of Mr. Jacobs. The tail of a sheep. The tails of sheep. The Express Company founded by Adams. Shoes for ladies manufactured here. The writings of Moses. Clothing for men and boys. The feathers of geese. These words are from Homer, the greatest poet of Greece. We are comparing the victories of Cæsar and Napoleon. The novels of Dickens. The services of Dr. Brown. The poetical works of the Brownings.

EXERCISE ON PRONOUNS

Select and classify the pronouns in the following sentences and explain the construction of each pronoun:

1. What you say is apparent to all.
2. He told us his dream.
3. We all know which of them deserves blame.

¹ This word has two plurals different in meaning.

4. This is your share and that is mine.
5. It was a friend of ours who made her the offer.
6. What does it matter whose fault it is?
7. There is not a man here but knows it.
8. I chose such as were suitable.
9. Whom seek ye in this forest?
10. What should you call those that object?
11. All that breathe will share thy destiny.
12. He himself told me what I tell you.

EXERCISE ON ADJECTIVES

Explain the adjective constructions in the following sentences:

1. The milk turned *sour*.
2. *Whatever* project he undertook prospered.
3. *Which* road leads to town?
4. The wind returned with *twofold* force.
5. All poetry, *ancient* and *modern*, abounds in examples of this.
6. *Weary* and *foot sore*, he reached his home.
7. The bell rings *loud* and *clear*.
8. They stretched the rope *tight*.
9. All God's angels come to us *disguised*.
10. She is a *good* but not a *handsome* girl.
11. The lightning struck him *dead*.
12. The apples look *ripe*, but they do not feel *mellow*.

It is often of value to require considerable practice in distinguishing participles and infinitives, phrases and clauses.

Point out all the participles, infinitives, phrases, and clauses in the following sentences and explain their uses:

EXERCISE

1. The neighbors, hearing what was going on, came flocking around.
2. They have work to do and courage to perform it.
3. Conscience, her first law broken, wounded lies.
4. And fools who came to scoff remained to pray.
5. I do not know how to bear it.
6. It is our duty to try.
7. Wounds made by words are hard to heal.
8. He was unwilling that they should follow him.
9. We naturally look with strong emotion upon the spot where the ashes of those whom we loved repose.
10. She thought the face looked very mischievous, and wondered if it smiled because she was doing wrong.

3. Relation of the review of English grammar to the teaching of first-year Latin. It is sometimes asserted that all the English grammar needed by a student can be obtained from his study of the Latin grammar. This may be true in exceptional cases. The theory, however, is open to the following serious objections: (1) It wastes the time of the teacher of Latin, and the strength of the pupil, who attempts to combine the acquirement of scores of new words with the study of a new syntax; (2) It delays the knowledge of the few fundamental principles of our language until bad habits of speech and writing may have been established; (3) It wholly disregards the fact that the English language has idioms of its own, not to be derived naturally from the Latin. The knowledge of one's own language is of primary importance and should be the foundation and not the superstructure of the study of other languages.

This review of the fundamental principles of our language, many of which are common to the Latin also, will simplify the pupil's work and increase his interest in both subjects. The points of resemblance and difference between the two languages may well be summarized in simple tables.

RETELLING ANOTHER PERSON'S THOUGHT

4. *Illustrative exercise in retelling exactly.* Some pupils will retell closely a paragraph like that found on page 86 of the "Composition and Rhetoric," without special help from the teacher, but others require guidance. The practice in retelling closely the thought in the *sentences* of the preceding exercise has partially prepared the students for this work. After they have studied the questions on page 87 they may answer them somewhat as follows.

1. It is really an imaginary place, but Irving locates it in the Catskills.
2. The "listless repose," the "peculiar character of its inhabitants," the "drowsy, dreamy influence" which "seems to hang over the land" tend to give it its name.
3. The author emphasizes the lack of energy in the people and their faith in the marvelous.
4. The causes suggested for this state of things are: (1) Dutch ancestry, slow and stolid (?); (2) remoteness from large cities; (3) witchcraft, due to the influence of a "high German doctor" or to that of "an old Indian chief."
5. It made them "walk in a continual reverie"; "given to all kinds of marvellous beliefs"; "subject to trances and visions,"

and delighting in "local tales, haunted spots, and twilight superstitions." In other words, they were dreamy, simple-minded, credulous, and superstitious.

These answers just quoted are some that were actually given by a class of high-school pupils. The teacher, after any other necessary questions, may now require the retelling of the paragraph. One pupil once wrote as follows.

SLEEPY HOLLOW

From the languid quiet of the place, and the strange character of the people who live there, who are children of the original Dutch settlers, this retired valley has long been known by the name of Sleepy Hollow, and its country boys are called the Sleepy Hollow boys in all the country round about. A sleepy, dreamy influence seems to hang on the spot, and to go through the very atmosphere. Some say that the place was bewitched by a skilled German doctor, when the place was first settled; others, that an old Indian chief, the seer or magician of his tribe, held his dances there before Master Hendrik Hudson ever came there. It is certainly true, that some magic charm has power to make the people walk about always in a daydream. They believe many remarkable things; are apt to go into sleeps and see visions; and even when they are awake may hear singing and voices in the air. The whole place swarms with stories of the place, spots which ghosts visit, and unearthly feelings at sunset. They discover shooting stars and meteors frowning oftener across the valley than any other people, and a bad dream (indeed nine of them) is fond of playing around them.

This paper is chosen because it contains many mistakes to be corrected. Scores of the papers may be better than this one; but it is probable that some of them may be worse. The following are some of the questions asked by the teacher.

1. Is the truth of the author's statement preserved?
2. Is the spirit of the author's thought preserved?

3. What ideas are not exactly reproduced because of a poor choice of words? Why?

- A. *descendants* not expressed by *children*
pervade " " " *go through*
high " " " *skilled*
abounds " " " *swarms*
superstitious " " " *unearthly feelings*
gambols " " " *playing*

[This list may be extended.]

4. What awkward repetitions occur from following the method of substitution?

- A. Country boys, boys, place, sleepy.

5. What figurative language loses half its point in the attempt to change it to literal speech?

- A. The nightmare (when called a *bad dream*).

[These questions may be carried further.]

[The next step, of course, was to have the pupils rewrite the paragraph, so as to secure more exactness of thought and more freedom of expression.]

5. **Illustrative exercise on retelling by condensing.** After the pupil has studied the selection from Whittier's "The Pipes at Lucknow" (pages 90-92), by answering the questions found on page 92, the teacher will test the vividness of the "mental picture" by requiring the pupil to *tell* the story to his classmates. At the first trial, he will probably make the story too minute in some parts and too meager in others. This oral recitation stimulates interest, however, and tends to naturalness in the reproduction of the thought. When the written work begins, the teacher may lead the first exercise somewhat in the following manner.

1. What are the absolutely essential ideas in the story?

- A. The danger of the besieged people; their despair; the first sound of distant music; doubt followed by joy; the changing of the martial air of the clan to that of "Auld Lang Syne"; the arrival of the relief force and the rescue of the besieged people.

2. Make an outline introducing these essential facts.

A PUPIL'S OUTLINE

- (1) Danger of the besieged at Lucknow.
- (2) Their despair.
- (3) Distant music heard by Scottish maiden.
- (4) Relief of the others on hearing the music as it draws nearer.
- (5) Change from the martial air to "Auld Lang Syne."
- (6) Rescue and thanksgiving.

3. Are there any topics that may be omitted or combined with other topics in this outline?

[The class may discuss this point, making various suggestions.]

4. What are the most important facts, to be especially emphasized?

- A. The points to be emphasized are: (1) The despair of the besieged; (2) The message of the Scottish maiden; (3) The relief of the besieged.

5. Write the story in six sentences.

A PUPIL'S ATTEMPT

Every day the Indian tiger and the jungle serpent came nearer and the soldiers told their wives and mothers to pray for rescue before death or wrong and shame should overtake them. They listened, looked, and waited till their hope became despair, and the sob of low bewailing filled the pauses of their prayer. Suddenly a Scottish maiden with her head bent toward the ground said, "Don't you hear the pipes of Havelock?" but although the others listened they did not hear any music. Again she asked, "Don't you hear MacGregor's, the grandest of them all?" They listened again more

eagerly, and at last caught the welcome sound, and burst into a shout of thanksgiving. As the soldiers came nearer the stirring martial music changed to the tender tune of "Auld Lang Syne," and the rescuing party defeated the enemy.

6. Which sentence in the foregoing exercise follows too closely the words of the poem?

A. The second.

7. Which sentence is too loosely constructed?

A. The third.

8. Observe that some of the sentences contain several distinct ideas united by "and." Note the gain in strength and clearness secured by separating these ideas, or by subordinating some of them in dependent clauses.

9. Rewrite.

A PUPIL'S REVISION

As every day their danger increased, the besieged prayed more earnestly for rescue from death, or from shame that would be worse than death. When they seemed to receive no answer to their prayers, they finally lost all hope. Suddenly a Scottish maiden said, "Don't you hear the pipes of Havelock?" At first the others could not hear the distant music, but at last they, too, caught the sound of the MacGregor's clan call and burst into wild thanksgivings. As the soldiers came nearer, the martial music changed to the tender strains of "Auld Lang Syne." The rescuing party defeated the enemy completely.

[This exercise may be rewritten until it satisfies the teacher. Many pupils will not be able, in their first attempt, to condense the story into six sentences, even if the sentences are as long and loose as those given under Answer 5. The revised exercise is one of average merit.]

