CHAPTER II.

SKILL; OR, THE ART OF TEACHING AND EXERCISING ACCORDING TO A GIVEN METHOD.

110.—There are points on which it is difficult to distinguish between the method and the skill,—between the art of arranging topics and exercises for the Teacher’s use, and the art of applying such an arrangement to the minds and activities of the pupils. But, as a general rule, the method and the skill are as distinct as the art of laying down the lines of a ship is from the art of navigating it.

111.—No written method can provide for all cases. Each particular class is a study in itself. Each Teacher also possesses his own peculiar faculties and opportunities. He must be himself. When the Teacher comes to stand before his class, he cannot just repeat the words of the book. The written method supplies him only with the general plan of his work and the exercises with which it is to be carried out. The spoken method is a different thing. It includes all that skill of the Teacher which leads the pupil along the carefully-chosen path of knowledge, and watches and stimulates his performance of the exercises.

112.—I cannot too strongly urge upon the reader the importance of preparing himself diligently for the attainment of this skill. Mr. Andrew Ashcroft in the Reporter for 1870, p. 342, has well said to young teachers:—“Cultivate a feeling of responsibility. Your teaching will teach more than Sol-fa—more than our dear and lovely art—more than musical science. You will be teaching your pupils modes of acquiring, of judging all truth that comes before them. You cannot teach one thing well without helping your pupil to learn something else properly. You may stimulate—nay, you will stimulate his mind to reach after that which is noble—after the true, the good, after humbleness of mind, after purity of heart, or after the reverse. The impulse may not be strong, but it will be given. It is very likely to be bad if it is not definitely good.”

113.—On the other hand, I would not discourage the humblest Teacher, especially if he is trying to do good to the poor and ignorant, by the difficulty of the task. Teaching, like every other art, is learnt by example, by theory, and by practice, but chiefly by practice. My advice to young beginners is: “Take a class ever so humble and small; learn how to pattern one exercise or tune from the Modulator; take your Modulator to the class and begin to teach. You will thus get out of the theoretical into the practical atmosphere, and will begin to see your way. The thing of next importance to you will be the privilege of hearing, and taking notes of, the lessons of a good Teacher; even these, however, you cannot understand properly until you have begun to teach a little yourself. And the last thing for you to
study is the book on the Art of Teaching. I will not call this, though the last, the least, because not a few sympathetic and earnest men have made themselves teachers without any other help than that which a book gives. But you will be saved from many a mistake and many a bad habit by letting Imitation, Theory, and Practice go hand in hand.

114.—The skill of the Teacher is shown, first, in his mode of communicating knowledge; second, in his manner of conducting exercises; and third, in his power of adapting himself to circumstances.

**SKILL IN COMMUNICATING KNOWLEDGE.**

115.—The modes of communicating naturally divide themselves into the Dogmatic, the Illustrative, and the Suggestive. The Teacher should not only know what these are, but know how to use them, each in its proper place and time.

**Dogmatic Teaching.**

116.—Dogmatic teaching puts the subject together in the most compact and correct form. It requires a logical exactness of mind, and the command of clear speech. It is of great value as a means of condensing the results of thought, and placing them like sheaves ready to be stored in the memory. But to begin your teaching of any subject by a bald, dry statement of the fact or doctrine is only allowable in two cases; first, when the matter is so simple that it can be apprehended at once by the commonest capacity; and second, when the learner is so quick and close a student that his own mind supplies the analytic process. I have several times been urged to print the "propositions" of the "Grammar" in a separate form, so that they may be kept clearly and constantly before the mind. Mr. Niven especially has urged me to this in *Reporter* 1886, p. 324. But I feared lest untrained teachers should misuse such a book, and so employ what to them is the easy process of cramming instead of teaching. It is best for the pupil himself to put the rule into words—to frame the dogma he has studied. I remember well the pleasure I had as a boy when my master made his class, by trying various examples, find out the first rules of Algebra, and then set them to the more difficult task of putting those rules into words. Mr. Poulter was analytic, and we were synthetic. Nevertheless, as summary statements of facts and principles are often useful for refreshing the memory, and for giving extended and connected views of subjects, I am proposing to do what my friend Mr. Niven wished in my "Grammar of Musical Theory." Mr. Herbert Spencer in the following quotation is justly severe on the old practice of beginning with grammatical teaching:—

**Mr. Herbert Spencer's Views.**

117.—From what has been said, it may be readily inferred that we condemn the practice of drawing from copies; and still more so that formal discipline in making straight lines, and curved lines, and compound lines, with which it is the fashion of some teachers to begin. We regret that the Society of ... has recently given its countenance to an elementary drawing-book, which is the most vicious in principle that we have seen. As explained in the prefatory note, this publication proposes "to place before the student a simple, yet logical mode of instruction;" and to this end sets out with a number of definitions [straight lines, curved lines, &c.] ... And so the introduction progresses to horizontal lines, perpendicular lines, oblique lines, angles of the several kinds, and the various figures which lines and angles make up. The work is, in short, a grammar of form, with exercises. And thus the system of commencing with a dry analysis of elements, which, in the teaching of language, has been exploded, is to be re-instituted in the teaching of drawing. We are to set out with the definite, instead of with the indefinite. The abstract is to be preliminary to the concrete. Scientific conceptions are to precede empirical experiences. That this is an inversion of the normal order, we need scarcely repeat. It has been well said concerning the custom of prefacing the art of speaking any tongue by a drilling in the parts of speech and their functions, that it is about as reasonable as prefacing the art of walking by a course of lessons on the bones, muscles, and nerves of the legs; and much the same thing may be said of the proposal to preface the art of representing objects, by a nomenclature and definitions of the lines which they yield on analysis. These technicalities are alike repulsive and needless. They render the study distasteful at the very outset; and all with the view of teaching that which, in the course of practice, will be learnt unconsciously. —"*Education by Herbert Spencer,*" p. 90-92.
ILLUSTRATIVE TEACHING.

118.—Illustrative teaching is that which says: "This which I have explained to you is like so and so." Thus after trying to make the characters of the tones of the Scale felt by the ear, you may call in the Imagination, as Mr. Proudman suggests, (Reporter 1867, p. 25), by saying that the tones are like the members of a family, "Doh the father, Soh a good son, and Me the mother," &c.;—or by calling Doh the Queen in her drawing-room, and the rest ladies-in-waiting, taking their places about her;—or by showing certain forms or certain colours which bear a relation to each other like the relations of the Scale. An illustration, however, is not an argument, it is only meant to deepen the impression. Be careful, therefore, to let the explanation go before the illustration, and not to illustrate too much. It is true that sometimes a truth is never clearly apprehended by the pupil till he sees some good illustration. This is when the truth taught relates to unfamiliar things, and the illustration to things familiar. It is like bringing an object nearer to a dim-sighted man, and is sometimes very effective. When your subject is new or difficult to your pupil, it is well worth while beating the bush in all directions in order to start a good illustration. But, as a rule, the good Teacher will never depend on his illustrations, and he will use them sparingly just to illuminate his subject and leave it. Such teaching sometimes helps the understanding, — always quickens attention and fixes the memory.

119.—The quotations which follow are examples of the manner in which good writers teach by illustration. The student should be able to answer these questions in reference to each example. First, what is the thing taught? Second, how is it illustrated?

CLOSE ROOMS.

120.—In good air there are (mainly) two sorts of gas. The first gas is a very lively, active sort of gas, called Oxygen; it is very fond of joining itself with other things, and burning them, and things burn very fast indeed in oxygen. The second gas is a very slow, dull gas, called Nitrogen; and nothing will burn in it at all. Oxygen would be too active for us to live in if it were quite pure; it is mixed with Nitrogen, something as people mix brandy with water, to make it not so strong.

When we breathe, the air goes down into our lungs, which are something like large sponges, inside our chests. These sponges are full of an immense quantity of little blood-vessels, and an innumerable quantity of little air-vessels; so that the blood almost touches the air: there is only a very, very thin skin between them. Through that little fine skin, the blood sends away the waste and useless things it has been collecting from all parts of the body (the water, the carbonic acid gas, and the animal matter I told you of), and takes in the fresh oxygen which the body wants.

You have often heard man's life compared to a candle, or a taper, have you not? I will show you some ways in which they really are very much alike.


When a candle burns, if we keep it from getting any new air, it soon uses all the lively gas, or oxygen, and then it goes out. (This is easily shown, by inverting a good-sized glass jar over a lighted candle.)

When we breathe, if we were kept from getting any new air, we also should go out, or, as we say, die.

If the candle only gets a little fresh air, it burns dim and weak.

If we only get a little fresh air, we are sickly and weak.

The candle makes another kind of gas, not fit for burning.

We also make the same gas (carbonic acid gas) not fit for breathing.

So do lamps, and so do fires.

You see now one great way of spoiling the air. We cannot help constantly spoiling it ourselves, by our breath.

The bad air, loaded with carbonic acid gas, when we first breathe it out is warm. Warm gases are much lighter than cold ones, therefore they are inclined to rise up, just as steam and smoke do; so the bad air at first goes up to the ceiling; then, if there is an opening near the top of the room, it goes out, and we are free from it; but if there is no opening, it by and by gets cold and heavy, and comes down again.

Then we have to breathe it.

If you open your window at the top, it will let out the bad air, and you will not feel a draught.—Bermers' "Lessons on Health," pp. 12, 13, 14, 15.

RIGHT HABITS OF BREATHING.

121.—Good air is one of the first essentials in physical and vocal exertion. No one can keep the body and mind vigorous for any great length of time in impure air. And the most impure air is that which is filled with the emanations from the human system.

The lungs should be trained to free, full, and vigorous action. They are, so to speak, the very springs of vitality. The more immediate importance of the lungs in the animal economy will be brought to mind when we recollect that a person may live for days without food; but to deprive him of air, even for a few moments, is to deprive him of life itself. If our breathing is imperfect, all the functions of body and mind are impeded. In fact, the manner of breathing at any particular time is almost as good a test as the pulse itself of the general state of the system, physical and mental.

One of the commonest faults in the use of the lungs is the habit of breathing as it were from their surface, not bringing sufficiently into play the costal and abdominal muscles. By watching the domestic animals,—a horse or cow, for instance,—we may learn a lesson in breathing. We perceive that there is very little motion near the fore extremities, but the breath is impelled from the flanks. So should we have the main action at the waist and below the waist. Any form of dress or belt, therefore,
which constrains the base of the lungs and presses upon the stomach and intestines must do serious harm. — "Vocal and Physical Training," Lewis B. Monroe, pp. 5, 6.

PROJECTION OF TONE.

122.—As directed in the preceding exercise, throw the tone toward a distant point. Do this with precision, as if aiming an arrow at a mark.

Throw the sound to points at different distances; and, further, practice holding the tone, as if steadily pouring it, like a stream from a hose-pipe, upon a given mark taken by the eye.

If any difficulty is experienced in apprehending this, let the pupil stand at the end of a large room and read aloud "to himself;" then let him read to another man by the opposite end of the room, with an effort to make himself understood. In the latter case the voice will be projected. An illustration is afforded: another bird calls to another across a stream: "Ho! Bring the boat over!"

Practice should be had in projecting soft tones as well as loud ones, using the different vowel sounds.—Monroe's "Vocal and Physical Training," p. 34.

123.—"It will be well for the Teacher to show frequently, by the example of her own or a child's voice, the difference between smooth and harsh tones. The following course has sometimes been adopted with good effect:—

T. Do people keep ducks in the house in a cage?—P. No, sir. T. Do they keep canary-birds in the house?—P. Yes, sir. T. Why?—P. Because they like to hear them sing. T. Do ducks sing?—P. No, sir; the duck's voice has no tune in it. T. Henry may make a noise like a duck [Henry obeys]. T. That is very well done. Are the sounds made by ducks as pleasant as those made by canary-birds?—P. No, sir. T. Then you must try to sing smoothly and sweetly as the canary-bird does. The canary-bird opens its mouth, and its throat swells out, which makes the notes sound clear. If you open your mouths wide, and draw your tongues back a little, your throats will become larger, and the sounds you make will be pleasing to the ear. If you keep your teeth too near together, and do not make your throats open roundly, your tones will be as gruff and harsh as those of a duck.—From Luther Mason's "National Music Teacher."

124.—Among our feelings we can distinguish two kinds—one, of those which exist when the object is present to the organs of sense; another, of those which exist after the object has ceased to be present to the organs of sense. The first of these we call Sensations—the second, Ideas.

We see a horse, and know that it is not the ox which we saw yesterday. We hear its neighing, and know that this does not resemble the lowering which we heard yesterday. We taste or smell an apple, and know that the taste or smell is different from that of the pear which we tasted or smelled yesterday. We touch a piece of iron, and we distinguish the sensation from that which we have formerly experienced from touching a piece of wood. We could not make these distinctions if we had not ideas as well as sensations.

125.—Sensations are excited by objects; and among the objects which present themselves to our senses, we early distinguish two orders of arrangement: First, the order of succession; and secondly, the order of co-existence, or the order in which, if there be succession, it is disregarded, or not dwelt upon, as being of no importance. Thus we receive sensations in the successive order, and sensations in the simultaneous or synchronous order. As examples of sensations of the successive order, we may take those which we derive from the observation of animal and vegetable life,—from the seed put into the ground, the germinating plant, the blossoming, and the ripened grain. We might also refer to the successive beats of a pendulum, to the successive strokes of the piston-rod of a steam-engine, and to the various operations of manual labour. As examples of sensations received in the synchronous order, take the smell, and the sight, and the touch of a rose; the smell, and sight, and touch, and taste of an apple; the sight, and touch, and sound of a trumpet; and the sight and touch of the room, forms, desks, books, and maps with the sound of the voices in a school.

126.—Now, of those sensations which have occurred synchronically, it will be found that the ideas are also a tendency to spring up synchronically. I see my schoolmaster; and the sight of him excites in the mind the ideas of my schoolfellows, the forests, the books, the maps, the exercises, the room, the village, and of a host of other objects, the sensations from which were received synchronically.

Among our synchronous sensations, none are more deserving of attention than those derived from the idea that we see an object, such as a stone, a flower, a chair, a table, a house, a man. From a stone we have received synchronically the sensation of colour, the sensation of hardness, the sensations of shape and size, and the sensation of weight. When the idea of one of these sensations occurs, the ideas of all of them will generally occur. They occur synchronically, and together they are called the idea of a stone, which it is thus plain is not a single idea, but a number of ideas in a particular state of combination.

So also the smell, and the sight, and the touch of a rose, have been experienced synchronically. Accordingly, one of these sensations will excite the ideas of all these sensations synchronically, and this combination of all those ideas is called the idea of a rose.

127.—Let us suppose ourselves, deprived of the sense of sight, to be affected with a variety of smells. As they succeed one another, we pronounce that we smell roast-mutton, vinegar, a lily, a foul drain, and so on; and yet, in reality, we only infer from the sensations of smell, that they are associated with the objects mentioned, of which we have ideas associated with those sensations. The blind, deaf, and dumb, have been known with the sense of smell so acute, and their ideas of smell so strongly associated with other synchronous ideas, as to be able to recognize their friends and acquaintances by that sense alone.

Or let us suppose ourselves, under similar circumstances, to be affected with a variety of sounds. As they succeed one another, we pronounce that we hear a trumpet, a drum, a horse, a cock, and distant thunder. In reality, we only infer that these sounds have been caused by the objects mentioned, of which we have ideas from previous sensations. The blind have their sensations of sound so strongly associated with ideas of other synchronous sensations, as to be able to recognize with remarkable accuracy, by their sense of hearing alone, every description of object from which they have received sensations of sound. Again, let us suppose ourselves to be affected with a variety of sensations of sight. As they succeed one another, we pronounce that we see a dog, a cube, a globe, a pyramid, a horse, far from us; or a tree, a mountain, the clouds, the sun, at a considerable distance; and yet, in reality, we only infer from the sensations of light and shade, and of colour, with which we are affected, that they are produced by the objects mentioned, of which the ideas are associated with these sensations of sight.

Similar illustrations of this habit of inferring from sensations the complex ideas of objects, might be furnished by
the senses of taste and touch. More than enough of illustration has most probably been added.

The conclusion is obvious. The objects of sense, as they are called, are the objects, not of mere sense, but of sense associated with ideas. And hence the importance of a judicious exercise of the senses; that is, of promoting such an association of ideas as is conformable with the real and demonstrated existences, and not the unexplained and deceitful appearances of objects.

As the ideas of sensations received synchronically have a tendency to occur synchronically, so the ideas of sensations received successively have a tendency to occur successively.

The sound of the first word of a line which we have read attentively, will excite the ideas of the remaining words in the order of their occurrence. We can count from one to ten more readily than from ten to one. We can repeat the alphabet from A to Z with greater facility than from Z to A. The sudden sight of a fellow-countryman in a distant land will call up in succession the ideas of our native land, the ship in which we sailed, our regrets at departure, the occurrences of the voyage, our impressions on landing among strangers, our subsequent employments, struggles, and anxieties, and the results accomplished up to the present hour.—William Ellis on "The Understanding," pp. 6, 7, 8, 9, 10, 11, 12, 13.

SELECTION AND INFERENCES.

129.—"Picturing-out" is only another form of illustration. Certain words or phrases can be rendered more vivid to the imagination by leading the pupils to realize in a "more full, true, and particular," manner, the scenes, conversations, or actions which they represent. It would be a great waste of time to do this in respect to unimportant points. But when a teacher of singing wishes to get a piece of poetry sung in a characteristic and effective manner, he cannot do better than employ this plan. When the pupil is carried into the very scene and circumstances of the song by imagination, you may hear his very soul singing in the music. Mr. David Stow, in a popular book, "The training system," which has probably done more practical service in the cause of education than any other single work, dwells much on this practice of picturing out. Mr. Lewis Monroe, of Boston, has clearly adapted the idea to the purpose of the Elocutionist, and has shown us how to learn the art of picturing. I quote this article from his "Vocal and Physical Training" at length, in the hope that students will answer his questions to themselves, and will then take other passages of poetry and treat them in the same way. To this I have added some specimens of Mr. Stow's own teaching, and three useful quotations from Jacob Abbott's admirable chapters on teaching children in his "Way to do Good," which show how the same dogmatic statement may be represented pictorially, and then now, by adding a little more life and motion, it may be made dramatic. As Tonic Sol-fa teachers have often to teach children, they must not think lightly of these quotations.

MONROE ON PICTURING.

130.—An Arabic proverb says, "He is the best orator who can turn men's ears into eyes." The same truth will apply with equal force to the reader. He is the skilful reader who succeeds in bringing up in the minds of his hearers vivid images of the scenes delineated and the persons described. To do this he must have in his mind a clear conception of everything he would convey. The pictures and personages must become real to him for the time. "Think when we talk of horses that you see them Printing their proud hoofs i' th' receiv ing earth." So real must the picture be to the reader that he would be able to answer questions concerning details not named by the author he is interpreting. He must fill up from his own mind the outline which the writer has drawn in words. Indeed, this is the chief secret of effective and impressive reading. If a person having a good voice and mechanical execution fails in giving proper expres-
sion to a given passage, the remedy is not to be found by recalling some dry rule, but by arouses himself to a realization of the meaning to be conveyed. And it will follow, from this, that as a person evolves blanks and feels twice precisely alike, so his reading of any passage, if it is genuine, will vary. The essential thing required of him is that he have an exact idea of what he would express, and that he then express just that. Doing this, he will scarcely fail to reproduce in the mind of the listener the same conception which exist in his own.

The passages quoted below afford opportunity for practice in picturing. The pupil has of course done this to a greater or lesser extent all along, and especially in the two preceding chapters; but in the extracts below, the picturing is to be made the chief object.

1. Flag of the heroes who left us their story,
   Borne through our battle-field's thunder and flame,
   Blazoned in song and illuminated in song,
   Wave o'er us all who inherit their fame!

   The pupil having read these lines, that diagrams like the following may be asked, to test whether he really had a picture in his mind or not, and whether his picture was a correct one.

   Did you see the flag while reading? Was it a large or small one? Was it a British flag, or one of some other nation? Was it made of,—bunting or silk? Was it a new flag or an old one? Was it clean or smoke-begrimed? Whole or torn? Was it waving in the wind?

2. Lo! how impatiently upon the tide
   The proud ship classes, eager to be free.
   Her flag streams wildly, and her banner striving sails.
   Pant to be on their flight.

   Did you see a ship? Was it a large or small one? A steamer or sailing vessel? What colour was the hull? Was it on a river, harbour, or the open sea? Did you observe the surface of the water? Was it smooth or rough? What gave the ship the appearance of impotence? What can you recall about her flag?

3. Somewhat back from the village street
   Stands the old-fashioned country-seat;
   Did you have a picture in your mind while reading? Was the country-seat you had in mind built of wood or brick? How many stories high was it? Did you observe any trees or shrubbery near it? Any garden in front? Were any of the occupants in sight?

   Teacher’s Manual.

4. Then the master,
   With a gesture of command
   Waved his hand.

   Read the above so as to convey the idea, with the voice alone, that the master made a quick gesture. A slow gesture. A dignified gesture. A languid gesture. A waving of the hand from the wrist. A gesture of triumph or exultation. A gesture you suppose he really made.

5. And at the word
   Loud and sudden there was heard,
   All over the cottage the echoes rang.

   Read this so as to give the idea that tacks were the implements used. Again, and let it be carpenters’ hammers. Sledge hammers swung with both hands.

6. And lo! from the assembled crowd
   There rose a shout prolonged and loud.

   Give the idea in reading that one person shouted. That a few persons shouted. A large number shouted. The whole crowd shouted.

7. Is it the hard “schoolboy” tone, which suggests no image to the hearer.

   Here are old trees—tall oaks and gnarled pines—
   That stream with green mosses.

   Bring up the image in the mind of old, dead logs. Think of a few very tall trees. A cluster of small trees. A forest at a little distance. A dense forest of great or small, the speaker being in their midst. Vary the picture as to light or darkness.

8. O Freedom, thou art not, as poet’s dream,
   A fair young girl, with light and delicate limbs,
   And weary tresses, rushing from the cage.

   With which the Roman master crowned his slave

   When he took off the gavves.

   Picture a schoolgirl tripping along,
   An armless girl, a weird person,
   A statue. The real idea intended by the poet, as you understand it.

9. Armed to the teeth, art thou; one mailed hand
   Grasps the broad shield, and the long sword.

   Represent a feeble or effeminate youth. A strong man. A giant. Represent the sword as raised to strike. The sword resting upon the ground. Any other picture that you can think of.


131.—As the hart panteth after the water brooks, so panteth my soul after thee, O God.—Psalm xlvii. 1.

   POINTS TO BE PICTURED OUT.

   1. Natural history of the hart.—2. Water brooks.—3. Sometimes dried up, why so?—4. Nature of the climate.—5. Dust.—6. Heat.—7. Panting.—8. Longing for, and seeking after springs previously drank of.—9. Character of the Psalmist.—10. Circumstances then placed in—deprived of pure ordinance formerly enjoyed. —11. So panteth my soul, &c.—12. After whom? Tell me, children, what you mean by panting? Show me what panting is? This boy thinks it is simply opening the mouth. Have you ever seen a dog walking in a very hot, dusty day, after having run a long way? Yes, sir, it opens its mouth. Does it simply open its mouth as this boy did? It pants the way. It feel uneasy. Why uneasy? Because it is weary and thirsty. Weary and thirsty from... the heat, and a thirsty dog that is wet, and very... hot, would like the... What would it wish? To have a drink, or perhaps... spurn the brook. Of what had the hart drank before? The brooks. Well—the hart having both drank... of the brook, and...plunged in the brook before, longed...and...panted to do so again. In this sad condition, therefore, bested... thirsty and... panting... and running about, seeking for the water brooks, how would the hart feel? Would he be satisfied? He is done down No, sir: very anxious. And what more? Longing and panting for water, not at rest because it... felt the want of something it could not get any time and that was... the water brooks.

   Now, let us look at the verse, and see in what state or... condition the hart is supposed to be. Repeat it, if you please, each word separately, slowly, and distinctly. “As the hart panteth after the water brooks.” What is a brook? A small, clear, running stream. Not muddy, stagnant, &c. Do you think the hart had drank of a brook before? Yes, else it would not have panted for it. What makes the hart so very thirsty? Because it was used to the dry hills, where there was no water. And as the hart opens... its mouth, and... pants for water, and runs about it. What do you think it raises? The dust into its mouth, which... increases its thirst, and causes the hart to long more than... ever for... the brooks of which it had formerly drank, but which are now...dried up, or perhaps at... great distance. What would you expect the hart to do were it to reach them? Drink plentifully, and also...plunge into...
the water. Why? To cool and refresh itself.

New, children, what does the Psalmist say at such a time? "'The hart panteth after something, so did David. The one panteth... for water brooks, the other... panteth for God. The hart formerly had drunk... of the water brooks, and being very thirsty, it... panteth for them again. David had tasted of the... water of life, through the public ordinances... the temple. Think, children, Who built the temple? Solomon. And Solomon was David's... son. Oh, it was the tabernacle, sir. The tabernacle. And being deprived of what he had formerly... enjoyed. What had he formerly enjoyed? The worship of God in the tabernacle, and, therefore, he longed... for it again. He loved God, and, therefore, he thirsted, as it were,... for him: just as the hart loved... the water brooks, and... panteth for them. -Stowe's "Training System." pp. 322, 314-315.

WISDOM

132. — Well, suppose that your father or mother, or anyone of this family, "So we would believe, were to come into this room at this moment, and to say, Children, the house is burning above your head; if you do not instantly run out by the door, you will be buried in the ruins, for the roof is just about to fall in. How would you feel? Frightened. Quite right, you would... be frightened at knowing that the... house was burning above your head. Were I or any other person to tell you this, what would you have received? A fright,—knowledge, sir. Some information. You would know that... the house was burning. You would have received some knowledge. And you would also... What would it be to you if stated in plain words by your father or mother? You would... understand and... understand that the house was... burning. And if you both knew and understood what the person said, what would that be to you? Instruction. Suppose, then, that you had been instructed and understood, and... knew that the house was burning at this moment, and the roof ready to fall about your ears, and that you sat still upon your seats. What then? (The children in each of the schools, partially perceiving their error, smiled or burst into laughter). Again, children, I ask you, What is wisdom? What is it to be wise? (No answer). Is it knowledge —understanding? Is it instruction? Children are silent. Is to know, and to understand, and to be instructed in a thing, wisdom! or is it something more? Something more. What, then, is wisdom, besides? Running out. That is to say, were you to sit still — when the roof was about to fall. What would you be? Foolish. You would be —foolish, foolish, but if you ran out, you would be wise. To sit still would be... foolishness, or... folly, and to run out would be... wisdom. But you would be...burned. You would be doing something, but you would be acting... foolishly. You would not... be wise. You would... not be acting wisely did you not... run... out... out of the house. You would say... he is wise... run... out. Now, I ask... children. Is wisdom merely knowledge, understanding, and instruction? No, sir, doing. Doing what... is right. To do what is right is... wise. To do what is... wrong is... foolish. To do what is... right and understand what... is right. Knowing and... understanding a thing is not... wisdom, until... until we... do it. To run... out... out of the door were the house burning, would be... wisdom or... wise, it would be acting... wisely. What would... be sitting still when you knew and understood that the house was burning? Foolishness.

Now, then, children, since you have satisfied that wisdom, or being wise, is not merely knowledge or... understanding, or... instruction, I shall give you a short answer to the question. What is wisdom? WISDOM IS THE RIGHT APPLICATION OF KNOWLEDGE. That is, to apply our knowledge properly in... wisdom. Wisdom is the...right application of knowledge. In the case we... supposed of the house burning above... our heads. To sit still would be... foolishness. To run out would be... wisdom, or acting... wisely. To run up... stairs... the fire would... be... wrong. It would not be the... right application of knowledge. The only use of the knowledge you had received... was... to run out. The wrong application... of knowledge could have been... to sit still, or to run... up... stairs into the... fire. Those boys or those girls who do what they know to be... right... wrong... wrong. A wise man or... is not... wise, this... knowledge. Now, answer me, children, What is wisdom? The right application of knowledge, or the... use of knowledge.

A man may be said to be wise when he rightly uses his knowledge. — Stowe's "Training System." pp. 315, 319, 320.

PICTORIAL AND DRAMATIC

133. — Address the mind of the child through the senses, or through those faculties of the mind by which the impressions of the senses are recognized or recalled. In other words, present every thing in such a way that it may convey vivid pictures to the mind. The senses are eminently the great avenues to knowledge, in childhood, and it is consequently through them, or through images formed by means of them, that we can have the easiest access. I can best illustrate what I mean by contrasting two modes of telling the same story.

"A man had a fine dog, and he was very fond of him. He used to take a great deal of care of him, and to give him all he wanted; and in fact he did all he could to make him comfortable, so that he should enjoy a happy life. Thus he loved his dog very much, and took great pleasure in seeing him comfortable and happy.

This now presents very few sensible images to the mind of the child. In the following form, the narrative would convey the same general ideas, but far more distinctly and vividly.

"There was once a man who had a large black and white dog beautifully spotted. He made a little house for him out in a sunny corner of the yard, and used to give him as much meat as he wanted. He would go and see him sometimes, and pat his head, while he was lying upon his straw in his little house. He loved his dog.

But expressing minute in the details of what you describe. Take very short steps, and take each one very distinctly.

If, for instance, you are narrating to a man, you may simply say, if such an incident occurs in the course of the narrative,—that your hero "went down to the shore and got into a boat and pushed off." Your hero has probably got into a boat often enough to understand it. But if you are talking to a child, he will be more interested if you say, "He went down to the shore and found a boat there. One end of the boat, the front part, which they call the bows, was up against the shore, a little in the sand. The other end was out on the water, and moved up and down gently with the waves, there were seats across the boat, and two oars lying along upon the seats. The man stepped upon the bows of the boat. It was fast in the sand, so that it did not sink under him. Then he took up one
of the ears, and began to push against the shore to push himself off. But as he was standing upon the bows his weight pressed the bows down hard upon the sand, and so he could not push the boat off. Then he went to the other end of the boat, stepping over the seats. The other end of the boat is the stern. The stern sank a little, and the boat rocked from one side to the other, and made the oar which was on the seats rattle. There was nothing but water under the stern of the boat, and that was what made it unsteady. The man stepped carefully, and when he was fairly in the stern, he reached his oar out again, and now he could push it off. The bows rubbed slowly back, of off the sand, and in a minute the whole boat was floating on the water."

