

tion by putting out the very light of history and science. If ever any nation had a great mission, it is ours. Let us not deceive ourselves; the examples and the precepts of Jefferson and Lincoln cannot be abandoned. If thinkers arise and teachers bestir themselves our great democracy shall yet not fail.

WILLIAM E. DODD

DEVICES FOR ENLIVENING THE PRESENTATION OF SHAKESPEARE IN THE HIGH SCHOOL

“THE subject matter of English consists primarily of activities, not of information. It provides a means for the development of ideals, attitudes, skill, and habits rather than for the acquisition of a knowledge of facts and principles,” says James Fleming Hosc, chairman of the committee on the reorganization of English in secondary schools. “Activities,” you say, “but what do you mean by activities?” This question can best be met by an apt illustration. Take for instance a class in English literature. The instructor is attempting to introduce the study of Shakespeare. How can this be accomplished in such a way as to gain the strict attention and interest of the class at the outset? The construction of a miniature miracle wagon by the pupils themselves would no doubt prove an activity well worth the necessary time and work. This need not be elaborate. A “double-decker” built on the order of a two-storied doll house mounted on wheels would present to the class the general idea of these old miracle wagons. The space beneath the lower platform should be draped, showing the use of this lower division as a dressing room and—with the aid of a trap door in the stage—as Hades, a very necessary division for the early performances. Likewise with a trap door in the upper platform the miracle wagon would be practically complete—having a stage, a lower division representing Hades, and a platform above representing Heaven. Besides, with a little touching up this miracle wagon would serve finely as an illustration in discussing the development of the stage. Later an Elizabethan theater might be con-

structed. Thus we have activities in which the pupils can take a real part and gain valuable information through their contact with the actual construction far better than through a mere general discussion, with no model to base their knowledge upon.

There is a great need for the use of activities in the study of literature. No subject offered in the high school curriculum can plead a greater need. Although there has been in the past a noticeable neglect along this line, it is thought that the educators of the present day are waking up to the advantages derived from the use of activities and are giving their much-needed influence to promote this phase of education. The study of literature is no longer looked upon as a science. It is now regarded primarily as an art, to be learned by practice rather than by generalization. The field of activities open in the study of literature is full and will be discussed in concrete form later.

It might be well first to notice briefly the decided change in the aims and methods employed in the teaching of literature. In the past the primary aim of the literature teacher was to give an analytical treatment of all literary masterpieces, laying stress upon notes, allusions, figures of speech, and meanings of words. In order to accomplish this aim, it was necessary to tear each literary masterpiece to shreds, to put each word under a microscope and examine it as to its grammatical relation, its literal or figurative use, its precise shade of meaning, and its special appropriateness in the passage.¹ These aims and methods have undergone a very noticeable change. James Fleming Hosc says, “The essential object of the literature work is so to appeal to the developing sensibilities of early adolescence as to lead to eager and appreciative reading of books of as high an order as is possible for the given individual in the end of both present and future developments of his character and the formation of the habit of turning to good books for companionship in hours of leisure.” From this we gather that in the teaching of literature we should not be so concerned with the student’s gaining mere facts and principles, but rather that the high ideals of life and conduct should be broadened, and the power of self-expression

¹Stevenson, *The Old and the New in Literature Teaching—English Journal*.

should be improved. Since the aim of literature teaching has changed so decidedly, it is natural to suppose that the method would necessarily change in like proportion. And so today we find two fundamentals in the method of teaching literature.² First, an effort to read the poem in such a way as to make it live for the class; and second, an effort to make all questions relate to the subject matter, to details of the story, the character, motives, etc., rather than to the meaning of the individual words and phrases. ³The newer method demands of the teacher three distinctive things: he must have imagination, an eye and ear for the concrete elements in a poem and the power to see it vividly and to make it vivid for the pupil; he must be able to read in such a way as to bring out the emotional elements in the passage he is reading; and he must have good judgment as to what to question about and how to frame his questions. This newer method is the outgrowth of the changed ideas concerning the aims of literature. Consequently it is no longer possible to present this subject through a process of intellectual analysis.