6. *Stages of note-taking.* Since much of the teacher's effort to lead the pupils to take helpful notes has reference to *taking notes of what one reads*, only that side of the subject will be considered here. In the definite references

to this in the "Composition and Rhetoric" (pages 88, 93-94, 195-197) three stages are implied. The first stage is that in which the pupil writes in sentences, or perhaps in detached phrases, those facts which impress him as being important. In classes of comparatively immature pupils the teacher will wisely begin the drill on note-taking in a simple way, employing for the purpose subjects that are familiar and that present no great difficulty. The emphasis at first would better be centered on the *method*, not on the *thought*.

Some students pass quickly to the second stage of note-taking, in which they arrange, coördinate, and abridge the facts into the simplest form of outline.

The third stage is that in which the details are tested for importance, and the essential ones logically subordinated to the main topics. This gives the elaborated outline.

This note-taking, like any other good thing, may be abused and rendered mechanical, but rightly used it should tend to clear and coherent thinking and writing. It adds much to the interest of the English work, and incidentally aids in all other lines of study.

Not long ago a teacher asked her senior class to write an outline on notes from Ruskin's "Sesame and Lilies," preparatory to writing a theme upon "Ruskin's Views on the Education of Girls." One pupil wrote the following outline.

PUPIL'S OUTLINE

1. The mission and power of woman cannot be separated from the mission and power of man.
2. Great men should be consulted on all points of serious difficulty.

3. Shakespeare, Scott, Dante, Chaucer, and the Greek writers have few heroes and many heroines.

4. In all Christian ages woman's general work has been to bring life to comfort, and to cheer man.

5. Man's work is active, progressive, defensive; woman's work, to help man.

6. In general a girl's education should be like that of a boy's as to course and material, but should be quite differently directed.

7. A girl should have physical training to give good health, and mental training to cultivate justice and loving tact.

8. A girl should read earnest, pure books, have true and simple models of art, live much with nature, and have the helpful influence of noble teachers.

9. A woman's duty to the state is the same as that to her home: "to assist in the ordering, the comforting, and the beautiful adorning."

In order to develop from this simple outline a more elaborate one, the teacher asked the following questions.

1. What three general divisions of the essay does the author indicate?

A. I. The place and power of woman. II. The kind of education to fit her for her place and power. III. Her duty and privilege to the state.

2. Which topics in the simple outline belong under the first head?

A. Topics 1, 4, and 5.

3. What relation do topics 2 and 3 bear to any of the other topics?

A. Topic 2 states one general source of information; and topic 3 states the information furnished by certain great authorities and summed up in topic 4.

4. Which topics of the simple outline belong under the second general division of the essay?

A. Topics 6, 7, and 8.

5. Are topics 6, 7, and 8 coördinate, that is, are they of equal importance?

A. They may be treated as coördinate topics, or topic 8 may be a subdivision of topic 7.

6. Which topic of the simple outline belongs in the third general division of the essay?

A. Topic 9.

7. Is it intentional on Ruskin's part to leave this third division shorter and less elaborate than the other divisions, or is our outline lacking in proportion?

The class may discuss the point, and complete the third stage of their note-taking in accordance with their personal decisions. Some of the outlines will be too detailed and worded too nearly in the language of the essay. Other outlines will be too brief and will lack suggestiveness to the young writer. Since the pupil is to base his theme largely upon information secured from the book, his outline may, with reason, be somewhat more elaborate than it would be if he were writing upon a subject of personal observation or individual imagination. The following outline was developed by a high-school student from his own answers to the preceding questions.

OUTLINE

RUSKIN'S VIEWS ON THE EDUCATION OF GIRLS

- I. Introduction.
- II. The place and power of woman.
 1. Not to be separated from the place and power of man.
 2. Testimony of great men.
 - (1) Shakespeare.
 - (2) Scott.
 - (3) Chaucer.
 - (4) Dante.
 - (5) Greeks.
 3. Testimony of everyday life.
 4. Relation of woman's work to man's.

III. The kind of education needed to fit woman for her place and power.

1. General nature.

- (1) As to course and material like that of a boy.
- (2) Differently directed.

2. Special phases.

- (1) Physical training to give good health.
- (2) Mental training to cultivate justice and loving tact.

3. Means used.

- (1) Literature.
- (2) Art.
- (3) Nature.
- (4) Noble teachers.

IV. Woman's duty and privilege to the state.

1. General.

2. Special.

- (1) Not to struggle for precedence.
- (2) To choose the causes for which men shall fight.
- (3) To use her influence broadly and unselfishly to help the best causes.
- (4) To scatter sunshine and happiness among the masses.

V. Conclusion. Special merits and defects of Ruskin's suggestions.

7. **Objects to be secured by examinations in English.** Those teachers who think that examinations are seldom if ever needed particularly deplore the use of them in connection with the English work. They urge the following objections: the pupil is under a great and unnecessary strain, which prevents him from doing himself justice; he is thinking so much about special facts desired by the teacher or about abstract principles to be applied that he has little or no spontaneity or individuality; his associations with his writing soon come to be those of anxiety and distaste, rather than those of interest and pleasure,

The whole subject of the system of written examinations in the public schools is too vast to be discussed here. Probably most good teachers try to minimize the evils of the system and to emphasize the possible advantages. A carefully graded, interesting course in composition, with its daily themes, does much to stimulate thought and make the pupil able and willing to express that thought at short notice. Frequent short and unexpected written lessons will remove much of the strain of looking forward to formal "final examinations" and prevent the possibility of "cramming" for them.

Broadly speaking, the following objects should be sought in the English examinations: to cultivate, by one more kind of written work, clearness of thought and expression, and to test the accuracy of the pupil's information and his skill in repeating his information promptly and forcibly.

Too often the whole aim of the teacher has been to test the pupil's information concerning certain theoretical principles. This has tended to make the pupil feel that if he knew a good deal *about* writing he had been successful according to the teacher's standard. Obviously, this result is unfortunate, for it gives the pupil a false standard and destroys his appreciation of original and skillful work.

8. **Characteristics of a good examination.** If cultivation of power in writing is the primary object of written examinations in English, the chief characteristics of a good examination paper will be: (1) Clearness; (2) Interest; (3) Variety; (4) Fairness.

Unless the questions are properly limited in meaning and definite in wording, the answers are not likely to be

accurate or satisfactory. Certainly, clearness of thought will not be cultivated. In some schools pupils are still expected to answer such questions as the following: "What might you say about figures of speech?" "Tell all you know about coherence." The first question should be more definite; *e.g.* "Define figures of speech and state their uses," or, "Name, define, and illustrate five different figures of speech."

"Tell all you know about coherence." Does this mean coherence in general, coherence in the theme, or coherence in the sentence? The question should be more carefully limited; as, "What are the chief means of securing coherence in the theme?"

In order that the pupil may express himself with originality and develop power to think and to write, the questions should be suggestive and stimulating. They should not always require the mere repetition of set rules, or even clear statements of axiomatic truths. They should allow for individual opinions and tastes. They should be of sufficient interest to make the pupil leave the paper with regret rather than with ill-concealed relief. They should be fair and based upon his information and his capacity. They should be typical and characteristic rather than exhaustive and minute. It is desirable that the examination paper should be varied, especially in the first two years of high-school work. Teachers say, "But the paper should have some unity and not seem to be made up at random." Certainly, it should not be made up at random. On the other hand, considerable variety in length of answer, point of view, and method of treatment required will not only give the teacher a fairer conception

of the pupil's knowledge, but will be far more interesting in the writing and in the reading. Above all, there should be enough variety in successive examination papers to prevent the pupils from knowing just about what to expect, because "Miss A's papers are all alike."

Hard as it is to secure clearness, interest, and variety, when the course of study is extremely rigid, or when the time for study is very short, honest effort towards this end will pay. The teacher may sometimes be helped to see the student's point of view by having the class hand in sets of examination questions covering a given part of the subject. Then let the teacher write out the answers to such a set of questions, confining herself strictly to the time limit. In many cases, the experiment will give the teacher new ideas concerning the length, the difficulty, and the interest of these written tests, and may reveal unsuspected causes of failure on the part of the pupils. Optional or alternative questions are often welcomed by the students, and serve to test what is most interesting, easy, and inspiring for individual members of the class.

9. Illustrative examples of examinations — good and bad. Below are given some sets of examination questions prepared for high-school pupils. The authors have ventured to append some *comments and suggestions*, although well aware that "circumstances alter cases," and that no hard-and-fast rules of criticism can be formulated or applied. No progressive teacher desires or needs the forms used by other teachers for other pupils of different ages, temperaments, attainments, and training.

(Time 60 minutes) ENGLISH EXAMINATION (First year)

- I. Give the plural of each of the following:

1. monkey.	6. hero.
2. memento.	7. phenomenon.
3. Henry.	8. Miss Clark (two ways).
4. ditch.	9. the letter "y."
5. poet-laureate.	10. ally.
- II. Tell the difference between:

1. ability, capacity.	4. genius, talent.
2. council, counsel.	5. tact, policy.
3. artist, artisan.	6. conscious, aware.
- III. Supply the proper form of *who* in each of the following blanks, giving in last case the rule involved.
 1. I do not know — to compare him to.
 2. — do you take me to be?
 3. — do you suppose it is?
- IV. Tell whether futurity or volition is intended in each of the following sentences. Supply *shall* or *will*.
 1. She has resolved that her daughter — not answer the letter.
 2. John says he — probably live to old age.
 3. — you be sorry to leave Boston?
- V. Form sentences containing each of the principal parts of:

1. lay.	2. fly.	3. sit.
---------	---------	---------
- VI.
 1. Tell about Lowell's home in Cambridge.
 2. What public positions did Lowell hold?
 3. Name three of his important works.
- VII. The Vision of Sir Launfal.
 1. What is the connection between each Part and its Prelude?
 2. Give the quotation about June, beginning with "The cowslip startles." Point out three figures of speech in this quotation; if possible let them be three different kinds of figures.
 3. What was the ancient view taken of the Holy Grail? How does Lowell's view as expressed in "Sir Launfal" differ from this older view?