Let your style be abrupt and striking, and give the reins entirely to the imagination. Aim at the utmost freedom of form and manner, and let your tones and inflections be highly varied. The tones expressive of emotion are instinctive, not acquired; as is proved by their universal similarity among all nations, and by the fact that children have them in greater, not less perfection than men. The style, too, should be abrupt and pointed, and everything illustrated with action. At least, this is one element of interest, to be used in a greater or less degree at discretion. We will take one example. It may be our old story of the man who was kind to his dog. "We have given two modes of commencing it, the second adding very much to the interest which the child would take in it. But by our present rule of giving abruptness and point, and striking transition to the style, we can give it a still greater power. Suppose the narrator, with a child on each knee, begins thus:"

"A man one pleasant morning was standing upon the steps of the door, and he said, 'I think I will go and see my dog Towser.'"

"Now, where do you think his dog Towser lived?"

"I don't know," will be the reply of each listener, with a face full of curiosity and interest.

"Why old Towser was out in a little square house which his master had made for him in a corner of the yard. So he took some meat in his hand for Towser's breakfast. Do you think he took out a plate, and a knife, and fork?"

"This man was very kind to Towser; his beautiful, spotted, black and white Towser; and when he got to his house he opened the door and said, "Towser, Towser,—come out here, Towser."

"So Towser came running out, and stood there wagging his tail. His master patted him on the head. You may jump down on your hands and feet, and I will tell you exactly how it was. You shall be Towser. Here, you may get under the table, which will do for his house. Then I will come and call you out and put you on the head;"


Suggestive Teaching.

134.—Suggestive teaching is that which, instead of telling the pupil the thing he has to learn, leads him to find it out. Pestalozzi says (in his 29th letter to Mr. Greaves), "let the child not only be acted upon, but let him be made an agent in his own education." "The mode of doing this," he says, (p. 148), "is not by any means to talk much to a child, but to enter into conversation with a child; not to address to him many words, however familiar or well chosen, but to bring him to express himself on the subject; not to exhaust the subject, but to question the child about it, and to let him find out and correct the answers."

135.—Mr. Horace Grant, who used this method largely, well compares the suggestive with the dogmatic style of communicating knowledge thus: "In the one case the knowledge forms part of the mind; it is remembered, is ever present when wanted, and is ready to be connected with and to aid other knowledge; it assists in building up an intellect as well as furnishing it. In the common mode, however frequently a thing is gone over, it forms no part of the mind; it is joined with nothing useful or experimental; it is kept at an out station apart from our ordinary trains of thought, and it can have little influence on the intellect or character."

136.—It was this habit of suggesting rather than telling which distinguished the teachings of Archbishop Whately. In one of his latest conversations, a friend having remarked to him that he had made many pupils who would follow out his ideas, the Archbishop replied that he hoped he had made many thinkers who would be independent of him. This is the true ambition of a good teacher.

137.—But how difficult to attain this power of skilful suggestion! How difficult to fix the line of questioning you mean to pursue! And then how much more difficult to keep it! Miss Tremolo Dolce, (in Mr. Proudfon's "Musical Jottings," describes how she was non-plussed when she sung a phrase, and asked what such and such a sound was like. A little girl said, "It's nice, Teacher; I like it;" and a little boy would have it that "Pah was like a "bogy;"” and the shock-headed boy insisted that "Lah was "like his mother's baby."* I should like to ask the reader how he would meet these answers. Of course you would try to take them up and believe in them as far as you honestly


*See below page 269.
can. This is an important point in the good understanding between teacher and class. Afterwards you would not give a better answer of your own; but as Pestalozzi says, revise and correct the answer supplied to you. In this way the pupil gets back his own thoughts just quietly put into better shape.

138.—It was on this plan that the Rev. James Remie taught at Dalkeith the true principles of expression. See Reporter 1857, page 63. “I explain,” he says, “or picture out to my class the feeling in which a certain passage should be sung. They are very quick to apprehend. I get them to realize and feel for themselves the sentiment they have to utter, and then ask them to say how best that feeling can be expressed in song. I find that the expression thus brought out has a life and power about it which no mere formal rules or orders can produce.”

139.—In Reporter 1865, page 22, I find myself bearing this testimony to Mr. Longbottom’s lessons on expression several years ago. “Mr. Longbottom’s concluding lesson, like all his lessons, was a fine specimen of the educational art. He always strove to elicit, as far as possible, from his pupils themselves whatever he wanted them to know and remember. He also made them illustrate his points and find out illustrations for them.” “There are two ways of teaching,” says Mr. Root, in the “Curriculum,” (Reporter, vol. 1865, p. 157), “one shorter and the other longer. The shorter is to tell all things to the pupil; the longer is to help him to find out all he can himself; or, the shorter is to do for the pupil what the longer would have him to do for himself. That which is told or done by the Teacher is not always really made known to the pupil; that which he finds out and does for himself always is; that which is told or done by the Teacher does not tax the powers of the pupil; that which he finds out and does for himself does tax them; that which does not tax the powers of the pupil gives him no exercise and causes no growth, that which taxes his powers rightly both strengthens and expands them; that which taxes some of his powers and not others produces deformity; that which taxes them all according to their need tends to symmetry. Things which exist in the nature of musical sounds can be found out by well-guided investigation. Things that man has invented must generally be told. Finding out and doing the things of Music is primary in importance,—learning their names, signs, or descriptions secondary.”

140.—Aided self-teaching is the description of a true education. Mr. Payne, in his admirable lecture before the College of Preceptors, explains and illustrates this point very thoroughly. I quote some of his weighty words. Professor Tyndall and Mr. Herbert Spencer also speak ably and eloquently on the subject. To these I add some golden words from Professor Huxley’s “Lay Sermons,” and from Dean Stanley’s “Life of Dr. Arnold,” a description of those teaching principles which the great, good man put into daily practice. The true picture of a good old schoolmaster, from George Eliot’s “Adam Bede,” will help to impress the doctrine on our readers:—

**SELF TEACHING.**

141.—The lesson in question is a specimen of teaching in which all the work on which the mental acquisition depends is absolutely and solely done by the pupil, while the teacher’s action and influence, which originate and maintain the pupil’s work, is confined to guidance and superintendence.

Many arguments might be adduced to show that the principle, that the main business of the teacher is to get the pupil to teach himself, lies at the basis of the entire art of instruction. The teacher who, by whatever means, secures this object, is an efficient artist; he who fails in this point, fails altogether; and the various grades of efficiency are defined by the degree of approximation to this standard. “All the best cultivation of a child’s mind,” says Dr. Temple, “is obtained by the child’s own exertions, and the master’s success may be measured by the degree in which he can bring his scholars to make such exertions absolutely without aid.”

“... That divine and beautiful thing called teaching; that excellent power whereby we are enabled to help people to think for themselves; encouraging them to undertake, by divestingly guiding those endeavours to success; turning them from their error just when, and no sooner than, their error has thrown a luminosity upon that which caused it; carefully leading them into typical difficulties, of which the very path we lead them by shall itself suggest the solution; sometimes gently leading them, sometimes forcing them to the resources of their own unaided endeavours; till, little by little,
SKILL; PAYNE, TYNDALL, SPENCER.

we have conducted them through a process in which it would be almost impossible for them to tell how much is their own discovery, how much is what they have been told."—[Dr. Temple's "University Extension."
]
The process itself is recognized unconsciously in the practice of all the best teachers. Such teachers, while earnestly intent on the process by which their pupils are instructing themselves, generally say little during the lesson, and that little is usually confined to direction. Arnold scarcely ever gave an explanation: and if he did, it was given as a sort of reward for some special effort of his pupil; and his son, Mr. Matthew Arnold, tells us that such is the practice of the most eminent teachers of Germany.

If further authority for the theoretical argument be needed, it may be found in the words of Rousseau, who, recommending "self-teaching" (his own word), says,—"Obliged to learn by himself, the pupil makes use of his own reason, and not that of others. From the continual exercise of the pupil's own understanding will result a vigour of mind, like that which we give the body by labour and fatigue. Another advantage is, that we advance only in proportion to our strength. The mind, like the body, carries only that which it can carry. But when the understanding appropriates things before depositing them in the memory, whatever it afterwards draws from thence is proper to its own." Again: "Another advantage, also resulting from this method, is, that we do not accustom ourselves to a servile submission to the authority of others; but, by exercising our reason, grow every day more ingenious in the discovery of the relations of things, in connecting our ideas, and in the contrivance of machines; whereas, by adopting those which are put into our hands, our invention grows dull and impertinent, our understanding is dressed, but is served in everything by our servants, and drawn about everywhere by his horses, loses by degrees and perhaps of this order.*

* The value of this plan of learning is aptly pointed out in a well-known passage in an essay on "The Sublime and Beautiful." "I am convinced," he says, "that the method of teaching, which approaches most nearly to the method of investigation, is in comparably the best; since, not content with serving up a few barren and lifeless truths, it leads to the stock on which they grew; it tends to set the reader himself on the track of invention, and to direct him into those paths in which the author has made his own discoveries."—Joseph Payne, pp. 45, 46, 39.

PROFESSOR TYNDALL.

442—I am persuaded that teachers generally overlook half the powers latent in the minds of their pupils; they do not credit pupils with the perception of them, and therefore fail to call them out. An instructive instance of a different mode of proceeding is furnished by the experience of Professor Tyndall, when he was a teacher in Queenwood School. The quotation is rather long, but it is too valuable to be omitted. "One of the duties," he says, in his Lecture at the Royal Institution, On the Study of Physics as a branch of Education, "was the instruction of a class in mathematics, and I usually found that Euclid, and the ancient geometry generally, when addressed to the understanding, formed a very attractive study for youth. But it was my habitual practice to withdraw the boys from the routine of the book, and to appeal to their self-power in the treatment of questions not comprehended in that routine. At first, the change from the beaten track usually excited a little aversion; the youth felt like a child among strangers; but in no single instance have I found this aversion to continue. When utterly disheartened, I have encouraged the boy by that anecdote of Newton, where he attributes the difference between him and other men mainly to his own patience; or of Mirabeau, when he ordered his servant, who had stated something to be impossible, never to use that stupid word again. Thus cheered, he has returned to his task with a smile, which perhaps had something of doubt in it, but which nevertheless evinced a resolution to try again. I have seen the boy's eye brighten, and at length even perceive their ecstasy of Archimedes was but a simple expansion, heard him exclaim, 'I have it, sir!' The consciousness of self-power that enabled him to see the value, and animated by it the progress of the class was truly astonishing. It was often my custom to give the boys their choice of proving their propositions in the book, or of trying their strength at others not found there. Never in a single instance have I known the book to be chosen. I was ever ready to assist when I deemed help needful, but my offers of assistance were habitually declined. The boys had tasted the sweetness of intellectual conquest, and demanded victories of their own. I have seen their diagrams scratched on the walls, cut into the beams of the playground, and numberless other illustrations of the living interest they took in the subject. . . . The experiment was successful, and some of the most delightful hours of my existence have been spent in marking the vigorous and cheerful expansion of mental power when appealed to in the manner I have described."

This is indeed a striking illustration of the true art of teaching, as consisting in the mental and moral direction of the pupils' self-education; and the result, every one can see, was the acquisition of something far more valuable than the knowledge of geometry. They gained, as an acquisition for life, a knowledge of themselves, a consciousness of both mental and moral power, which all the didactic teaching in the world could never have given them. All teachers should learn, and practise, the lesson conveyed by such an example of teaching as this. —Lectures on Education." Payne, pp. 39, 40.

MR. HERBERT SPENCER.

143.—A second corollary from the foregoing general principle, and one which cannot be too strenuously insisted on, is, that in education the process of self-development should be encouraged to the uttermost. Children should be led to make their own investigations, and to draw their own inferences. They should be told as little as possible, and induced to discover as much as possible.

Now it needs but a glance at the daily life of the infant to see that all the knowledges of things which is gained before the requirement of speech, is self-gained—that the qualities of hardiness and weight associated with certain appearances, the possession of particular forms and colours by particular persons, the production of special sounds by certain objects, are phenomena which it observes for itself. In mankind, too, when there are no longer teachers at hand, the observations and experiences on which the individual is secured for guidance, must be made understanding; and success in life depends upon the accuracy and completeness with which they are made.

But making education a process of self-evolution, has other advantages than that of keeping our lessons in the right order. In the first place, it guarantees a vivacity and permanency of impression which the usual methods can never produce. Any piece of knowledge which the pupil has himself acquired, any problem which he
HUXLEY, ARNOLD, GEORGE ELIOT.

has himself solved, becomes, by virtue of the conquest, much more thoroughly his than it could else be. The preliminary activity of mind which his successes implies, the concentration of thought necessary to it, and the excitement consequent on his triumph, conspire to register the facts in his memory in a way that no mere information heard from a teacher, or read in a school-book, can be registered. Even if he fails, the tension to which his faculties have been wound up, insures his remembrance of the solution when given to him, better than half-a-dozen repetitions would. Observe, again, that this discipline necessitates a continuous organization of the knowledge he acquires. It is in the very nature of facts and inferences assimilated in this normal manner, that they successively become the premises of further conclusions—the means of solving further questions. The solution of one problem helps the pupil in mastering to-day’s. Thus the knowledge is turned into faculty as soon as it is taken in, and withal aids in the general function of thinking—does not simply remain written on the pages of an internal library, as when rote-learnt. Mark further, the moral culture which this constant self-help involves. Courage in attacking difficulties, patient concentration of the attention, perseverance through failures—these are characteristics which after-life specially requires; and these are characteristics which this system of making the mind work for its food specially produces. That it is thoroughly practicable to carry out instruction after this fashion, we can ourselves testify; having been in youth thus led to solve the comparatively complex problems of perspective. And that leading teachers have been tending in this direction, is indicated alike in the saying of Fellenberg, that “the individual independent activity of the pupil is of much greater importance than the ordinary busy officiousness of many who assume the office of educators,” in the opinion of Horace Mann, that “unfortunately education amongst us at present consists too much in telling, not in training;” and in the remark of M. Marcell, that “what the learner discovers by mental exertion is better known than what is told to him.”—“Spencer on Education,” pp. 77, 83, 100, 101.

DR. ARNOLD.

145.—His whole method was founded upon the principle of awakening the intellect of every individual boy. Hence it was his practice to teach by questioning. As a general rule, he never gave information, except as a kind of reward for an answer, and often withheld it altogether, or checked himself in the very act of uttering it, from a sense that those whom he was addressing had not sufficient interest or sympathy to entitle them to receive it. His explanations were as short as possible—enough to dispose of the difficulty and no more; and his questions were of a kind to call the attention of the boys to the real point of every subject, and to disclose to them the exact boundaries of what they knew or did not know. With regard to the younger boys, he said, “It is a great mistake to think that they should understand the lesson; for God has ordered that in youth the memory should act vigorously independent of the understanding—whereas a man cannot usually recollect a thing unless he understands it.” But in proportion to their advance in the school, he tried to cultivate in them a habit not only of collecting facts, but of expressing themselves with facility, and of understanding the principles on which their facts rested. “You come here,” he said, “not to read, but to learn how to read;” and thus the greater part of his instructions were interwoven with the process of their own minds; there was a continual reference to their thoughts, an acknowledgment that, so far as their information and power of reasoning could take them, they ought to have an opinion of their own. He was evidently working on a larger scale for but with “the form,” as if they were equally interested with himself in making out the meaning of the passage before they should understand it. His object was not to set them right, not by correcting them at once, but either by gradually helping them on to a truer answer, or by making the answer of the more advanced part of the form serve as a medium, through which his instructions might be communicated to the less advanced. Such a system he thought valuable alike to both classes of boys. To those who, by natural quickness or greater experience of his teaching, were more able to follow his instructions, it confirmed the sense of the responsible position which they held in the school, intellectually as well as morally. To a boy less ready or accustomed to it, it gave precisely what he conceived that such a character required. “He wants this,” to use his own words, “and he wants it daily—not only to interest and excite him, but to dispel what is very apt to grow around a lonely reader not constantly questioned—a haze of insubstantiality as to a consciousness of his own knowledge or ignorance; he takes a vague impression for a definite one, an imperfect notion for one that is full and complete, and in this way he is continually deceiving himself.”—“Stanley’s Life of Dr. Arnold,” vol. i. p. 119.

BATTLE MASSEY.

146.—Now, you see, you don’t do this thing a bit better than you did a fortnight ago; and I’ll tell you what’s the reason. You want to learn accounts; that’s well and good. But you think
all you need do to learn accounts is to come to me and do sums for an hour or so, two or three times a week; and no sooner do you get your caps on and turn out of doors again, than you sweep the whole thing clean out of your mind. You go whistling about, and take no more care of what you’re thinking of than if your heads were gutters for any rubbish to slide through that happened to be in the way; and if you get a good notion in ‘em, it’s pretty soon washed out again. You think knowledge is to be got cheap—you’ll come and pay Bartie Masey sixpence a week, and he’ll make you clever at figures without your taking any trouble. But knowledge isn’t to be got with paying sixpence. Let me tell you: if you’re to know figures, you must turn ’em over in your own heads, and keep your thoughts fixed on ’em. There’s nothing you can’t turn into a sum, for there’s nothing but what’s got number in it—even a fool. You may say to yourselves, ‘I’m one fool, and Jack’s another; if my fool’s head weighed four pound, and Jack’s three pound three ounces and three quarters, how many penniesweights heavier would my head be than Jack’s?’ A man that had got his heart in learning figures would make sums for himself, and work ’em in his head: when he sat at his shoemaking, he’d count his stitches by fives, and then put a price on his stitches, say half a farthing, and then see how much money he could get in an hour; and then ask himself how much money he could get in a day at that rate; and then how much ten workmen would get working three, or twenty, or a hundred years at that rate—and all the while his needle would be going just as fast as if he left his head empty for the devil to dance in. But the long and the short of it is—I’ve got a newsboy in my night-school that doesn’t strive to learn what he comes to learn, as hard as if he was striving to get out of a dark hole into broad daylight. I’ll send no man away because he’s stupid; if Billy Tuft, the idiot, wanted to learn anything, I’d not refuse to teach him. But I’ll not throw away good knowledge on people who think they can get it by the sixpennyworth, and carry it away with ’em as they would an ounce of snuff. So never come to me again, if you can’t show that you’ve been working with your own heads, instead of thinking you can pay for mine to work for you. That’s the last word I’ve got to say to you.”—*George Eliot’s Sayings*, pp. 83, 86.

147.—But this art of guiding the pupil in his path of discovery is a very difficult one. You may suggest by the objects you put before him, by the point of view you give him, and by the questions you ask; but it is very difficult to restrain yourself from telling. Of course, it should be understood that it is impossible to tell nothing. Unimportant things **must** be told, and it would be a great waste of time to pursue methods of slowly leading the pupil to find them out for himself. The important things, however, must never be told, unless they are facts out of the pupil’s reach. If the pupil is thoroughly to understand and use a thing, it is absolutely necessary that he should make it his own by discovery. To help the young teacher in attaining this art of suggestion, I give the following examples of lessons on various subjects. He should answer to himself in reference to every one of them the questions,—First, what was meant to be suggested? and secondly, How was the pupil set thinking and guided in his thoughts? To understand how other people do things is a necessary preliminary to doing them yourself. The first example is a lengthened one from Mr. Jacob Abbott’s “Teacher,” which, though foreign to the subject of music, will well repay the student’s careful analysis. Mr. Abbott’s idea that, in order to suggest to the pupil, the teacher must first take the subject to pieces in his own mind, and then consider how to give it, piece by piece, to his pupils, is of great value. In studying over again Mr. Abbott’s book, after thirty-six years, I am astonished and delighted to find how much I owe to him, and I can see how one page after another in his book has had a long trail of results in my own preparation and my own teachings.

148.—The first great principle is simple and effectual. **Divide and subdivide a difficult process, until your steps are so short, that the pupil can easily take them.**

Most teachers forget the difference between the pupil’s capacity and their own, and they pass rapidly forward, through a difficult train of thought, in their own ordinary gait, their unfortunate followers vainly trying to keep up with them. The case is precisely analogous to that of the father, who walks with the step of a man, while his little son is by his side, wearing and exhausting himself with fruitless efforts to stretch his feet as far, and to move them as rapidly as a full-grown man.

But to show what I mean by subdividing a difficult process, so as to make each step simple, I will take a case which may serve as an example. I will suppose that the teacher of a common school undertakes to show to his boys, who, we will suppose, are acquainted with nothing but elementary arithmetic, how longitude is ascertained, by means of the eclipses of Jupiter’s satellites; not a very simple question,—as it would, at first view, strike one, but still one which, like all others, may be easily explained merely by the power of the subdivision alluded to. I will suppose that the subject has come up at a general exercise,—perhaps the question was asked in writing by one of the older boys, I will present the explanation, chiefly in the form of questions and answers, that it may be seen that the steps are so
AN EXAMPLE OF THIS BY JACOB ABBOT.

short, that the boys may take them themselves.

149. "Which way," asked the teacher, "are the Rocky Mountains from us?"

"West," answer two or three of the boys.

In such cases as this, it is very desirable that the answers should be general, so that throughout the school there should be a spirited interest in the questions and replies. This will never be the case, if a small number of the boys only take part in the answers, and many teachers complain, that when they try this experiment, they can seldom induce many of the pupils to take a part.

The reason ordinarily is, that they say that any of the boys may answer, instead of that all of them may. The boys do not get the idea that it is wished that an universal reply should come from all parts of the room in which every one's voice should be heard. If the answer were feeble in the instance we are supposing, the teacher would perhaps say:

"I only heard one or two answers: do not more of you know where the Rocky Mountains are? Will you all think, and answer together? Which way are they from us?"

"West," answer a large number of boys.

"You do not answer fully enough yet; I do not think more than forty answered, and there are about sixty here. I should like to have every one in the room answer, and all precisely together."

He then repeats the question, and obtains a full response. A similar effort will always succeed.

"Now, does the sun in going round the earth, pass over the Rocky Mountains or over us first?"

To this question the teacher hears a confused answer. Some do not reply; some say, "Over the Rocky Mountains," others, "Over us," and others still, "The sun does not move at all."

"It is true that the sun, strictly speaking, does not move; the earth turns round, presenting the various countries in succession to the sun, but the effect is precisely the same as it would be, if the sun moved, and accordingly I use that language. Now, how long does it take the sun to pass round the earth?"

"Twenty-four hours."

"Does he go towards the west, or towards the east from us?"

"Towards the west."

But it is not necessary to give the replies. The questions alone will be sufficient. The reader will observe that they inevitably lead the pupil by short and simple steps, to a clear understanding of the subject."

"Will the sun go towards, or from, the Rocky Mountains, after leaving us?"

"How long did you say it takes the sun to go round the globe, and come to us again?"

"How long to go half round?"

"Quarter round?"

"How long will it take him to go to the Rocky Mountains?"

"No answer."

"You cannot tell. It would depend upon the distance. Suppose then the Rocky Mountains were half round the globe, how long would it take the sun to go to them?"

"Suppose they were quarter round?"

"The whole distance is divided into portions called degrees, 360 in all. How many will the sun pass in going half round? In going quarter round? In going one-eighth round?"

"Forty-five degrees then, make one-eighth of the circumference of the globe. This you have already said will take you three hours. In one hour then, how many degrees will the sun pass over?"

"Perhaps so. Answer. If so, the teacher will divide the question on the principle we are explaining, so as to make the steps such that the pupils can take them."

"How many degrees will the sun pass over in three hours?"

"Forty-five."

"How large a part of that then will he pass in one hour?"

"One-third of it.

"And what is one-third of forty-five?"

The boys would readily answer 15, and the teacher would then dwell for a moment on the general truth thus deduced, that the sun, in passing round the earth, passes over fifteen degrees every hour.

"Suppose then it takes the sun one hour to go from us to the river Mississippi, how many degrees west of us would the river be?"

Having thus familiarized the pupils to the fact, that the motion of the sun is a proper measure of the difference of longitude between two places, the teacher must dismiss the subject for a day, and when the next opportunity of bringing it forward occurs, he would perhaps take up the subject of the sun's motion as a measure of time.

"Is the sun ever exactly south of us?"

"When he is exactly south of us, or in other words, exactly opposite to us in his course round the earth, he is said to be in our meridian. For the word meridional is derived from the Latin meridies, exactly north or south from any place."

There is no limit to the simplicity which may be imparted, even to the most difficult subjects, by subdividing the steps. This point, for instance, the meaning of meridian, may be the subject, if it were necessary, of many questions, which would render it simple to the youngest child. The teacher may point to the various articles in the room or buildings, or other objects without, and ask if they are or are not in his meridian. But to proceed:

"When the sun is exactly opposite to us in the south, at the highest point to which he rises, what o'clock is it?"

"When the sun is exactly opposite to us, can he be opposite to the Rocky Mountains?"

"Does he get opposite to the Rocky Mountains before or after he is opposite to us?"

"When he is opposite to the Rocky Mountains, what o'clock is it there?"

"Carry your line of thought a little further; before or after it is twelve o'clock there?"

"Suppose the river Mississippi is at degrees from us, how long is it twelve o'clock here before it is twelve o'clock there?"

"When it is noon here, is the sun going towards the Mississippi, or has he passed it?"

"Then has noon gone by at that river, or has it not yet come?"

"Then will it be one hour before, or one hour after noon?"

"Then will it be twelve o'clock?"

"Then it will be twelve or one!"

150.—Such minute cues and simplicity would not in ordinary cases be necessary. I go into it here, merely to show how a subject ordinarily perplexing, may, by simply subdividing the steps, be made plain. The reader will observe, that in the above there are no explanations by the teacher, there are not even leading questions; that is, there are no questions whose form suggests the answers desired. The pupil goes on from step to step, simply because he has but one short step to take at a time."

"Can it be noon, then," continues the teacher, "here and at a place fifteen degrees west of us at the same time?"

"Can it be noon here, and at a place ten miles west of us at the same time?"

151.—It is unnecessary to continue the illustration, for it will be evident
to every reader, that by going forward in this way, the whole subject may be laid out before the pupils, so that they shall perfectly understand it. They can, by a series of questions like the above, be led to see by their own reasoning, that time, as denoted by the clock, must differ in every two places, not upon the same meridian, and that the difference must be exactly proportional to the difference of longitude. So that a watch which is right in one place, cannot, strictly speaking, be right in any other place, east or west of the first: and that, if the time of day at two places can be compared, either by taking a chronometer from one to another, or by observing some celestial phenomenon, like the eclipses of Jupiter’s satellites, and ascertaining precisely the time of their occurrence, according to the reckoning at both; the distances east or west by degrees may be determined. The reader will observe, too, that the method by which this explanation was made, strictly in accordance with the principle I am illustrating,—which is by simply dividing the process into short steps. There is no ingenious reasoning on the part of the teacher, no happy illustrations; no apparatus, no diagrams. It is a pure process of mathematical reasoning, made clear and easy by simple analysis.

102.—In applying this method, however, the teacher should be careful not to subdivide too much. It is best that the pupils should walk as fast as they can. The object of the teacher should be to smooth the path, not much more than barely enough to enable the pupil to go on. He should not endeavour to make it very easy.—“The Teacher,” by Jacob Abbott, pp. 99—105.

FRESH AIR.

153.—Now let us see if we can find out what things we all need for life and health. You can only think of food and clothes! Well, though you are all wrong, I am not much surprised at it; it is just because people in general don’t seem as much as we know of the other things they require, that they take no pains to get them; and that is the grand reason why there are all these troubles and sicknesses we were talking of just now.

However, let us think it over. Shut up your mouths, hold your pocket-handkerchiefs tight over your noses, and begin to think.

But why are you not doing so? How is it I see you all with your mouths and noses wide open?

You could not breathe, you say.Teacher’s Manual.

Well, what of that? you have on your warm clothes; you have had your breakfast; you will have your dinner by-and-by; is not that all you want? Ah! now you begin to see there is something else, besides your two necessities; and because we keep on wanting that something, fresh and fresh, thirteen or fourteen times every minute of our lives, we will put that down first on our list: fresh air.—“First Lessons on Health,” J. Berners, pp. 4, 5.

DEEP AND SHRIEK.

154.—Teacher.—I am going to teach you music; you need not open your books for a little while; just listen to me (sings or plays a note and its fifth, taking care to make them equally loud)—did you observe any difference between those two sounds?

Class.—Yes.

Teacher.—Well, what was the difference?

Here the class will probably be at a loss to express the difference they feel. After a moment’s pause, the teacher will resume:

“Well, never mind; listen again (sings a note and its fifth, still taking care not to make the one louder than the other); do you observe any difference there?”

Class.—Yes.

Teacher.—Well, now, think what is the difference?—(a short pause.) Listen again (sings a note and its octave); do you observe any difference there?”

Class.—Yes.

Teacher.—Well, think again wherein the difference consists, but don’t speak. (A pause.) Listen again (sings a note and its sixth.) Now, can any one tell me what is the difference?”

Here some person who has a larger stock of words, or a quicker apprehension than the rest, will probably say, “The second sound was shriller than the first.”

Teacher.—“Exactly; the second sound was shrill; now, what would you call the other sound? (A pause.) Listen again (sings a note and its sixth).”

Class.—“It is a heavier kind of sound.”

Teacher.—“Yes; that kind of sound—the opposite of shrill—is called heavy or deep. Listen again (sings a note and its fifth); what do you say of these two sounds?”

Class.—“The first was deep and the second shrill.”—“Introduction to Music.”

Dr. Bryce, pp. 49, 50.

PROPERTIES OF TONES.

155.—The teacher, having prepared the way by any remarks he may see fit to make, which are adapted to the occasion, may proceed as follows:

He sings a tone to the syllable La, at a convenient pitch, before the class, and with great distinctness.

He says, What did you hear? A sound.

Teacher says, Yes, it was a musical sound; and a musical sound is called a tone.

What was it you heard? A tone.

Listen. Teacher sings, with great firmness, a long tone; say about three seconds in length.

What did you hear? A tone.

Teacher says, Listen while I sing another tone. He then sings a very short tone.

Were those two tones alike, or were they different? They were different.

He now repeats the tones in contrast, and asks, In what respect do they differ, or what can be said of the first tone as compared with the second? It was long.

Again he asks, What can be said of the second tone, as compared with the first? It was short.

All may now sing a long tone. They all sing.

Note.—If the members of the class do not all sing at the same pitch, it is not necessary to correct them, since the object is not now the training to pitch, but merely the distinction between long and short.

All may now sing a short tone. They sing.

How many kinds of tones have we now discovered? Two.

What shall we call the first tone?—Long.

What shall we call the second?—Short.

What are the names of our two tones?—Long and short.

All sing a long tone. They sing.

All sing a short tone. They sing.

Teacher says, We have now learned that tones may be either—Teacher stops, and pupils add—Long or Short.