Under this new method of teaching literature we can easily see a decided place and need for activities of all kinds, and yet, unless the classroom is provided with adequate equipment, this need will continue to be neglected. It is not merely for the furthering of activities, however, that better equipment is essential. It is said that environment as a vital factor in education has not received the consideration due it, and this is certainly a fact to be deplored. The average classroom, whether in the country or city, is about the dreariest place in the child's experience. It is in the classroom that the child should be subconsciously influenced toward the appreciation of the beautiful. Every school should make an honest effort to have the English classroom equipped and used for English only. The modern English classroom should be an inspiration and a stimulus to the pupil who is studying literature. Therefore great care should be taken in the selection of the equipment. A committee of the Illinois Association of Teachers of Eng-

lish⁴ recommends the following as essentials in the equipment of any high school:

1. One or more recitation rooms properly equipped for English.
2. A small stage with curtains, dressing room, etc.
3. A file for themes and other records.
4. Maps of England, America, and Europe.
5. Looseleaf notebooks.
6. A projection lantern or stereopticon with slides.
7. A victrola.
8. A duplicator.
9. A working library supervised intelligently.
10. Three magazines of general interest; four of technical nature; a daily newspaper.
11. A serviceable collection of books for home reading, at least one-fourth of contemporary authorship.
12. Several copies of the more useful reference books and one copy of the less valuable.
13. Filed pictures for illustrative class use.
14. A few attractive pictures for wall decoration and a few casts.
15. Writing materials in the recitation room.
16. Informal seating arrangements.
17. Devices of various sorts to make the recitation a period of conference and reading.

An instructor teaching in an English classroom provided with the foregoing equipment would find the actual teaching a joy both to himself and to his pupils.

The question which naturally arises now is, given the model classroom, or as near that as possible, how can the study of Shakespeare be made more valuable through the use of activities? Let us take up in concrete form seven devices which might well be employed in Shakespeare classes. That there are others, I have no doubt, but these seven simple devices will serve to illustrate the great part

²Stevenson, *The Old and the New in Literature Teaching*.—*English Journal*.

³Stevenson, *The Old and the New in Literature Teaching*.—*English Journal*

⁴Reorganization of English in Secondary Schools.—Bulletin No. 2, 1912. Government Printing Office, Washington.

which activities may play in the study of the master dramatist.

First,⁵ the construction of an Elizabethan theater. Few things are more important in the study of Shakespeare's plays than to have a thorough knowledge of the early theater. It should be carefully remembered that Shakespeare's plays were written primarily for the stage rather than for reading as literary masterpieces. With this in mind the desirability of constructing an Elizabethan stage will at once present itself. To have such a miniature theater before the class will act as a decided stimulant to awaken an intense interest in the manner of the performance. That this theatre should be built by the pupils themselves is of course understood. The following references will be found especially helpful in this connection. Matthews's *Shakespeare as a Playwright*—Chapter II; Neilson and Thorndike's *Facts About Shakespeare*—Chapter VI; Thorndike's *Shakespeare's Theater*—Chapter VI; Hatcher's *A Book for Shakespeare Plays and Pageants*.

Along with the construction and study of the Elizabethan theater should come also a brief but very necessary study of Shakespeare's actors and audience. Helpful information on both of these topics will also be found in the references given above.

Secondly, amateur performances of Shakespeare's plays or parts of his plays. Harry Andrews says,⁶ "Acting in good plays widens the actor's sympathies, increases his power of expression, deepens his imagination, and drives home a lesson or an image of beauty in a way that no amount of passive desk study can do." It is impossible to place too much emphasis on the acting of Shakespeare's plays by the students themselves. The significance of the great dramas is never so clearly felt as when one has an active role and, in living the part, interprets it in the manner he feels Shakespeare intended. Oftentimes where costuming and scenery are impossible the partial acting of the play while reading it with books in hand is found very helpful. At other times a portion of the play, one act or one scene, might be given with more time and work put on it.