4. Tell two or more facts that Lowell mentions in his description of winter and that help to make the scene more cold and desolate.

SUGGESTIONS

1. Is this paper too long for the time allowed and for the age of the pupils?
2. How far should rapidity of thought and expression be sought in the first year?
3. What besides accuracy would be tested by this paper?
4. Is it wise to put into the same paper questions as diverse as I-VI and VII? Why, or why not?
5. Would it be wise to base the questions of mechanical form on the literature studied, *i.e.* selecting the words in I and II from those used by Lowell in the "Vision"? Why, or why not?
6. If Parts 1 and 4 in VII had not been discussed in class, would they be fair questions? Why, or why not?
7. What proportion of the questions in first-year work may require original thought without being unjust or discouraging to the pupils?
8. Do these questions have the same relative value? Ought all examination questions in the same paper to receive equal marks? Should pupils be told, before they begin to write, what relative value is placed by the teacher upon the questions?

(Time 90 minutes) ENGLISH EXAMINATION (Fourth year)

(Omit any two questions.)

- I.
 1. What are the great prose forms of writing?
 2. Which do you consider the easiest of these forms to write? Why?
 3. Which do you consider the hardest of these forms to write? Why?
- II. Outline the plot and briefly describe three characters of that drama which you consider most interesting.

- III. Write a brief essay on any subject that you choose.
 IV. Quote some brief lyric learned this year, and name all the figures of rhetoric found in it.
 V. Outline the brief for the affirmative or the negative side of a debate on the question: Resolved that all the anarchists should be expelled from the United States.

10. Part of a student's examination paper, with the teacher's corrections. Although the questions given in the examination found on pages 21-22 of the Manual are not intended as models, yet, since the answers to them were interesting, a part of an average paper is quoted below. Some of the papers were more original as well as more polished; some were not so good.

ENGLISH EXAMINATION

(Fourth Year)

CORRECTIONS

I

(1)

1. Description.
2. Narration.

- (1) Histories.
- (2) Biographies.
- (3) Travels.
- (4) Short Stories.
- (5) Miscellaneous.
 - a. News Items.
 - b. Anecdotes.
 - c. Diaries.
 - d. A

3. Essays.

- (1) Informal.
- (2) Formal.

8/

^ ?

CORRECTIONS

CORRECTIONS

4. Orations.

- (1) Plea.
- (2) Political Speech.
- (3) Sermon.
- (4) Lecture.

5. Debates.

6. Miscellaneous.

(2)

Description is the easiest form, because it consists in telling what you see, and deals with only one object or person. It is the first form of writing that the child takes up.

Awk.

(3)

Debates are the hardest form of prose to write, because they require such close reasoning.

II

HAMLET

1. The Ghost of the elder Hamlet appears to his son, reveals the circumstances of his murder, and councils revenge.

2. Hamlet is deeply agitated and promises to revenge his father.

3. Polonius tells Claudius and Gertrude that Hamlet is mad because he has treated Ophelia strangely.

4. Hamlet resolves to test Claudius guilt by a play resembling the story of his father's death.

Sp.

Wrong word

CORRECTIONS

How about the features of a landscape?

Amb.

✓

CORRECTIONS

5. Hamlet discovers that his old school friends Rosencrantz and Guildenstern have been set to spy upon him.

6. Hamlet, disappointed that Ophelia has been made her father's tool, treats her harshly in a farewell scene.

What ignorance?

7. The play proves the guilt of Claudius and the ignorance of Gertrude.

8. Hamlet wavers and still postpones the killing of Claudius.

9. Hamlet kills Polonius by mistake and accuses his mother.

10. Ophelia first becomes mad and then commits suicide.

11. Hamlet is sent to England, but by a lucky chance regains his liberty and returns home.

12. In a fencing bout Hamlet is wounded with a poisoned foil, but succeeds in killing Claudius and Laertes.

13. Gertrude drinks the poison intended for Hamlet, and only Horatio is left to bury the dead.

Are these qualities consistent? If so, how?

Hamlet is a clever, scholarly, sensitive, conscientious, idealistic, brave, vacillating young man. He has a mission given him greater than he has will power to execute it with.

The Ghost is a grave, dignified,

CORRECTIONS

Is this fact stated?

Awk.

CORRECTIONS
What proves it?

Wicked or weak?

serious character, a worthy king, a wise father, and an affectionate husband.

Gertrude is a thoroughly depraved and wicked woman. She consents to the murder of her first husband and marries again with indecent haste.

IV.

I wandered lonely as a cloud¹
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden² daffodils.
Beside the lake, beneath the trees,
Fluttering and dancing³ in the breeze

This stanza incomplete

They stretched in never-ending⁴ line
Along the margin of the bay:
Ten thousand⁵ saw I at a glance
Tossing their heads in sprightly dance.

The waves beside them danced;⁶
but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company.
I gazed — but little thought
What wealth the show to me had brought.

and gazed

For oft, when on my couch I lie
In vacant or in pensive mood,

CORRECTIONS
Did he understand his son?

Are you sure?

CORRECTIONS	They flash upon that inward <u>eye</u> ⁷ Which is the bliss of solitude; And then my <u>soul</u> with pleasure fills And <u>dances</u> ⁸ with the daffodils.	CORRECTIONS
		heart
	WM. WORDSWORTH.	
	¹ Simile.	
	² Metaphor.	
	³ Personification.	
	⁴ Hyperbole.	
Both or either?	⁵ Hyperbole or synecdoche.	
	⁶ Personification.	
	⁷ Metaphor.	
	⁸ Personification.	
	III and V.	
	<i>Omitted by permission.</i>	

EXPRESSION OF THE PUPIL'S OWN THOUGHTS

11. Aim of the teacher when leading the pupil to express his own thoughts. In the grammar grades the pupil should have learned to appreciate the simpler masterpieces of literature by studying and by memorizing them. All this has helped to cultivate his literary sense. In the new work the teacher's aim is threefold: (1) To secure adequate preparation for expression through full and accurate knowledge, clear thinking, and careful choice and arrangement of material; (2) To secure clear, accurate, and fluent expression in oral exercises; and (3) To secure accurate, natural, and fluent written expression.

12. Means used by the teacher in cultivating the expression of the pupil's own thoughts. In order that there may be full and adequate knowledge, clear thinking, and careful choice of material, the pupil must at first be led in his investigation by suggestive questions from the teacher. After the pupil has become interested, and knows how to study, he may be left to his own devices in collecting his material. He may need help in learning to detect quickly what details are essential and what are non-essential. Last he must be taught to arrange the essential facts in logical groups.

In the oral expression of the pupil's thought the teacher should insist on accurate and definite statements which are the result of clear thinking. It is desirable to use the topical method of recitation freely.

In the written expression the pupil's personal observations, enthusiastic interest, and honest opinions should be encouraged. Since definiteness, sincerity, and fluency are prime requisites, there should be comparatively few corrections made on these early papers. The good points of the individual papers should be sympathetically approved. General mistakes should be noted by general criticism made before the whole class. All criticisms, personal or general, should be within the capacity and understanding of those to whom they are made. Unless slovenliness is shown, it is doubtful whether it is desirable to require the copying of the paper. Later, when detailed criticisms of every paper are given, it may be wise to require the rewriting of an extremely poor paper. Often, however, the mistakes may be more profitably corrected and the interest may be more naturally maintained by assigning a new exercise of a similar nature.

The *daily* written exercise, no matter how short, should be the ideal. Frequent practice in writing will bring familiarity and skill. Often the subject of the theme should be assigned by the teacher on the spot and no special time allowed for preparation. Many of the pupils will in this case begin to write at once. If there are some who do not do so, a suggestion or a question given by the teacher as she passes from seat to seat may stimulate the lagging thoughts. Sometimes the subjects should be chosen by the pupils themselves under certain limitations furnished by the teacher. This plan helps the bright pupils and tends to promote individuality of observation and expression on the part of all. Again, the pupils may hand in subjects, which are afterward assigned by lot.

13. Lists of subjects. Below are given some additional subjects for description from observation and for narration from experience. The pupil should often be allowed to choose his own subject.

SUBJECTS FOR DESCRIPTION

1. My Own Front Dooryard.
2. Mr. A's Farmyard.
3. A Booth at a Fair.
4. A Snowplough.
5. A Baltimore Oriole's Nest.
6. My Mother's Workbasket.
7. An Old Sea Captain.
8. My Friend the Grocer.
9. A Winter Sunset.
10. A Changeful Day.
11. Ten Minutes at the Window.
12. The Assembly Room at School.

13. View of the City from a Height.
14. The Most Wonderful Thing I ever Saw.
15. Some Queer Collections of Curios.

SUBJECTS FOR NARRATION

1. How Rover saved the Baby.
2. A Skating Carnival.
3. Camping Out.
4. Opening the Mail.
5. A Morning with the Birds.
6. How the Acorn becomes an Oak.
7. A Balloon Ascension.
8. My First Piece.
9. The Farmer's Wife in the Elevator.
10. A Bicycle Accident.
11. My Poultry Yard.
12. A Boat Race.
13. How we lost our Cat.
14. My First Journey Alone.
15. Taking the Baby's Picture.