He says, I will now make a record of it. He writes on the upper part of the board, Long or Short.

Teacher pointing, says, What is this first distinction we have found to exist in tones?—They may be Long or Short.

What sign may we have to represent a long tone? A long mark.

He makes a long mark, and says, Sing as I point. He points along the line slowly, then drawing from them a longer tone than they would be likely otherwise to give.

Teacher says:—What sign shall we take for a short tone?—A short mark. He points and they sing.
Teacher says:—Sing a long tone to the word "long." They sing.
Sing a short tone to the word "short." They sing.

Teacher again sings, at a convenient pitch, perhaps C, a tone of moderate length.

What did you hear? A tone.

He now sings a tone at a higher pitch, say a fifth or an octave higher, and asks:—What did you hear? A tone.

Were the two tones alike or different? Different.

Pointing to the record upon the board, he says:—Did they differ with respect to length and shortness, or something else? Something else.

You, something else. So we are finding out something new about the tones.

He then repeats both the tones in contrast, and asks:—In what respect did they differ, or what may be said of the first in relation to the second? It was lower.

What may be said of the second in relation to the first? It was high.

Sing a long tone. They sing.
Sing a short tone. They sing.

We have now found that tones may be either—pupils add—low or high.

He writes beneath the former record the words Low or High.

He then asks:—Where shall I make a mark to indicate a low tone? The pupils will say, At the bottom of the board.

If they do not answer readily, he may make a mark near the lower part of the board, and another near the top, and ask:—Which shall we take to represent the low tone?

Which for the high? Teacher points, and the class sing.

How many distinctions have we found in tones? Two.

What is the first? Long or Short.
What is the second? Low or High.

The class may now be required to sing tones which shall combine the different distinctions, as long and low, long and high, short and low, and short and high.

He then says, Listen. He sings two tones in close connection, the first soft and the second loud.

How many tones did you hear? Were they alike or different?

Pointing to the record, he says:—Did the tones differ with respect to loudness and softness, or something else? Did they differ with respect to loudness and softness, or something else?

He repeats the example, and says:—In what respect did the first tone differ from the second? It was softer.

In what respect did the second differ from the first? It was louder.


What sign may be made for the loud tone? A large mark.

He turns the chalk so it will make a very broad mark for the loud tone, and a very small mark for the soft tone, and the pupils sing.

Note.—If any are disposed to cavil at this method of indicating the distinctions, or think it needless, the reply is, that the object here is to make suggestions to the teacher, who will find that two things are very desirable, namely, absolutely necessary—to keep up the interest of the pupils, and also to obtain from them as much labour in the way of practice as possible, thus drawing out their active powers.

The teacher says:—We have found that tones may be either—pupils add—soft or loud.

We will add it to the record. He writes beneath the others, and the record appears thus:

Distinctions. Long or Short. Low or High. Soft or Loud.

He asks, How many distinctions have we found? What is the first? Second? Third?

The pupils may now be exercised upon them, singing a tone that is soft, long, low, loud, etc.

Teacher, pointing, asks, How did you find out these distinctions? By hearing the tones.

Note.—It will be perceived that thus far, an appeal has been made only to the sense of hearing or to the sensations of the pupil. — "The Music Teacher," by Dr. Lowell Mason, pp. 15—16.

The Minor Scale.

156.—The teacher may write a lesson like the following.

Let the pupils examine it by naming the tones which are represented as he points to the notes, then, while the pupils mark the time, the teacher sings it with the manifestation of appropriate feeling; after this, let the pupils sing while the teacher points, or marks the time.

The Minor Scale.

Leaves me not, Oh! leave me not.

Note.—To make the above-mentioned distinctions more apparent, the teacher may change the words, singings those adapted to the second lesson to the first one, and vice versa. The inappropriateness will thus be manifest.

A few mere lessons may be written with the same object in view, and be treated in a similar way. The following are given as specimens:

The Minor Scale.

Leaves me not, Oh! leave me not.

Joyful now I come to thee.

Joyful now I come to thee.

Days of sorrow,

Days of woe!

(as he should endeavour to sing everything worse he attempts before his class), and then ask, Does the lesson express a cheerful or a more plaintive feeling? Plaintive.

The teacher may now confirm the decision his pupils have made by singing the lesson to the following, or similar words:

"Leave me, leave me to my sorrow, All my hopes and joys have fled!"

Again he writes a lesson like the following:

Having treated the above lesson briefly, the teacher asks, Is it cheerful or plaintive? Cheerful.

He may confirm the decision by singing the lesson to words like the following:

"Joyful now we greet the morning—
Hail, all hail the welcome day."

Note. — To make the above-mentioned distinctions more apparent, the teacher may change the words, singings those adapted to the second lesson to the first one, and vice versa. The inappropriateness will thus be manifest.

A few more lessons may be written with the same object in view, and be treated in a similar way. The following are given as specimens:
What are they called? Soft, medium, and loud.
Teacher says, We will change these words for the common musical terms: instead of soft, we will adopt the term piano (pronounced pē-ah-o); instead of medium, we will adopt the term mezzo (pronounced meh-foo); and instead of loud we will adopt the term forte (pronounced for-ta). These are Italian words, which are universally used in music as technical terms. He rubs out the letters a and l, and substitutes for them the letters p and f.

Note to The instrument called the piano-forte derives its name from these words. It should not be called piano-, but piano-forte.

In like manner the pupils are required to give out the tones pianissimo (pee-eeniss-im-mo), pp, and fortissimo (fore-tiss-im-mo), ff. Or these may be omitted for the present.

Teacher says, We have now five dynamic degrees, namely: pianissimo, piano, mezzo, forte, and fortissimo. He may exhibit the following table on the board, and the pupils may be exercised, singing to the syllable la.

|pp|p|f|m|pp|

Teacher sings a tone, say mezzo, being careful to hold it from beginning to end equally, or with the same degree of force. He asks, Was the tone I sung equal in power throughout, or unequal? It was equal.

Pupils are required to produce a similar tone.

Teacher says, When a tone is thus begun, continued, and ended with the same degree of force, it is called an organ-tone. He asks, A tone thus increasing in power is called an increasing, or crescendo (pronounced kre-sen-do) tone. It is indicated by an abbreviation of the word cres- or by two divergent lines, thus: He now draws directly under the sign indicating the organ-tone, the sign, as follows: =

Teacher says again, Sing as I point, and then commencing at the right-hand side, he slowly draws his index backwards from ff. to pp., the pupils producing a tone of gradually decreasing force.

He says, A tone thus diminishing in force is called a diminishing tone, or diminuendo, or decreasing (dim-in-co-on-do or de-cre-sen-do). It is indicated by dim., decresc., or by two convergent lines thus: =

He draws the sign immediately under those already on the board.

Again the teacher says, Sing as I point; take a full breath, and pass with me from pianissimo to fortissimo, and back again. Commencing with pp., he draws his index gradually to the right, and, passing round the ff., returns again to pp., the pupils producing a continuous tone, in which the cres. and the dim are united.

Teacher says, Such a union of the crescendo and diminuendo is called the swelling form of tone, or, simply, the swell; and it is indicated by the union of the signs of the previous tones. Thus: (drawing the sign upon the board).

The teacher says as before, Sing as I point. He draws his index quickly from pp. to ff., and the pupils produce a corresponding tone.

A tone thus suddenly increased, or such a sudden crescendo, is called a pressure form of tone, and its sign is thus: (writing, as I point).

Once more, singing as I point. The teacher now draws his index quickly from ff. backwards to pp., and the pupils produce a corresponding tone.

Teacher says, A tone produced very suddenly and forcibly, and thus instantly diminished, is called the explosive tone, or sforzando, or forte sforzato (fort-sran-do, or fort-zan-do). It is indicated by sf., or by fs., or by >>.

The teacher may write upon the board the following, or a similar lesson:


While the pupils mark the time, he sings the lesson in la, closely connecting the succeeding tones, so as to bind them together, or so as to link them into one another.

The pupils are required to sing in like manner.

Teacher says, When tones are thus closely joined, or interpolated, they are
said to be legato (le-ga-to or le-gah-to). The legato is indicated by the word itself, or by a curved line drawn over or under the notes. He now draws the ties, and the lesson is represented thus:

\[ \text{Slowly, softly.} \]

\[ \text{Soft and gentle now we sing Our ev'ning song of grateful praise.} \]

\[ \text{Note.—A clear and distinct articulation in true legato singing is very difficult, and can only be attained by long and careful practice.} \]

The teacher now rubs out the legato marks, and the words, and thus restores the lesson to its original form. While the pupils mark the time, he sings to la, delivering each tone in a short, pointed, distinct, and articulate manner. The pupils are required to sing the lesson in like manner.

Teacher says, When tones are thus sung, they are said to be staccato (stac-ka-to or stac-kah-to). The staccato is indicated by the word itself, or by small points over or under the note. He now inserts the staccato marks, and the lesson is thus represented:

\[ \text{Softly, with agitation.} \]

\[ \text{Hark! I hear their footsteps coming.} \]

\[ \text{Softly, quickly, haste a-way.} \]

\[ \text{Note.—A less degree of staccato, or half-staccato, called martellato, is indicated by dots (\ldots) but it is not necessary to speak of the manner of its introduction.} \]

The teacher may write a lesson as follows:

\[ \text{Teacher’s Manual.} \]

Without requiring the pupils to mark the time, he sings the lesson, but when he comes to the third note in the second measure, he prolongs the tone to three or four times (or more) the length represented by the note, at which the pupils say, Wrong!

Teacher says, Sometimes, in singing, particular tones are thus prolonged, and such prolongation is called pausing, or a pause; a pause is indicated thus: He writes the character (\#) over the same note, and the lesson appears thus:

\[ \text{We will sing and shout aloud, And wel-come mer-ry May.} \]

The teacher should now beat the time, so that the pupils can all see him, and when he comes to the note having the pause over it, he holds his hand, or his baton firmly at the point to which it was fixed at the third beat in the measure, as long as he desires to prolong the tone; then by a slight movement or gesture, he indicates that the pause is concluded, when immediately the last note in the measure is sung in connection with the fourth beat, and the lesson is concluded in the original movement.

The pupils are now required to sing the lesson to the beating of the teacher, observing the pause. He must be careful to indicate the close of the pause by a slight wave or motion of his hand or baton, so that the class may resume the time on the last part of the measure together.—"The Music Teacher," by Dr. Louis Mason, pp. 77–84.

\[ \text{LEGATO, STACCATO, SPORIZANDO.} \]

\[ \text{156.—Listen. Teacher sings:—} \]

\[ \text{Oh, do come with me.} \]

\[ \text{with organ-tones and no forzando. The effect is heavy and unmeaning.} \]

\[ \text{Does that sound as though I meant what I said? No.} \]

\[ \text{Would you accept such an invitation? No.} \]

\[ \text{Well, I cannot blame you. Let me try another way, and see if it will be more acceptable.} \]

\[ \text{Sings, making a pressure on the} \]

\[ \text{vowels, but does not begin the words forzando.} \]

\[ \text{Is it any better? It is not.} \]

\[ \text{Sings louder in the same way.} \]

\[ \text{Will you accept that? No.} \]

\[ \text{Sings still louder by swelling on the vowels, but no forzando.} \]

\[ \text{Will you come now? No.} \]

\[ \text{Then it seems that it is not loudness that makes music earnest. Listen.} \]

\[ \text{He sings softly, but gives out the first} \]

\[ \text{Clinton, distinctly, and makes a grand forzando for each word,} \]

\[ \text{particularly for "do."} \]

\[ \text{All do the same.} \]

\[ \text{Now give it with sufficient forzando to fill each word with earnestness and meaning.} \]

\[ \text{It will be an excellent plan to practice such a line as this by sections or seats, and perhapsbly individuals; only} \]

\[ \text{individual practice should always be managed so as not to take up much} \]

\[ \text{time. The utterance should go quickly from one to another. This not only} \]

\[ \text{saves time but embarrasses.} \]

\[ \text{The following lines may be practised for the forzando:—} \]

\[ \text{Oh, I love the summer mom-} \]

\[ \text{Oh, I love the summer mom-} \]

\[ \text{Good-bye, dear friend, good-bye.} \]

\[ \text{The following lines will illustrate} \]

\[ \text{organ-tone legato. No forzando. One} \]

\[ \text{line at a time:—} \]
SKILL IN CONDUCTING EXERCISES.

160.—The manner of conducting exercises is really the most important part of the Teacher's skill; for however important and interesting the theory of music may be, its embodiment is an art, and nothing but wisely-guided practice can attain skill in art. Hence it is that very nearly the whole class-time of our best Tonic Sol-fa teachers is given to practice; for when a pupil can do a thing—a very few words, or better, a very few questions—will lead him to see the reasons for it. See how the teaching hour is usually divided in the lessons by Messrs. Evans, Proudman, Behnke, and others in the next chapter. Mr. Alfred Stone, in his admirable hints on elementary teaching (Reporter 1869—70), says:—

161.—"Now I believe one of the greatest dangers in teaching is that of talking too much. And the more thoroughly you understand your subject the more enthusiastic you are about it, the greater the danger in your particular case. You go to your class, as I have done many a time, 'full of it,' and give your pupils an oration instead of a lesson—but you had better spare your eloquence. The elements of music are learned by imitating your pattern, not by listening to a long statement about them. You tell your pupils at the first lesson perhaps that music consists of time and tune. But what in the world for? Nobody pays the slightest attention to it except those who knew it before, and therefore didn't need telling. Practice before theory—what your pupils are put to do, they will carry away and recollect, but when you talk you can't be sure that they are learning or even listening. Silence doesn't always mean attention. So don't explain things but do them. When done they want very little talking about. I doubt whether the principle for which I am contending is ever likely to be carried too far. If you follow it you will make all your class-meetings much more interesting and exciting too. You will keep your singers so closely to work (changing your topic quickly and often), that now and then they will be glad to hear a little talking in between for a rest, especially if the talking is about the very things they have been actually doing. They
will be far more ready to ask and to answer questions. The little theory you give will be more condensed, more to the point, more listened to, and easily remembered. You will cover much more ground. Though I admit all this involves far greater ability in arranging the work of a lesson."

162.—On various plans of arranging the employments of a lesson in connection with the Tonic Sol-fa method, something is said in the next chapter. But a preliminary rule applicable to all teaching—a valuable motto for the teacher—is this, never let your pupils grow weary.

163.—The capacity of the human mind for sustaining a bright, fresh attention, is commonly over-rated. What is true of children is also true, though to a less extent, of adults. Mr. David Donaldson, Head Master of the Free Church Training School (the school which that true educationist, Mr. David Stow, founded and watched till the close of his days), reported to Mr. Edwin Chadwick for the Poor-Law Board, that his long and careful experience "as to the length of time children closely and voluntarily attend to a lesson is:—Children from five to seven years of age about fifteen minutes; from seven to ten about twenty minutes; from ten to twelve about twenty-five minutes; from twelve to sixteen or eighteen about thirty minutes." Let it be remembered that this is the average experience not of an uninteresting teacher but of a skilful one. Mr. Donaldson continues: "I have repeatedly obtained a bright voluntary attention from each of these classes for five, ten, or fifteen minutes more, but I observed it was always at the expense of the succeeding lesson; or on fine days when the forenoon's work was enthusiastically performed it was at the expense of the afternoon's work." It thus appears that young people must have been long trained in school before they are able to yield a bright, fresh attention to any one thing for half an hour, and many of the young men and women in our classes never had such a school training. Mr. Grant expresses the same opinion. He adds: "The mind can sustain more labour for a longer time when all the faculties are employed in turn than when a single faculty is continually exerted; but it should be impressed on the teacher in the most earnest manner, that no error is more fatal than to overwork." But happily change of employment is rest. So many different faculties—listening, imitating, understanding, singing, &c.,—are called out in a Tonic Sol-fa class, that it is not difficult to let one of them rest while the others are vigorously employed. For example, the lesson commences with voice exercises taken standing, the healthy gymnastics of the lungs and chest—then it is an entire change to pass to the exercises in tune. Even in the course of these exercises we have some change—when you go from (a) the pattern to (b), the Sol-fasing to (c), the laa-ing to (d), the collective reading of words to (e)—singing to words. The variety is greater still, when, before using the Sol-fasing from the book, some difficult rhythm has to be "sung to the time syllables" or taa-tai'd. If these changes do not relieve the attention sufficiently, many other exercises may be employed. The above employment (a), (b), and (d) can be systematically taken sitting, and (c) and (e) standing. After this the teacher will engage quite a fresh faculty if he turns to ear exercises. Again: There will be a change if the class stands up to sight-singing, whether from the Modulator or from the black board. Time exercises and memory exercises will give additional opportunities of relieving the attention by varying the faculty employed. A still greater change, and a most useful one after any mental exertion, is the employment of those physical exercises mentioned in the last chapter. But let it be remembered that all this changing will be mischievous if the teacher has not the power of passing instantaneously, without a single wasted word, from one engagement to another. See below page 238.

164.—In guiding the practice of the pupils, it is important to make them feel that the work is their own, that the teacher is only a guide, and that careless practice is of little avail. To this
end the young teacher must be master of himself. He will have to discipline himself in at least the following points:—1st. How to be businesslike; 2nd. How to be interesting; 3rd. How to individualize his pupils; and 4th. How to maintain discipline.

**How to be Businesslike.**

165.—First: How to be businesslike. No one can command the respect of his pupils unless they see that he understands his business. Of Music itself, it must be obvious that he thoroughly knows what he has to teach and a little more. Of the exercises of his class it must be plain that he is noticing how far they are well or ill done, and whether progress is made or otherwise. He must never be at a loss in passing from one employment to the next, never stand thinking about it. He must never consult his class (except in recreation time at the close of a lesson) as to what is to be done next. If he has watched the progress and observed the weak points of his class; if he has given proper time to preparation for his lesson, he knows better than anyone else whether the class needs extra drill in time or in voice-training, in transition, in the minor mode, &c., or which of the tunes in practice requires special care; that is his business, and he has come prepared with the proper exercises at the proper time. The teacher should scarcely ever need to refer to his book while teaching. Eyes, ears, and mental attention should be wholly given to his pupils. His business is to conduct and stimulate and encourage the practice by which they are gaining power. They will soon see whether he understands his business.

166.—In order to be thus ready, prompt, and free to observe and help, the teacher must be thoroughly prepared and thoroughly self-possessed,—that is, he must possess his work and possess himself. First: The teacher must take pains not only to know but to make himself very familiar with every exercise and every tune which he means to introduce to his class. If a man has in the presence of his class to look after his own memory or his own plans, how can he look after his pupils? I wish it to be understood distinctly and clearly, that no one can even begin to do any true work unless he comes to his class thoroughly well prepared. He must not only be prepared in the memory and the understanding of the things he has to teach,—not only prepared in his illustrations, not only perfectly familiar with his exercises, not only ready to pass without a moment’s hesitation from topic to topic of his work,—but also prepared for the presence of his class, for the sight of his pupils, and for their social influence upon himself and one another. He must rehearse his lesson, going through every step of it,—instructions, exercises, and all,—while he tries as vividly as possible to realize the looks and voices and blunders and pleasures of his class. This perfect preparedness is an absolutely necessary condition of that sympathetic unity of teacher and class, and of that attention and interest of which I have spoken. When a young teacher has once experienced the difference between teaching what he is thoroughly at home in, and teaching what he only half knows, he will for the mere pleasure and delight of the thing, take pains in making himself ready. Certainly the businesslike man is always ready.

**DR. ROOT SAYS.**

167.—Teachers, we can no more give a lesson well without practising it,—every tone, every word, every motion,—than we can do other things without practice, and the time has come when those who would be most useful and successful in our profession must put themselves in the way of training for this work, however good they may be as practical musicians.

Do you ask how this is to be done? Until a better way offers, practice giving every new lesson alone. It will not be the first time that chairs, bureau, and washstand, or bare walls have been the only audience of a first lesson on some new subject, or in some new way of treating an old one. It is a good plan, if possible, to have some competent friend tell us our defects, for "we cannot see ourselves as others see us," but in any event we should have practice. —Root’s "Normal Musical Handbook," p. 35.

*Teacher's Manual.*
168.—Next: He must be self-possessed. And this self-possession will be of no use if it is only the fruit of conceit and vanity. It must spring from a sense of responsibility. The man must feel that the claims of business are upon him, and that he has no time to attend either to his own sensations or to distracting objects around him. Such an one will feel as Archbishop Whately felt when as a young man he first stood up to lecture or to preach. It had been supposed from the natural shyness of his disposition that he would have been "painfully conscious" on such an occasion; but the sense of responsibility was an effectual safeguard against the tendency. "On a friend asking him if he did not feel very nervous," he replied, "that he dared not; to think of himself at such a time was, in his eyes, not only a weakness but a sin." It is very natural that it should be said of such a man: "There was no ostentatious display of talent and acquirement. Never did tutor in his teaching seem to think so little of himself, and to be so thoroughly engrossed with making his pupils comprehend what he taught." This entire engagement of the whole man is an essential of business habits. The faculties of a man of business are,—to use the best piece of slang I know,—"all there." The businesslike teacher knows that every subject or exercise has to go through three processes, which we may briefly describe as:—1st. The awakening; 2nd. The teaching; 3rd. The fixing. For awakening attention—that first necessity of teachership—all the arts of interesting your pupils must be brought into play, and of these we shall speak immediately. For communicating knowledge the principles already developed will be employed. For fixing in the mind, the memory, or the skill, what has been already taught, every art should be employed,—arts of interesting, arts of individual influence, arts of skilful management,—and of these also we shall immediately speak. So important is this process in the views of Mr. Jacob Abbott, that he places it first in order. He says: 1st. Recitation of things already learnt; and 2nd. Instruction in things that are new. The following quotation will interest the student—

* See page 293.
mand, that they can use it at all times, and in all circumstances, or it will do them little good.

One of the most common causes of difficulty in pursuing mathematical studies, or studies of any kind, where the succeeding lessons depend upon those which precede, is the fact that the pupil, though he may understand what precedes, is not familiar with it. This is very strikingly the case with Geometry. The class study the definitions, and the teacher supposes they fully understand them; in fact, they do understand them, but the name and the thing are so feebly connected in their minds, that a direct effort and a short pause, are necessary to recall the idea, when they hear or see the word. When they come on therefore to the demonstrations, which, in themselves, would be difficult enough, they have double duty to perform. The words used do not readily suggest the idea, and the connexion of the ideas requires careful study. Under this double burden, many a young geometrician sinks discouraged.

A class should go on slowly, and dwell on details, so long as to fix firmly, and make perfectly familiar, whatever they undertake to learn. In this manner, the knowledge they acquire will become their own. It will be incorporated, as it were, into their very minds, and they cannot afterwards be deprived of it.

The exercises which have for their object the rendering familiar that which has been learned, may be so varied as to interest the pupil very much, instead of being tiresome, as it might at first be supposed.

Suppose, for instance, a teacher has explained to a large class in grammar, the difference between an adjective and an adverb. If he leave it here, in a fortnight one half would have forgotten the distinction, but by dwelling upon it a few lessons, he may fix it for ever. The first lesson might be to write twenty short sentences containing only adjectives. The second to write twenty, containing only adverbs. The third, to write sentences in two forms, one containing the adjective, and the other expressing the same idea, by means of the adverb, arranging them in two columns, thus:

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Adverb</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

He writes well. His writing is good.

Again: They may make out a list of adjectives, with the adverbs derived from each, in another column. Then they may classify adverbs on the principle of their meaning, or according to their termination. The exercise may be infinitely varied, and yet the object of the whole may be, to make perfectly familiar, and to fix for ever in the mind, the distinction explained.

These two points seem to me to be fundamental, so far as assisting pupils through the difficulties which lie in their way, is concerned. Diminish the difficulties as far as is necessary, by merely shortening and simplifying the steps [suggesting], and make thorough work as you go on. These principles carried steadily into practice, will be effectual, in leading any mind through any difficulties which may occur. And though they cannot, perhaps, be fully applied to every mind in a large school, yet they can be so far acted upon, in reference to the whole mass, as to accommodate the object for a very large majority. — The Teacher," by Jacob Abbott, pp. 105-109.

HOW TO BE INTERESTING.

170.—Second: How to be interesting. I am not proposing that you should try to be amusing. That is very easy; but the joke and the fun accomplish no end, except when very rarely used to relieve long and close attention; and if we put our pupils into the mental attitude of being amused, we put them into the wrong attitude for the mental effort of learning. But, on the other hand, it is not enough for the teacher that he has secured the whole intellectual attention of his pupil. He must secure also his pleased and happy interest. There is no element in the art of teaching more essential than this. However difficult and vigorous the exercise, it should be always pleasant. The same principle applies both to adults and to children. A beautiful picture of the true teacher is given in the great Dr. Arnold's life. "With the very little boys, indeed, his manner partook of that playful kindness and tenderness which always marked his intercourse with children; in examining them in the lower forms, he would sometimes take them on his knee, and go through picture books of the Bible or of English History, covering the text of the narrative with his hand, and making them explain to him the subject of the several prints. Mr. Herbert Spencer has clearly shown the reasons for this essential happiness in all good work. In his book on "Education" he thus speaks:—

PLEASURE IN LEARNING THE TEST OF GOOD TEACHING.

171.—As a final test by which to judge any plan of culture, should come the question.—Does it create a pleasurable excitement in the pupils? When in doubt whether a particular mode or arrangement is or is not more in harmony with the foregoing principles than some other, we may safely abide by this criterion. Even when, as considered theoretically, the proposed course seems the best, yet if it produces no interest, or less interest than some other course, we should relinquish it; for a child's intellectual instincts are more trustworthy than our reasonings. In respect to the knowing-faculties, we may confidently trust in the general law, that under normal conditions, healthful action is pleasurable, while action which gives pain is not health-

ful. — Herbert Spencer on "Education," p. 79.

THE SCIENCE AND THE ART OF TEACHING.

172.—A few paragraphs must be added in further illustration of the two general principles, that are alike the most important and the least attended to: namely, the principle that throughout youth, as in early childhood and in
maturity, the process shall be one of self-instruction; and the obverse principle, that the mental action induced shall be throughout intrinsically grateful. If progression from (1) simple to complex, from (2) indefinite to definite, and from (3) concrete to abstract, be considered the essential requirements as dictated by abstract psychology; then do the requirements that knowledge shall be (4) self-mastered, and (5) pleasurably mastered, become tests by which we may judge whether the dictates of abstract psychology are being obeyed. If the first embody the laws of the growth of mental growth, the last are the chief canons of the art of fostering mental growth.—Herbert Spencer on "Education." 1 PLEASURE FAVOURABLE TO INTELLECTUAL ACTION. 173.—Similarly with the correlative requirement, that the method of culture pursued shall be one productive of an intrinsically happy activity,—an activity not happy because of extrinsic rewards to be obtained, but because of its own healthfulness. Conformity to this requirement, besides preventing us from thwarting the normal process of evolution, incidentally secures positive benefits of importance. Unless we are to return to an ascetic morality (or rather an immorality) the maintenance of youthful happiness must be considered as in itself a worthy aim. Not to dwell upon this, however, we go on to remark that a pleasurable state of feeling is far more favourable to intellectual action than a state of indifference or disgust. Every known that grave moral consequences depend upon the habitual pleasure or pain which daily lessons produce. No one can compare the faces and manners of two boys—the one made happy by mastering interesting subjects, and the other made miserable by disgust with his studies, by consequent inability, by cold looks, by threats, by punishment—without seeing that the disposition of the one is being benefited, and that of the other injured. Whenever has marked the effects of success and failure upon the mind, and the power of the mind over the body; will see in the case both temper and health are favourably affected, while in the other there is danger of permanent morose-ness, of permanent timidity, and even of permanent constitutional depression. There remains yet another indirect result of no small moment. The relationship between teachers and their pupils is, other things equal, rendered friendly and influential, or antagonistic and powerless, according as the system of culture produces happiness or misery. Human beings are at the mercy of their associated ideas. A daily minister of pain cannot fail to be regarded with secret dislike; and if he causes no emotions but painful ones, will inevitably be hated. Conversely, he who constantly aids children to their ends, hourly provides them with the satisfactions of conquest, hourly encourages them through their difficulties and sympathizes in their successes, will be liked; nay, if his behaviour is consistent throughout, must be loved. And when we remember how efficient and benign is the control of a master who is felt to be a friend, when compared with the control of one who is looked upon with aversion, or at best indifference, we may infer that the indirect advantage of conducting education on the happiness-principle do not fall far short of the direct ones. To all who question the possibility of acting out the system here advocated, we reply as before, that not only does theory point to it, but experience commends it. To the many-director of dice of their teachers who since Pestalozzi's time have testified this, may be here added that of Professor Pillans, who asserts that "where young people are taught as they ought to be, they are quite as happy in school as at play, seldom less delighted, nay, often more, with the well-directed exercise of their mental energies, than with that of their muscular powers."—Herbert Spencer on "Education," p. 102, 103. 174.—It should be considered also, making education a process of self-instruction, and by consequence a process of pleasurable instruction, we may advert to the fact that, in proportion as it is made so, there is a probability that it will not cease when school-days end. As long as the acquisition of knowledge is rendered habitually repugnant, so long will there be a prevailing tendency to discontinue it when free from the coercion of parents and masters. And when the acquisition of knowledge has been rendered habitually gratifying, then will there be as prevailing a tendency to continue, without superintendence, that self-culture previously carried on under superintendence. These results are inevitable. While the laws of mental association remain true—while men things and places that suggest painful recollections, and delight in those which call to mind by-gone pleasures—painful lessons will make knowledge repulsive, and pleasurable lessons will make it attractive. The men to whom in boyhood information came in dreary tasks along with threats of punishment, and who were never led into habits of independent inquiry, are unlikely to be students in after years; while those to whom it came in the natural forms, at the proper times, and who remember its facts as not only interesting in themselves, but as the occasion of a long series of gratifying successes, are likely to continue through life that self-instruction commenced in youth.—Herbert Spencer on "Education," pp. 103, 104. 175.—As suggesting a final reason for MUSIC A PLEASANT STUDY. 176.—Acquiring musical knowledge should be a pleasure; first, because music comes naturally, from a pleasant and happy state of mind; and secondly, because it does not help to cultivate and improve our affections unless we like it. There is no study in the world so easily made pleasant as music, and if it is not made so, the teacher should not scold his pupils—the fault is not with them. The best educators say that lack of interest, in any kind of school, is plain proof of the incapacity of the teacher, unless there be some extraordinary cause for it. It is doubly so in music, because of the nature of the subject. Teachers, let us prepare ourselves to do good work—first, by fitting ourselves to give good examples; and secondly, by acquiring well the art of teaching.—"Normal Musical Hand-Book," Dr. Root, p. 93.
177.—In interesting his pupils lies a great part of the teacher’s skill. Pestalozzi says: “This interest in study is the first thing that a teacher should endeavour to excite and keep alive. There are scarcely any circumstances in which a want of application does not arise from a want of interest; and there are, perhaps, none under which a want of interest does not originate in the mode of treating adopted by the teacher. I would go so far as to lay it down as a rule, that whenever pupils are inattentive and apparently take no interest in a lesson, the teacher should always first look to himself for the reason.” Without this power of creating and sustaining interest, his other faculties are of little avail. And yet this very power arises, perhaps, chiefly from the possession of other faculties. A good written method of arranging the materials of instruction, a good spoken method of communicating it, and a good adaptation to the special wants of the pupil, go a long way towards securing interest, because they make it easy for pupils to work; and as long as people are pleasantly at work with mind and voice they are interested. Suppose, however, those qualifications equal in two teachers, what is it that will probably make one still far superior to the other? This power of creating and sustaining interest. All the elements of it I cannot describe. They are very various and complex, including natural temperament and many gifts and endowments. But I name a few which we can all cultivate.