⁵Valuable suggestions gotten from Smith's Local-Coloring Shakespeare—*Virginia Teacher*, August, 1920.

⁶Andrews, *Dramatics in the High School*—*English Journal*, October, 1921.

The court scene in *The Merchant of Venice* might serve as an example. Excellent helps in the acting of Shakespeare's plays can be gotten from Roy Mitchell's *Shakespeare for Community Players* and O. L. Hatcher's *Book for Shakespeare Plays and Pageants*.

Some of Shakespeare's plays can be cut without interfering with the thread of the story in the least. This can easily be done in the comedy, *A Midsummer Night's Dream*. I give a cut of this play as an example:

Act I, Sc. 1 to entrance of Egeus; Sc. 2.

Act II, Sc. 1: Omit lines 82 to 114; 125 to 135; 186 to 244; 225 to 264. Sc. 2: Omit lines 34 to Act III.

Act III, Sc. 1; Sc. 2. Omit lines 35 to S. 1., Act IV.

Act IV, Sc. 1: Omit lines 83 to 196; S. 2 (omit).

Act V, Sc. 1: Omit lines 1 to 32.

Thirdly, adapting all forms of visual education to the study of Shakespeare. "The eyes are the windows of the brain; they make up the most important channel through which the human mind gets its material for fabrication," says Dr. Thomas D. Wood. "American education is seriously defective in that it provides an inadequate amount of training of the senses, particularly of the eye," maintains Dr. Charles W. Eliot. "I believe that the image is the great instrument of instruction," says Dr. John Dewey. And so we hear this idea expressed by all educators. Nothing is more important to a child when studying than to get a clear impression, a real picture, in his mind. He has something concrete then to begin with, something on which to base his further knowledge, and as a result a much more definite idea of the subject he is studying.

In the study of shakespeare visual education can and should play an important part. However this term is not restricted to one particular thing. There are a number of forms under which visual education may come. Let us notice briefly a few of these forms which should be employed wherever possible in the study of Shakespeare. First, the stereoscopic views. These views will be found very helpful if used in classwork at regular study and recitation periods. On the back of each stereograph is a printed description of the scene or object represented, which may be

read by the pupil after he has himself studied the stereograph in the stereoscope.

Next we have the lantern slides, which furnish an excellent means of review or which may be used profitably at lecture periods. Oftentimes the lantern slides can be used to give a rounded survey of the material previously studied in detail. The best sets of stereoscopic views and lantern slides may be obtained from the Keystone "600 Set". Excellent lantern slides to be used in the study of Shakespeare may also be obtained from the Chicago Transparency Company and from the Department of Visual Instruction, Albany.

Thirdly, motion pictures. Edison once said, "Some day our school children will be getting more knowledge from moving pictures than from books and lectures." With the educational progress within recent years along this line we can readily see how that might develop in the near future. Literature is being vitalized in the classroom by means of the film and slide. However, we must not think that the moving picture can take the place of the real, live, wide-awake teacher. This will never be possible, but, but by visual aid the work of both teacher and pupil will become lighter and much more tangible. Films for use in the study of Shakespeare may be readily gotten from the University of Wisconsin, Educational Film Corporation, Atlas Educational Film Company, and Lea-Bel Film Company.

Fourthly, the spirograph. This form of motion picture is of special interest as something entirely new and as having a number of advantages over all other motion picture methods. The spirograph is a motion picture device which employs a film of pictures arranged in spiral form upon a flat disc. The outstanding advantages of the spirograph may be briefly enumerated: it can be operated by a child; it is absolutely safe from fire; it is the essence of simplicity; it is inexpensive to operate; it can be set up for use in a minute; it shows pictures without electricity; it shows pictures in daylight; and it weighs only nine pounds. The records are ten and one-half inches in diameter, containing the equivalent of one hundred feet of ordinary roll film. These records are sold for one dollar by the Urban Motion Picture Industries, Inc., Irvington-on-Hudson, New York. Perhaps to

mention this as a device for teaching masterpieces is to anticipate too boldly, but fifty new spirograph subjects are being issued monthly and it is to be supposed that illustrative material on Shakespeare will soon be made possible through the use of this means also.