IMAGINATION IN DESCRIPTION AND NARRATION

14. Development of imagination in the study of nature and art. All people, whether ignorant or cultivated, receive pleasure from nature, but the amount of pleasure received depends upon the previous training of the observer's imagination. It is the teacher's part to lead the pupil to develop his own imagination through a happy interest and a wise association of ideas. Imagination is most easily aroused by a novel, a wonderful, or a picturesque object. The following are short exercises tending to stimulate the pupil's imagination when observing nature preparatory to describing some object or scene in it.

EXERCISE

I

A SWARM OF BEES

(This is a novel sight to many pupils.)

1. What is the size of the swarm? the shape? the color?
2. Of how many bees is this swarm composed?
3. Where did they come from?
4. Why did they settle here?
5. How long will they stay?
6. Who is their leader? What are the leader's characteristics?
7. What other "dignitaries" are there in the colony?
8. Write a description of this swarm of bees, including as imaginary details the answers to questions 1-7.

EXERCISE

II

NIAGARA FALLS

(This would be novel to some pupils and wonderful to all.)

1. How much water goes over each fall?
2. Where does the water come from?
3. Where does it go?
4. What does it do on the way?
5. What does it say on the way?
6. How old is it? What has it seen?
7. Write a description of Niagara Falls to give an impression of power.
8. Write an imaginary story of Nichawagua, the guardian spirit of the Falls.

Imagination may also be developed by a study of the world's great painting and sculpture. *The Aurora* and *The Laocoön* have already been used. Other subjects suitable

for study are: Reynolds' *Five Heads*; Greuze's *The Broken Pitcher*; *The Winged Victory*; *The Dying Gaul*; and *The Faun* of Praxiteles.

15. Use of pictures in stimulating imagination. Pictures are powerful helps in developing imagination. A few typical pictures are used in the "Composition and Rhetoric." These should be supplemented by the pictures found on the walls of the schoolroom, in text-books, and in magazines, and by such inexpensive and easily accessible copies as are found in the Perry or Brown collections. The pictures chosen should portray beautiful and valuable truths. For this reason, photographs of works of the great masters are preferred by many teachers. It is a mistake to suppose that those who have not been trained artistically do not and cannot enjoy good pictures. They may not be able to give reasons for their preference, but they will almost invariably choose the best.

While the pictures may suggest ideals, they should first of all appeal to something within the range of the pupil's own observation and experience. Otherwise they will fail to interest and therefore to arouse thought. They should be so simple in theme and composition as not to be confusing, and yet they should be suggestive of many ideas not brought out in detail.

If the best results are to be obtained, the pictures should not be studied for a casual five minutes or so, but should be *lived with* for a time, in order that the real meaning may unfold naturally and gradually. Hence it is sometimes well to assign a picture for study some time before it is to be described or interpreted. Good pictures are of

great value on the walls of the schoolroom, but they are, perhaps, of greater value when they are owned by the pupils. Some have been helped to acquire the habit of making collections by being required to keep in their notebooks inexpensive copies of the pictures about which they have been writing.

There should be variety and some degree of novelty in the selection of subjects. Portraits, landscapes, and mythological or historical scenes may be used effectually. After the teacher has guided the choice for a time, some pupil may be allowed to select the picture for class study.

It would be useless to attempt to give a definite list of pictures to be used, for every teacher knows best what is accessible and stimulating for her work. The following are a few subjects of pictures that have proved helpful in some schools.

The Monarch of the Glen.
 The Horse Fair.
 The Coronation Chair (in Westminster Abbey).
 Uncas, the Last of the Mohicans.
 The Country Doctor.
 The Bridge of Sighs.
 Chaucer's Canterbury Pilgrims.
 The Princes in the Tower.
 Holyrood Castle.
 The Old Man of the Mountain.
 St. Francis and the Birds.
 Christ among the Doctors.
 The Holy Night.

Most pupils need to be taught how to study pictures after they have been selected. The teacher wishes to recognize from the written work that the pupil sees what

is in the picture, and appreciates what he sees. The first question to be answered then is this: "*What* does it say to you; that is, what to you is the central thought?" If the pupil is encouraged to be honest in his investigation, his imagination, his power of expression, and above all, his own individuality will be cultivated. The second question to be decided is: "*Who* or *what* says this message? Which says it most plainly?" The third question is: "*How* is it said,—by facial expression, by gesture, by postures, or by symbols?" The pupil who can answer these three questions will readily write an appreciative paper on some theme suggested by any given picture.

16. Development of the imagination through appreciation of literature. A literary sense—or the power to see and feel life as revealed in literature—should be gradually and thoroughly trained. It depends largely on imagination. This may be trained by searching for the personality found in a story.

Ex. Mother Goose Tales: "Little Bo Peep" and "Jack Horner."
 Myths: "Narcissus," "Undine," and "Atlas."
 Fairy Tales: "Santa Claus," "Little Red Riding-hood," "Cinderella," "Sella," "Aladdin," and "The Sleeping Beauty."
 Fables: "The Dog and the Piece of Meat," "The Lion and the Jackals," "The Monkey and the Cat."
 Stories of Adventure: "The Odyssey," "The Aeneid," "Treasure Island," "The Last of the Mohicans."

One of the best stories to develop imagination in connection with class work in the first half of the high-school course is Hawthorne's "The Great Stone Face."

EXERCISE

1. Describe the setting of the Great Stone Face.
2. Give the details mentioned concerning the Face. What impression of the Face is given by this description, and how?
3. Write an imaginary day dream of Ernest as he watched the Face.
4. Why did Ernest's character change, and how?
5. Describe an imaginary meeting between Ernest and Mr. Gathergold, showing the growing disappointment of Ernest.
6. Show that Mr. Gathergold's house was indicative of his own character.
7. Why was there no real resemblance between Mr. Gathergold's face and the Great Stone Face? Why did people think they were alike?
8. Describe an imaginary interview between Ernest and Old Blood and Thunder.
9. Why did Ernest become a preacher? How did this work express his character? How did it change his character?
10. Contrast the features of Old Stony Phiz with those of the Face *in detail; in expression*.
11. Why was the Poet better than his predecessors? Wherein did he fail?
12. What was the *ruling motive* of each man who claimed resemblance to the Face? What was the ruling motive of Ernest?
13. Write an imaginary soliloquy of the Great Stone Face just after the people had decided that Ernest most resembled it.

Another selection likely to develop the imagination is Coleridge's "The Rime of the Ancient Mariner."

EXERCISE

1. What are the details mentioned about the Ancient Mariner in the poem? Why are no others given? Complete the description consistently.

2. Why is practically nothing told us of the Wedding Guest? Describe him, showing age, dress, probable occupation, culture, and character. What is the importance to the story of showing that he was different from the rest of the guests?
3. Describe the Albatross. Why was it a crime to shoot this bird?
4. Describe, for the impression of horror, the ship and the sea after the coming of the calm.
5. Write a soliloquy of the Mariner after the Albatross was hung about his neck.
6. Was this his worst punishment? Why, or why not?
7. Describe the phantom ship. What was the Mariner's emotion on seeing it? Why? How is this shown in the poem?
8. Describe carefully Death, and Life in Death.
9. Write an imaginary dialogue between Death and Life in Death as they play at dice.
10. In the story were they silent during the game? Why, or why not?
11. Draw a picture of the "dog-starred Moon." Is it a cheerful suggestion? Why?
12. What caused a change in the Mariner's motives and feelings? What was the immediate result upon himself? upon others?
13. Show that the divisions of the poem mark crises of the action. Show the appropriateness of the closing lines in each case.
14. Write an imaginary account of this same experience as told by one of the sailors.
15. Did the Wedding Guest ever repeat this story? If so, to whom, and in what form?
16. Describe three moonlight scenes mentioned in the poem, so as to show the significance of each of them, as well as the striking differences between them.
17. What is the meaning of the story? Retell it simply, putting in the meaning.
18. Will the meaning be the same for all readers? Ought it to be?
19. Will the pictures be the same to all readers? Were they intended to be?
20. What are some of the means used in the poem to stimulate the imagination?

17. Lists of subjects for description and narration. Many subjects which are adapted to stimulate imagination can be derived from other studies or from class discussion. The lists may be indefinitely extended if the need for them continues.

SUBJECTS FOR DESCRIPTION

1. Ancient May Day Customs.
2. Subterranean Rome.
3. Mars from an Air Ship.
4. The Popular American Game of the Future.
5. The North Pole.
6. The Land of Nod.
7. The Original Mother Goose at Home.
8. The Pot of Gold at the End of the Rainbow.
9. A Man of the Stone Age.
10. The Weird Sisters in "Macbeth."
11. Emilia in her Garden ("Palamon and Arcite").
12. The Bed of the Ocean.
13. The Pyramids in their Original Appearance and Use.
14. The First Fairy.
15. The Last North American Indian.
16. A "Castle in Spain."
17. The Almighty Dollar.
18. A Banquet of the Gods at Mt. Olympus.
19. The Elysian Fields.
20. The Missing Link.

SUBJECTS FOR NARRATION

1. What the Birds sing.
2. What the Schoolroom Clock saw One Night.
3. Shakespeare at a Modern Theater.
4. Sir Roger de Coverley at a Baseball Game.
5. The Adventures of a Runaway Automobile.
6. The Thinking Machine.