178.—The greatest of these is the teacher’s own delight in his subject, and his benevolent pleasure in the progress of his pupils. I mean this as distinguished from any natural pleasure in showing off his own knowledge or acquitting himself well. I do not mean only kindliness of disposition and patient temper, but an active power of love which will concentrate all your faculties in your work. Even in the humblest degree of personal acquaintance this power is mighty. The Infant School governess calls every baby by his right name, and lets him know that he is under distinct supervision. Pestalozzi learnt all his plans by studying the ways of an intelligent mother with her child. Every congregation listens to their own respected minister (who knows them by name and face, and a thousand other things) with fuller interest than to a stranger, even though the sermon be in itself less interesting.

179.—The earnest, benevolent teacher, looks into the eyes of his pupils to see whether they understand. He watches for the light of intelligence. If it is an exercise which engages the attention of the class, he waits for the gleam of satisfaction in a difficulty accomplished. When he has a new subject to present, he studies how best to awaken freshness of attention, to stimulate enquiry, and then what pleasure he has in satisfying the awakened thirst for knowledge! A teacher and his class face to face with each other are not two but one. He is the guiding judgment: they are the perceptive and active powers of the same mind. It seems as though he had some secret power of reading their feelings, and they some quick intuition of what he means and wishes. This love to pupils as such will enable the teacher to invent a thousand contrivances, and to conquer a thousand difficulties. It will make him bring every power to bear on the attainment of true results.

180.—Such a teacher will never be satisfied to leave his class with the conviction that he has given them a good lesson. He will only be satisfied when he knows that such an one and such another have really learnt the lesson. We thus distinguish the earnest from the merely clever teacher. The earnest teacher is satisfied with strictly-granted certificates. In them he sees that he has done the highest thing a teacher can do—he has taught his pupils to find pleasure in teaching themselves.

181.—This great power of sympathy and fellowship, which, along with wisdom and ability, is a chief element of influence, can be cultivated by effort. It is simply the effort to be unselfish;—the effort to realize by imagination the circumstances and feelings of others;—the effort to give
up your mind to these others in a patient, kindly, helpful mood. The man who is naturally unsympathetic can make himself sympathetic if he is noble enough. But to some natures this power of sympathy comes more easily. One great secret of

184.—"Preparing the ground beforehand is another means of interesting your class. Before introducing a new subject, the watchful teacher puts a number of preliminary questions on the points already learned which relate to it; and before introducing a new difficulty in any exercise, he tests his pupils to ascertain how far they are prepared to conquer such a difficulty. "Socrates declared," says John Stuart Mill, "that what he found everywhere was real ignorance combined with false persuasion of knowledge; that this was the chronic malady of the human mind, which it had been his mission to expose; that no man was willing to learn, because no man believed that he stood in need of learning; that accordingly the first step indispensable to all effective teaching was to make a pupil a willing learner, by disabusing his mind of the false persuasion of knowledge, and imparting to him the stimulus arising from a painful consciousness of ignorance." The son of Archbishop Whately, speaking of his father's mode of teaching, says:

Dr. Arnold’s influence with the young men about him was the spirit of "dignified fellowship" which he cultivated, instead of "dignified distance," as the following quotations from his letters will show:

"I should say, have your pupils a good deal with you, and be as familiar with them as you possibly can. I did this continually more and more before I left Laleham, going to bathe with them, leaping and all other gymnastic exercises within my capacity, and sometimes sailing or rowing with them. They I believe always liked it, and I enjoyed it myself like a boy, and found myself constantly the better for it."—Dean Stanley’s "Life of Dr. Arnold."
mentary books commonly known as 'catechisms,' or 'books in question and answer,' consist in reality of questions of this description.

"But the second kind,—what is properly to be called instructive questioning,—is employed by all who deserve to be reckoned good teachers.

"The first kind,—the preliminary questioning,—is employed (systematically and constantly) but by few. And at first sight it might be supposed by those who have not had experience of it, that it would be likely to increase the learner's difficulties. But if any well-qualified instructor will but carefully and judiciously try the experiment (in teaching any kind of science), he will be surprised to find how great a degree this exercise of the student's mind on the subject will contribute to his advancement. He will find that what has been taught in the mode above suggested will have been learnt in a shorter time, will have been far more thoroughly understood, and will be fixed incomparably the better in the memory."

187.—As the husbandman carefully prepares the ground before he puts the seed, so does the teacher. Habits of this kind enable him to keep his pupils thoroughly up to "the step." He finds out by all sorts of examinations (and especially by the certificates) the weak of his flock, and helps them to new exercises for their weaker faculties. He is constantly revising his work. He makes sure that each pupil (I always except the weakly illu and indifferent, of whom there will never be many under a good teacher), clearly understands and clearly does whatever in that step he thinks that such a class ought to understand and do before they go on to the next step. If the teacher fails thus to carry the pupils along with him,—making one step sure before he rises to the next which is built upon it,—it is his own fault if he sees in his pupils' eyes the indifferent stare instead of the intelligent interest, and hears in their voices the discouraged, hopeless attempt, instead of the confident endeavour.

188.—This preparation of the ground beforehand applies not only to what your pupils know, but also to what they can do. There are few things which lessen the interest of a class more than their being set to do things too difficult for them. It is as ruinous to the interest of a class as their being set to do things too easy. It is, therefore, essential that the teacher should keep himself continually informed as to the state of training in time, tune, voice, &c., in which his class stands at any particular moment, so that he may select his exercises accordingly.

189.—Confining attention to one thing at a time is another help to interest. This is important when the object is a mental one. Thus, if the pupil's difficulty happens to be one of time, then the withdrawal from his attention of tune or expression, and the centralising of his mind on some pure time exercise which contains the difficulty, will bring the pupil face to face with his opponent for the moment, will engage all his powers on the one conquest to be made. And as there is nothing so exhilarating as making a conquest, nothing can better interest him in his lesson. If his difficulty is in tune, the teacher leaves all thought of keeping the time, and turns to the Modulator. If his difficulty is in voice production, the teacher drops everything else and gives a voice-exercise. This is acting on the principle of "Divide and conquer."

190.—When the object is one of vision, the practice of good teachers is very marked. A good lecturer never hangs up all his diagrams, or spreads out all his apparatus at once, if he can possibly help doing so. If he has sufficient helpers and apparatus to bring forward each experiment, and each diagram the moment it is wanted, and not a moment before, he always prefers to do so. If there are many objects before the eye, there may be many thoughts. Every unnecessary object is a new possibility of drawing off the attention. The eye is the readiest door for distractions. I have noticed in the practice of the most skilful teachers, not only that they present one thing at a time, but that they carefully keep other things out of sight—behind a screen, or under the table, or covered with a cloth.

191.—Young teachers even are sometimes dis-
trated by having too much on a chart or diagram. We are sometimes obliged to take the Modulator away from the reach of their pointing, and confine them to the skeleton Modulators which at the first step have only d, m, and g, and at the second step keep f and l out of sight, else their voluntaries are apt to wander beyond the proper range. For the sake of pupils, and at the demand of the best teachers, these skeleton Modulators for the first, second, and third steps are now published in large sheets; and I do not doubt that, small as the advantage of their use may seem to unpractised teachers, they will really prove a great help to clearness and directness in our Tonic Sol-fa teaching.

192.—Hence also the great value which every good teacher sets upon the black-board. The love of construction must be very common in the human race; for I have often been filled with astonishment to see with what real interest a class even of adults will follow the teacher’s crayon in constructing a diagram, or in the simple writing down of a word or sign for the thing just learnt. Some of our best teachers give their first lesson without a Modulator. They prefer to write down each tone as it is learnt on the black-board, and they are pleased to see the interest with which, after attaining to a well-delivered tone, the pupils will watch the writing of its name, and the renewed satisfaction with which, after a good Fifth has been produced by manual sign and other exercises, they will follow the writing of Soh at a proper distance above the Doh, and the yet heightened pleasure with which, when the Third is learnt, they will witness the placing of Mi in its due position. In each case it is felt that the black-board bears the record of something which they have accomplished; and what can possibly be more interesting? I have seldom seen the black-board too much used. Once, indeed, I saw a teacher directing the exercises of his pupils by strokes on the black-board; so that the black-board took his eyes off his pupils just when they were wanted. But such things are very rare; and the black-board can scarcely be abused. I have never known a more skilful teacher than Dr. Lowell Mason. The recollection of his lessons in the Globe Road School Room, and in the Home and Colonial Training College is still vividly present to my mind after nearly twenty years. The following is his opinion of the black-board:

193.—In answer to the question, “Will the black-board be any longer necessary, since we have so many written lessons?” we say, most certainly; the black-board—why, a good teacher would as soon think of doing without his hands, or his feet, or his brains, as doing without a black-board. No written lessons can possibly do away with the necessity for this; if all the teachers in the world should set themselves to writing lessons, and all the printers in the world should be employed to print them, and all the shops should be full of books containing them, and all the pupils in the world should have all the money in the world with which to purchase all the books of printed lessons in the world, and every pupil should be furnished with a copy of every book which was ever printed, still the necessity for the black-board would remain. It might, indeed, be superseded, in part, by a sufficiency of practical vocal exercises are concerned; but yet if these it can never be given up by a good teacher; but even if it were given up for these, it would still be needed constantly for the illustration of such subjects as will be constantly coming up in teaching. The idea of giving up the black-board is preposterous, and any one who entertains the thought of doing without one, proves conclusively that he cannot possibly be a good practical teacher. Perhaps our language on this point may appear to be strong, but surely there is no subject on which we feel a greater degree of certainty than this. That the black-board is an indispensable requisite in every well-furnished school-room, whatever be the subject taught, is the concurrent testimony of all good teachers in all parts of the world, in all departments of school-teaching. It is needed, too, from the beginning to the end of a course; it is not to be used for a few of the first lessons, and then to be given up; its use is never to be wholly discontinued.—“The Pedalium Music Teacher,” by Dr. Lowell Mason and Theodore Seward, pp. 91, 92.

194.—In a less degree the chart and the diagram become means of centralizing attention. It is true that they do not show one thing at a time so exactly as the hand of the teacher does on the black-board; but they show more than can be put upon a black-board, they put things in their proper order for learning, and often help the memory by pictorial arrangement. Our teachers know how invaluable
for these purposes is the Modulator, and next to it
the Time Chart, the Voice Modulator, and the
Harmony Chart. The disadvantage of not cre-
ing one thing at a time, as by the teacher’s chalk,
finds almost full compensation in the moving
pointer, the conduct of which every eye follows
with a large portion of the interest with which it
followed the chalk. It is this fact which gives
their great value to Wall-sheets and Charts, of
exercises and tunes. Books are necessary for
teaching, because it is only by them that pupils
can be supplied with a sufficient quantity of music.
But a large diagram has a great advantage. When
the teacher is directing the attention of his class
to some particular note on the page of the book
from which they are singing, there are always a
number of pupils who are slow to find out the note
to which reference is made; and while they are
giving their attention to the finding of the place,
they are taking off their attention from the
teacher’s remark. Probably that remark cannot
be understood until the place is found; so that
the pupil gathers a very indefinite notion from the
whole process. The teacher thus explains many
things with great care, which to a large proportion
of the pupils still remain unexplained. But with
the diagram and the pointer at his side, the teacher
is able to carry the eye and the thought of the
pupil directly to the very note of which he is
speaking. There is not a moment’s loss of time
either in the movements of the eye or the fall
engagement of the thoughts. The time saved is
very great, and the distraction and discomfort
avoided is greater still. Even more important
probably is the sympathy of teacher and pupils
which the black-board or chart occasions. They
are looking at the same point at the same moment,
—they are observing and thinking together,—and
they move from point to point one with the other.
It is with this view that the “Standard Charts”
and the “Chord-singing Charts” have been pre-
pared. I hope they will make the work of teach-
both speedier and pleasanter.
195.—Variety of mode, or the art of presenting
the same thing in different ways, is another means
of sustaining interest. The first of the following
quotations shows how Mr. Jacob Abbott values
the importance of variety in teaching. The second
gives an illustration from his “Teacher” of an
exercise in parsing. The third shows how this
principle of many modes with one aim may be in-
troduced in Sol-fa teaching:

Mr. Jacob Abbott.

196.—Intellectual effort, in new and
constantly varied modes, is in itself a
pleasure, and this pleasure the teacher
may deepen and increase very easily, by
a little dexterous management, de-
signed to awaken curiosity, and con-
centrate attention. It ought, however,
to be constantly borne in mind, that
this variety should be confined to the
modes of pursuing an object, that object
being permanently and constantly and
steadily pursued. For instance, if a
little class are to be taught simple Ad-
dition, after the process is once ex-
plained, which may be done, perhaps,
in two or three lessons, they will need
many days of patient practice to render
it familiar, to impress it firmly in their
recollection, and to enable them to work
with rapidity. Now this object must
be steadily pursued. It would be very
unwise for the teacher to say to him-
self, my class are tired of Addition, I
must carry them on to Subtraction, or
give them some other study. It would
be equally unwise to keep them many
days performing example after ex-
ample, in monotonous succession, each
lesson a mere repetition of the last.
He must steadily pursue his object, of
familiarizing them fully with this ele-
mentary process, but he may give va-
riety and spirit to the work, by chang-
ing occasionally the modes. One week
he may dictate examples to them, and
let them come together to compare
their results; one of the class being ap-
pointed to keep a list of all who are
correct, each day. At another time,
each one may write an example, which
he may read aloud to all the others,
to be performed and brought in at the next
time. Again, he may let them work on
paper, with pen and ink, that he may
see how few mistakes they make, as
mistakes in ink cannot be easily re-
moved. He may excite interest by de-
vising ingenious examples, such as find-
ing out how much all the numbers from
one to fifty will make when added to-
gether, or the amount of the ages of
the whole class; or any such example,
the result of which they might feel a
little interest in learning. Thus the
object is steadily pursued, though the
means of pursuing it are constantly
changing. We have the advantage of
regular progress in the acquisition of
knowledge truly valuable, while this
progress is made with all the spirit and
interest which variety can give.
The necessity of making such efforts
as this, however, to keep up the interest
of the class in their work, and to make
it pleasant to them, will depend alto-
gether upon circumstances; or rather,
it will vary much with circumstances.
A class of pupils somewhat advanced
in their studies, and understanding and
feeling the value of knowledge, will
need very little of such effort as this;
while young and giddy children, who
have been accustomed to dislike books
and school, and everything connected
with them, will need more. It ought, however, in all cases, to be made a means, not an end;—the means to lead on a pupil to an interest in progress in knowledge itself, which is, after all, the great motive which ought to be brought to operate in the school-room as soon and as extensively as possible. "—The Teacher," by Jacob Abbott, pp. 01, 02.

CORRECTING EXERCISES.

189.—"I am going to give you a new exercise to-day," said a teacher to a class of boys, in Latin. "I am going to have you parse your whole lesson in reading; it will be difficult, but I think you may be able to accomplish it."

The class looked surprised; they did not know what parsing in writing could be.

"You may first, when you take your seats, and are ready to prepare the lesson, write upon your slates a list of the first ten nouns, arranging them in a column. Do you understand so far?"

"Yes, sir."

"Then rule lines for another column just beyond this. In parsing nouns, what is the first particular to be named?"

"What the noun is from?"

"Yes, that is its nominative. Now you may write at the head of the first column, the word Nouns, and at the head of the second, Nouns, for nominative. Then rule a line for the third column. What shall this contain?"

"The declension.
"Yes, and the fourth?"

"Gender."

"The fifth?"

"Number."

In the same manner the other columns were designated: the sixth was to contain cases; the seventh, the word with which the noun was connected in construction; and the eighth, a reference to the rule.

"Now I wish you," continued the teacher, "to fill up such a table as this with ten nouns. Do you understand how to do it?"

"Yes, sir."

"No, sir," they answered, variously.

"All who do understand may take their seats, as I wish to give as little explanation as possible. The more you can depend upon yourselves the better."

Those who saw clearly what was to be done, left the class, and the teacher continued his explanation to those who were left behind. He made the plan perfectly clear to them, by taking a particular noun, and running it through the table, showing what should be written opposite to the word, in all the columns, and then discussed them. Soon, most of the boys, as every class would, in such a case, with strong interest in the work before them. It was not so difficult as to perplex them, and yet is required attention and care. They were interested and pleased; pleased with the effort which it required them to make, and they anticipated, with interest and pleasure, the time of coming again to the class to report and compare their work.

When the time for the class came, the teacher addressed them somewhat as follows:

"Before looking at your slates, I am going to predict what the faults are. I have not seen any of your work, but shall judge altogether from my general knowledge of school-boys, and the difficulties I know they meet with. Do you think I shall succeed?"

The scholars made no reply, and an unskillful teacher would imagine, that time spent in such remarks would be wholly wasted. By no means; the influence of it was to awaken universal interest in the examining examination of the sentences. Every scholar would be intent, watching with eager interest to see whether the imagined faults would be found upon his work. The class was, by that simple pleasant remark, put into the best possible state for receiving the criticisms of the teacher.

"The first fault, which I suppose will be found, is, that some are unfinished."

The scholars looked surprised. They did not expect to have that called a fault.

"How many plead guilty to it?"

A few raised their hands, and the teacher continued.

"I suppose that some will be found partly effaced. The slates were not laid away carefully, or they were not clean, so that the writing is not distinct. How many find this the case with their work?"

"I suppose that, in some cases, the lines will not be perpendicular, but will slant, probably towards the left, like writing."

"I suppose also, that in some cases, the writing will be careless, so that I cannot easily read it. How many plead guilty to this?"

After mentioning such other faults as occurred to him, relating chiefly to the form of the table, and the mechanical execution of the work, he said:

"I think I shall not look at your slates to-day. You can all see, I have no doubt, how you can considerably improve them, in mechanical execution, in your next lesson; and I suppose you would a little prefer that I should not see your first imperfect efforts. In fact, I should rather not see them. At the next recitation they probably will be much better."—The Teacher," by Jacob Abbott, pp. 08—09.

VARIOUS PRESENTATIONS OF PAH.

First Presentation.

197.—A teacher had to develop the mental effect of a new tone, hoping to teach at the end of his lesson the tune "Mainzer," "Star-""dard Course" Ex. 077; he determines to keep the attention of his pupils on those mental effects as long as possible, but to vary the mode, so that his pupils may be beguiled not only into a clear perception, but a familiar acquaintance with those effects and the manner of producing them. He takes the PAH first. He says and "I shall tell you what about to introduce to you a new tone. You are quite familiar with Doh, Me, and Soh, and tolerably clear in your perception of Doh, Me, Soh. If you sing a short phrase to the consecutive figures, do you think you could tell me which of the figures is not either d m, s or t, but a new tone."

[He sings to figures:—

KEY A. Ex. 08. St. Co. [d t i d r m d f i — — —] (emphasis PAH.)

Pupils.—[Note.—This could not be done unless the pupil had been thoroughly taught in previous steps. It will be quite fair for the teacher in this case to emphasize the new tone.]"

Teacher.—Tell me the figures of the new tone in this.

KEY A. Ex. 09. St. Co. [d t i d r m f i f i — —] Pupils.—Seven and eight.

Second Presentation.

198.—Teacher.—Again I will sing these phrases and you come to know what kind of feeling the new tone brings along with it. I do not think many of you will be able to do so; first, because it is difficult to observe and concentrate attention on one thing; second, because: it is difficult while doing this, to criticise also the feeling of our own. We; and third; because language does not apply words fitted to describe precisely so indefinite and mystic a thing as musical effect. I only wish you to throw your whole mind and feeling into this new tone, and if you think of any words to describe it, give me them. I must look for the attention of every single member of the class. Attention now will make your after-work easy. [Figures and Latin; the two exercises emphasizing the new tone, were by the eyes of the class whether they are realizing the mental effect. Is satisfied with any approximate answer they give.]"
Third Presentation.

199.—Teacher.—I shall help you to appreciate this new tone more perfectly if I put it high in pitch, still singing it slowly. Which figure has the new tone in the following?

Ex. 87.

\[ \text{Pupils} \rightarrow \text{seven.} \]

Fourth Presentation.

200.—Teacher.—Let me laa it and then you shall tell me its effect on your mind.

\[ \text{Pupils} \rightarrow \text{Sad, solemn, heavy, desolate.} \]

Teacher.—It is of no great consequence what name you give to this effect. It may not have any exact name. But it has an effect, and it is everything for you as learners to realize and recognize that effect in your own minds.

Fifth Presentation.

201.—Teacher.—Now, however, that you have appreciated a new thing with a new effect we had better give it a name. We will call it “fah.” [Writes fah on the blackboard.]

Teacher.—We have used the hand-signs for d, m, s, t, and r, and we have found how they bring teacher and pupils together face to face. What will be the best sign for fah? [Various answers.]

Teacher.—What is the sign for to?

\[ \text{Pupil} \rightarrow \text{The hand pointing upward.} \]

Teacher.—Why did we choose it?

\[ \text{Pupil} \rightarrow \text{Because it leads up to doh.} \]

Teacher.—Listen to this phrase and tell me whether fah leads up to anything [Sol-faas, showing the leaning effect of fah.]

\[ \text{XXV A. Ex. 88. St. Co.} \]

\[ \text{Pupil} \rightarrow \text{No; but it leads downwards to me.} \]

Teacher.—Then what sign shall we give it?

\[ \text{Pupil} \rightarrow \text{Pointing downwards.} \]

Teacher.—Now see whether you can all make a clear hand-sign for fah. [The class imitates the teacher in making the sign.]

Sixth Presentation.

202.—Teacher.—Now listen to a Sol-fa pattern with the hand-signs. Listen well, for you will have to sing [Sol-faas, and makes the signs for Ex. 87. Pupils imitate the pattern, following hand-signs. Teacher and pupil do the same with Ex. 88, and if afterwards necessary with 89 and 90.]

Seventh Presentation.

203.—Teacher.—Now, do you think you could sing the same phrases without pattern from the Modulator? [Gives them the key-tone, and points on the Modulator without pattern, while they sing first one and then the other of these exercises, but in a different order from that they had before, continually calling their attention to the effect of fah. By asking whether that tone was firm enough, awful enough, and whether they could not deliver it more beautifully!]

Eighth Presentation.

204.—Teacher.—Now let us turn to our charts and see whether you can sing these fah phrases from notes. Turns to Standard Chart 14, pitches the keynote of one of the above exercises, and, without pattern, guides his pupil by the pointer, first in Sol-faing and then in laising. Does the same with each of the others.]

Ninth Presentation.

205.—Teacher.—You have done so well that I think it will interest you to hear a few phrases from well-known popular songs. I will sing them to the words, pointing the notes on the Modulator. Will you kindly notice the effect of fah when I touch it. [Does this with No. 92 “Studies in mental effects.”]

Teacher.—Let us put some other note instead of fah for “Lord of Lords.”

208.—Here are eleven presentations of the tone fah to the mind of the pupil, progressing in difficulty. The teacher keeps the one thing in view, and yet changes his mode of presenting it every three or five minutes. The attention could be kept up for an hour in this way. The process would occupy at least forty minutes. Some classes will need more and some less attention to a point of this kind. Very few will require eleven presentations of the same thing. But the teacher should be ready with all the appliances which are the least likely to be required. His notes and references should be in large writing, easily read at a glance, even in a bad light, and his “places” in the book should be ready found. It is only thus that employment can be changed rapidly. Frequent change is not desirable unless the teacher is prepared to go from one thing to another without [Other notes are suggested and tried, but none produce the effect.]

Teacher.—Let us try the same plan with another phrase. [Does the same with No. 89, and afterwards if necessary with 88, 69, &c.]

Tenth Presentation.

206.—Teacher.—Now I wonder if you know fah well enough to recognize it in somewhat more difficult cases than those I have already given. I will sing a phrase to figures, without specially emphasizing the fah, or otherwise helping you to find it out, and you will tell me to what figure it falls. Some of you will be very quick in this exercise, and others will be naturally slow; but I think there is not one in this present class who cannot do the exercise by the help of care and attention. If the quick cared were to give their answers promptly the others would be discouraged and cease to work. I must, therefore, ask you to hold up your hands as soon as you are sure of the answer, and I will point to the one who is to give the answer. You need not hold the hand higher than the head, and I will stand on this chair that I may see you all. I must also ask you not to look at one another, so as to know whose hand is held up. That also will distract attention and discourage some. [Sol-faas the prelude, and sings to figures the Ear Ex. 193. The pupils answer if they can. If not the teacher shows the phrase on the Modulator. The teacher does the same with Ex. 167, and afterwards with one or more of Exs. 160, 161, 162, 164, 165, 166.]

Eleventh Presentation.

207.—Teacher.—Now let us show that we have mastered fah by a voluntary on the Modulator. [Give such a voluntary as the first on p. 5 “Hints for Voluntaries.”] Even this may be varied by writing a little first sight-test on the black-board.
giving the pupils time to think of something else. The change should be an easy gliding one, like that from picture to picture in a series of dissolving views.

209.—In presenting Lath the teacher would use some or all of the steps above described. He would require his pupils, 1st. To tell the figure of the "new tone," say in Ex. 92 and 91 St. Co.; 2nd. To tell the effect of the new tone said in same Ex.; 3rd. To tell the figure at high pitch, say in Ex. 94; 4th. To tell the effect of ditto; 5th. To know the name and sign of the new tone; 6th. To Sol-fa ditto by pattern and hand-signs, say in Ex. 92, 94, 91, 93; 7th. To Sol-fa the same without pattern from Modulator; 8th. To Sol-fa and jaa the same from "Standard Chart" 14; 9th. To try the effect of altering a well-placed lab, say in "Studies of Mental Effect," No. 53, 52, 56; 10th.

Tell "which is lah" in "Ear Exercises" Nos. 168, 165; and 11th. To sing such voluntaries on the Modulator as the second, third, fourth on p. 5 of "Hints for Voluntaries."

210.—At the close of the lesson the teacher would pattern, line by line, the tune "Mainzer" Ex. 97, first Sol-faing and then lasing. Next he would have it Sol-faed and had from the book. He would deal in the same way with the second part. And then he would have the words read collectively from his pattern, observing the breathing places. The delight of the pupils to find that their preliminary drill has made the tune itself so easy, and has left their mind so free to enjoy the general expression of the tune and its harmony, as well as the relation of tune and words will be great delight and well earned.

PRESENTATIONS OF TIME.

211.—Let us suppose that a teacher seen Taafe occurring for the first time in the next exercise, as he is preparing for his class. If he expects it to be a difficulty, as it generally is, he considers how many appliances he has for keeping the attention upon that rhythm, while he varies its surroundings and the manner of producing it. 1st. He can pattern on one tone such a phrase as TAA : TAAFE: TAAFE: TAAFE, pointing on the Time Chart while he does so, and requiring his pupils to imitate him. The pupils will see the close connection between Taafe and Taafe, and how very different Taafe is from TAAFE. 2nd. He can do the same, lasing, and this will enable him to "smooth out the crease" in Taafe, which is occasioned by the change of vowel. This change of vowel is very useful too, as first to mark out clearly the lengthening of the sound; but in lasing, the three-quarter-pulse tone must be delivered with as little of a second accent as possible. 3rd. He can turn to the St. Chart p. 18, and pattern and point Ex. 107. 4th. He can do the same lasing. 5th. He can do the same "alternating," that is, doing it quickly himself, letting the pupils strike in without a pause; then taking it up himself again, and so on. 6th. He can do the same lasing. 7th. He can "tune the time form." That is, he can require his pupils to sing up the Scale, taking one pulse to each tone.

212.—The putting to use—the application to practical life—of the knowledge or skill gained, always delights the pupil. The teacher should look out for opportunities of thus adding to the interest of his class. For example, when a pupil has done well in pointing on the Hand Modulator, the teacher may say, "Now you can go and teach that tune to your little brother or sister." If any one is very successful in remembering the absolute pitch of Cl, the teacher may say, "I have seen many a good singer running about to get some one to give him the pitch before he could commence his song; but you will be independent. No tune need be pitched too high or too low at Sunday School or Prayer Meeting where you are present," or the teacher may set all the pupils to find the pitch of the Church bells in the neighbourhood, or the principal pitch of voice used by certain public speakers. While the registers are being studied, the pupils may be encouraged to bring in their report on the voice of any public singer who is much heard at the time, describing its extent of
range, its changes of register, &c. In the sixth step, where transition and modulation are studied, pupils may notice and describe the changes of key which they have heard in the social songs and the street music to which they listen. If copying by ear is being practised, let the pupils Sol-fa the street cries and bring them to their teacher. If harmony is under study, let the pupils set themselves to analyze and describe all the cadences they hear on the street organ. In the following quotations Mr. Jacob Abbott shows how this principle applies to all teaching. The great success of Mr. Horace Grant’s Arithmetic arises very much from the natural and homely way in which his examples are given. The school master in Mrs. Lewes’s “Adam Bede” illustrates the same point. — See p. 37.

214.—By such means, the practical bearings and relations of the studies of the school-room may be constantly kept in view; but I ought to guard the teacher, while on this subject, most distinctly against the danger of making the school-room a scene of literary amusement, instead of study. These means of awakening interest, and relieving the tedium of the uninterrupted and monotonous study of text books, must not encroach on the regular duties of the school. They must be brought forward with judgment and moderation, and made subordinate and subservient to these regular duties. Their design is, to give spirit and interest, and a feeling of practical utility, to what the pupils are doing, and if recollected to, with these restrictions, and within these limits, they will produce powerful, but safe results. — “The Teacher,” by Jacob Abbott, pp. 88, 90, 96.