Lastly, we might discuss the advantages of seeing the play performed on the stage. Yet this hardly seems necessary after the foregoing discussion, since the advantages would be of practically the same nature, plus the joy of watching artistic interpretation. This form of visual instruction will be found especially helpful as a climax in the study of a play. Every Shakesperian class should if possible see at least one, and preferably more, of Shakespeare's plays performed.

Teachers interested in the subject of visual education will find helpful information from the following publications:⁷

Educational Film Magazine, 189 Montague St., Brooklyn, N. Y.

Visual Education, published by the Society for Visual Education, 327 S. LaSalle Street, Chicago, Ill. \$1.00 a year.

The National Board of Review of Motion Pictures, 70 Fifth Ave., New York.

Educational Screen, 5200 Harper Avenue, Chicago, Ill. \$1.00 a year.

Fourthly, illustrative material a helpful device. Almost as a part of visual education should be discussed illustrative material—in other words, pictures. This is very important and a decided aid in the teaching of Shakespeare. The person who intends to teach literature should begin immediately collecting from every source at his disposal material which can be used in illustrating Shakespeare's plays. Characters, as interpreted by different famous actors, should be collected. These may add a great deal to the study of a play. To get a picture in one's mind of a character makes that character a real person to the student. The best way to acquire illustrative material is to "keep one's eyes open" when traveling and when looking over current magazines. Many of these occasionally contain good pictures, such as *The Theater Magazine*, *Harper's*, *Century*, *Mentor*, and *Drama*, besides the excellent ones found in photogra-

⁷Ewing, Visual Education—*The Virginia Teacher*, April, 1922.

vure sections of the metropolitan newspapers.

Another excellent means of securing illustrative material is from different companies which specialize in that kind of work alone. The Thompson Publishing Company⁸ has sets of blue print photographs on each of Shakespeare's plays. These blue prints are of all the important scenes and characters and will prove a great help in the study of each play. The Perry Picture Company, Tuck, Brown, and Underwood, all put out sets of this kind.

Fifthly, music as an aid in interpreting Shakespeare's plays. The fact that for three hundred years the greatest musical composers have been putting music to Shakespeare's lyrics is proof enough that they should be really heard and understood in order that pupils may fully appreciate the play. By the aid of a victrola the production of the most notable will be found a simple matter. The Educational Department of the Victor Talking Machine Company, Camden, New Jersey, sends out a free copy of *The Victrola in Correlation with English and American Literature*, which lists over five hundred Victor records useful in English classes, including many from Shakespeare. There is also an excellent book, published by the Oliver Ditson Company in the Musicians' Library, called "Fifty Shakespeare Songs." Another book which might be found useful is one entitled "Songs from the Plays of William Shakespeare, with Dances as sung and danced by the Bermondsey Guild of Players," written and compiled by G. T. Kimmins, Novello, London.

Sixthly, the advantage of parallel reading in the study of Shakespeare. No course in shakespeare should be completed without reading a number of books dealing with the poet's life and the manner and customs of his day. From this reading the student should get a real picture of the Elizabethan age and a truer conception of Shakespeare's time. A list of books suitable to be read in this connection will be found in the outline at the end of this article.

Lastly, more memorizing should be required. No form of study can bring out the true meaning of difficult passages more quickly than memorizing. This is a phase that has

been greatly neglected of late, and in order to overcome the past neglect more emphasis should be placed upon it now. Many a student graduates from high school without being able to quote a single line from Shakespeare—or from any other great master. This is a fact to be deplored, and in order to overcome it in this day the literature teacher must certainly require a great deal more of it.