7. The Trials of an Immigrant.
8. A Class Reunion.
9. One Day's Experience in the Life of a Common House Fly.
10. What Portia would have done in Lady Macbeth's Place.
11. What the Bumblebee told the Clover Blossom.
12. How I obtained an Interview with the President.
13. How the First Fire was built.
14. The History of a Valentine.
15. Exiled to Siberia.
16. How we found the Treasure.
17. The Love Story of a Violet.
18. The Biography of Tullia, Daughter of Cicero.
19. The Discovery of Captain Kidd's Treasure.
20. The Travels of Auntie Doleful.

ESSENTIAL QUALITIES OF THE THEME

18. Objects to be secured in theme-writing. The teacher has primarily in mind these four objects: (1) Clearness and individuality of thought; (2) Naturalness of expression; (3) Accuracy and conciseness of language; and (4) Cultivation of a certain amount of elegance of style.

Clearness of thought comes from close observation of men and things, careful weighing of the opinions of others, as expressed in conversation and in books, and wise inferences and conclusions from observed facts. Good habits of thought should have been formed before the high-school age. If for any reason they have not been formed, the English teacher's task is doubly hard. When the training has been for the most part in the right direction and the only serious difficulty is that of immaturity, the pupil may in time be led naturally and happily to successful theme-writing.

The teacher has much to help her in this matter, because it is natural for the pupil to be interested in discovering for himself the fascinating facts of the world of nature and thought with which he is brought in contact. Unless he is exceptionally inert or has been abnormally repressed, he also has a wholesome enthusiasm for expressing himself. The English language furnishes so many different ways of adequately expressing his thought that the process of learning to control this medium of communication may be made as delightful as learning to play some bright game. The class-room work in literature, in history, and in science should stimulate the pupil's mental activity and suggest almost unlimited lines of personal investigation.

Since naturalness of expression is also to be desired, much care must be exercised by the teacher in the correction of the early themes. Obviously, many mistakes must be temporarily overlooked, because if the pupil is reminded in every line of his lapses in technicality, he will become self-conscious and may very probably be discouraged. As has been said before, it is assumed that the teacher requires the *daily short* theme besides the fortnightly longer theme. For some time, particularly in the short themes, special emphasis should be laid upon the vividness of the mental picture called up by the pupil's language and upon his own personality as shown in his choice of expressions. Of course we cannot expect the young student to be strikingly original, either in his thought or in his language, but we can help him by heartily commending any natural deviation from the conventional method of treating a subject, or from the habitual use of stock phrases. If any large degree of fluency is to be secured in these

early themes, it is desirable that the criticisms should be few, fundamental, and, whenever possible, encouraging.

At a later stage, when accuracy and conciseness of expression are the prime requisites, detailed criticism is necessary and need not interfere with the pupil's spontaneity of thought. Faults in spelling and punctuation, in the use of words, in the construction and arrangement of sentences, and in the construction of paragraphs must be carefully noted. Many teachers find it wiser to fight one or two faults at a time — or rather to cultivate one or two excellences at a time — than to divide the effort among all of them.

By saying that the teacher should aim to cultivate some degree of elegance of style, we mean that something more than mere accuracy and individuality of expression is to be desired. Even a high-school pupil may learn to choose between the good and the better forms of expression. His study of style in connection with literature and his practice in criticising exercises read before the class have helped to give him a standard of taste. Good usage, skillful adaptation of thought and language to the subject under consideration, and the pupil's own enthusiastic, earnest interest in the subject — these are the three great factors in this elementary attempt to secure elegance of style.

19. Unity and coherence of the theme. Obviously, unity is the primary requisite of the theme. Simple as the "oneness" of a central thought and the consistency of the point of view seem, teachers know that pupils often have difficulty about these very matters. Below are given a few suggestions tending to develop unity in a simple theme

called "My Most Interesting Neighbor." The answers quoted are those actually given by pupils who had been led to formulate them thus by the help of supplementary questions and class discussions.

EXERCISE

1. Who is your most interesting neighbor?
 - A. A bright old lady of ninety.
An eccentric tin pedler.
A five-year-old boy.
A shrewd old woodchuck.
Mr. A's gardener.
A bronco, etc.
2. What will be the general nature of the central thought in each theme?
 - A. The central thought will be *why* this is my most interesting neighbor.
3. Formulate the central thought by stating what makes your neighbor interesting.
 - A. The cheerful sociability of the old lady.
The quaint sayings and doings of the pedler.
The loving, confiding ways of the little boy.
The wary maneuvers of the woodchuck.
The gardener's love for his flowers.
The obstinacy and trickery of the bronco.
4. Let us talk for a few moments about Mr. A's gardener and how to express the central thought — his love for his flowers. What is to be the *material* point of view; *e.g.* that of an intimate acquaintance who has many familiar and informal talks with the gardener, or that of the impersonal observer who obtains his knowledge from what he sees and overhears from his window?
 - A. The writer is intimate with Mr. A's family and follows the country fashion of opening the garden gate at unusual, as well as usual, calling hours. He describes the gardener from many personal interviews with him while he is at work.

5. What is to be the writer's *mental* point of view,— that of critic, friend, or disinterested observer?
 - A. The writer describes him with sympathetic friendliness.
6. Remembering to preserve this point of view of the friendly observer who obtains his facts from personal talks, make an outline.
 - A. Mr. A's gardener.
 1. His personal appearance.
 2. His mental qualities.
 - (1) His love of flowers.
 - (2) His opinions of men and things.
 - (3) His witticisms.
 3. His attitude toward me.
7. Test this outline for unity. What does his personal appearance have to do with the central thought of his love for his flowers?
 - A. It is a natural introductory topic to prepare us to be interested in the man himself.
8. This topic may interest us in the man himself, and may also contribute to the unity of the theme if you select those characteristics of his personal appearance which are due to, or associated with, his love for his flowers. Mention some such characteristics of appearance.
 - A. His bent figure due to years of constant bending over the flowers; his dark brown jumper and overalls, with numerous baggy pockets; his strong firm hands with their long fingers; his keen eyes, sometimes piercing, sometimes twinkling, almost always kindly.
9. Yes, these facts may be shown to bear directly on the central thought. What do topics (2) and (3) under 2 of the outline have to do with topic (1)?
 - A. Perhaps his witticisms could be concerning flowers, but I am afraid I forgot the central thought when I wrote those topics.
10. The following topics were suggested yesterday by one member of the class:
 1. Personal appearance.
 2. Eccentricities.
 3. Virtues.

See if you can use them in a revised outline, preserving more carefully the unity.

A. Mr. A's gardener.

1. Personal appearance.

- (1) Bent figure.
- (2) Dirt-colored clothes with baggy pockets.
- (3) Strong, supple hands.
- (4) Keen eyes.

2. Eccentricities.

- (1) Hatred of dogs and cats.
- (2) Unaccountable aversion to certain strangers.
- (3) Unwillingness to let any one but himself gather flowers.

3. Virtues.

- (1) Honesty.
- (2) Reverence for God.
- (3) Loyalty to his friends.
- (4) Tenderness to children and to all other helpless beings.

11. What are the great aids to coherence in the theme?

A. Logical development and use of connecting words.

12. Show that the outline just written has sufficient logical development to promote coherence when expanded into the theme.

A. The main topics are few in number, and mutually exclusive. Each topic grows naturally from the preceding one in the order of the writer's observation of them: the personal appearance of the man, which would be the first thing noted by a casual observer; his eccentricities, which would strike the attention of a mere acquaintance; and finally his virtues, which would become impressed upon the sympathetic friend.

13. What is the logical arrangement of the subtopics?

A. So far as possible, they are arranged in the order in which they were observed by the writer. The keenness of observation, expressed in the piercing eyes,

might easily be made a natural link between topic 1 and topic 2 of the second outline, by the use of a few words to show that the sharp eyes could detect the hated cat or dog when no one else could see the animal. The unwillingness to let any one but himself gather the flowers might be made a connecting link between topic 2 and topic 3, by showing how that extreme caution helped him to guard his master's property from thoughtless or willful intruders.

14. Your suggestion is at least an interesting one. I shall be glad to see how you work it out in your own theme. You may now describe the gardener's personal appearance and eccentricities, seeking to secure coherence by great care in the use of connecting words.

A.

MY MOST INTERESTING NEIGHBOR

Mr. A's gardener is my most interesting neighbor. Every morning from my chamber window I watch him at work among his beloved flowers. Let me try to make you see him as I do.

His figure is bent from long stooping at his work. His clothes are dirt-brown in color, and have baggy pockets to hold seed, bulbs, and even his smaller garden tools. His hands are sun-burned and muscular, with long supple fingers, giving a combination of strength and delicacy. His eyes, which are keen from long watching of his pet plants, sometimes twinkle with shrewd amusement and sometimes burn as if they would read the secrets of your soul.

These keen eyes of his detect not only the destructive worm but also the much hated cat or dog. For you must know that my good friend the gardener has certain eccentricities, among which is his great aversion for all kinds of cats and dogs. Equally marked is his dislike of human beings who carry canes or umbrellas. He never has given any reason for this prejudice, but it is certainly a strong one, as many strangers whom he has driven forcibly from the grounds can testify. A third whim of his is that his precious flowers are to be gathered by no one but himself.

15. Answer the following questions and make any changes that may seem necessary in the answer to question 14.

(1) What is the connection in thought between the first two sentences of the first paragraph in answer 14? Are any words of connection needed? Why, or why not?

(2) How does the last sentence of the first paragraph connect that paragraph with the second?

(3) How does the first sentence of the third paragraph connect that paragraph with the preceding? What words especially aid in securing coherence?

(4) What is the connecting force of the italicized words in the following expressions?

Among which is a great aversion.

Equally marked is his dislike.