215.—A great secret in the art of never wearying your pupils, is never yourself to go weary to your class if you can help it. Take pains to help it. Reserve physical force for your class. Few teachers know this secret of “life in the class.” Closely connected with this counsel is the next.

216.—Teach in fresh air. The extent to which fresh air influences the interest and attention of the class, as well as the teacher’s own freshness of mind and action, is commonly acknowledged but little known. It is important to open the window on the side on which the wind does not blow; to open it, not after the place has grown hot and unhealthy, but before, and to open it both top and bottom. A comparatively uninteresting teacher will do fairly with fresh air to teach in, but the most attractive teacher can produce little impression in the midst of foul air.

217.—Additional means of increasing the interest may be classed under Mr. Root’s title of “Devices.” Some of these, which may be occasionally used by Tonic Sol-fa teachers, I quote from Mr. Root’s “Hand-Book.” Others are mentioned, under their proper heading, in the next chapter. I append a fine example of “awakening attention” from Mr. Root’s own teaching, and a semi-humorous Paper by Mr. Proudman, entitled “Tricks of Teaching.” Mr. Jacob Abbott’s warning against the danger of too much scheming, will also be of service in this place:—

DEVICES.

218.—Some of the following plans and devices come into the regular work of the class, others are independent, but all may be introduced when desired to give variety and interest, and teachers know how desirable it is to be well armed against our common enemies—indifference and dulness.

Put pp., m., /, /, /, in a line on the board, and give the pitch G. Then say, “I am going to take a journey; when I touch any of these stations give me the proper tone. Don’t sing unless my stick touches a letter, and do not continue the tone longer than it remains there.” The teacher moves the stick on the blank part of the board, and approaches slowly one of the dynamic marks. When they have sung the different degrees in this way, suddenly and prolonged as the teacher moves his stick, he says, “Now I am going straight through the whole line—take a full breath, for I am going in an ox waggon.” He moves his stick slowly from pianissimo to fortissimo, and they make a slow crescendo. “Now we’ll travel in the stage coach.” They go a little quicker. “Now by railroad.” Still quicker. “Now telegraph.” He waits a little, saying, “Be careful to begin exactly when I do,” and then dashes the stick through all. This brings out the crescendo and the pressure tone, and by reviewing the process—going from G to pp.—the diminuendo and sforzando may be brought out, and, by going both ways in one breath, the swell.

b All the class sing two lines of the melody of “Rousseau” to the words:
“Far from mortal cares retreating,
Sordid hopes and vain desires.”

When this is done say, “Sing the 1st line again, and take a full breath between the syllables of the word ‘mortal,’ and after the first syllable of ‘retreating.’ Do it thoroughly.” When this is done, ask questions about the propriety of that kind of breathing, and express the hope that the class will never do it except by special request. Then ask which are the emphatic words of the two lines. When these are pointed out, say, “Take a full breath after every emphatic word.” This will bring the breathing after “from” and “and,” &c. This will show, clearly and quickly, where breath should not be taken, and furnishes a good opportunity for repeating the rule for taking breath, viz.: “Take breath at rests, at marks of punctuation, and after emphatic words.” Read some well-known words, phrasing wrongly, that is, stopping where there should be no stops, and joining those words that should be somewhat disconnected. A verse or two from the famous “Psalm of Life” will do very well. Read it first thus: “Tell me—not in mournful numbers life—is but an empty dream for the soul—is dead that slumbers and things—are not what— they seem life is—earnest and the grave,” &c. Call attention to the fact that the sense and beauty of words are destroyed by wrong phrasing. Then read correctly. “Tell me not, in mournful numbers, ‘Life is but an empty dream!’ For the soul is dead that slumbers, And things are not what they seem. ‘Life is real! life is earnest! And the grave is not its goal,’” &c.

Then take a melody, and show how analogous is the effect of wrong and right phrasing in music; for instance, in “Rousseau”: “Mi, mi, re—do, do, re, mi, re—do, do, sol, sol—fa, mi, mi, re, do—re, mi, do. Make it manifest by a little stop where the dashes are. Then give it rightly. This will serve to impress the necessity for taking breath properly, and for accenting rightly.

cTax the memory of the class by calling for measures and phrases, thus: sing four four-pulse measures, pitch G. In the first one note, in the second two equal notes, in the third four equal notes, and in the fourth four TAA-AAAA-AAAA. Now, again, in the first a TAA-AAAA-AAAA, and in the second two TAA and a TAA-AAAA-AAAA; in the third a TAA-AAAA-AAAA. Now, again, in the first, two Teacher’s Manual.

TAAS and two SHAAX; in the second one TAA and three SHAAX; in the third four SHAAX, and in the fourth a TAA-AAAA-AAAA.—[I have translated Mr. Root’s description of rhythms into our own language.—J. C.—Arrange the class into groups of three and the class into groups of four, and let all class degrees, as—first measure, piano; second, forte; third, fortissimo; and fourth, pianissimo; or, first measure, organ-tone; second, sostenuto; third and fourth, staccando.

dHave the class sing “Rousseau,” or some familiar tune to la, looking at the teacher. The teacher says, “Now I want you to give yourselves entirely to me musically—do not have any wills of your own as to time. Keep my time and go with my beating, whether that be faster or slower. Do not beat time yourselves, but let me control all the voices as if they were my own. However I may beat, do not let me get away from you.” If the teacher does not make the changes from fast to slow too suddenly at first, he can gradually produce results in varying the movement that will be very interesting.

eLet the class commence to sing some glee in which the parts have considerable melody: the teacher call “Alto”; whereupon the alto continues singing their part, and the others remain silent, but follow mentally the music; so that when the teacher calls “Tenor,” the tenors may strike right into their part and continue, without interrupting the time, until another part is called. Thus the teacher may call for any one, any two, any three, or all of the parts, with the greatest irregularity, and the class will be obliged to pay careful attention in order to respond promptly.

If the room is large enough, it is sometimes a good plan to place the parts at a little distance from each other, so that when each part sings alone, the others may get more truly the effect of the singing. The teacher can also detect the faults of the different parts more easily when they are so situated, as he goes from one to another. Again: If the parts are nearly equal in numbers, the whole class may sometimes be arranged and seated in quavers, and given numbers, so as to be called upon in turn to sing a line, or section, or tune.

fSelect a piece in which the principal melody or tune is not confined to the treble, but is sometimes in the alto, sometimes in the tenor, and sometimes in the bass—the other parts being for the time the accompanying harmony. When the class have sung the tune once or twice to become somewhat familiar with it, ask where the principal melody or tune is in the first line, in the second line, third line, &c. When this is clearly seen, “Each part sing where you have this melody, but rest while the other parts are singing their’s, keeping the time in your minds, and coming in exactly when your turn comes. When this is done say, “Now sing the whole tune, but sing softly where you do not have the melody, and stronger where you do have it.” This brings out the true effect of this kind of music in a quiet and pleasant way.

If a class of beginners are practising a tune which you want repeated several times to make it more familiar, it is a good plan to give some new direction each time, and getting it better. “Faster,” “staccato,” “legato,” “louder,” “softer,” &c. A class will practise a piece over and over again, very patiently, if they think they are doing something different each time, whereas they will soon lose interest if obliged to sing the same thing several times simply for the sake of repeating it. A good practice with beginners is to say, after singing a piece through, “All who are sure they made no mistake, either in time or tone, raise their hands.” Then count the number of hands and announce it. Perhaps saying something like this, “There were twenty who made no mistake, either in beating or singing; now see whether we cannot reduce the number to fifteen by singing a little faster.” The result will probably be that the number will be considerably increased.—“Normal Musical Hand-Book,” Root, pp. 79-84.

AUDIBILITY.

219.—The first practical thing about a tone is that we hear it, and this property of audibility is taken for granted because by working with it we can get the voices out, especially those of timid ones and beginners.

Some teachers here may say, “It should not be so,” but he might do something else that the writer would not do, and this illustrates what should be here made emphatically, viz.: that two teachers work alike, and one would do well would be awkward to another.

When all are ready, the teacher stands before his class, and says in distinct voice, Welcome. All who are glad to see so many friends here may say the same. The class say, Welcome. Whatever we see is visible. Whatever we hear is audible.

Which is this word, welcome—visible or audible? Audible.
Speaking voice or singing voice? Speaking voice.
Speak it again, and make it more audible.
They say, Welcome, louder.
Again, and give it still more audibility.
Now the timid ones will be about right, and the others too loud. If so, the teacher says,
Let all the voices try to give the same degree of audibility, and let that be suitable for a good, pleasant greeting.
They observe the direction.
Say Welcome, twice.—
(To save room a dash after the direction will signify that it is complied with.)
Listen, and then repeat after me.
They repeat after him, line by line:
Welcome, welcome, friends of song?
We are glad to meet you;
So with voices clear and strong,
We sing this verse to greet you.

Listen to the first line again.
Teacher repeats the first line, still in the speaking voice, but makes each syllable short and rests a little after each. He keeps the time, but does not prolong the vowel-sound. Perhaps this representation will aid in giving the idea:
Wel-come—wel-come—friends—of-song—
All do the same.
Speaking voice or singing voice?
Speaking voice.
The teacher will sometimes find it well to continue this staccato, measured kind of utterance through this verse (or any other that he may choose), line by line, though he may sometimes accomplish his object with a line or two.

Listen.
Teacher takes a convenient pitch near that of their speaking voices, and repeats the line in the same measured way, but now prolongs the vowel in each syllable and so makes it a mono-tonous kind of singing.
All do the same.

Speaking voice or singing voice? Singing voice.
Singing voice. In all words the vowels are the emotional elements, and the consonants the thought elements. If we are speaking to the intellect or reasoning powers of men, we do not dwell on the vowels, but go quick and straight to the consonants. If, on the other hand, we are appealing to their feelings and trying to draw out their emotions, we unconsciously prolong and dwell upon the vowel. This is illustrated by the two ways in which we would naturally utter the following sentences:


INTER-TELL-UC-AL.—"Two things, each of which is equal to a third, are necessarily equal to each other." In uttering this there is no inclination to dwell on the vowels, because it is not emotional but in the following there is that inclination:

E-MO-TION-AL.
Home, home, sweet, sweet home,
There's no place like home;
There's no place like home.

In this connection it is hardly necessary to say that as music is the expression of emotion, and prolonging the vowels is the beginning of singing, words to be used for musical purposes must be emotional rather than intellectual.
Notice the number of syllables.
Teacher sings the line.
How many? Seven. How many sounds? Seven.
Were the sounds musical or unmusical? Musical.
Musical sounds are called tones.
What are musical sounds called?
Tones.
If there were seven syllables, how many tones were there? Seven.
Have tones visibility or audibility? Audibility.
Yes, but we do not use the word audibility in music. The musical word that means the same thing is power.
Question with regard to this statement to fix it in their minds—"Normal Musical Hand-Book," Root, pp. 87-89.

TRICKS OF TEACHING—ON TACT.
230.—This wonderful, and difficult-to-be-defined quality, has been much lauded. And whatever it is, it is certainly of immense service to all teachers. The art of communicating knowledge may to a considerable extent be acquired, but a man of "tact" in teaching seems to have the knack of instilling all he knows into his pupils, without losing a scrap; while there may be perfect encyclopedias of information, who possess it hopelessly in all attempts to teach others; perfect sponges in their power of absorption, but from whom, unlike a sponge, no amount of squeezing can extract one crystal drop of pure information. Thus, we may find a teacher of Tonic Sol-fa who possesses only an Intermediate Certificate who can teach every scrap he knows; and possibly an A.C. with "honourable mentions" too numerous to mention, who could scarcely teach a class up to the Intermediate. The one would be a man of "tact," the other a man of study. The one a tank, to hold, the other a fountain, to distribute. It is this quality which gives a "mental effect" to the way in which we speak, look, or do. Sometimes it is called "presence," when it has to do with personal influence; "kindness of nature," when it develops itself in deeds of kindness; "winning ways," when it discloses itself in gentle words and courteous manners. It should be such quality is largely possessed by some; these are born teachers, and managers of men.
It is in moderate degree held by others who should study and develop its use.
It is in small measure the gift of many, who find teaching up-hill work.
Would be such a person a teacher, he would be wise to seek some other way of assisting the people's music and the people's system, which he most honourably loves; for it is better far to be a good singer, or a good secretary, than a bad teacher.
Each teacher will understand, who has any of this tact, "what is meant by Tricks of Teaching."

It is not tricky superficial teaching, nor is it mere sensational teaching that is meant.
Experienced teachers of any subject will tell us, that no two persons, or no two "classes," will go through the same rut of experiences while studying the same thing in the same number of lessons. There is the difference, in capacity, receptiveness, adaptaiveness, Power of perception, grasp, and previous knowledge, vary in each "class," and in each person.
Hence the Course of Lessons, according to the book, can scarcely supply the identical need of all. At this point comes in the teacher's tact in supplementing and enforcing the lesson book by devices of his own. The knack of doing this well, we may call the "trick" of the thing.

The things cannot often be prepared; for they spring up at the emer-
a quarter of an hour's "tuning" into them, a process against which pianists rebel. If you keep them at the modulator, your class may lose zeal. Instead of which, you give a dose of the map (modulator) first to secure mental correctness, then administer hand signs, getting physical correctness of attitude, &c.; then you call in to represent the tones, gas globes and coal-skittles, hats and umbrellas, tables and dancetars, or whatever you can seize, and you make a newer notation than the new on the spot. And by the time you reach the last line, a good drill has been pleasantly secured, and your aim attained.

In such management as this is dispensed the gene-work of the teacher - change, variety, disguising the lesson, sweetening the dose. It seems very disheartening when we have been most elaborately explaining the "mental meaning" of the tones to have a pupil most confidently tell you that to which you think you have made so clear, is calm and soothing; or who will describe &c. as a bright, resting sound, and sob as mournful! In all such cases our feeling might incite us to tell them either that they were stupid or had no ear. But tact would suggest some trick or device, by means of which the pupil may be made, before all the class, to see "the errors of his ways." In most cases of the sort, a triumph may be gained both for the doctrine and the teacher.

In the matter of pointing tunes, some find great difficulty in large classes, I find practical value in showing a little near the board (sight sung). If all your pupils are made to hold the home modulator in one way and point a tune twice or thrice, you will ensure home work, and in seeing that it is done, forward the pupils immensely, especially in schools where results are most urgent.

221. Tricks of Illustration. - It is well to bear in mind, that by comparison, imitation, and experiment we get the best half of our education. The teacher who keeps his mind against the chimney-piece a time or two, then rushes to his mother's arms for comfort, soon distinguishes between hard and soft. By imitating his father, he will soon inform the world what kind of sire he has; by comparing him [his father] with other men he soon secures "It is like father's" should be carefully used, and on the appearance of which it is used hangs the trick of illustration. We have been shown in this college how the mental characteristics of the tone-language may be illustrated; how outward nature and social experiences may be utilized in their development. The knack of teaching the Scale seems to me to consist - 1st. In making the pupils see these tones in their beauty, as so to know them when they see them. Careful practice will then enable them to produce them when they want them. Tis not enough to sound a chord and tell the pupils that No. 5 is the "calm" tone, and to hope they will think so. It is best to call in to your assistance evening, sunset, rivers, quiet colours, quiet people; say, anything you can say hold of, until the pupil cannot help knowing the strophe, the calm tone, for evermore. Devices have grown up upon us to such the Scale by means of the hand signs only, until the class could sing tunes in two parts, the pupils never having seen a Modulator or used a lesson book; but it would be a very unwise thing to do so, and would resat in no credit to the teacher or the taught.

The future of the Sol-fa system is largely in the hands of its expositors, and while we should use every fair means to break the bread of musical knowledge, we should not endeavour to avoid the appearance of claptrap trickiness; but, making the means subservient to the end, endeavour to dignify the manner of our teaching, that the matter of it may be commended thereby.

In no other musical curriculum, and in few musical exercises, has so much been done, as in the many and elaborate "courses" of study which have culminated in "New Standard Courses" for the thorough illustration of musical truth; and as it is expounded so will it be judged. With intelligent and truthful teaching, the Sol-fa system will not be checked, much less crushed, by opposition. It grew up, nourished in the warm heart of the people, as by its means they better understood their songs, and better sang their hymns; and the hearts of the musical many will be stronger and braver than the prejudiced few, if Sol-fa teachers and pupils are but true to them, their principles, and their chief
22. — When a young teacher proposes something new to a class, they all take an interest in it, because it is new. He takes, too, a special interest in it, because it is an experiment which he is trying, and he feels a sort of pride and pleasure in securing its success. The new method which he adopts may not be, itself, in the least degree better than old methods. Yet it may succeed vastly better in his hands, than any old method he had tried before. And why? Why because it is new. It awakens interest in his class, because it offers them variety, and it awakens interest in him, because it is a plan which he has devised, and for whose success therefore he feels that his credit is at stake. Either of these circumstances is abundantly sufficient to account for its success. Either of these would secure success, unless the plan was a very bad one indeed.

23. — The truth is, that is almost all such cases as this, the secret of the success is, not that the teacher has discovered a better method than the ordinary ones, but that he has discovered a new one. The experiment will succeed in producing more successful results, just as long as the novelty of it continues to excite unusual interest and attention in the class, or the thought that it is a plan of the teacher’s own invention, leads him to take a peculiar interest in it.

“Very well,” perhaps my reader will reply, “it is surely something gained to awaken and continue interest in a dull study, for a quarter, or even a month. The experiment is worth something as a pleasant and useful change, even if it is not permanently superior to the other.”

It is indeed worth something. It is worth a great deal; and the teacher who can devise and execute such plans understanding their real and abstract, and adhering steadily through them all, to the great object which ought to engage his attention, is in the almost certain road to success as an instructor. What I wish is, not to discourage such efforts; they ought to be encouraged to the utmost, but to have their real nature and design, and the real secret of their success duly understood, and to have the teacher, above all, take good care that all his new plans are made, not the substitutes for the great objects which he ought to keep steadily in view, but only the means by which he may carry them into more full and complete effect.


HOW TO INDIVIDUALIZE.

24. — Third: How to individualize. It is impossible to make class teaching as perfect as individual teaching. It is true that the pupil who has a teacher all to himself misses what Mr. Stow used to call the “sympathy of numbers,” and loses that fellowship and inspiration of other minds which both elevates and stimulates his own. But he himself is better studied by the teacher; and every object brought before him, every point of view in which he is placed, and every exercise given to him is studiously adapted to his own abilities and character. This study of the individual mind and temper, this close adaptation of means to ends, cannot be carried out, except to a very small extent, in classes. Nevertheless, the good teacher is always striving to do so as far as possible. He wishes every individual pupil first to feel a sense of his own responsibility as a self-teacher; and second, to feel a sense of his own growth in knowledge and skill; and he uses all his vigilance and all his ingenuity to accomplish this purpose. The less the teacher is able to take each individual into his charge, the more necessary it is that each individual should take himself in charge. Let only this sense of responsibility, this desire of growth, be established in every mind and the class teacher will be able to do great things. It is said that a bridge is only as strong as the weakest point in its structure, and so a class is only as well taught as the dullest individual it contains. The degree in which the most accomplished teacher of modern days valued the art of individualizing, is shown by extracts from Dr. Arnold’s life; and some of Mr. Jacob Abbott’s views on this subject are presented in the quotations which follow.

INDIVIDUALIZING.

25. — Dr. Arnold’s great power as a private tutor resided in this, that he gave such an intense earnestness to life. Every pupil was made to feel that that there was a work for him to do—that his happiness as well as his duty lay in doing that work well. Hence an indescribable zest was communicated to a young man’s feeling about life; a strange joy came over him on discovering that he had the means of being useful and thus of being happy; and a deep respect and ardent attachment sprang up towards him who had taught him thus to value life and his own self, and his work and mission in this world. All this was founded on the breadth and comprehensiveness of Arnold’s character, as well as its striking truth and reality; on the undeviating regard he had for work of all kinds, and the sense he had of its value both for the complex aggregate of society and the growth and perfection of the individual. Thus, pupils of the most different natures were keenly stimulated; none felt that he was left out, or that, because he was not endowed with large powers of mind, there was no sphere open to him in the honourable pursuit of usefulness. This wonderful power of making all pupils respect themselves, and of awakening in them a consciousness of the duties that God assigned to them personally, and of the consequent reward each should have of his labours, was one of Arnold’s most characteristic features as a trainer of youth; he possessed it equally at Rugby; but, if I may trust my own vivid recollections, he had it quite as remarkably at Lal-
Ham. His hold over all his pupils I
know perfectly astonished me. It was not
so much an enthusiastic admiration for his genius, or learning, or elo-
ciae which stirred within them; it
was a sympathetic thrill, caught from
a spirit that was earnestly at work in
the work—whose work was healthy, sus-
tained, and constantly carried for-
ward in the fear of God—a work that
was founded on a deep sense of its duty
and its value; and was coupled with
such a true humility, such an unaffected
simplicity, that others could not help
being invigorated by the same feeling,
and with the belief that they too in
their measure could go and do like-
wise.

"In all this there was no excitement,
no predilection for one class of work
above another, no enthusiasm for any
one-sided object, but an humble, pro-
found, and most religious consciousness
that work is the appointed calling of
man on earth, the end for which his
various faculties were given, the ele-
ment in which his nature is ordained to
develop itself, and in which his pro-
gressive advance towards heaven it to
lie. Hence, each pupil felt assured of
Arnold's sympathy in his own particu-
lar growth and character of talent;
in striving to cultivate his own gifts, in
whatever direction they might lead
him, he infallibly found Arnold not
only approving, but positively and sin-
cereval valuing for themselves the results
he had arrived at; and that approba-
tion and esteem gave a dignity and a
worth both to himself and his labour." His old pupils will recollect the
pleased look and the cheerful Thank
you, which followed upon a successful
answer or translation; the fail of his
con tenance with its deepening sev-
erty, the stern elevation of the eye-
brows, the sudden "Sit down!" which
followed upon the reverse; the courtesy
and almost deference to the boys, as to
his equals in society, so long as there
was not a thing to disturb the friendliness
of their relation; the startling earnest-
ness with which he would check in a
moment the slightest approach to levity
or impertinence; the confidence with
which he addressed them in his half-
yearly exhortations; the expressions of
delight with which, when they had been
done well, he would say that it
was a constant pleasure to him to come
into the library.—Dean Stanley’s "Life
of Dr. Arnold."!

229.—To a considerable extent, then, this power
of making each pupil feel himself under the teach-
er's eye—feel that the teacher is expecting some-
thing from him—can be attained. One step towards
it is—the determination never to be satisfied, never
to go on without the attention of the whole class.
If it is once found that you are content with the
work, and the answers of a "favoured few," the
rest will soon grow disgusted. Every contrivance
—of question with collective answers, of obtaining
answers or exercises from divisions of the class,
and of always putting questions to those who seem
to be unattentive pupils—must be employed, so that
the teacher may carry the whole class with him.
Sometimes a little extra help to the backward ones
can be rendered out of class-time. This attaches
the pupils, and if the help is given early in the
course, it often prevents them from dropping out
of the ranks. The great dread of the good leader
of a caravan is lest he should leave any one of his
charge behind in the wilderness. Some of the
ingenious contrivances of Mr. Jacob Abbott for
this constantly "bringing up the rearguard," are
explained in the following quotations:
RECITATION.

230.—The objects which are to be secured, in the management of classes, are twofold.

(1). Recitation.

(2). Instruction.

These two objects are, it is plain, easily divided. Under the latter is included all the explanation and assistance and additional information, which the teacher may give his pupils, and under the former, such an examination of individuals, as is necessary to secure their careful attention to their lessons. It is unsafe to neglect either of these points. If the class meetings are mere recitations, they soon become dull and mechanical: the pupils generally take little interest in their studies, and indulge in literary spirit. Their intellectual progress will accordingly slowly cease the moment they leave school, and cease to be called upon to recite lessons. On the other hand, if instruction in all that is aimed at, and recitation (by which I mean, as above explained, such an examination of individuals as is necessary to ascertain that they have faithfully performed the tasks assigned), is neglected, the exercise soon becomes not much more than a lecture, to which those, and those only, will attend, who please.

The system of a thorough examination of the class must not be omitted. I do not mean that each individual scholar must every day be examined; but simply that the teacher must in some way or other satisfy himself by reasonable evidence, that the whole class are really prepared. A great deal of ingenuity may be exercised in contriving means for effecting this object, in the shortest possible time. I know of no part of the field of a teacher’s business, which may be more facilitated by a little ingenuity than this.

One teacher, for instance, has a spelling lesson to hear; he begins at the head of the line, and putting one word to each boy, he goes regularly down, each successive pupil calculating the chances whether a word, which he can accidentally spell, will or will not come to him. If he spells it, the teacher cannot tell whether he is prepared or not. That word is only one among fifty, constituting the lesson. If he misses it, the teacher cannot decide that he was unprepared. It might have been a single accidental error.

Another teacher, hearing the same lesson, requests the boys to bring their slates, and as he dictates the words, one after another, the boys write all to write them. After they are all written, he calls upon them to spell aloud, as they have written them, simultaneously; pausing a moment after each, to give those who are wrong an opportunity to indicate it, by some mark opposite the word misspelt. They all count the number of errors and report them. He passes down the class, glancing his eye at the work of each one, to see that all is right, noticing particularly those slates, which from the character of the boys, need more careful inspection.

A teacher who had never tried this experiment, would be surprised at the rapidity with which such work will be done by a class, after a little practice.

Now, how different are these two methods, in their actual results! In the latter case the whole class are thoroughly examined. In the former, not a single member of it is. Let me not be understood to recommend exactly this method of teaching spelling, as the best one to be adopted in all cases. I only bring it forward as an illustration of the idea, that a little machinery, a little ingenuity, in contriving ways of acting on the whole, rather than on individuals, will very much promote the teacher’s designs.—*The Teacher,* by Jacob Abbott, pp. 74–76.

SYSTEM IN RECITATION.

231.—It is a great, though very prevalent mistake, to imagine that boys and girls like a lax and inefficient government, and dislike the pressure of steady control. What they dislike, is sour looks and irritating language, and they therefore very naturally dislike everything introduced or sustained by their means. If, however, exactness and precision in all the operations of a class, and of the school, are introduced and enforced in the proper manner, i.e. by a firm, but mild and good-humoured authority, scholars will universally be pleased with them. They like to see the uniform appearance, the straight line, the simultaneous movement. They like to feel the operation of system, and to realize, while they are in the school-room, that they form a community, governed by fixed and steadily observed rules, and administered on the other hand, laxity of discipline, and the disorder which will result from it, will only lead the pupils to despise their teacher, and to hate their school.

By introducing and maintaining such a discipline as I have described, great facilities will be secured for examining the classes. For example, to take a case different from the one before described, let us suppose that a class have been performing a number of examples in Addition: they come together to the recitation, and under one mode of managing classes, the teacher is immediately beset by a number of the pupils, with excuses. One had no slate, another was absent when the lesson was assigned; a third performed the work, but it got rubbed out; and a fourth did not know what to do, &c.

The teacher stops to hear all these, and to talk about them, fretted himself, and fretting the delineations by his impatient remarks. The rest of the class are waiting, and having nothing good to do, the temptation is almost irresistible to do something bad. One boy is drawing pictures on his slate, to make his neighbours laugh, another is whispering, and two more are at play. The disorder continues, while the teacher goes round examining slate after slate, his whole attention being engrossed by each individual as it rises to him successively, while the rest are left to themselves, interrupted only by an occasional harsh, or even angry, but utterly useless re-buke from him.

But under another mode of managing classes and schools, a very different result would be produced. A boy approaches the teacher to render an excuse; the teacher replies, addressing himself, however, to the whole class, "I shall give all an opportunity to offer their excuses presently. No one must come till he is called." The class then regularly take their places in the recitation seats; the prepared and unprepared together. The following commands are given and obeyed promptly. They are spoken pleasantly, but still in the tone of command.

"The class may rise.

Those that are not fully prepared with this lesson, may sit.

A number sit, and others, doubtful whether they are prepared or not, or thinking that there is something peculiar in their cases, which they wish to state, raise their hands, or make any other signal which is customary to indicate a wish to speak. Such a signal ought always to be agreed upon, and understood in school.

The teacher shakes his head, saving, "I will hear you presently. If there is on any account whatever, any doubt whether you are prepared, you must sit.

"Those that are standing may read their answers to No. 1. Unit figure 1.

*Boys.* "Five.

*Teacher.* "Teens!"

*Boys.* "Six!

*Teacher.* "Hundreds!" *Boys.* "Seven."
232.—While these numbers are thus reading, the teacher looks at the boys, and can easily see whether any are not reading their own answers, but only follow through the others, and give He takes down the figures given by the majority on his own slate, and reads them aloud.

"This is the answer obtained by the majority. It is undoubtedly right. Those who have different answers may sit." 233.—These directions if understood and obeyed, would divide the class evidently into two portions. Those standing have their work done, and done correctly; and those sitting, have some excuse or error to be examined. A new lesson may now be assigned, and the first portion may be dismissed; which, in a well-regulated school, will be two-thirds of the class. Their slates may be slightly examined as they pass by the teacher on their way to their seats, to see that all is fair; but it will be safe to take it for granted, that a result in which a majority agree, will be right. Truth is consistent with itself, but error, in such a case, never is. This the teacher can at any time, by comparing the answers that are wrong, they will always be found, not only to differ from the correct result, but to contradict each other.

234.—The teacher may now if he pleases, after the majority of the class have gone, hear the reasons of those who were unprepared, and look for the errors of those whose work was incorrect; but it is better to spend as little time as possible in such a way. If a scholar is not prepared, it is not of much consequence, whether he be because he forgot his book, or mistook the lesson; or if it is ascertained that his answer is incorrect, it is ordinarily a mere waste of time, to search for the particular error.

"I have looked over my work, sir," says the boy, perhaps, "and I cannot find where it is wrong." He means by it, that he does not believe that it is wrong.

"It is no matter if you cannot," would be the proper reply, "since it certainly is wrong; you have made a mistake in adding somewhere, but it is not worth while for me to spend two or three minutes with all of you to ascertain where. Try to be careful next time."

235.—The cases of those who are unprepared as a reflection ought, by no means, to be passed by unnoticed, although it would be unwise to spend much time in examining each in detail. "It is not of much consequence," the teacher might say, "whether you have got the practice or not, so long as you are not prepared. In future life you will certainly be unsuccessful, if you fail, no matter for what reason, to discharge the duties which devolve upon you. A carpenter, for instance, would certainly lose his work, if he should not perform it faithfully, and in season. Excuses, no matter how reasonable, will do him little good. So in this school. I want good recitations, not good excuses. I hope every one will be prepared to-morrow."