While it might be found impossible to employ some of these devices, still it is reasonable to believe that the majority of them can easily be used with the result of greatly enlivening Shakespeare study. In order to make these suggestions still more concrete, I have below applied these devices wherever possible—first, to the study Shakespeare himself and, secondly, to three of his plays frequently used in high schools.

WILLIAM SHAKESPEARE

ILLUSTRATIONS⁹

- George P. Brown & Co., Beverly, Mass. Catalog, 2-cent stamp. Four pictures.
- Cosmos Picture Co., 119 W. 25th St., New York. Catalog, 5 cents. 1989, 1326, 2526—*Stratford*; 1988 *Shakespeare and His Friends*.
- A. W. Elson & Co., 146 Oliver St., Boston. Catalog, 10 cents. *Stratford-on-the-Avon; Anne Hathaway Cottage*.
- Perry Picture Company, Malden, Mass. Catalog, 2 cents. 73, 74a, 74b, 74c, 74d, 75 *Stratford*; 74e, 74f *Shakespeare and His Home*.
- The Thompson Publishing Co., Syracuse, New York. Catalog, 15 cents. 55c, 56c, 1291b, 4125, 4134 *Shakespeare's Home; Anne Hathaway's Cottage; His Tomb, etc.*
- Raphael Tuck & Sons, 122 5th Ave., New York. Catalog, free. A series of postcards on Stratford. Five series on Shakespeare.
- Underwood & Underwood, New York City. AS787 *Birthplace of Shakespeare*; 49852 *Stratford-on-Avon*; 500.41, 500.10, 500.09, 49.853, *The Shakespeare Memorial Theater*. 170 *Anne Hathaway Cottage*; 162 *Library and Home of Shakespeare*; 165 *Living-room in Shakespeare's Home*; 167 *Church and Churchyard in Stratford-on-the-Avon*.
- GENERAL MATERIAL ON THE AUTHOR AND HIS PLAYS: The New York Sun, April 16, 1916—*Shakespeare Tercentenary Supplement*.
- The Scribe, published by the students of the University of Cincinnati, June 7, 1916—*Tercentenary Program*.
- The Theater Magazine: April, 1916. *Shakespeare (his friends, his appearance, his humor, his women, etc.)*

⁸Addresses of these companies can be found in the outline which shows the adaptation of these devices to a few of Shakespeare's plays.

⁹Valuable help gotten from Hilson and Wheeling—*Materials for High School Literature*, March and April, 1923.

Life: April 20, 1916—Shakespeare's Number. The New York Times, Sunday Edition: February through April, 1916—*Shakespeare*

Tercentenary Supplements.

Life: January 25, 1923—Shakespeare Number. Century: December, 1911—*The Theater, Shakespeare as His Own Stage Manager.*

Mentor: September, 1914—Shakespeare Number; June, 1916—*Shakespeare County*; April, 1916—*Shakespeare, the Theater.*

MOTION PICTURES: University of Wisconsin, *Life of Shakespeare*, six reels; University of Wisconsin, *Master Shakespeare.*

Educational Film Corporation, *Life of William Shakespeare*, four reels.

SLIDES: Chicago Transparency Company, 40 slides on Shakespeare and His Country.

Department of Visual Instruction, Albany: 98 slides on The Life and Works of Shakespeare.

W. H. Ran Co.: 22 slides on Shakespeare's greatest plays.

PARALLEL READING: *Shakespeare, the Boy*, by W. J. Rolfe; *Tales of the Mermaid Tavern*, by Noyes; *Master Skylark*, by Bennett; *Judith Shakespeare*, by Black; *The Dark Lady of the Sonnets*, by Shaw; *Will Shakespeare*, by Dane; *Shakespeare and the Heart of a Child*, by Gertrude Slaughter; *Tales from Shakespeare*, by Charles and Mary Lamb.

HAMLET

ILLUSTRATIONS

Thompson: A collection of 12 prints.