A third whim.

20. Copy of a student's theme, with teacher's corrections.

The following is the original copy of a student's theme, showing the teacher's corrections.

MY MOST INTERESTING NEIGHBOR

Better omit this ¶ as it does not bear directly on the theme.

~~We moved to the town of X in the spring of '98. The great "boom" had not then reached the town and life was very hard, especially for newcomers. We lived in the central part of the town on the one principal street. Neighbors were not so near as you might think, and their visits were highly prized.~~

I saw him first on a warm summer day, dancing over the grass, in front of my house. "Where did he come from?" I exclaimed;

Unity.

Λ

"he does n't belong to anybody that I know." He was indeed such a little fellow that he moved hither and thither like a tuft of thistle-down. His golden curls waved in the breeze, and his little bare feet hardly touched the grass, and his eyes glanced about from side to side like a humming bird's.

I peeped out cautiously, but he had seen me and darted off like a startled rabbit. I saw him frequently after that. He never played with other children, though there were many on our street. He was always running and darting about, like some startled creature of the wood. I called him "my Faun."

One day I left a big red apple on the doorstep and sat down at a little distance. Presently the Faun came dancing along. He spied the apple. His eyes brightened. He glanced at me. I nodded encouragingly. He seized the apple in his grimy little hands and fled without a word of thanks. Fauns, however, are not supposed to have manners.

Sometimes I heard him humming strange little melodies. When the hand-organ man came the Faun was delighted, and danced until he could dance no more for sheer weariness.

/δ

Too many similes for the same idea.

Too many short sentences.

What do these details add to the writer's regret?

I lost my Faun one day. He drove away in a great wagon filled with household goods. Beds, chairs, tables, clocks were piled in promiscuous confusion, while perched on the very top of the heap and tilted at a most dangerous angle was a little high chair that must have been the special property of the Faun. I waved my hand to him and he responded with a shake of the head that set every curl in motion.

Unity.

(For a brief description this is sympathetic and suggestive.)

21. Copy of the same theme after revision.

MY MOST INTERESTING NEIGHBOR

I saw him first on a warm summer day, dancing over the grass in front of my house. He was such a little fellow that he moved hither and thither like a bit of thistledown blown by the breeze. His golden curls waved in the breeze and his little bare feet hardly touched the ground. I peered cautiously out of the front door, but could only see his back as he scampered hastily toward home.

I saw him frequently after that, but seldom near at hand. He never played with the other children, although there were many on our street. He was generally darting here and there like some startled creature of the wood. I called him "my Faun."

One day I left a large red apple on the doorstep and sat down at a little distance. Presently the Faun came dancing along. He spied the apple and his eyes brightened. He glanced timidly at me. I nodded encouragingly. He seized the apple in his grimy little hands, and fled without a word of thanks. Fauns, however, are not supposed to have manners.

Sometimes I heard him humming strange little melodies. Whenever a hand-organ man appeared on our street, the Faun was

delighted and danced until he could dance no more from sheer weariness.

One day I missed my Faun. He did not come near the house for several days. My next and last glimpse of him was in his mother's arms high up in a great wagon filled with household goods. I waved my hand to him, and he responded by a shake of the head that set every yellow curl in motion.

22. Lists of theme subjects. Many subjects have already been suggested for the short daily themes based on the pupil's own observation and experience. The following subjects involve more thought and study in securing material, and more elaboration in expression.

SUBJECTS SUGGESTED BY THE WORK IN LITERATURE

1. The Schoolroom at Sleepy Hollow (descriptive).
2. My School Days in Sleepy Hollow (written by a pupil in Ichabod Crane's school).
3. A Letter from Ichabod Crane to Katrina Van Tassel (written after his departure from Sleepy Hollow).
4. A Snow-Bound Day (writer's experience, real or imaginary).
5. A Comparison between Tennyson's "The Holy Grail" and Lowell's "The Vision of Sir Launfal."
6. Indian Strategy (suggested by "The Last of the Mohicans").
7. The Autobiography of Uncas.
8. The Idealized Indian (Uncas and Alessandro).
9. The Frontier Indian (as shown in "Boots and Saddles").
10. The Fulfillment of the Vision (original story suggested by Hawthorne's "The Threefold Destiny").
11. The Influence of Eppie upon Silas Marner.
12. The Story of Marner's Life as told by Eppie to Aaron just before the Wedding.
13. Dolly Winthrop's Philosophy of Life.
14. Godfrey Cass's Life and its Lessons.
15. Dr. Primrose and the Village Preacher (a contrast).

16. Olivia Primrose's Love Affair.
17. Hector and Andromache; a Home Scene.
18. The Meeting of Achilles and Agamemnon in the Lower World.
19. London Coffeehouses in the Time of Addison.
20. Comparison of the Tournament in "The Princess" with the Tournament in "Ivanhoe."
21. The Princess Ida as described by the Prince.
22. Ida's Love Story as told by herself to Psyche after their Reconciliation.
23. "The Princess" as a Medley.
24. The Literary Value of the Songs in "The Princess."
25. A Comparison of Lady Psyche and Lady Blanche.
26. Mark Antony as an Orator.
27. The Moral Degeneration of Macbeth.
28. The Moral Responsibility of Lady Macbeth.
29. The Chivalry of "Palamon and Arcite" from a Modern Point of View.
30. The Relation of Friendship and Love as suggested by "Palamon and Arcite."
31. Shylock the Man of Mixed Motives.
32. A Comparison of Shylock with Barabas in Marlowe's "The Jew of Malta."
33. The Philosophy of the Choosing of the Caskets.
34. The One Defect in Antonio's Character.
35. Bassanio as a Lover.
36. Motives, Methods, and Arguments of Portia's Plea.
37. The Characteristics of Milton's Satan.
38. Why "Paradise Lost" is a Great Epic.
39. Milton's Revelation of himself in his Lyric Poems.
40. Shakespeare's Methods of delineating Character.
41. The Theater of Shakespeare's Day.
42. The Fools of Shakespeare.
43. The Moral Influence of Shakespeare's Plays.
44. Shakespeare's Use of Minor Characters.
45. The Suitability of Shakespeare's Plays for Acting.
46. Milton the Man compared with Shakespeare the Man.

47. The Originality of Dryden.
48. The Merits of De Quincey's Literary Style.
49. Shakespeare's Heroines.
50. The Sources of Burke's Power as an Orator.

GENERAL SUBJECTS

1. The Power of the Modern Newspaper.
2. The Real Value of Arctic Explorations.
3. The Essence of Heroism.
4. How our Gunners are trained.
5. The Future of the Torpedo Boat.
6. Effects of Wireless Telegraphy.
7. The Trials of American Immigrants.
8. Advantages and Disadvantages of the Historical Novel.
9. Hunting with the Camera.
10. Famous Literary Friendships.
11. The Schoolmaster in Literature.
12. Famous Mothers of History.
13. The Place of Manual Training in our Public Schools.
14. The World owes me a Living.
15. The Lost Art of Conversation.
16. The Inconveniences of Greatness.
17. The Effect of Natural Scenery on National Character.
18. How to use a Library.
19. Pictures as a Means of Education.
20. Should the Novel teach Something?
21. The Scholar's Ideal — Plain Living and High Thinking.
22. America's Debt to the World.
23. The Man of One Idea.
24. Famous Historical Trees.
25. Parasites. [Limit this subject to suit yourself.]
26. The Passion Play of Oberammergau.
27. Dickens the Children's Friend.
28. The Dangers of Club Life for Women.
29. Was Thackeray a Snob?

30. Wordsworth as a Poet of Nature.
31. Lewis Carroll and his Child Friends.
32. Eugene Field as an Interpreter of Childhood.
33. American Folk Tales.
34. Is Palmistry a Science?
35. Industrial Problems of the Day.
36. The Effects of the French Revolution on English Literature.
37. The Ethics of Strikes.
38. Have Books or Men More Influence on Character?
39. The Influence of the French Academy.
40. Is the English Language likely to become Universal?
41. Proofs of the Authorship of the Shakespeare Plays.
42. The Brook Farm Experiment.
43. The Greatest English Novelist.
44. Arguments for Spelling Reform.
45. The Future of Arid Regions in America.
46. The Evolution of the Department Store.
47. Famous Pets and their Tricks.
48. The Life and Character of Robert Louis Stevenson.
49. The Romance of Sousa's Life.
50. Youthful Geniuses.

THE PARAGRAPH

23. The cumulative method of treating the paragraph. As the sentence is the unit of expression when a single thought is to be stated, so the paragraph is the unit of expression when a few closely related thoughts are to be stated. The importance of the paragraph can hardly be overestimated. Its use begins early and never ceases so long as one has occasion and power to write.

The student gains a clear understanding of the meaning of the paragraph by observing its use in the selections given for retelling another person's thoughts. He knows

that it is a group of related sentences which develop a single topic, and he can apply that knowledge by distinguishing the separate paragraphs and the topics which they develop. Paragraphs no longer are to him mere arbitrary divisions of the page, but they are groups of related thoughts.

While continuing this work in the "development of the paragraph sense" the pupil learns how to take notes by paragraphs and to arrange the separate thoughts of the paragraphs in outline form.

He continues the two lines of work already indicated, and adds to them much practice in writing single paragraphs of his own.

The paragraph in time develops naturally into the series of related paragraphs called the theme. In the writing of these longer themes the pupil uses all his previous knowledge on this subject, and enjoys his work because he has approached it gradually, logically, and cumulatively. In fact he has developed for himself a theory and practice of writing.