It is not probable, however, that every one would be prepared the next day, in such a case—but, by acting steadily on these principles, the number of delinquencies would be so much diminished, that the very few which should be left, could easily be examined in detail, and the remedies applied.—"The Teacher," by Jacob Abbott, pp. 79–83.

Simultaneous Recitation.

236.—Simultaneous recitation, by which I mean the practice of addressing a question to all the class, to be answered by all together, is a practice which has been for some years rapidly extending in our schools, and if adopted with proper limits and restrictions, is attended with great advantage. The teacher must guard against some dangers, however, which will be likely to attend it.

Some will answer very eagerly—instinctively after the question is completed. They wish to show their superior readiness. Let the teacher mention this—expose kindly the motive which leads to it, and tell them it is as irregular to answer before the rest, as after them. Some will defer their answers until they catch those of their comrade for a guide. Let the teacher mention this fault—expose the motive which leads to it, and tell them that if they do not answer independently, and at once, they had better not answer at all. Some will not answer at all. The teacher can tell by looking round the class who do not, for, they cannot counteract the proper motion of the lips with promptness and decision, unless they know what the answer is to be. He ought occasionally to say to such a one, "I perceive you do not answer;" and ask him questions individually.

237.—In some cases there is danger of confusion in the answers, from the fact that the question may be of such a nature, that the answer is long, and may, by different individuals, be differently expressed. This evil must be guarded against by so shaping the question as to admit of a reply in a single word. In reading large numbers, for example, each figure may be called for by itself, or they may be given one after another, the pupils keeping exact time. When it is desirable to ask a question to which the answer is necessarily long, it may be addressed to an individual, or the whole class may write their replies, which may then be read in succession.

238.—In a great many cases where simultaneous answering is practised, after a short time the enthusiasm specified are allowed to grow, until at last some half dozen bright numbers of a class answer for all, the rest dragging after them echoing their replies, or ceasing to take any interest in an exercise, which brings no personal and individual responsibility upon them. To prevent this, the teacher should exercise a double vigilance at such a time. He should often address questions to individuals alone, especially to those most likely to be inattentive and careless, and guard against the ingress of every abuse, which might without close vigilance appear.

239.—But besides being useful as a mode of examination, this plan of answering questions simultaneously, is a very important means of fixing in the mind any facts which the teacher may communicate to his pupils. If, for instance, he says some day to a class that Vasco de Gama was the discoverer of the passage round the Cape of Good Hope, and leaves it here, in a few days, not one in twenty will recollect the name. But let him call upon them all to spell it simultaneously, and then to pronounce it distinctly three or four times in concert, and the word will be very strongly impressed upon the mind. The reflecting teacher will find a thousand cases in the instruction of his classes, and in his general exercises in the school, in which this principle will be of great utility. It is universal in its application. What we say, we fix by the very act of saying it in the mind. Hence reading aloud, though a slower, is a far more thorough method than reading silently; and it is better in almost all cases, whether in the family, or in Sabbath or common schools, when general instructions are given, to have the leading points fixed in the mind by questions answered simultaneously.—"The Teacher," by Jacob Abbott, pp. 83–85.
240.—Another mode of examining classes, which it is important to describe, consists in requiring written answers to the questions asked. The form and manner in which this plan may be adopted, is various. The class may bring their slates to the recitation, and the teacher may propose questions successively, the answers to which all the class may write, numbering them carefully. After a dozen answers are written, the teacher may call for them at random, or he may repeat a question, and ask each pupil to read the answer he had written, or he may examine the slates. Perhaps this method may be very successfully employed in reviews, by dictating to the class a list of questions relating to the ground they have gone over for a week, and to which they are to prepare answers, written out at length, and to be brought in at the next exercise. This method may be made more formal still, by requiring a class to write a full and regular abstract of all they have learned during a specified time. The practice of thus reducing to writing what has been learned, will be attended with many advantages, so obvious that they need not be described.

241.—It will be perceived that three methods of examining classes have now been named, and these will afford the teacher the means of introducing a very great variety in his mode of conducting his recitations, while he still carries his class forward steadily in their prescribed course. Each is attended with its peculiar advantages. The single replies, coming from individuals specially addressed, are more rigid, and more to be relied upon; but they consume a great deal of time, and while one is questioned, it requires much skill to keep up interest in the rest. The simultaneous answers of a class awaken more general interest, but it is difficult, without special care, to secure by this means a thorough examination of all. The written replies are more thorough, but they require more time and attention; and while they habituate the pupil to express his thoughts in writing, they would, if exclusively adopted, fail to accustom him to an equally important practice, that of the oral communication of his thoughts. A constant variety, of which these three methods should be the elements, is unquestionably the best mode. We not only by this means secure in a great degree the advantages which each is fitted to produce, but we gain also the additional advantage and interest of variety.

By these, and perhaps by other means, it is the duty of the teacher to satisfy himself that his pupils are really attentive to their duties. It is not perhaps necessary that every individual should be every day minutely examined. This is in many cases impossible, but the system of examination should be so framed, and so administered, as to be daily felt by all, and to bring upon every one a daily responsibility. — The Teacher," by Jacob Abbott, pp. 85-87.

242.—The public naming of individuals in an adult class is a delicate matter, and requires great tact. If it can be done in a manner, which, while it never conceals the teacher's authority and position, is imperturbably respectful and kind, it is of great service. Each member of the class is all the while expecting that he shall be called upon to answer some quick question or to do some exercise. There is nothing like this for keeping a class alive. Three illustrations of this power of knowing names and persons have often struck me forcibly. First, the Shopkeeper; second, the Infant School Teacher; third, the Clergyman. You go into a shop which you had only once visited before, and that, it may be, several years ago; you find yourself recognized, possibly called by your name. You feel yourself flattered; you think that a man so observant of persons must be attentive to his business, and you are inclined to think favourably of the articles he sells. You watch an Infant School Teacher with sixty or eighty children on the gallery before her. As the lesson proceeds, and she is leading them to see first this point and then the next, she pauses occasionally to "make good" the work she has done, and then comes questions and simultaneous repetitions, and the calling out of "Jane," or "John," or "Sarah," or "Henry" to answer individual questions, or to come out before the class, to point to the diagram, or to go through an exercise. If you have been watching the children all the while, you will have noticed that the careless or listless got the questions which generally had to be answered afterwards by the more attentive, and that the individual performances before the class were a reward for attention rather than for natural endowments. But you will often wonder how the teacher has learnt the names and characters of so many little ones; and you will be interested to notice how anxious every child is to make a good appearance before the school, and how pleased and grateful he is (if he has got his answer ready) to be thus personally recognized by his teacher. You accompany a clergyman on his rounds, and you notice how, at every turn, he is met by persons who have something to say to him. They know that he "knows about them," and so their hearts are open to him. He not only calls them by their names, but asks for their children and friends. Many circumstances of personal history and character
rising to his memory and coming out in his sympathetic speech. You wonder how the man can bear so many burdens, and enter into so many joys, but you do not wonder that the people love him and would do anything for him.

243. A teacher of adult classes has to consider his own capacity for such individualizing work, as well as the character of his particular class. Some classes will not bear to be spoken to. But if the teacher has succeeded in impressing a pupil with those two things—"a sense of responsibility as a self-teacher, and a sense of growth in the subject taught"—he can do almost anything with him. Young women are often difficult to manage in this respect; not so much from shyness as from want of education. Their power of attention has not been cultivated. The youth, even though he has had no better education than the girl at school, gets "knocked about" when he goes into the world, has to "look out for himself," and to "play his part." The life of the young woman is quieter, and she has fewer things to make her think and to compel her to form conclusions and decide on actions. Hence it is that the power of attention and thought is less vigorous among young women than among young men. But it is not always so. There are those of both sexes who will need considerate and careful treatment. Some are too easily discouraged; their mistakes must often be overlooked. But while there are some who cannot easily be "drawn out," there are some who "will not be put down;" and they must always be treated with good temper, and, if possible, with full consideration and plan on the part of the teacher. The teacher should avoid anything like a contest between himself and any member of the class. If difficult questions are put to him, he has always the resource of saying, that that is a point which he will try to make more clear at the next lesson, or that he will bring to them next time a fuller answer than he feels himself capable of at the spur of the moment.

A class will always respect this genuineness and carefulness on the part of the teacher. But when once the teacher has made such a promise as this, he must keep it, else he will lose, and deserve to lose, his influence. The best class Secretary that I have met with told me that, as the class was large, to relieve the teacher, he took upon himself as much of the individualizing as possible. He made it his business to be at the room for some time before and some time after every class meeting, and in the course of giving out tickets, taking attendances, examining for certificates, and so on, he learnt the names and circumstances of all the young people, and established a friendly relation with them. This work, in connection with the careful teaching, the thorough drill which the pupils obtain in this class, attaches them to it strongly. I have seldom known a class in which the esprit de corps was so strong. It is always well when Secretary and Teacher can act together thus, but, wherever possible, the teacher himself should be the centre of personal influence.

244. [A vigilant watch during the process of teaching is absolutely necessary for the good teacher.] He must keep his eyes open, he must be free from book, free from instrument, free even from any exertion of memory, except that which is most familiar and easy. He must be free to attend to his pupils. It must not be to him what Dr. Arnold called the "phantasmagoria" of a class, but a number of individuals, with varied character and capacity that he has to deal with. Away goes then our pointing on the Modulator in two parts—our playing on an instrument, our constant looking down on the book. Every one of these things deprives our pupils of the "vigilant watch" they need. We must remember that they are forming habits under our very eyes, and if we are not watchful they will form bad habits. Every new act adds something to a habit. Habits grow like coral reefs—grow by little—but become hardened and strong. Habits of attention or of inattention, habits of self-effort or of leaning upon others, habits of position, habits of voice, habits of carefulness or slovenliness, are in constant process of formation round about the teacher. He must
WATCH THE HABITS OF YOUR PUPILS.

245.—Read the first paragraph in High School Vocalist. [To produce a good tone, that is, a tone clear and pure without any admixture of breathiness, requires a vigorous effort of the chest and throat, but an effort not so much to force the vocal organs as to hold them in control. A single lesson is a theatrical exercise. The pupil should stand with head erect, mouth freely open, shoulders back, the lungs generally filled, the ribs pressing against the clothes at each side, the lower muscles of the abdomen drawn in.] And if you want to train a number of good chorus-singers, you must attend to it from the first. You must make yourself responsible for the habits your pupils acquire. This is of much more consequence than you would think. Just watch some chorus singers. They have got into the habit of making faces as if they were in pain; they neither think of opening their mouths; they lie about anyhow; and as for breathing, they sing as if it were of no consequence whether they used their lungs or not. Hence dull, heavy, coarse, flat, and lazy singing. In numberless instances this arises from not having had a teacher with wise means to keep them out of these bad habits. Some think I know that it is not polite to talk of such things, and that pupils don’t like being told about them. My experience is, just the reverse. Of course there is a right and a wrong way of saying what you want to say. But as long as you are not hard on any one in particular, people will like to be taught or reminded of anything which improves their voice or their style of singing. If you go the right way to work, you can get ladies and gentlemen to stand up, open their mouths, or do any directions you give them. You will do no end of good if you have an eye to the future, and get them into good habits now. In times gone by, I used to pass over unnoticed a good many things which I should not think of allowing now. And the difference between old pupils and more recent ones is very marked.—Mr. Alfred Stone, "Tonic Sol-fa Reports," 1870, p. 340.

MAKE GOOD HABITS.

246.—From the very beginning of a class try to get every pupil to acquire Teacher’s Manual.

that of music, will illustrate and enforce this great principle. Every conductor of singing practices should remember that his duty is to superintend the formation of habits:

1. good habits. Habits of some kind they will certainly form, bad habits unless you are very careful.bad habits:
   1. Of standing up or sitting down.
   2. Of not opening the mouth, or of opening it too widely, or in some ugly, undesirable way.
   3. Of giving them “breathy,” impure tones, of raving at the highest pitch of their voices, or of singng without the least “tension” of chest and throat. Of starting about of talking, of inattention in general.
   4. Of becoming merely mechanical singers without any real musical feeling, mere “Sol-faing machineries,” grinding out something which, as Lord Westbury would amiably say, “they are pleased to call music.”
   5. Of always singing just a little bit wrong, never quite right in time or tune.
   6. Of waiting for the others.
The teaching.

Of coming late.

If you are shocked at the number of things that may be done wrongly, remember that:
The true way of preventing this is to get them done right.

It is easier to teach good habits from the first, than to let your pupils form bad ones, then to break them of these, and finally to establish the good ones. This is a very roundabout process, and as some of us know by painful experience, rarely gets beyond the first stage.—Mr. A. Ashcroft, "Tonic Sol-fa Reports," 1870, p. 341—2.

THE POWERS OF HABIT.

257.—In looking at the powers and influence of habit, we have only to notice the seal of the sailor, the shoemaker, the hotel waiter, and the man of sedentary employments. The early habits of the soldier also are visible throughout his stately gait and promiscuous of action. His physical habits of ready obedience render him an object of preference in many situations for which men of other occupations are unfitted.

We might allude to the practice of reading or speaking in a soft or harsh tone—slowly or rapidly, and whether provincially or free from each alloy. All are the effect of habit, for, with very slight variations, every child can be trained to read and speak in any particular manner or tone of voice. In these respects, every district of our country presents its own peculiar phase. So much for physical habits.

To come to the practical principle. The child who is naturally combative, exhibits a disposition to fight and quarrel with his play-fellows and this feeling is strengthened by exercise. Let him enter into bad company, in which such feelings are not permitted to be exercised, but where, on the contrary, they are directed to what is noble and useful, and shortly the power of self-control will not only grow into a habit, but the feeling or the disposition itself will be greatly subdued. A boy of this description, during the first week of his course, strikes and thrusts right and left, but his blows not being returned, and now breathing a more moral atmosphere than what he had been accustomed to, and participating in a portion of its spirit from the power of sympathy, joined with a more enlightened conscience, his whole conduct is quickly changed into a more Christian and moral habit. This is the experience of all trainers in every part of the world in which they are located.

We are told by some whose sentiments we ought to respect and calmly consider, that we attach too much importance to habits. Now, we consider the exercise of all and every principle to be habit, and that we can scarcely estimate too highly the influence and importance of early training in forming correct habits, whether these be physical, intellectual, or moral. These persons seem to overlook the difficulty, if not the impossibility, of training an old horse, binding an aged oak, curing a miser, a drunkard, or the abandoned, or the more innocent practice even of staff-taking. How commonly is it said, such a practice is just from habit. A man is almost rude, or he may be polite, from habit. Children, if not placed under training, almost instinctively get into bad habits. Who hopes to alter the habits of the precise, staid old bachelor, far less the moral and physical habits of a whole kingdom; but we doubt not the latter.
ty the power of early training, under
God's blessing, might be accomplished
in a single generation. This principle
of early moral training (which of ac-
cessity includes intellectual and phy-
sical training), fully carried out into
popular education, will, we doubt not,
eventually become the great moral lever
of society, not merely by infusing cor-
rect principles, but by training to cor-
rect habits.—Howe's "Training System,"
pp. 93.—94.

248.—Localising a pupil is one of the most
powerful means of remembering him. Students
of mental philosophy know that there is nothing
which helps the memory so well as association of
place. Nothing brings to our mind so vividly
occurrences long gone by, as a visit to the place
with which they are connected. Impressions of
the eye seem to connect themselves very strongly
with the then present thoughts and feelings of the
beholder. We sometimes see a person whom we
fancy we have seen before. We are sure that if
we could remember where we have seen him, we
should instantly recollect his name and all about
him. We say in such a case, "I think I ought to
know that man, but I cannot place him." If a
text in our accustomed Bible, or a passage in an
interesting book impresses us, how easily we re-
member whether it was on the right hand or the
left hand page, and even on what part of the page
it was. How often we find the place by the help
of this association. Hence it was that some of the
ancient orators, in preparing their speeches, were
accustomed to associate, by the power of imagina-
tion, each division of a subject, with some parti-
cular object in the place of assembly; so that each
door or pillar or window had its own crowd of
thoughts ready for him when he looked at it. It
is said that from this circumstance arose the com-
mon phraseology amongst speakers of "in the first
place," "in the second place," &c., &c. It is very
much easier to associate ideas with a place when
you have a visible person to help your me-

249.—But if the teacher of an evening class is
thus to localise his pupils, he must make a business
of it. This business is not so difficult as might be
imagined when it is taken systematically and gra-
dually. For example, after two or three lessons,
in which pupils have chosen their own seats, and
have learnt to breathe well and to deliver their
voices fully and freely, in the simple exercises
of the first and second steps, the teacher declares his
intention to examine and classify the voices. He
takes care that there is room for him to walk along
the ranks, in front of each row of singers. He
begins with the ladies, because in an average class
of uncultivated singers they sing out better than
the men. The men are more bashful from having
had less practice. While all the class are singing
some exercise which they all know familiarly, and
can sing freely, he passes along the ranks listen-

SKILL; MUTUAL KNOWLEDGE INCREASES SYMPATHY OF NUMBERS.

place, he said that he had long made it a habit to
give every pupil his place, and that by means of
this, he knew every voice in his class. Next day my
friend asked me how the place of every pupil
in his class could possibly be known to the teacher.
In fact he had thought it over in the night, and he
did not believe that, in a class of ninety members,
every one of them could be localized. Mr. Long-
bottom coming in at the time explained that this
knowledge came by degrees, as week by week he
placed his pupils, and that every conversation
he had with them after the class, and every exami-
nation for certificates, added something to his
mental association with a certain voice and face
and place. Some teachers do not possess this
faculty of individualizing naturally. To them
the class is always a "phantasmagoria." But if
they make it their "business," they will be asto-
nished to find how fast the faculty grows.

250.—An incidental advantage of "placing" in
class is, that the pupils will come to know one
another better, and this will greatly strengthen
that power and stimulus of "sympathy of num-
bers," of which Mr. Stow speaks in the quotation
which follows. Sympathy cannot live on more
numbers. It is the number of equals, the number
of superiors, the number of eager diligent learners
that calls out our sympathy and stimulates our
exertion. The more we know our classmates, the
more we shall be moved by them.

SYMPATHY OF NUMBERS.

251.—Example, indeed, is more
powerful than precept; but sympathy
is more powerful than either, or both
combined. And when example, pre-
cept, and sympathy combine, as in boys
of the same age, an influence is in ope-
nation, compared with which, the ex-
ample and precept of parents and
guardians are rendered comparatively
powerless.

The power of the sympathy of num-
bers is felt every day in politics, in re-
ligion, and in vice. We are all aware
what a powerful influence the sympa-
thy of numbers has in a crowded
meeting, both on speakers and hearers,
and the chilling effect of the opposite
condition, even when truth, not num-
bers, is intended to sway the audience.

252.—Every ear exercise in which the pupils
hold up hands to show their readiness to answer,
or write their answers down—every pointing exer-
cise in which, with the Hand Modulator, a whole
class points a tune from memory while they sing
it—every dictation exercise which the teacher cor-
 rects—every examination for the certificates—
every examination of separate voices—every little
piece of quartet or solo singing which is intro-
duced for variety, will help the teacher in his
individualizing process, and will thus endow him
with a marvellous power to encourage his pupils
to "take charge of themselves." See "Standard
Course," pp. 12, 24, 42.

MR. LONGBOTTOM’S LESSONS.

253.—Mr. Longbottom’s lessons on
Voice-Cultivation, and expression in
Choral Music. It is very difficult to give
on paper a proper idea of these lessons
which might after night detained not
only those teachers and other members
of the school who cordially offered
themselves to form a choir for illustra-
tion, but an intensely attentive audience
of those who either were teachers, or
Teacher’s Manual.

Our towns are the centres of political
power, religion is apt to cool without
numbers, and vice is most prolific in
city lanes and the busy haunts of men.
The same holds true in the training
school gallery for intellectual and moral
culture, and in the play-ground for
moral development. In both the sym-
pathy of numbers is a most powerful
influence for good or for evil, accord-
ing as the children are or are not pro-
perly superintended and trained by the
master.

There is an intellectual and a moral
sympathy that children feel with those
of the same age, which is not felt by
the members of a single family. Other
sympathies are indeed experienced
in the family, which no school can pos-
sibly furnish; yet intellectually, and
even morally, the school is a necessary
and powerful auxiliary. In a family,
the boy at twelve sympathizes not with
his brother at nine or ten, and still less
with his sister at seven or eight; he
naturally chooses for his companions,
at any game, or for any pursuit, whether
innocent or mischievous, those about
his own age, and makes the choice from
sympathy.

We might present examples without
end of the power of the sympathy of
numbers. Every person feels its influ-
ence in the church—the place of public resort—in music
—in politics—in private and social life. Good and evil are alike promoted by its
influence. — Slow’s "Training System,"
pp. 80—82.

MR. LONGBOTTOM’S LESSONS.

253.—Mr. Longbottom’s lessons on
Voice-Cultivation, and expression in
Choral Music. It is very difficult to give
on paper a proper idea of these lessons
which might after night detained not
only those teachers and other members
of the school who cordially offered
themselves to form a choir for illustra-
tion, but an intensely attentive audience
of those who either were teachers, or
Teacher’s Manual.

hoped to be teachers, ready to learn
with pleasure whatever Mr. Longbottom
had to show them. It is also impos-
sible to exhibit on paper Mr. Long-
bottom’s manner of teaching—his in-
tent engagement of thought—his re-
straint but fitness of speech—his way
of making the choir discover and feel
for themselves the points he had to
bring before them. His power of never
wasting a word—of never letting him-
self be carried off by accidental class
blunders into any other subject than
that he had in hand—of managing to
say the right thing rightly at the right
time—of being himself, as a friend ex-
pressed it, “All there!” while his work
was going on. These qualities certainly
presented a model to teachers, which
will not be lost on those who studied
them.—"Transactions," p. 57.
HOW TO SUSTAIN DISCIPLINE.

274.—Fourth: How to sustain discipline. In conducting exercises, good discipline is absolutely essential. The great secret of maintaining discipline is maintaining interest. As long as the pupils are thoroughly interested, discipline takes care of itself. The following remarks of Mr. W. Dobson, in the "Tonic School Reporter 1871, p. 106, illustrate this point, as well as some others of importance:—

256.—Discipline closely connects itself with the personal bearing of the teacher towards his class. In my "Letter to the leader of a choir" (Reporter voi iii. p. 267), I have said:—

"In your rehearsals, let me first recommend you to be master of the room or nothing. Whispering between the pieces should be absolutely prohibited, and remember that it is more easy to maintain an absolute than a partial prohibition. When once the attention is allowed to be relaxed and scattered, it takes much time and effort to gather up the reins again. Besides that, the whispering plan breeds disrespect to the leader, and is more fatiguing to the nervous system of every one present than ten times the amount of singing. I need not tell you that it is quite unnecessary for you to think lightly of the members of the choir, or hold yourself in pride above them in order to maintain the discipline of which I speak. You might be in many respects the humblest man among them, and yet it would be your duty to maintain the authority and dignity of the leader’s office. Take care to gratify..."
neither personal pride nor official pride in doing this; but strongly impress upon your own mind the absolute necessity of rule and order for the proper conduct of your work, and for the great end you have in view. The original contract of a leader with his choir demands forethought, skill, and vigilance from the leader, obedience and attention from the choir. Listen therefore to counsel and advice from the members of the choir with consideration and respect before the meeting, after the meeting, and, if necessary, in the interval, but distinctly, though gently, rebuke any interrupter in the midst of your work. Private admonition however is better than public rebuke, whenever the circumstances will allow you to choose. Make it your business before the commencement of each meeting to go round and administer the various words of warning, suggestion, and encouragement which you think needful. It is better to do this before the meeting than after, because both you and the members of the choir are cooler and wiser than afterwards. This frequent personal intercourse having a direct relation to the business in hand, will greatly strengthen your influence; it is only a careless and slovenly ‘familiarity’ which ‘breds contempt.’"

257.—Mr. Gardner at the first session of the Tonic Sol-fa School, January 1864, urged the avoidance of whispering and of jokes, as lowering the character of the class and hindering business. If a pupil were disorderly, the first punishment was that the teacher should stop; the second, that he should stop and look at the offender; the third, that he should speak to the offender privately afterwards; the fourth, which is never needed, “turn him out.” Our dear old friend Mr. W. D. Read was able to control as well as interest a large class of ladies and gentlemen who were among the most educated in Glasgow, although he himself had enjoyed very few advantages of education or of intercourse with polite society. His native modesty, combined with his evident earnestness and knowledge of the subject in hand gave him this power. In June, 1857, I reported thus of him:—

*Teacher’s Manual.*

“*We visited the drawing-room class, a fine gathering of West End people, who were doing their work in businesslike style, Mr. Read was as much master here as in a Ragged School class, because he evidently had something to teach, and evidently knew how far his pupils were learning it, and manifestly came there to teach, not to amuse or even to praise, except when quite obliged, and because he respectfully—always respectfully—for the sake of his work claimed the mastery. Every good teacher, whether of poor or rich, will show respect to his classes.”*

258.—Undue severity should, however, be carefully and earnestly avoided. When a class of Ragged School children the other day were rehearsing for a demonstration, the good and kind friend who supports them took her ticket away from a little girl who had “sung out” in a place where the teacher particularly wished for a pause; but if there had been time to watch the child closely enough, any one could have seen that it was only the excitement of a too eager zeal which led her into the fault. Thus the best sort of pupil was sadly discouraged. In this view the faculty of Ridicule becomes a dangerous one in the hands of a teacher who does not hold a tight rein upon it. A little good-humoured ridicule, and even exaggerated reproductions of errors, done with good temper, is very useful, but when, from want of self-restraint, this degenerates into mockery, and pupils who have really done their best are made to feel themselves humiliated, it becomes a most mischievous weapon. I have seen a clever teacher thus close the lips of not a few of his most promising pupils. On the other hand, I have heard one of our best teachers say when an error was committed, “One or two of you fell into such an error (pointing it out), but I would much rather you made that mistake than that you did not sing at all.” And I have heard another of them say, in answer to an error, “Thank you. There are some who did not try at all; those who don’t open their mouths will never make any mistakes. But you did your best, and so enabled me to correct the error. If you had not done so, that natural
error might never have been corrected." Such
treatment always wakes up the silent ones.

269.—There must undoubtedly be in the teacher
all that love of his work, all that sympathy with
the members of his class of which we have
spoken, but for purposes of rule there must also be
great self-control, great power of what John
Foster calls "thinking conclusively." It is easy to
think about, and about, and about a thing, but to
think of a subject so as to bring your mind to a
conclusion, never letting yourself off from coming
to a conclusion, to think so thoroughly and so well,
that the moment the conclusion strikes you, the
fire of Will springs out to obey.—this is not very
easy. But the power can be attained. We have
known these who, in their natural character, were
hesitating, doubtful, tardy, become when put into
office clear-thinking, quietly decisive, and punctual.
So powerful is the sense of responsibility on the
mind and habits of a good man. For myself, I
owe all my best notions of government to Mr.
Jacob Abbott, and I have culled from his book,
"The Teacher," a few of its best things, in the
hope that they may be as suggestive and stimu-
lating to other minds as they were to my own
when I first began teaching. It is true that Mr.
Abbott refers chiefly to the government of a school
of very young people, but the principles which he
illustrates will apply to adults as well. When
Mr. Abbott says "school," we have only to read
"class," and when he says "boys," or "girls,
we apply his statement to young men and young
women. The nature of the case is the same.

THE RULING OF MIND.

260.—I am met, however, at the out-
set, in my effort to show why it is that
teaching is ever a pleasant work, by the
want of a name for a certain faculty or
capacity of the human mind through
which most of the enjoyment of teaching
reaches us. Every mind is so con-
stituted as to take a positive pleasure
in the exercise of ingenuity in adapt-
ing means to an end, and in watching
their operation; —in accomplishing
by the intervention of instruments, what
we could not accomplish without them;
— in devising, when we see an object
of doing, which is too great for our
direct and immediate power, and set-
ing at work some instrumentality, which
is sufficient to accomplish it.

Looking at an object to be accom-
plished, or an evil to be remedied, then
studying its nature and extent, and
devising and executing some means for
effecting the purpose desired, is, in all
cases, a source of pleasure; especially
when, by the process, we bring to view
or to operation new powers, or powers
heretofore hidden, whether they are
our own powers, or those of objects
upon which we act. Experimentation
has a sort of magical fascination for
all. Some do not like the trouble of
making preparation, but all are eager
to see the results. Contrive a new
machine, and every body will be inte-
rested to witness, or to hear of its op-
eration; develop any heretofore un-
known properties of matter, or secure
some new useful effect, from laws
which men have not hitherto employed

for their purposes, and the interest of
all around you will be excited to observe
your results; and especially, you will
yourself take a deep and permanent
pleasure, in guiding and controlling
the power you have thus obtained.

This is peculiarly the case with experi-
ments upon mind, or experiments for
producing effects through the medium
of voluntary acts of the human mind,
so that the contriver must take into
consideration the laws of mind in form-
ing his plans.

It is this which gives interest to the
plans and operations of human govern-
ments. They can do little by actual
force. Nearly all the power that is
held, even by the most despotic execu-
tive, must be based on an adroit
management of the principles of hu-
mans nature, so as to lead men volun-
tarily to co-operate with the ruler in
his plans.

261.—I know of nothing which illus-
states more distinctly the way by which a
knowledge of human nature is to be
turned to account in managing human
minds, than a plan which was adopted
for clearing the galleries of the British
House of Commons. It is well known
that a gallery is appropriated to spec-
tators, and that it sometimes becomes
necessary to order them to retire, when
a vote is to be taken, or private busi-
ness is to be transacted. When the
officer in attendance was ordered to
clear the gallery, it was sometimes
found to be a very troublesome and
slow operation, for those who first went
out, remained obstinately as close to
the doors as possible, so as to secure
the opportunity to come in again first,
when the doors should be re-opened.
In consequence there was so great an
accumulation around the doors outside,
that it was almost impossible for the
crowd to get out. The whole difficulty
arose from the eager desire of every
one to remain as near as possible to the
door, through which they were to come
back again. I have been told, that,
notwithstanding the utmost efforts of the
officers, fifteen minutes were some-
times consumed in effecting the object,
when the order was given that the spec-
tators should retire.