Century Magazine: October, 1906; February, 1911; January, 1910; December, 1909—Ophelia.

Harpers Magazine: May, 1904—Hamlet, picture with article by Theo. Watts Dunton.

Theater Magazine: February, 1923: David Garrick and John Barrymore as Hamlet; July, 1919—Walter Hampden as Hamlet; Mary Hall as Gertrude; Mabel Moore as Ophelia; Albert Bruning as Polonius. April, 1916—Forbes Robertson as Hamlet. June, 1919—Two small picture scenes in Hamlet.

GENERAL MATERIAL

Theater Magazine: April, 1916—*My One Hundred Hamlets*, by G. Warren; July, 1919, *All Sorts of Hamlets.*

Literary Digest: January 13, 1923—*The New Way of Staging "Hamlet"*; January 6, 1923—John Barrymore's *New Idea of Hamlet.*

MUSIC

Victrola, 49452, Brindisi, Drinking Song; 74702, Hamlet's Soliloquy; 74703, Hamlet's Speech to the Players; 17717, Airs sung by Ophelia.

MOTION PICTURES

Lea-Bel Film Company, three reels.

SLIDES

Chicago Transparency Company: One set of 14 slides for Hamlet. A second set of 30 slides.

MEMORY PASSAGES

(Total, 64 lines)

Act I, Sc. 1, ll. 66-67 (inclusive); Sc. 2, l. 65, l. 146, l. 159, Sc. 3, ll. 59-80, Sc. 5, l. 108.

Act III, Sc. 1, ll. 56-69, l. 101, l. 44, Sc. 2, ll. 72-73, ll. 145-146, ll. 262-263, Sc. 4, l. 99, l. 111, ll. 120-121, l. 175.

Act IV, Sc. 5, ll. 53-54, ll. 62-63, l. 121, Sc. 7, ll. 63-64.

Act V, Sc. 1, l. 243.

MACBETH

ILLUSTRATIONS

Thompson: A collection of 7 prints.

Tuck: 7677—Inverness Castle.

Vanity Fair: February, 1921-July, 1921, James K. Hackett as Macbeth.

Theater Magazine: April, 1921, Lionel Barrymore as Macbeth; June, 1921, Walter Hampden as Macbeth; April, 1921, Julia Anthur as Lady Macbeth; August, 1921, Mary Hall as Lady Macbeth.

Century Magazine: December, 1916, Shakespeare and the Movie; March, 1911, Macbeth.

McClure's Magazine: August, 1908, Ellen Terry as Lady Macbeth.

New York Times: September 19, 1909, illus. of this play.

GENERAL INFORMATION

Vanity Fair: April, 1921, A Modernist Setting for the New Production of Macbeth.

The English Leaflet, published by the New England Association of Teachers of English, Editor, Charles Swain Thomas, Newtonville, Mass.: June, 1918, Critical Phantoms in Macbeth.

English Problems, from "Shakespeare Questions," Riverside Literature Series No. 246. Houghton Mifflin Company, New York—Questions on Macbeth, 1916.

Theater Magazine: March, 1921, Mr. Hackett's Triumph as Macbeth.

MUSIC

Victrola, Go, Bid Thy Mistress When the Drink Is Ready.

MOTION PICTURES

Atlas Educational Film Company.

SLIDES

Chicago Transparency Co.: 12 slides.

MEMORY PASSAGES

(Total, 37 lines)

Act 1, Sc. 3, l. 38, l. 143, ll. 46-47, Sc. 5, ll. 50-51, ll. 63-64, l. 70, Sc. 7, ll. 21-28, ll. 60-61, l. 82.

- Act II, Sc. 1, ll. 33-50, Sc. 2, l. 10, ll. 38-39, Sc. 3, ll. 94-96, Sc. 4, l. 27, l. 131.
 Act III, Sc. 2, l. 12, Sc. 5, l. 141.
 Act IV, Sc. 2, ll. 3-4.
 Act V, Sc. 1, l. 65, Sc. 8, ll. 33-34.