In his later work he may analyze the paragraph, studying critically the nature, the value, and the construction of the topic-sentence, together with the appropriate methods of developing it. The critical work never becomes perfunctory or tiresome, because it is always accompanied by the constructive work of the pupil's own writing.

24. The importance of long practice in writing single paragraphs. We have outgrown the difficult and illogical use of the formal "composition" for young students in grammar grades, but it is to be doubted if sufficient time is yet given to the single paragraph.

In many high schools, and even in some colleges, themes of from three to ten pages are required from students who have never mastered the principles of unity, coherence, and emphasis in the sentence and the paragraph. This practice is unreasonable. Scores, perhaps hundreds, of paragraph themes should be written as daily work before any attempt is made to write the longer paper. There is no danger that the interest in the work will flag if the teacher is ingenious, practical, and sympathetic in her choice of subjects. If, too, the course is carefully graded, the increasing difficulty of the topics will be an incentive to earnest work, while the shortness of the exercise is an encouragement to even the dullest. Some teachers go so far as to say that for two out of the four years of high-school work the writing should be entirely, or wholly, of single paragraphs. How much practice of an elementary nature is needed in the high school depends greatly upon the nature of the drill in the grammar grades. Probably in the second year the longer themes may be used with the shorter ones in the proportion of one to eight.

25. Lists of subjects suitable for single paragraphs. Obviously, the subjects for these brief themes should be somewhat narrow in range, or at least very definitely limited. Some of the subjects here suggested might well be used for longer themes. Experience has proved, however, that they may also be helpfully used for this briefer work.

SUBJECTS

1. An Amateur Milker.
2. A Geyser in Action.
3. The Cheshire Cat.

4. A Curious Advertisement.
5. A Typical American.
6. The Typical American.
7. An Electric Fountain.
8. An Exciting Half Hour.
9. The Lesson of Kingsley's "Water-Babies."
10. The Invention of the Alphabet.
11. "Poor Richard's Almanac."
12. The Cause of the Tides.
13. Why Peary did not reach the North Pole.
14. The Uses of Graphite.
15. A Driftwood Fire.
16. Hale's "A Man without a Country."
17. A Puritan Maiden.
18. Shall I keep a Diary?
19. An Eclipse of the Moon.
20. A Hangbird at Home.
21. Breaking out the Roads.
22. The Chief Evil of the Use of Slang.
23. The Original Meaning of Ostracism.
24. An Aeolian Harp.
25. A Diver's Outfit.

26. Typical paragraphs selected from pupils' papers for criticism. It is desirable that themes which are exceptionally good, either because of their originality of thought or their carefulness of expression, should be read aloud for the encouragement of the class. Sometimes it is equally desirable that themes containing serious faults to which the class as a whole are liable should also be read. The following paragraphs taken from long themes are quoted because of the discussions which developed during their criticism.

1. "LITTLE BROTHER"

He is the youngest of a family of seven happy, healthy boys. The older boys are constantly devising new games. Circuses, Buffalo Bill performances, and Indian raids are their favorite amusements. Somewhere in the throng you will always see "Little Brother," as they call him. Now he is a wonderful bare-back rider, and mounted on the back of one brother and cheered by the others, he dashes around the ring. Again he is captured by Indians and borne shrieking to a dark corner of the barn. He has hairbreadth escapes on sea and land; yet he always comes out bright and smiling. He gets hard knocks sometimes, and can't always do the things that his big brothers do, but he bears his troubles like a little man. He tries to share in their work as well as in their play. I have frequently seen him struggling with a stick of wood which he fancied was needed in the wood-box. In winter he shoulders his tiny shovel and starts out with the others to help clear the paths.

QUESTIONS

1. What are the excellences of this paragraph?
 - A. The writer is in sympathy with his subject, and expresses himself so as to interest his readers.
2. What is the topic-sentence of the paragraph?

[Various answers are given, the favorite one being: "Somewhere in the throng you will see 'Little Brother,' as they call him." The final conclusion is that the topic-sentence is implied rather than expressed and is something like this: "'Little Brother' is a happy little fellow who is eager to share in every kind of work or play."]
3. Should the title be changed to indicate the limitations of the topic-sentence, e.g. "The Activity of 'Little Brother'"?

[Class discussion.]
4. What methods of paragraph development are used here?
 - A. Development by giving details is the chief method used.

5. What other methods of development might have been used? Would any of them have been better adapted to the subject?

[Class discussion.]

2. SOME EVILS OF THE USE OF SLANG

Slang is a popular, but low and unauthorized, use of language. It is of gipsy origin, and was formerly considered both vulgar and insulting. To-day it is too often used by young people, who, except in this respect, give evidence of education and culture. The use of slang is injurious in many ways. It pauperizes the vocabulary by lessening the number of accurate and picturesque words in constant use. It tends to foster exaggeration, or at least looseness of thought and expression. It often has a distinctly demoralizing influence on the manners of those who use it and those who hear it. With the habitual use of slang in conversation, manners are apt to become rude and abrupt. Little elegances of manner are neglected because "familiarity breeds contempt" in action as well as in speech. The lack of respect for one's self and one's companions, shown in rude and familiar language and manners, is often carried still further until it shows in the lowering of moral standards. Less regard for truth, a less high sense of personal honor, a less fine reserve of soul, a more selfish disregard of the rights of others, — these are some of the inevitable moral effects of the use of slang.

QUESTIONS

1. What is the best thing about this theme?

[Various answers are given, but several pupils say that the writer's sincerity is the best thing.]
2. Is there anything in this paragraph which does not bear on the subject?
 - A. The first three sentences do not state any of the evils of slang, but help us to a better understanding of the nature of slang. [Class discuss the question whether this is legitimate introductory material, or whether a knowledge of those facts should be presupposed.]

3. What is the chief weakness of the paragraph as a piece of exposition?

A. It is too much in the nature of a summary, i.e. it states conclusions without, as a rule, attempting to explain or to prove them.

4. Is the order in which the points are mentioned a good one? Why?

A. Yes; the order is that in which the evils develop, and the order in which they are apparent to the observer.

5. Are any of the points too strongly stated?

[After discussing the question the class decide that the points might be used in their present form, if explained.]

6. Which characteristic of the paragraph—unity, coherence, or emphasis—is least evident?

A. Coherence. The logical development is plain, but the connecting words, phrases, or sentences are often lacking.

3. WORDSWORTH AS A NATURE POET

It is, perhaps, as a poet of Nature that Wordsworth has received the greatest and most just praise. Nature, above all things, appealed to his sympathetic, spiritual soul, and inspired it to write. Nor was it always the greatest and grandest natural objects that meant the most to him. He loved the mountains and the lakes, the rocks and the great trees; but it was often the modest little flower by the wayside that appealed most strongly to him. The daisy, the celandine, the heather, and the daffodil are flowers that he wrote most beautifully about. Not only the flowers but the smaller animals shared his sympathy. The green linnet, the cuckoo, and the sweet-voiced nightingale taught the poet many lessons. How often he watched the bright butterflies in his garden, as they flew about among the flowers! They were God's own creatures and he made them his friends. He was glad of their presence, and felt it a duty and a pleasure to protect and shelter them. He saw God in the very heart of Nature and described what he saw with simple reverence. His Nature descriptions and word pictures are more vivid

and full of life than beautiful paintings could be. No details that add meaning to his descriptions are omitted; yet he himself protested that he had neither the power nor the wish to "make an inventory of Nature's wealth," only to reveal God in Nature.

QUESTIONS

1. What is the central thought of the paragraph?

A. Wordsworth, as a poet of Nature, is at his best when he interprets simply and reverently the God who is at the heart of Nature.

2. How does Wordsworth's appreciation of the more modest flowers and smaller animals bear on this central thought?

A. The poet saw God's love for all that He has created in the simplest objects.

3. What does the last sentence of the paragraph have to do with the central thought?

A. The poet observed closely and accurately, but he mentioned the details that seemed to him most significant of the meaning of Nature. He never allowed himself to become indifferent enough to make a mere catalogue of beauties.

4. Is the paragraph coherent?

A. The coherence would be increased by using shorter sentences and more connecting words. [Some object to this answer, and class discussion follows.]

5. Is emphasis well illustrated in the paragraph?

A. The strength of the first sentence and the last sentence tends to give true proportion to the paragraph as a whole. Some sentences, as, for example, the second and fifth, are awkwardly and loosely constructed.

6. Is the language simple enough to fit the subject?

[The class discuss the essence of simplicity: whether it lies in the thought, the choice of words, or the construction of sentences.]

RELATION OF THE COLLEGE REQUIREMENTS IN ENGLISH TO THE STUDY OF COMPOSITION AND RHETORIC

27. The province of literature: the province of composition. Although literature and composition may be naturally and helpfully related, they should not be confounded.

The aim of the student of literature is to *appreciate* the best thought of the wisest minds of all ages. He attains this appreciation largely by means of two lines of work: (1) The study of literature — prose or poetry — in its perfected form; (2) The study of the development of literature through its historical periods. Formerly too much stress was laid upon the second line of work, and the result was that the student *knew about* literature, instead of *knowing* literature. Facts of historical setting, biographical details of an author's life and writings, discussions of peculiarities of style, — all these are valuable in their place. The student may know all these, however, and still miss most of the meaning of literature. It may be well for him to know certain facts of an author's life, but it is far more important that he should learn for himself directly from the author's own writing what is his character as a man, and what his message to the world.