The whole difficulty was removed by
a very simple plan. One door only was
opened when the crowd was to retire,
and they were then admitted through
the other. The consequence was, that
as soon as the order was given to
clear the galleries, every one fled
as fast as possible through the open
door round to the one which was
closed, so as to be ready to enter first,
when that, in its turn, should be
opened; this was usually a few min-
utes, as the purpose for which the
spectators were ordered to retire
was usually simply to allow time for
taking a vote. Here it will be seen
that by the operation of a very simple
plan, the very eagerness of the crowd
to get back as soon as possible, which
had been the sole cause of the difficul-
ty was turned to account most effectually
to remove it. Before, they were so
eager to return, that they crowded
around the door so as to prevent others
SKILL; JACOB ABBOTT ON INCNUITY IN MANAGING.

The teacher went through this regular routine. He sanned slowly and listlessly through the aisles, and among the benches of the room, wherever he saw the signal of a pen. He paid of course very little attention to the writing, now and then reproving, with an impatient tone, some extraordinary instance of idleness, or leaving and having his work to suppress some rising disorder. Ordinarily, however, he seemed to be lost in vacancy of thought—dreaming or in deep reverie, or inwardly repining at the eternal monotony and tedium of a teacher’s life. His boys took no interest in their work, and of course made them romes. They were sometimes unnecessarily idle, and sometimes mischievous, but never usefully or pleasantly employed; for the time passed, and by the time which the school produced.

293.—The same teacher afterwards acted on a very different principle. He looked over the field and said to himself, "What are the objects I wish to accomplish in this writing exercise, and how can I best accomplish them?" He wished to obtain the greatest possible amount of industrious and careful practice in writing. He therefore set all the boys to write prose compositions. He accordingly made preparation for the mending of the pens at a previous hour, so that all should be ready at the stated time to commence the work together. This could be done quite as conveniently when the boys were engaged in studying, by requiring them to put out their pens at an appointed and previous time. He sat at his table, and the pens of the boys were brought, and the boys were returned, to be in readiness for the writing hour. Thus the first difficulty, the loss of time, was obviated.

"I have really tried the different compositions while they write," was his next thought. After thinking of a variety of methods, he determined to try the following. He required all to begin together at the top of the page, and write the same line, in a hand of the same size. They were all required to begin together, he himself beginning at the same time, and writing as fast as he thought they ought to write, in order to secure the highest improvement. When he had finished his line, he ascertainment how many had preceded him, and how many were behind. He requested the first to write slower, and the others faster, and by this means, after a few trials, he secured uniform, regular, systematic, and industrious employment throughout the school. Probably there were at first difficulties in the operation of the plan, which he had to devise ways and means to surmount. But what I mean to present particularly to the reader is, that he was interested in his experiments. While sitting in his desk, having his command to begin line after line, and noticing the unbroken silence and attention which prevailed (for each boy was interested to see how nearly with the master he could finish his work), while presiding over such a scene, he must have been interested. He must have been taken with the exercise of his almost military command, and to witness how effectually order and industry, and excited and planned attention had banished all listless idleness and mutual dissatisfaction.


After a few days he appointed one of the older and more judicious scholars, to give the word for beginning and ending the lines, and he sat surveying the scene, or walking from desk to desk, noticing faults, and considering what plans he could form for securing, more and more fully, the end he had in view. He found that the great object of interest and attention among the boys, was to come out right, and that he must begin with the instruction of the letters than there ought to be, to secure the most rapid improvement.

What shall I be able to teach them? By stern commands and threats, or by going from desk to desk, secking one, rapping the knuckles of another, and beating a third, making examples of such individuals as may chance to attract his special attention? No; he has learned that he is operating upon a little empire of mind, and he is not to endeavour to drive them as a herd, by mere peremptory command or threat, but begin to ridicule the nature of the effect he is to produce, and of the materials upon which he is to work, and adopt, after mature deliberation, a plan to accomplish his purpose, founded upon the principles which ought always to regulate the action of mind upon mind, and adapted to produce the intellectual effect, which he wishes to accomplish.

In the case supposed, the teacher concluded to appeal to emulation, and while I describe the measures which he adopted, let it be remembered that I am only now approving of the resort to ingenuity and invention, and the employment of moral and intellectual means.
for the accomplishment of his purposes, and not of the measures themselves. — “The Teacher,” by Jacob Abbott, pp. 9–12.

EXPECTING DISORDERS.

264.—One class of teachers seem never to make it a part of their calculation that their pupils will do wrong; and then, when any misconduct occurs, they are discouraged and irritated, and look and act as if some unexpected occurrence had broken in upon their plans. Others understand and consider all this beforehand. They seem to think a little before they go into their school, what sort of beings boys and girls are, and any ordinary case of youthful delinquency or dulness does not surprise them. I do not mean that they treat such cases with indifference or neglect, but that they expect them, and are prepared for them. Such a teacher knows that boys and girls are the materials he has to work upon, and he takes care to make himself acquainted with these materials, just as they are. The other class, however, do not seem to know at all what sort of beings they have to deal with, or if they know, do not consider. They expect from them what is not to be obtained. 

265.—The second great difficulty of the teacher’s employments, is the immense multiplicity of the objects of his attention and care, during the time he is employed in his business. His scholars are individuals, and notwithstanding all that the most systematic can do, in the way of classification, they must be attended to in a great measure, as individuals. A merchant keeps his commodities together, and looks upon a cargo composed of ten thousand articles and worth 100,000 dollars as one; he speaks of it as one, and there is, in many cases, no more perplexity in planning its destination, than if it were a single box of raisins. A lawyer may have a great many important cases, but he has only one at a time, that is, he attends to but one at a time. That one may be intricate—involve many facts and requiring to be examined in many aspects and relations. But he looks at but few of these facts, and regards but few of these relations at a time. The points which demand his attention come, one after another, in regular succession. His mind may thus be kept calm. He avoids confusion and perplexity. But no skill or classification will turn the poor teacher’s hundred scholars into one, or enable him except to a very limited extent, and for a very limited purpose, to regard them as one. He has a distinct, and, in many respects, a different work to do for every one of the crowd before him. Difficulties must be explained in detail, questions must be answered, and his conduct and character must be considered by itself. His work is thus made up of a thousand minute particulars, which are all depending upon his attention at once, and which he cannot group together, or combine, or simplify. He must by some means or other attend to them in all their distracting individuality. And in a large and complicated school, the endless multiplicity and variety of objects of attention and care, impose a task under which few intellects can long stand.

266.—During the winter months, while the principal common schools in our country are in operation, it is said to reflect how many teachers come home every evening with bewildered and aching heads, having been vainly trying all the day to do six things at a time, while He, who made the human mind, has determined that it shall do but one.

I once heard a teacher who had been very successful, even in large schools, say that he could hear two classes recite, mend pens, and watch his school, all at the same time; and that, without much mental or any unusual fatigue. Of course the recitations in such a case must be memorized. There are very few minds, however, which can thus perform triple or quadruple work, and probably none which can safely be tasked so severely. For my part, I can do but one thing at a time; and I have no doubt that the true policy for all is to learn, not to do every thing at once, but so to classify and arrange their work, that they shall have but one thing to do. Instead of vainly attempting to attend simultaneously to a dozen things, they should so plan their work, that only one will demand attention. — “The Teacher,” by Jacob Abbott, pp. 21, 22, 25, 27.

PUNCTUALITY.

267.—Each recitation, too, should have its specified time, which should be adhered to with rigid accuracy. If anything like the plan I have suggested for allowing rests of a minute or two every half hour should be adopted, it will mark off the forenoon into parts, which ought to be precisely and carefully observed. I was formerly accustomed to think that I could not limit time for my recitations without great inconvenience, and occasionally allowed an excuse to encroach upon the succeeding, and this upon the next, and thus sometimes the last was excluded altogether. But such lax and
irregular method of procedure is ruinous to the discipline of a school. On perceiving it at last, I put the bell into the hands of a pupil, commissioning her to ring regularly, having myself fixed the times, saying that I would show my pupils that I could myself be confined to system as well as they. At first I experienced a little inconvenience, but this soon disappeared, and at last the hours and half hours of our artificial division, entirely superseded in the school-room, the divisions of the clock face.—"The Teacher," by Jacob Abbott, pp. 45, 46.

DELEGATING POWER.

285. — We come now to one of the most important subjects which present themselves to the teacher's attention, in settling the principles upon which he shall govern his school. I mean the degree of influence which the boys themselves shall have in the management of the affairs. Shall the government of a school be a Monarchy or a Republic? To this question, after much inquiry and many experiments, I answer, a monarchy; an absolute, unlimited monarchy; the teacher possessing exclusive power, as far as the pupils are concerned, though strictly responsible to the committee, or the trustees, under whom he holds his office.

While, however, it is thus distinctly understood that the power of the teacher is supreme, that all the power rests in him, and that he alone is responsible for its exercise, there ought to be a very free and continual delegation of power to the pupils. As much business as is possible should be committed to them. They should be interested as much as possible in the affairs of the school, and led to take an active part in carrying them forward; though they should, all the time, distinctly understand that it is only delegated power which they exercise, and that the teacher can at any time revoke whatever he has granted, and alter or annul at pleasure his decisions. By this plan, we have the responsibility resting where it ought to rest, and yet the boys are trained to business, and led to develop an interest in the welfare of the school. Trust is reposed in them, which may be greater or less as they are able to bear. All the good effects of exposing trust and confidence, and committing the management of important business to the pupils will be secured, without the dangers which would result from the entire delegation of the management of the institution into their hands.

286. — There have been in several cases experiments made with reference to ascertaining how far a government, strictly republican, would be admissible in a school. A very fair experiment of this kind was made at the Gardiner Lyceum, in Maine. At the time of its establishment, nothing was said of the mode of government which it was intended to adopt. For some time the attention of the instructors was occupied in arranging the course of study, and attending to the other concerns of the institution, and in the infant state of the Lyceum, few cases of discipline occurred, and no regular system of government was necessary.

Before long, however, complaints were made that the students at the Lyceum were guilty of breaking windows in an old building used as a town-house. The Principal called the students together, mentioned the reports, and said that he did not know, and did not wish to know who were the guilty individuals. It was necessary, however, that the thing should be examined, and that restitution should be made: and relying on their faithfulness and ability, he should leave them to manage the business alone. For this purpose, he nominated one of the students as judge, some others as jurymen, and appointed the other officers necessary in the same manner. He told them, that in order to give them time to make a thorough investigation, they were excused from further exercises during the day.

The Principal then left them, and they entered on the trial. The result was, that they discovered the guilty individuals, ascertained the amount of mischief done by each, and sent to the select men a message, by which they agreed to pay a sum equal to three times the value of the injury sustained.—"The Teacher," by Jacob Abbott, pp. 49-51.

THE NAILS.

270. — That day, when the hour for the transaction of business came, the teacher stated to the school that it was necessary to take some measures to provide each boy with a nail for his hat. In order to show that it was necessary, he gave the circumstances of the quarrel which had occurred the day before. He did this, not with such an air and manner as to convey the impression that his object was to find fault with the boys, or to expose their misconduct, but to show the necessity of doing something to remedy the evil, which had been the cause of so unpleasant an occurrence. Still, though he said nothing in the way of reproach or reprehension, and did not name the boys, but merely gave a cool and impartial narrative of the facts, the effect, very evidently, was to bring such quarrels into discredit. A calm review of misconduct, after the excitement has gone by, will do more to bring it into disgrace, than the most violent invectives and reproaches, directed against the individuals guilty of it.

"Now boys," continued the master, "will you assist me in making arrangements to prevent the recurrence of all temptations of this kind hereafter. It is plain that every boy ought to have a nail appropriately expressed to his use. The first thing to be done is to ascertain whether there are enough for all. I should like, therefore, to have two committees appointed—one to count and report the number of nails in the entry, and also how much room there is for more—the other is to ascertain the number of scholars in school. They can count all who are here, and by observing the vacant desks, they can ascertain the number absent. When this investigation is made, I will tell you what to do next."

The boys seemed pleased with the plan, and the committees were appointed, two members on each. The master took care to give the quarrellers some share in the work, apparently forgetting from this time the unpleasant occurrence which had brought up the subject.

When the boys came to tell him their results, he desired them to make a little memorandum, in writing, as he might forget, before the time came for reading them. They brought him presently a rough scrap of paper, with the figures marked upon it. He told them he should forget which was the number of nails, and which the number of scholars, unless they wrote it down.

"It is the custom among men," said he, "to make out their report, in such a case, fully, so that it would explain itself; and I should like to have you, if you are willing, make out yours a little more distinctly."

Accordingly, after a little additional explanation, the boys made another attempt, and presently returned, with something like the following:

The committee for counting the nails report as follows:—

<table>
<thead>
<tr>
<th>Number of nails</th>
<th>Room for</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
<td>15</td>
</tr>
</tbody>
</table>

The other report was very similar, though somewhat rudely written and expressed, but both were perfectly satisfactory to the Preceptor, as he plainly showed by the manner in which he received them.
A CLASS IS NOT A PARLIAMENT. BEGINNING PLANS.

I need not finish the description of this case, by narrating particularly the reading of the reports, the appointment of a committee to assign the marks, and to paste up the names of the scholars, one to each. The work, in such a case, might be done in recesses, and out of school hours; and though at first the teacher will find that it is as much trouble to accomplish business in this way, as it would be to attend to it directly himself; yet after a little experience he will find that his pupils will acquire dexterity and readiness, and will be able to render him very material assistance in the accomplishment of his plans.

271. — The assistance rendered to the teacher is, however, not the object. The main design is to interest the pupils in the management and welfare of the school, and to identify them, as it were, with it. It will accomplish this object: and every teacher who will try the experiment, and carry it into effect, with any tolerable degree of skill, will find that it will in a short time change the whole aspect of the school, in regard to the feelings subsisting between himself and his pupils. Each teacher who tries such an experiment will find himself insensibly repeating it, and after a time he may have a large number of officers and committees, who are entrusted with various departments of business. He will have a secretary, chosen by ballot by the scholars, to keep a record of all the important transactions in the school for each day. At first he will dictate to the secretary, telling him precisely what to say, or even writing it for him, and merely requiring him to copy it into the book provided for the purpose. Afterwards he will give him less and less assistance, till he can keep the record properly himself. The record of each day will be read on that succeeding at the hour for business. He will have a committee of one or two to take care of the fire, and another to see that the room is constantly in good order. He will have distributors for each division of seats to distribute books and compositions and pens, and to collect them. And thus, in a short time, the school will become regularly organized as a society, or legislative assembly. The boys will learn submission to the majority, in such unimportant things as may be committed to them, they will learn system and regularity, and every thing else that belongs to the science of political self-government.

272. — There are dangers, however. — What useful practice has not its dangers? One of these is, that the teacher may allow these arrangements to take up too much time. He must guard against this. I have found from experience that fifteen minutes each day, with a school of one hundred and thirty-five, is time enough. This ought never to be exceeded.

Another danger is, that the boys will be so engaged in the duties of their offices as to neglect their studies. This would be, and ought to be, fatal to the whole plan. Avoid it in this manner; state publicly that you will not appoint any to office who are not good scholars, always punctual and always prepared; and when any boy who holds any office is going behindhand in his studies, say to him kindly, "You have not time to get your lessons, and I am afraid it is owing to the time you spend in helping me. Now if you wish to resign your office, so as to have a little more time for your lessons, you can: in fact, I think you ought to do it. You may try it for a day or two, and I will notice how you recur, and then we can decide." — "The Teacher," by Jacob Abbott, pp. 49-51, 56-60.

REPUBLICAN GOVERNMENT.

273. — Still, however, if cases are often referred to them the pupils, the feeling will gradually creep in among them, that the school is managed on Republican principles, as they call it, and they will, unless this point is specially guarded, gradually lose that spirit of entire and cordial subordination, so necessary for the success of any school. It should often be distinctly explained to them, that a Republican government is one where the power essentially resides in the community, and is exercised by a ruler, only so far as the community delegates it to him; whereas in a school, the government is based on the principle, that the power, primarily and essentially, resides in the teacher, the scholars exercising only such as he may delegate to them.

With these limitations and restrictions, and with this express understanding, in regard to what is, in all cases, the ultimate authority, I think there will be no danger in throwing a large share of the business which will from time to time arise in the school upon the scholars for decision. In my own experience, this plan has been adopted with the happiest results. A small red morocco wrapper lies constantly on a little shelf accessible to all. By its side is a little pile of papers, about one inch by six, on which any one may write his motion or her proposition, as they call it, whatever it may be, and when written, it is enclosed in the wrapper, to be brought to me at the appointed time for attending to the general business of the school. Through thus be done cautiously and gradually, all complaints entered, all proposals made. Is there discontent in the school? It shows itself by "propositions" in the wrapper. Is anybody aggrieved or injured? I learn it through the wrapper. In fact, it is a little safety valve which lets off what, if confined, might threaten explosion — an index — a thermometer, which reveals to me from day to day more of the state of public opinion in the little community than any thing beside.

These propositions are generally read aloud; some cases are referred to the scholars for decision; some I decide myself; others are laid aside without notice of any kind; others still merely suggest remarks on the subjects to which they allude. — "The Teacher," by Jacob Abbott, pp. 62-64.

INTRODUCING PLANS.

274. — If they [teachers] should attempt it [the introduction of these plans], it must be done cautiously and gradually. There is no other way by which they can be safely introduced, or even introduced at all. This is a point of so much importance, that I must devote a paragraph to it before closing the chapter.

Let a teacher propose to his pupils, formally, from his desk the plan of writing propositions, for example, and procure his wrapper and put it in its place; — and what would be the result? Why, not a single paper probably could he get from one end of the week to the other. But let him, on the other hand, when a boy comes to ask some question, the answer to which many in the school would equally wish to hear, say to the inquirer: "Will you be so good as to write that question, and put it on my desk, and then at the regular time I will answer it to all the school?" When he reads it let him state that it was written at his request, and give the other boys permission to leave their proposals or questions on his desk in the same way. In a few days he will have another, and thus the plan may be gently and gradually introduced.

So with officers. They should be appointed among the scholars, only as fast as they are actually needed, and the plan should thus be cautiously carried into execution, only so far as it proved good on trial. Be always cautious about innovations and changes. Make no rash experiments on a large scale, but always test your principle, in a small
way, and then, if it proves good, gradually extend its operation, as circumstances seem to require.

By thus cautiously and slowly introducing plans, founded on the systematic principles here brought to view, a very considerable degree of quiet and order and regularity may be introduced into the largest and most miscellaneous schools. And this order and quiet are absolutely necessary to enable the teacher to find that interest and enjoyment in his work which were exhibited in the last chapter; the pleasure of directing and controlling mind, and doing it, not by useless and anxious complaints, or stern threats and painful punishments, but by regarding the scene of labour in its true light, as a community of intellectual and moral beings, and governing it by moral and intellectual power. It is, in fact, the pleasure of exerting power. I do not mean arbitrary, personal authority, but the power to produce, by successful but quiet contrivance, extensive and happy results; the pleasure of calmly considering every difficulty, and without irritation or anger, devising the moral means to remedy the moral evil; and then the interest and pleasure of witnessing its effects. — "The Teacher," by Jacob Abbott, pp. 65, 69.

APPRECIATING DIFFICULTIES. 275.—Another way to excite interest, and that of the right kind in school, is not to remove difficulties, but to teach the pupil how to surmount them. A text book so contrived as to make study mere play, and to dispense with thought and effort, is the worst text book that can be made, and the surest to be in the end a dull one. The great source of literary enjoyment, which is the successful exercise of intellectual power, is, by such a mode of presenting a subject, cut off. Secure, therefore, severe study. Let the pupils see that you are aiming to secure it, and that the pleasure which you expect that they will receive, is that of wisely and patiently encountering and overcoming difficulties; of penetrating, by steady and persistent effort, into regions from which the idle and the inefficient are debarred; and that it is your purpose to lead them forward, not to carry them. They will soon understand this, and like it.

Never underrate the difficulties which your pupils have to encounter, or try to persuade them that what you assign is easy. Doing easy things is generally dull work, and it is especially desirable and disheartening for a pupil to spend his strength in doing what is really difficult for him, when his instructor, by calling his work easy, gives him no credit for what may have been severe and protracted labour. If a thing is really hard for the pupil, his teacher ought to know it and admit it. The child then feels that he has some sympathy.

It is astonishing how great an influence may be exerted over a child, by his simply knowing that his efforts are observed and appreciated. You pass a boy in the street, wheeling a heavy load in a barrow; now simply stop to look at him, with a countenance which says, "That is a heavy load; I should not think that boy could wheel it;" and how instantaneously will you look give fresh strength and vigour to his efforts. On the other hand, when in such a case, the boy is faltering under his load, try the effect of telling him, "Why that is not heavy; you can wheel it easily enough; trundle it along." The poor boy will drop his load, disheartened and discouraged, and sit down upon it in despair. Nor; even if the work you are assigning to a class is easy, do not tell them so, unless you wish to destroy all their spirit and interest in doing it; and if you wish to excite their spirit and interest, make your work difficult, and let them see that you know it is so. Not so difficult as to tax their powers too heavily, but enough so, to require a vigorous and persevering effort. Let them distinctly understand, too, that you know it is difficult—that you mean to make it so—but that they have your sympathy and encouragement in the efforts which it calls them to make.

You may satisfy yourself that human nature is in this respect what I have described, by some such experiment as the following. Select two classes, not very familiar with elementary arithmetic, and offer to each of them the following example in addition:— *

Now, when you bring the example to one of the classes, address the pupils as follows:

"I have contrived for you a very difficult sum. It is the most difficult one that can be made, with the number of digits, and its inclusion, and I do not think that any of you can do it, but you may try. I should not be surprised if every answer should contain mistakes."

To the other class say as follows:—

"I have prepared an example for you, which I wish to be very carefully performed correctly. It is a little longer than those you have had heretofore, but it is to be performed upon the same principles, and you can all do it correctly if you really try."

Now, under such circumstances, the first class will go to their seats with ardour and alacrity, determined to show you that they can do work, even if it is difficult work. And if they succeed, they come to the class the next day with pride and pleasure. They have accomplished something which you admit it was not easy to accomplish, but which an absurd fashion seems to require of the teacher. It can, however, scarcely be said to be a fashion, for the temptation to adopt it is almost exclusively the result of the trained and ignorant, who think they must take up by appearance what they want in reality. But some young beginners, whose knowledge is new, and whose habits, are only just ceased to be a boy, walks into his school-room with a countenance of forced gravity, and a stiff and formal step which is ludicrous even to himself. I describe accurately, for I describe from recollection. This unnatural and false and ludicrous dignity cloaks him like the disease through the whole period of his duty. In the presence of his scholars he is always under restraint, and a dignified and solemn dignity, which is as ridiculous as it is unnatural. He is also obliged to resort to arts, which are certainly not very honourable, to conceal his ignorance.

A scholar, for example, brings him a sum in arithmetic which the master does not know how to perform. This may be the case with a more excellent teacher, and one well qualified for his business. In order to be successful as
TRUE SUPERIORITY. CORRECTIONS ON PLAN, NOT IMPULSE.

The teacher, it is not necessary to understand every thing. Instead, however, of looking down upon his pupil and trying to make him understand that example, I will look at it and examine it," he looks at it embarrassed and perplexed, not knowing how he shall escape the exposure of his ignorance. His first thought will be to give some general directions to the pupil, and send him to his seat to make a new experiment, hoping that in some way or other—he scarcely knows how—he will get through; and, at any rate, if he does not, the teacher at last gains time by manoeuvre, and is glad to postpone his trouble, though he knows it must soon return.

All efforts to conceal ignorance, and all affectation of knowledge not possessed, are as unsavory as they are dishonest. If a scholar asks a question which you cannot answer, or brings you a difficulty which you cannot solve, say frankly, "I do not know." It is the only way to save continual anxiety and irritation, and the surest means of securing real respect. Let the scholars understand that the teacher does not consist in his infallibility, or in his universal acquisitions, but in a well-balanced mind, where the boundary between knowledge and ignorance is distinctly marked; in a strong desire to go forward in mental improvement; and in fixed principles of action and systematic habits. You may even take up in school a study entirely new to you, and have it understood at the outset, that you know so much more of it than the class commencing, but that you can be their guide, on account of the superior maturity and discipline of your powers, and the comparative ease with which you can meet and overcome difficulties. This is the understanding which ought always to exist between master and scholar. The fact that the teacher does not know every thing, cannot long be concealed, if he tries to conceal it; and in this, as in every other case, HONESTY IS THE BEST POLICY.


FIRST IMPRESSION.

277. —The first duty, then, of the teacher, when he enters his school, is to beware of the danger of making an unfavourable impression at first upon his pupils. Many years ago, when I was a child, the teacher of the school where my early studies were carried on closed his connexion with the establishment, and after a short vacation, another master was expected. On the appointed day the boys began to collect, some as early as an early hour, and many speculations were started as to the character of the new instructor. We were standing near a table with our books and our positions and the exact appearance of the group, is indelibly fixed on my memory, when a small and youthful-looking man entered the room, and walked up towards us. Supposing him to be some stranger, or rather not making any supposition at all, we stood looking at him as he approached, and were thunderstruck at hearing him address us with a stern voice and stern expression: "Take off your hats; take off your caps, and go to your seats." The conviction immediately rushed upon our minds that this must be our new teacher. The first emotion was that of surprise, and the second was that of the ludicrous, though I believe we contrived to another laugh until we got out into the open air.

So long since was this little occurrence, that I have entirely forgotten the name of the teacher, and have not the slightest recollection of any other act in his administration of the school. But this recollection of his first greetings to his pupil, and his expression of his countenance at the moment will go with me to the end of life. So strong are first impressions.

Be careful then, when you first see your pupils, that you meet them with a smile, and that not of pretended but of real cordiality. Think of the relations which you are to sustain to them, and of the very interesting circumstances, under which, for some months at least, your destinies are to be united to theirs, until you cannot help feeling a strong interest in them. Shut your eyes for a day or two to their faults, if possible, and take an interest in all their pleasures and pursuits, that the first attitude in which you exhibit yourself before them may be one, which shall allure and not repel. — "The Teacher," by Jacob Abbott, pp. 118-120.

CORRECTION OF COMMON ERRORS.

278. —Remember then, as for the first time you take your new station, that it is not your duty simply to watch with an eagle eye for those accidental instances of transgression, which may chance to fall under your notice. You are to look over the whole ground. You are to make yourself acquainted, as soon as possible, with the classes of character and classes of faults, which may prevail in your dominions, and to form deliberate and well-suggested plans for improving the one and correcting the other.

And this is to be the course pursued, not only with great delinquences, such as those to which I have already alluded, but to every little transgression against the rules of order and propriety. You can correct them far more easily and pleasantly in the present than in the future.

To illustrate this principle in another case. A teacher who takes the course I am condemning, approach the seat of one of his pupils, and asks to see one of his books. As the boy opens his desk, the teacher observes that it is in complete disorder. Books, maps, papers, playthings, are there in promiscuous confusion; and from the impulse of the moment, the displeased teacher pours out upon the poor boy a torrent of reproach.

"What a sloven's desk! Why, John, I am really ashamed of you. Look," continues he, holding up the lid, so that the boys in the neighborhood can look in; "see what a mass of disorder and confusion! If ever I see your desk in such a state again, I shall most certainly punish you." The boys around laugh, veryequivocally, however; for with the feeling of amusement there mingled the fear that the angry master may take it pleasantly to the boy's head in his dominions. The boy accidentally exposed, looks sullen, and begins to throw his books into some sort of arrangement, just enough to shield himself from the charge of absolutely disobeying, and there the matter ends.

Another teacher takes no apparent notice of the confusion he thus accidentally witnesses. "I must take up," thinks he to himself, "the subject of order before the whole school. I have not yet spoken of it." He thanks the boy for the book he borrowed, and goes away. He makes a memorandum of the subject, and the boy does not know that the condition of his desk was noticed; perhaps he does not even know that there was anything amiss.

A day or two after, at a time regularly appropriated to such subjects, he addresses the boys as follows:

"In our efforts to improve the school as much as possible, there is one subject which we must not forget. I mean the order of the desks."

The boys all begin to open their desks.

"You may stop a moment, says the teacher, "I shall give you all an opportunity to examine your desks presently."

"I do not know what the condition of your desks are. I have not examined them, and have not seen the inside of more than one or two. As I have not brought up this subject before, I presume that there are a great many which can be arranged better than they are. Will you all now look into your desks, and see whether you
consider them in good order. Stop a moment, however. Let me tell you what good order is. All those things which are alike should be arranged together. Books should be in one place, papers in another, and thus every thing should be classified. Again: every thing should be so placed, that it can be taken out without disturbing other things. There is another principle also which I will mention. The various articles should have constant places—that is, they should not be changed from day to day. By this means you soon remember where every thing is placed, and you can put away your things much more easily every night, than if you had every night to arrange them in a new way. Now will you take your desks, and tell me whether they are, on these three principles, well arranged?

The boys of most schools, where this subject had not been regularly attended to, would nearly all answer in the negative.

"I will allow you then, some time to-day, fifteen minutes to arrange them, and I hope you will try to keep them in good order hereafter. A few days hence I shall examine them. If any of you wish for assistance or advice from me in putting them in order, I shall be happy to render it."

By such a plan, which will occupy but little more time than the irritating and useless scolding, which I supposed in the other case, how much more will be accomplished. Such an address would of itself probably be the means of putting in order, and keeping in order, at least one-half, and following up the plan in the same manner, and in the same spirit, with which it was begun, would secure the rest.

"I repeat it, therefore, make it a principle in all cases to aim as much as possible at the correction of those faults, which are likely to be general, by general measures. You avoid by this means a vast amount of irritation and impatience, both on your own part and on the part of your scholars, and you produce at least twenty times the useful effect."—The Teacher, by J. A. Abbott, pp. 126-129.

CONSULTING AND TRUSTING.

270. In another chapter I have explained to what extent, and in what manner the assistance of the pupils may be usefully and successfully employed in carrying forward the general arrangements of the school. The same principle will apply here, though perhaps a little more careful and delicate management is necessary in interesting them in subjects which relate to moral discipline.

I know from experience that scholars of every kind can be led by such measures as these, or rather by such a spirit as this, to take an active interest, and to exert a most powerful influence in regard to the whole condition of the institution. I have seen the experiment successful in boys' schools and in girls' schools; among very little children, and among the seniors and juniors at college.