MERCHANT OF VENICE

ILLUSTRATIONS

- Perry: 878, 879, 1826—Venice.
 Thompson: 3278, The Rialto, Venice; 3140, Ducal Palace; 3141, St. Mark's Square; 55s, "Lock up My Doors"; 3347, Grand Canal; 1145, "How Like a Fawning Publican He Looks"; 565, "The World Is Still Deceived with Ornaments"; 575, "Take Then Thy Bond, Take Then Thy Pound of Flesh".
 Underwood: 2032 to 2035, Genoa; 2056 to 2064, Venice; 8998, Venice, Canal.
 Metropolitan Museum of Arts: Moonrise, Venice, by Coleman.
 Tuck: Several series of postcards.
 Theater Magazine: May, 1920, Genevieve Hamper as Portia; December, 1920, Walter Hampden as Shylock; June, 1916, illus. of Shylock and Portia in the Trial Scene; May, 1918, illus. of scenes in the Merchant of Venice; November, 1918, illus. of scenes in this play.
 Century Magazine: November, 1911, May, 1916, May, 1910, October, 1906, Shylock.
 McClure's Magazine: February, 1908, Irving and Terry in the Merchant of Venice.

MUSIC

- Victrola, 74673, Shylock's Speech; 74673, Mercy Speech, by Marlowe; 55060, "Tell Me Where Is Fancy Bred"; 64194, Mercy Speech by Ellen Terry; 74708, The Casket Scene.

SLIDES

- Chicago Transparency Co.: 12 slides.

MEMORY PASSAGES

(Total, 37 lines)

- Act I, Sc. 1, ll. 74-75, ll. 77-79, Sc. 2, ll. 11-15, l. 50, Sc. 3, ll. 32-33, l. 90.
 Act II, Sc. 6, ll. 36-37, Sc. 8, ll. 65-73.
 Act IV, Sc. 1, ll. 179-182, ll. 370-372, l. 410.
 Act V, Sc. 1, ll. 83-88, ll. 90-91.

ADAH LONG

The Association recognizes the need of a more fundamental study of educational questions and the fact that such study involves the use of a new technique of investigation and research. A further advance is necessary in our method of achieving and exercising leadership.—Dr. William B. Owen, President of the National Education Association, Chicago, Illinois.

PROGRESS BOOKS

THE worth of the fundamentals in learning has been realized for many centuries but, in keeping with the narrow conceptions of the moment, there has often resulted an undue emphasis on drill. We must not, by forgetting the minimum essentials, bring about a reaction that would put too much emphasis on drill. Yet how are we best to teach these fundamentals? How are we to get the child's attention and lead him to want to learn all he can about those things which he must know?

The need of a plan which would help the child to learn the minimum essentials thoroughly, and still keep him interested in his work, was felt in the Training School of the Harrisonburg Normal School. The advantage of giving the child a whole term's work at one time, of letting him know what was expected of him, and giving him the responsibility of his own advancement was realized.

Out of a need, and an understanding of certain things which must be considered in meeting this need, the Progress Book idea was evolved. The Progress Book stressed the minimum essentials. It was a return to the old-fashioned idea of drill, *but with a stress on better teaching.*

The course of study served as a starting point. The teacher in each grade had to consider what fundamental things the child had to learn before he could pass from her grade. With these in mind, goals were set which each child must reach to obtain credit on his term's work.

In the elementary grades each child was aided in making a book in which to keep a record of his progress as he advanced from goal to goal. Hence the name, Progress Book. In the Junior High School record posters or graphs were used for this purpose.

The books were made of yellow paper with covers of a heavier paper. Brads were used to hold the back and leaves together. The average cost of the books was only a few cents for each pupil; the child assisted in making his book.

In the third and fourth grades the child copied the assignments or goals into his book. In this way he gained an idea of what was ex-