The aim of the student of composition is, on the other hand, to learn to *express* his own thought. That thought may have been obtained from books, from conversation, or, best of all, from observation and experience. The student concerns himself now not with trying to appreciate another's thought, as in the study of literature, but with finding and formulating his own thought. Obviously, he

takes two steps in this work: (1) Finding his thought by comparing, testing, and arranging the separate ideas gained from various sources; (2) Expressing his thought by notes, by outline, and finally by theme.

28. Special value of the "College Requirements." The books suggested for reading in the "College Requirements" are those which in the opinion of the committee possess intrinsic merit of thought and form. Of all the good books that are available, those are chosen which will bring most help, mental and spiritual, to pupils of high-school age. They show variety in theme, in method of treatment, and in general style. Some are intended for broad lines of study; some, for detailed work. They are adapted to cultivate appreciation of the best and most characteristic writings of several of our greatest authors.

29. Some unwise uses of the "College Requirements." Just how the books required by the colleges should be used depends largely upon the size of the class, its previous literary training, the amount of time allowed for the work, and many other considerations. No arbitrary rules should be laid down for any teacher. Some general principles may, however, be stated.

It is assumed that all the English work is in the hands of one teacher; or, at least, that the same teacher has to teach, in the same connection, literature, composition, and rhetoric. The problem is, how to impart the requisite number of facts about the required books, and at the same time inculcate a true love of reading and develop a natural style of writing. It would be a daring teacher who

would venture to claim that she had solved it to her own satisfaction.

The following are a few common mistakes.

1. *Making the passing of the college examinations the first consideration for ourselves and our pupils.* For the sake of the convenience of the pupil and the reputation of the school, it is desirable that the examinations be passed. Long practice enables us to tell with considerable certainty the general nature of the questions to be asked by any given college. What more natural than that we should lay most of the emphasis upon favorite subjects and special methods of expression? The reaction upon ourselves and upon the class is inevitable. There is lack of proportion in the work, many interesting and important things being entirely neglected. There is lack of variety in methods of study and examination, because certain special results are most quickly obtained by stereotyped methods. There is a lessening of enthusiasm and a lowering of literary ideals because of the narrowness of the aim. This aim in view often leads to over-emphasis upon matters of fact and formal detail at the sacrifice of the interpretive side. Great literature should be read for its own sake, not made mere examination material.

2. *Treating the books as isolated pieces of literature.* The books which are best adapted for use in any special year are often entirely unrelated in time, theme, style, and form. There is grave danger that, on account of the shortness of the time and the interest of the story, we may fail to show how the book is a true index of the writer's character and of his relation to his age. This is a second way in which we may narrow the work unduly.

3. *Aiming primarily to reproduce the substance of the books either by oral or written work.* Too often undue emphasis is laid upon retelling plots, repeating dialogues, or quoting passages without comment or criticism of any kind. Almost the only work assigned for writing is the preparation of book reviews. This latter work is often beyond the pupil, if it involves discriminating criticism, and is most uninteresting and unprofitable if it is perfunctory.

4. *Crowding out more suitable or more interesting matter for the sake of a barren fulfillment of the requirements.* Nearly every teacher longs for freedom to choose such books and such methods of work as will best help her own class. Perhaps they are intensely interested in American literature or in the best books of the last twenty-five years. She would gladly let them follow some of these lines of study, but stern necessity forbids.

30. Some helpful ways of correlating the "College Requirements" with the work in composition and rhetoric. Many ways of making the required reading and writing mutually helpful will occur to any live teacher. Early in the course it should be decided approximately how much time should be given to literary appreciation, and how much to literary expression. Then the teacher must decide how many papers are to be short and how many long; how many prepared out of class after discussion and reflection, and how many written rapidly in class to express the pupil's individual opinion at the moment. When these details have been so arranged as to form a working plan, the special subjects may be chosen.

1. *Papers to show the setting of the story may be assigned as special topics.* If the book under consideration is "Ivanhoe," some of the subjects may be: The Character of Richard Cœur de Lion; King John as Shakespeare shows him in his Historical Play; The Normans and Saxons in England in Ivanhoe's Day; Robin Hood and his Merry Men; Is Isaac a Typical Jew of the Day? Although more difficult, such topics are more interesting and more stimulating than the usual topic of The Author's Life.

2. *Brief paragraphs may be assigned and written in class.* Some of these may be in the nature of reproduction work to test the pupil's memory and grasp of the facts; as, for example: Description of Cedric's Hall; Gurth and Wamba's Conversation about Words; Description from Diagram of the Lists at Ashby; The Contest at Archery. Better still are topics which test the pupil's individuality of thought and cultivate promptness of judgment. Of this nature are the following: Reasons for Richard's Return in Disguise; Ivanhoe's Motives for coming Home; Which is the Heroine, Rebecca or Rowena? The True Hero of the Book; The Trial of Rebecca (as described by herself in a letter to a friend of her own age).

3. *Longer themes on broader subjects may be assigned to all the class at the end of the study.* These should be prepared out of class, and the subjects may be assigned some time in advance. Often it is well to give the class the opportunity to choose one of several subjects. These papers may sometimes take the place of a final examination, if there has been enough daily testing of the pupil's knowledge of details. The subjects might, for example,

be: The England of Ivanhoe's Day (as shown in the novel); Customs of Chivalry; Rebecca's Love Story; The Thwarting of John's Political Ambitions; Scott's Personality as shown in "Ivanhoe."

31. *How to get high-school pupils to read wisely.* Many of the best results from our teaching of English depend upon the pupil's ability to read wisely. Those young people are fortunate who inherit a love for books and an instinct for making friends of them. Most pupils have no such advantages and need to be *taught* how to read deeply and how to read broadly.

First they must be taught to read deeply, that is to get from any single book all that they are capable of getting in that stage of their experience. They learn readily the general facts: setting, theme, plot (if any), characters, dialogue, and merits and defects of style. By their study of the use of the dictionary, of notebooks, and of outlines they learn the relation of the parts of the selection and the exact meaning of each part. It is harder, but no less important, to teach them to judge characters and actions in the light of their own knowledge of life, to compare these characters with those that they have known in other books and in real life, and finally to select from all the new thoughts those that seem most true and beautiful. Yet all this and much more is involved in teaching pupils to read deeply. The work may be slow, but it is neither discouraging nor useless.

The work done in connection with any single piece of literature is, however, of comparatively little value unless the pupil brings other good literature to bear on his

interpretation. How shall the teacher get the pupils to read more books and better books? Some teachers find it helpful to suggest lists of valuable books. Such lists are, doubtless of use to many young readers. Others who are indifferent or willful are more or less prejudiced by such lists and feel sure that their own selections will be more to their minds. One teacher says: "I make it a point to refer *knowingly* to books other than those under discussion, and so often that boys and girls will come to feel that of course the proper thing to do is to read those particular books as soon as possible. I think this method of suggestion is more effective than labored commendation." Some of this collateral reading may be required and reported upon orally or in writing. Undoubtedly the pupils will become interested in spite of themselves. *The true object, however, is to get them to select the very best books because they want them, not because they ought to want them.* If the teacher sympathizes so far as possible with their present favorites and tells them in a friendly way about one or two books that she especially enjoys, they will usually try to like her choice. Often the reading of suggestive paragraphs from the teacher's own books will whet the interest so that the pupils will beg permission to borrow the books. A report once a week by some pupil on the best book which he has recently read is often helpful. If the pupils can be aroused to add to the school library by gifts of their own, and be allowed to vote concerning what books shall be added to it, the general intelligence will be greatly increased. Intelligence about books leads to love of books; and love of books leads to the broad and helpful general reading which we need to supplement the special reading or study.

32. How to get high-school pupils to write *naturally and enthusiastically*. Pupils must have something to write about. If they know what they wish to write about, let them make their own choice. If they have no choice, or if they too persistently cling to one theme, it may be necessary to help by suggestion. The subjects should be interesting and within their comprehension.

Pupils must be helped to recognize that they have thoughts to express. Questions and hints offered during the process of preparing the outline help. Pupils must be helped also to put a right estimate upon their own individuality as shown in opinions and experiences. When they have grasped the fact that each member of the class is in some respects like every other member, they may easily be led to take an honest pride in expressing their own thoughts in their own way. Encourage whenever possible and sympathize even when you disagree. Use discussion so as to stimulate, not repress, thought.

ADAPTATION OF LOCKWOOD AND EMERSON'S "COMPOSITION AND RHETORIC" TO VARIOUS COURSES OF STUDY

33. By means of personal letters we have already suggested in several cases how the work of this book would fit special courses of study found in different high schools. Since no two courses of English study are exactly alike, the individual answer is the only satisfactory one. A few general cases may be cited, however.

The following is one way in which the book is used. The English work comes twice a week for the whole four years.

In the first year are taken in parallel courses the study of the simpler books of the "College Requirements" and Part I of the "Composition and Rhetoric"; in the second year, besides the books requiring more character study, Part II, which involves the longer themes; in the third year, the books requiring detailed study of style, together with the critical and practical work of Part III; in the fourth year, the study of logical reasoning and ethical values in literature, in connection with Part IV of the "Composition and Rhetoric."

Many schools give but two years at most to the composition work, combining Parts I and II, and Parts III and IV. This is easily done. In fact, the theoretical work of the book is so brief and so simple that it may be taken as rapidly as the teacher deems best. It is, however, very desirable that as much practice as possible be given in the writing of short themes throughout the four years.

In the so-called English, or Scientific, Course more time is usually allowed for composition. Therefore it will be possible and desirable to expand the exercises given in Parts II and III. Pupils who are not going to college, where they receive constant instruction and practice in writing, need additionally thorough training for the adequate and effective expression of their thoughts in everyday life.

L. of C.

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