In one of the colleges of New England, a new and beautiful edifice was erected. The lecture-rooms were fitted up in handsome style, and the officers when the time for the occupation of the building approached, were anticipating with regret, what seemed to be the unavoidable defacing, and cutting, and marking of the seats and walls. It was, however, thought that if the subject was properly presented to the students, they would take an interest in preserving the property from injury. They were accordingly addressed somewhat as follows:—

"It seems, young gentlemen, to be generally the custom in colleges for the students to ornament the walls and benches of their recreation rooms, with various inscriptions and caricatures, so that after the premises have been for a short time in the possession of a class, every thing within reach, which will take an impression from a penknife, or a trace from a pencil, is covered with names, and dates, and heads, and inscriptions of every kind. The faculty do not know what you wish in this respect in regard to the new accommodations, which the trustees have now provided for you, and which you are soon to enter. They have had them fitted up for you handsomely, and if you wish to have them kept in good order, we will assist you. If the students think proper to express by a vote, or in any other way, their wish to keep them in good order, we will engage to have such incidental injuries as may from time to time occur, immediately repaired. Of course injuries will of course be done; for whatever may be the wish and general opinion of the whole, it is not to be expected that every individual in so large a community will be careful to avoid them. If, however, as a body, you wish to have the building preserved in its present state, and will, as a body, take the necessary precautions, we will do our part."

The students responded to this appeal most heartily. They passed a vote expressing a desire to preserve the premises in order, and for many years, and for ought I know, to the present hour, the walls is kept as a room occupied by gentlemen should be kept. At some other colleges, and those, too, sustaining the very highest rank among the institutions of the country, the doors of the public buildings are sometimes studded with nails, as thick as they can possibly be driven, and then covered with a thick coat of sand, dried into the point, as a protection from the knives of the students!"—The Teacher, by J. A. Abbott, pp. 120, 153-159.

WINNING THE MAJORITY.

280. The particular methods by which the teacher is to interest his pupils in his various plans for their improvement, cannot be very fully described here. In fact, it does not depend so much on the methods he adopts, as upon the view which he himself takes of these plans, and the tone and manner in which he speaks of them to his pupils.

A teacher, for example, perhaps on the first day of his labours in a new school calls a class to read. They pretend to form a line, but it crooks in every direction. One boy is leaning back against a desk; another comes forward as far as possible to get near the fire, the rest lounging in every possible position, and in every attitude. John is holding up his book high before his face to conceal an apple, from which he is endeavouring to secure an enormous bite. James is by the same insidious device concealing a whisper, which he is addressing to his next neighbour, and Moses is seeking amusement by crowding and elbowing the little boy who is unluckily standing next to him.

"What a spectacle!" says the master to himself, as he looks at this sad display. "What shall I do?" The first impulse is to break forth upon them at once, with all the artillery of reproof, and threatening, and punishment. I have seen in such a case, scolding and frowning master walk up and down before such a class, with a stern and angry air, commanding the student by name and that he come forward, ordering one boy to put down his book, and scolding at a second for having lost his place, and knocking the end of another with his rule, because he was out of the line. The boys scowl at their teacher, and with ill-natured reluctance they obey just enough to escape punishment.

Another teacher looks calmly at the scene, and says to himself, "Who shall I do to remove effectually these evils? If I can but interest the boy in reform, it will be far more easy t
INTERESTING AND WINNING THE MAJORITY.  PRIVATE DISCIPLINE.  

effect it, than if I attempt to accomplish it by the mere exercise of my authority.

The mean thing is that things go on during the reading in their own way. The teacher simply observes. He is in no haste to commence his operations. He looks for the faults; watches, without seeming to watch, the movements which he is attempting to control. He studies the materials with which he is to work, and lets his true character develop itself. He tries to find something to approve of in the exercise as it proceeds, and endeavors to interest the class, by narrating some fact connected with the reading, or making some explanation which interests the boys. At the end of the exercise, he addresses them as follows:

"I have observed, boys, in some military companies, that the officers are very strict, requiring implicit and precise obedience. The men are required to form a precise line." (Here there is a sort of involuntary movement all along the line, by which it is very sensibly straightened.) "They make all the men stand erect." (At this word heads go up, and straggling feet draw in all along the class), "in the true military posture. They allow nothing to be done in the ranks, but to attend to the exercise." (John hastily cram his apple into his pocket), and then they regulate every thing in exact and steady discipline, so that all things go on in a most systematic and scientific manner. This discipline is so admirable in some countries, especially in Europe, where much greater attention is paid to military tactics than in our country, that I have heard it said by travellers, that some of the soldiers who mount guard at public places, look as much like statues as they do like living men.

"Other commanders act differently, they let the men do pretty much as they please. So you will see such a company lounging into a line when the drum beats, as if they took little interest in what was going on. While the captain is giving his commands, one is eating his luncheon, another is talking with his next neighbor. Part are out of the line, part lounge on one foot; they hold their guns in every position, and, on the whole, present a very disorderly and unsoldier-like appearance.

"I have observed, too, that boys very generally prefer to see the strict companies, but perhaps they would prefer to belong to the lax ones.

"No, sir," "no, sir," say the boys.

"Suppose you all had your choice, either to belong to a company like the Teacher's Manual.

"Do you expect that such a method as this will succeed in keeping your school in order? Why, there are boys in almost every school, whom you would no more coax into obedience and order in this way, than you would persuade the north-west wind to change its course by reasoning."

I know there are. And my readers are requested to bear in mind, that my object is not now to show how the whole government of the school may be secured, but how one important advantage may be gained, which will assist in accomplishing the object. All I should expect or hope for by such measures as these, is to interest and gain over to our side the majority. What is to be done with those who cannot be reached by such kind of influence, I shall endeavour presently to show. The object now is simply to gain the majority — to awaken a general interest, which you can make effectual in promoting your plans, and thus to narrow the field of discipline by getting those right, who can be got right by such measures.

The securing a majority to be on your side in the general administration of the school, is absolutely indispensable to success. — "The Teacher," by Jacob Abbott, pp. 156—159.

UNPLEASANT DISCIPLINE.

281. — Everything which is unpleasant in the discipline of the school should be attended to as far as possible privately. Sometimes it is necessary to bring a case forward in public for reproof or punishment, but this is seldom.

In many cases where a fault has been publicly committed, it seems at first view to be necessary that it should be publicly punished; but the end will in most cases be answered, if it is noticed privately, so that the pupils may know that it received attention, and then the ultimate disposal of the case may be made a private affair between the teacher and the individual concerned. If, however, every case of disobedience, or idleness, or disorder is brought out publicly before the school, so that all witness the teacher's displeasure, and feel the effects of it (for to witness is to feel its most unpleasant effects), the school becomes in a short time hardened to such scenes. Unpleasant associations become connected with the management of the school, and the scholars are prepared to do wrong with less scruple, for the consequence is only a repetition of what they are obliged to see every day.

Besides, if a boy does something
wrong, and you severely reproved him in the presence of his class, you punish the class almost as much as you do him. In fact, in many cases you punish them more; for I believe it is almost invariably more unpleasant for a good boy to stand by and listen to rebukes, than for a bad boy to take them. Keep these things, therefore, as much as possible out of sight. Never bring forward cases of discipline, except on mature deliberation, and for a distinct and well-defined purpose.

Never bring forward a case of discipline of this kind, unless you are sure that public opinion will go in your favour. If a case comes up, in which the sympathy of the scholars is excited for the criminal in such a way as to be against you, it will always do more harm than good. Now this, unless there is great caution, will often be the case. In fact, it is probable that a very large proportion of the punishment cases are simply invented by the schools, only prepare the way for more offences.

It is, however, possible to bring forward individual cases in such a way as to produce a very strong moral effect of the right kind. This is to be done by seizing upon those peculiar emergencies which will arise in the course of the administration of a school, and which each teacher must watch for and discover himself. They cannot be pointed out. I may, however, give by an example a clearer idea of what is meant by such emergencies. It is a case which actually occurred as here narrated.

In a school where nearly all the pupils were faithful and docile, there were one or two boys who were determined to find amusement in those mischievous tricks so common in schools and colleges. There was one boy in particular, who was the life and soul of all these plans. Devout of principle, idle as a scholar, morose and sulky in his manners, he was in every respect a true specimen of the whole class of mischief-makers, wherever they are to be found. One mischievous trick consisted, as usual, in such exploits as stopping up the key-hole, upsetting the teacher's inkstand, or fixing something to his desk to make a noise and interrupt the school.

It so happened that there was a standing feud between the boys of his neighbourhood and those of another, situated a mile or two from it. By his malicious activity, he had stimulated this quarrel to a high pitch, and was very obnoxious to the boys of the other party. One day when taking a walk, the teacher observed a number of boys with excited looks, and armed with sticks and stones, standing around a shoemaker's shop, to which his poor pupil had gone for refuge from them. They had got him completely within their power, and were going to wait until he should be wearied with his confinement and come out, when they were going to inflict upon him the punishment they thought he deserved.

The teacher interfered, and by the united influence of authority, management, and persuasion, succeeded in effecting a rescue. The boy would probably have preferred to owe his safety to any one else than to the teacher, whom he had so often tried to tease; but he was glad to escape in any way. The teacher said nothing about the subject, and the boy soon supposed it was entirely forgotten.

But it was not forgotten. The teacher knew perfectly well that the boy would before long be at his old tricks again, and was reserving this story as the means of turning the whole current of public opinion against such tricks, should they again occur.

One day he came to school in the afternoon, and found the room filled with smoke; the doors and windows all closed, though as soon as he came in, some of the boys opened them. He knew by this circumstance that it was robbery, not accident, which caused the smoke. He appeared not to notice it, however, said he was sorry it smoked, and asked the mischievous boy, for he was sure to be always near in such a case, to help him fix the fire. The boy supposed it was understood to be accidental, and perhaps secretly laughed at the dulness of his master.

In the course of the afternoon, the teacher ascertained, by private inquiries, that his suspicions were correct as to the author of the mischief. At the close of school, when the studies were ended, and the books laid away, he told the scholars that he wanted to tell them a story.

He then with a pleasant tone and manner gave a very minute, and to the boys, a very interesting narrative of his adventure two or three weeks before, when he rescued this boy from his danger. He described, simply a boy, without mentioning his name, or even hinting that he was a member of the school. No narrative could excite a stronger interest among an audience of school-boys than such a one as this; and no act of kindness from a teacher would make as vivid an impression, as interfering to rescue a trembling captive from such a situation as the one this boy had been in.

The scholars listened with profound interest and attention, and though the teacher said little about his share in the affair, and spoke of what he did, as if it were a matter of course, that he should thus befriend a boy in distress, his impression, very favourable to himself, must have been made. After he had finished his narrative, he said:

"Now should you like to know who this boy was?"

"Yes, sir," "Yes, sir," said they eagerly.

"It was a boy that you all know.

"The boys looked around upon one another. Who could it be?"

"He is a member of this school."

There was an expression of fixed, and eager, and increasing interest on every face in the room.

"He is here now," said the teacher, taking up the disposition to do wishful of the scholars, by the these words, to the highest pitch. "But I cannot tell you his name; for what return do you think he made to me? To be sure it was no very great favour that I did him; I should have been unworthy the name of teacher, if I had not done it for him, or for any boy in my school. But at any rate, it showed my good wishes for him—it showed that I was his friend—and what return do you think he made for it? Why, to-day he spent his time between schools in filling the room with smoke, that he might inform his companions here, and give me trouble, and anxiety, and suffering, when I should come. If I should tell you his name, the whole school would turn against him for his ingratitude."

The business ended here, and it put a stop, a final stop, to all malicious tricks in the school.

Now, it is not very often that so fine an opportunity occurs, to kill, by a single blow, the disposition to do wishful of the scholars, by the these words, to the highest pitch. But the principle illustrated by, bringing forward individual cases of transgression, in a public manner, can for the sake of the general effect, and so arranging what is said and done as to produce the desired effect upon the public mind, in the highest degree, may very frequently be acted upon.

Cases are continually occurring, and if the teacher will keep it constantly in mind, that when a particular case comes before the whole school, the object is an influence upon the whole, and not the punishment or reform of the guilty individual, he will instinctively so shape his measures as to produce the desired result. — The Teacher," by Jacob Abbott, pp. 111-146.
THE CASUAL OFFENDER.

227.—I am, therefore, now to consider offenders, whom the general influences of the school-room will not control.

The first point to be attended to is to ascertain who they are. Not by appearing suspiciously to watch any individuals, for this would be almost sufficient to make them bad, if they were not so before. Observe, however,—notice from day to day the conduct of individuals, not for the purpose of reproving or punishing their faults, but to enable you to understand their characters. This work will often require great adroitness, and very close scrutiny; and you will find as the result of it, a considerable variety of character, which the general influences above described will not be sufficient to control. The number of individuals will not be great, but the diversity of character comprised in it will be such as to call into exercise all your powers of vigilance and discrimination. On one hand you will find a coarse, what looking boy, who will openly disobey your commands and oppose your wishes; on another, a more sly, revenge, whose deceit and subterfuge is assumed, to conceal a mischievous disposition. Here is one whose giddy spirit is always leading him into difficulty, but who is of so open and frank a disposition, that you will most easily lead him back to duty; but there is another who, when reproved, will fly into a passion; and there, a third, who will stand silent and before you when he has done wrong, and is neither to be touched by kindness, nor awed by authority.

Now all these characters must be studied. It is true that the caution given in a preceding part of this chapter, against devoting undue and disproportionate attention to such persons must not be forgotten. Still these individuals will require, and it is right that they should possess the greater degree of attention, so far as the moral administration of the school is concerned, than their mere numbers would appear to justify. This is the field in which the teacher is to study human nature, for here it shows itself without disguise. It is through this class, too, that a very powerful moral influence is to be exerted upon the rest of the school. The manner in which such individuals are managed; the tone the teacher assumes towards them; the gentleness with which he speaks of their faults, and the unbending decision with which he restrains them from.

STUDYING CHARACTER. SECURING GOODWILL.

53.

Wrong, will have a most powerful effect upon the rest of the school. That he so occupies this station, to the best advantage it is necessary that he should first thoroughly explore it.

By understanding the dispositions and characters of such a class of pupils as I have described, I do not mean merely watching them with vigilance in school, so that none of their transgressions shall go unobserved and unpunished, I intend a far deeper and more thorough examination of character. Every boy has something or other which is good in his disposition and character which he is aware of, and on which he prides himself; find out what it is, for it may often be the foundation on which you may build the superstructure of reform. Every one has his peculiar sources of enjoyment and objects of pursuit, which are before his mind from day to day; find out what they are, that by taking an interest in what interests him, and perhaps sometimes assisting him in his plans, you can bind him to you. Every boy is more or less at home, exposed to temptations, which have, perhaps, had a far greater influence in the formation of his character, than any deliberate and intentional depravity of his own. Ascertain what these temptations are, that you may know where to pity him, and where to blame. The knowledge which such an examination of character will give you will not be confined to making you acquainted with the individual, but the most valuable knowledge which a man can possess, both to assist him in the general administration of the school, and in his intercourse with mankind in the business of life. Men are but boys, only with somewhat loftier objects of pursuit. Their principles, motives, and ruling passions are essentially the same.

After exploring the ground, the first thing to be done as a preparation for reforming individual character in school, is to secure the personal attachment of the individuals to be reformed. This must not be attempted by professions and affected smiles, and still less by that sort of obsequiousness common in such cases, which produces no effect but to make the bad boy suppose that his teacher is afraid of him, which, by the way, is in fact in such cases, usually true. Approach the pupil in a bold and manly, but frank and pleasant manner. Approach him as his superior, but still as his friend: desirous to make him happy, not merely to obtain his goodwill. And the best way to secure these appearances is just to secure the reality. Actually be the boy's friend. Really desire to make him happy; and do not suppose that it is not yours. Feel that you are his superior, and that you must and will enforce obedience; but with this feel that probably obedience will be rendered without any contumacy. If these are really the feelings which reign within you, the boy will see it, and they will exert a strong influence over him, but you cannot successfully counterfeit them.—"The Teacher," by Jacob Abbott, pp. 151—161.

SECURING GOODWILL.

228.—A most effectual way to secure the goodwill of a scholar, is to ask him to assist you. The Creator has so formed the human heart, that doing good must be a source of pleasure, and he who tastes this pleasure once, will almost always wish to taste it again. To do good to any individual, creates or increases the desire to do it.

The teacher can awaken in the hearts of his pupils a personal attachment to himself, by asking in various ways their help, to do him a favor, and then appearing honestly gratified with the assistance rendered. Boys and girls are delighted to have what powers and attainments they possess brought out into action, especially where they can lead to useful results. They love to be of some consequence in the world, and will be especially gratified in being able to assist their teacher. Even if the studies of a turbulent boy are occasionally interrupted for half an hour, that he may help you arrange papers, or read books, or eat the tops of quills, or distribute exercises, it will be time well spent. Get him to co-operate with you in anything, and he will feel how much pleasanter it is to co-operate than to thwart and oppose: and by judicious measures of this kind, almost any boy may be brought over to your side.

Another means of securing the personal attachment of boys is to notice them—to take an interest in the pursuit, and the qualities and powers which they value in one another. It is astonishing what an influence is exerted by such little circumstances as stopping at a play-ground a moment to note with interest, though perhaps without saying a word, speed of running—or exactness of aim—the force with which a ball is struck, or the dexterity with which it is caught or thrown. The teacher must, indeed, in all his intercourse with his pupils never forget his station, nor allow them to lay aside the respect, without which authority cannot be maintained. But he may be notwithstanding this, on the most indi-
mate and familiar footing with them all. He may take a strong and open interest in all their enjoyments, and thus awaken on their part a personal attachment to himself, which will exert over them a constant and powerful control."—"The Teacher," by Jacob Abbott, pp. 161-263.

**THE PERSISTENT OFFENDER.**

284.—The efforts described under the last head for gaining a personal influence over those who, from their disposition and character, are most in danger of doing wrong, will not be sufficient entirely to prevent transgression. Cases of deliberate, intentional wrong will occur, and the question will arise, What is the duty of the teacher in such an emergency? When such cases occur, the course to be taken is, first of all, to come to a distinct understanding on the subject with the guilty individual. Think of the case calmly until you have obtained just and clear ideas of it. Endeavour to understand precisely in what the guilt of it consists. Notice every palliating circumstance, and take as favourable a view of the thing as you can, while at the same time you fix most firmly in your mind the determination to put a stop to it. Then go to the individual, and lay the subject before him, for the purpose of understanding distinctly from his own lips what he intends to do. I can, however, as usual explain more fully what I mean by describing a particular case substantially true.

The teacher of a school observed himself, and learned from several quarters, that a certain boy was in the habit of causing disturbance during time of prayer at the opening and close of school, by whispering, playing, making gestures to the other boys, and throwing things about from seat to seat. The teacher's first step was to speak of the subject generally before the whole school, not alluding, however, to any particular instance which had come under his notice. These general remarks produced, as he expected, but little effect.

He waited for some days, and the difficulty still continued. Had the irregularity been very great, it would have been necessary to have taken more immediate measures, but he thought the case admitted of a little delay. In the meantime, he took a little pains to cultivate the acquaintance of the boy, to discover and to show that he noticed what was good in his character and conduct, occasionally to get from him some little assistance—and thus to gain some personal ascendency over him.

One day when everything had gone smoothly and pleasantly, the teacher told the boy at the close of the school that he wanted to talk with him a little, and asked him to walk home with him. It was not uncommon for the teacher to associate thus with his pupils out of school, and this request accordingly attracted so special attention. On the way the teacher thus accused the criminal.

"Do you like frank, open dealing, James?"

James hesitated a moment, and then answered faintly, "Yes, sir."

"Most boys do, and I do; and I supposed that you would prefer being treated in that way. Do you?"

"Yes, sir."

"Well, I am going to tell you of one of your faults. I have asked you to walk with me, because I supposed it would be plessanter for you to have me see you privately, than to bring it up in school."

James said it would be plessanter.

"Well, the fault is, being disorderly at prayer time. Now if you like frank and open dealing, and are willing to deal so with me, I should like to talk with you a little about it, but if you are not willing, I will dismiss the subject. I do not wish to talk with you now about it, unless you yourself desire it. But if we talk at all, we must both be open, and honest, and sincere. Now, should you rather have me talk with you or not?"

"Yes, sir; I should rather have you talk with me now than in school." The teacher then described his conduct in a mild manner, using the style of simple narration—admitting no harsh epithets—no terms of reproach. The boy was surprised, for he supposed he had not been noticed. He thought perhaps he should have been punished if he had been observed. The teacher said in conclusion:

"Now, James, I do not suppose you have done this from any designed irreverence towards God, or deliberate intention of giving me trouble and pain. You have several times lately assisted me in various ways, and I know from the cheerful manner with which you comply with my wishes, that your prevailing desire is to give me pleasure, not pain. You have fallen into this practice through thoughtlessness; but that does not alter the character of the sin. To do so is a great sin against God, and a great offence against good order in school. You see yourself that my duty to the school will require me to adopt the most decided measures to prevent the continuance and spread of such a practice. I should be impossibly bound to do it, even if the individual was the very best friend I had in school; and if the necessity should bring upon him great disgrace and suffering. Do you not think it would be so?"

"Yes, sir.""

"Well, my object in that was almost entirely to persuade you to reform, without my having to speak to you directly. I thought it would be plessanter to you to be reminded of your duty in that way. But I do not think it did you much good. Did it?"

"I don't think I have played so much since then."

"Nor I. You have improved a little, but you have not decidedly and thoroughly reformed. So I was obliged to take the next step, which would be least unpleasant to you—that is, talking to you alone. Now you told me when we began that you would deal honestly and sincerely with me, if I would with you. I have been honest and open. I have told you all about it, so far as I am concerned. Now I wish you to be honest, and tell me what you are going to do. If you think from this conversation that you have done wrong, and if you are fully determined to do so no more, and to break off at once and for ever from this practice, I should like to have you tell me that, too, honestly and frankly, that we may have a distinct understanding, and that I may be considering what to do next. I shall not be offended with you for giving me either of these answers, but be sure that you are honest; you promised to be so."

The boy looked up in his master's face, and said with great earnestness:

"Mr. T. I will do better. I will not trouble you any more."

I have detailed this case thus particularly, because it exhibits clearly what I mean, by going directly and frankly to the individual, and coming at once to a full understanding. In nine cases out of ten this course will be effectual. For four years, and with a very large school, I have found this sufficient in every case of discipline which has occurred, except in three or four instances, where something more was re-
required. To make it successful, however, it must be done properly. Several things are necessary. It must be deliberate; generally better after a little delay. It must be indulgent, so far as the view which the teacher takes of the guilt of the pupil is concerned; every palliating consideration must be felt. It must be firm and decided, in regard to the necessity of a change, and the determination of the teacher to effect it. It must also be open and frank; no insinuations, no hints, no surmises, but plain, honest, open dealing.

In many cases the communication may be made most delicately, and most successfully, in writing. The more delicately you teach the feelings of your pupils, the more tender these feelings will become. Many a teacher hardens and stupifies the moral sense of his pupils, by the harsh and rough exposures to which he drags out the private feelings of the heart. A man may easily produce such a state of feeling in his school-room, that to address even the gentlest reproof to any individual in the hearing of the next, would be a most severe punishment; and on the other hand, he may so destroy that sensitiveness, that his vociferated reproaches will be as unheeded as the wind.

The course above recommended is not trying lax and inefficient measures for a long time, in hopes of their being ultimately successful, and then when they are found not to be so, changing the policy. There should be, through the whole, the tone and manner of authority, not of persecution. The teacher must be a monarch, and while he is gentle and forbearing, always looking on the favourable side of conduct, so far as guilt is concerned; he must have an eagle eye, and an efficient hand, so far as relates to arresting the evil and stopping the consequences. He may slowly and cautiously, and even tenderly approach a delinquent. He may be several days in gathering around him the circumstances of which he is ultimately to avail himself in bringing him to submission; but while he proceeds thus slowly and tenderly, he must come with the air of authority and power. The fact that the teacher bases all his plans on the idea of his ultimate authority in every case, may be perfectly evident to all the pupils, while he proceeds with moderation and gentleness in all his specific measures. Let it be seen, then, that the constitution of your school is a monarchy, absolute and unlimited—but let it also be seen that the one who holds the power is himself under the control of moral principle in all that he does, and that he endeavours to make the same moral principle which guides him, go as far as it is possible to make it go in the government of his subjects.—"The Teacher," by Jacob Abbott, pp. 163—169.

**SKILL IN ADAPTATION.**

285.—The adaptation of means to ends requires, first of all, a clear and ever-present conception of the end to be obtained; second, a wide acquaintance with the various means by which such ends are commonly sought; and third, a skilful selection of those means, and no others, which, properly arranged, will certainly lead step by step to that particular end. A full exposition of the various means and processes of teaching our method will be given in the next chapter, with extended remarks on the modifications and adaptations of the method required by different sorts of Tonic Sol-fa classes. There will also be modifications of manner and of outward circumstances. But the teacher who keeps his mind fixed on the end in view, and remembers to do something towards each requirement of the certificate at nearly every lesson, will soon learn how to direct his path. When Newton was asked how he had been able to achieve his discoveries, he answered, "By always intending my mind." The man who knows how to bend his mind to the work in hand will always conquer difficulties. The following suggestions which I wrote in the Tonic Sol-fa Reporter, September 1870, will illustrate my meaning, and will not render useless the fuller explanations of the next chapter:

286.—What to teach and what not to teach are important questions for the teacher to decide in every case. He must teach Time, at the least, as far as transition of one remove, even in the humblest class, and he must teach Time, at all events, in its simple rhythms. But there are other topics, in themselves of great importance, which may be regarded as optional, every one of which may be omitted in some cases—say in a ragged School class, or in an asylum for fallen women—the dullest and heaviest of all material on which a teacher has to operate. The optional topics are voice-training exercises, the study of musical phrasing, and of the proper breathing.

**Teacher's Manual.**

* See p. 294, and the following pages.
interesting to every sort of pupil that you have to do with. To omit a topic is one thing, but to teach blunderingly the topics you undertake to teach is quite another. It requires some tact and experience for the teacher to decide what is to be done and what is not to be done in each particular class.

Perhaps the least can be done musically in Reformatory classes, Asylum classes, Temperance Societies, and Sunday-schools. But even amongst the time and tune exercises may be advantageously relieved by the drill of a voice-exercise, and the enjoyment of the broader points of expression, whether musical or verbal. In such classes old rhythms, simple tunes, and clearly-understood words are the greatest necessities. They have been the means, however, of preparing their pupils by thousands for more cultivated classes in after years.

The Psalmody class allows a wider scope of study, and calls especially for the study of the rhythm, for the resonant and distinct pronunciation of words, and for such musical expression as the words naturally suggest. The minor mode must also necessarily be included in this course, although it is but little used in the Psalmody of England.

In schools generally much closer attention can be paid to the optional topics, because the pupils can be more frequently practised, and the habits of a good school make anything but a complete course unsatisfactory.

In young ladies' schools and in families this is especially the case. In a course of lessons for students at college, the teacher cannot be too complete in his instructions and exercises. In ladies' schools, as well as in men's voice classes, great attention should be given to the registers of the voice, and to a pure delivery of tone.

In intermediate and advanced evening classes not one of the optional subjects should be neglected. There will also be some adaptation of manner as well as of matter in the treatment of these different classes. The teacher who has been the case of children or slow-minded adults, or when you are deprived of the time for explaining, and have only time to do it.

In studying the various new circumstances in which teachers may be placed, I have only time to notice:—

First, that as our exercises consist for the most part of popular tunes, as soon as these tunes become well known in a neighbourhood, they cease to be exercises, and a new course, with new tunes, must be employed.

Second, that all elementary evening classes should be held more frequently than intermediate or advanced classes, because in elementary classes we are laying the great foundations of time and tune, and it is dangerous to let our pupils forget one lesson before they commence the next. Such classes should always be held at least twice a week. —[See Mr. Sarrill's suggestion, Harper vol. vi. p. 297.]

Third, that when classes are held in which pupils, of necessity, are constantly changing, or very irregular, the teacher must first try to hold separate sessions before or after the regular session, in which he may drill the new comers, and if that cannot possibly be arranged, he must make it plainly understood that he is working with them, and adopt the same Tonic Sol-fa method. If he can get some other class which is likely to be regular and constant, it is wiser and more for the good of the community at large that he should spend his time upon that. There are cases, however, like that of Miss Havergal's class of seamstresses, constantly interrupted by weddings and funerals, in which benevolence must be allowed to overrule educational principles. —Tonic Sol-fa Reporter, 1870, pp. 451, 452.

See adaptations below pp. 000 to 000.

MANNER IN TEACHING.—This cannot be better illustrated than by Jacob Abbot's description of the late Dr. Lowell Mason in his class room.

Those who knew Mr. Mason will readily recall to mind the natural charm and quiet dignity of his manner, which, while it was entirely unpretending and without apparent effort to please, attracted everyone, and predisposed everyone in his favour. There was no enthusiasm in his manner, no display of any kind, no affected politeness or courtesy; but from the first five minutes of his first lesson on, a black board, the heart of every pupil in the school was won to him. He paid them no compliments, and offered no praise, but there was an expression upon his countenance, and in his manner, which made them feel that he was pleased with them and with their performance of what he required of them, and they, of course, from sympathy and reciprocation, were pleased with him.

The tune "Mount Vernon," was composed in memory of one of the pupils. The death of "Martha Jane," as she was always called, produced, of course, a deep impression; and, on the first day of the reassembling of the school after the funeral, a shade of seriousness and solemnity pervaded the room through all the exercises of the morning. When, at length, the hour appointed for the music lesson arrived, and the pupils arranged their desks and prepared themselves, especially in the lesson, the impression seemed deepened; for the missing one had been, perhaps, peculiarly distinguished for her proficiency in music; and for the interest in which she had taken in the lessons. At the appointed moment, Mr. Mason entered and walked to his usual position at the black board. He immediately commenced the lesson, writing upon the board, as was his custom, a series of simple exercises for the pupils to sing, but all now of a plaintive character. He made few remarks, and gave little oral instruction, but wrote in succession upon the board, strains, harmonizing, in the expression of sadness and solemnity which characterized them, with feelings appropriate to the occasion. In what he said, he made no allusion to the occasion itself, or to the loss which all present felt that they had sustained. He went on in this way until the close of the hour, when he drew near. Then he combined the passages which had been sung separately as exercises, or strains in harmony with them, and pronounced the name "Mount Vernon," as it is now printed in the books, and the pupils sang it by note. After repeating it two or three times, till the air had become in a measure familiar to all, he wrote beneath it the words by which it is now usually accompanied, beginning:—

"Sister, thou wast mild and lovely, Gentle as the summer breeze."

After the class had sung the four stanzas, Mr. Mason closed the lesson in his usual manner and left the room. It would be difficult for one not present at the time to conceive of the deep but quiet solemnity of the effect produced by this delicate and gentle mode of dealing with the feelings and emotions of young hearts on such an occasion.