

**1924**, *The Course of Instruction for the Primary Schools; with notes and appendices*, Education Department, South Australia, pp.9-18, 60-75.

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In 1924 the course of instruction for the Primary Schools underwent some revision. The course of Instruction for the subject English and the notes on the course of instruction are available as transcripts below:

## **The Course of Instruction for Primary Schools**

**(Revised 1924)**

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### **Course A**

(For Schools with more than one assistant).

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### **ENGLISH**

GRADE I.-AGES 6 TO 7 YEARS.

*Reading.*-Adelaide Primer I., and Primer II. to page 29, and easy sentences based on the words contained in the lessons, and written on the blackboard in script characters.

*Poetry.*-Nursery rhymes, jingles, and short simple poems correlated with nature lessons, etc., to be recited with suitable actions; at least 24 lines per quarter to be memorised. The poems should be illustrated by pictures or drawings.

(Recitation is recommended as a welcome break at the change of lessons.)

*Language (Oral).*-Encouragement of free conversation between teacher and children upon subjects familiar to them-their homes, meals, pets, gardens, games, pictures, and nature lessons, etc. The conversation should be conducted chiefly in a series of simple sentences.

Simple nursery stories, fairy tales, myths, and legends, told by the teacher to the children, as a basis for continuous narrative.

Exercises to train children to speak clearly with good pitch and without drawling or a nasal tone. Much of this may be done in play exercises.

*Spelling.*-To make words, using sounds dealt with in Primer I. Spelling of eight words per week chosen by the teacher from the lessons read. Transcription of words.

*Writing.*-To write with chalk or lead pencil from the teacher's copy. No thickening of the down-stroke is to be attempted; loops should be used from the beginning. Capital letters will not be required.

NOTE.-*The use of Montessori insets and sandpaper letters is strongly recommended in the teaching of writing.*

## GRADE II. – AGES 7 TO 8 YEARS.

*Reading.*—To read with reasonable fluency and expression, the Adelaide Primer II. and the Introductory Reader.

At least four approved story books are to be read in oral and silent reading lessons as supplementary readers. These should be used chiefly as a means of creating interest; it is not intended that they should be studied in detail.

Free choice reading from the class library, and from free reading material. Drill in phonics, to ensure clear enunciation, should be given daily.

*Poetry.*—Nursery rhymes, jingles, and short simple poems correlated with nature lessons, etc., to be recited with suitable actions: at least 24 lines per quarter to be memorised. The poems should be illustrated by pictures or drawings.

*(Recitation is recommended as a welcome break at the change of lessons.)*

*Language (Oral).*—Encouragement of free conversation between teacher and children upon subjects familiar to them – their homes, meals, pets, gardens, games, pictures, and nature and other suitable lessons, etc. The conversation should be conducted chiefly in a series of simple sentences. Care should be taken to prevent the frequent repetition of “and,” “and so,” “and then,” “so,” etc.

Simple nursery stories, fairy tales, myths, and legends, told by the teacher to the children, as a basis for continuous narrative.

Longer stories, to be used as scheme stories, may be given; these should be continued weekly until completed.

The children should be trained to express their thoughts clearly, distinctly, and in complete sentences.

Attention should be paid to the correction of errors in ordinary speech, including mispronunciation of common words.

*Language (Written).*—After a nature or a language lesson, the children should be allowed to express one or two thoughts on paper in writing, and to use capital letters and full stops in simple sentences.

*Spelling.*—Twelve words per week chosen by the teacher from the lessons read in Primer II. and from the easier words in the Introductory Reader.

Transcription of words and short sentences.

Dictation exercises commencing with sentences of four or five words, and working up to two lines of print from Primer II. (These exercises are intended to train the child to write from dictation, so that he may successfully meet the tests that may be set in higher classes; they are not intended as a spelling test.)

*Writing.*—To write short sentences on paper, with lead pencil, from the teacher’s copy; the height of the small letters should be about three-sixteenths of an inch.

No thickening of the down-stroke is to be attempted.

Transcription short sentences in books, the copies being set on the blackboard. Figures and simple capital letters are to be taught. Pupils should be able to write their names.

## GRADE III. – AGES 8 TO 9 YEARS.

*Reading.*—To read with reasonable fluency and expression the Adelaide Reader I.

At least ten approved story books are to be read in oral and silent reading lessons as supplementary readers. These should be used chiefly as a means of creating interest; it is not intended that they should be studied in detail.

During some reading lessons, short periods should be devoted to silent reading, to enable the pupils to grasp the thought content of the lesson; this must be done under the direct supervision of the teacher.

Free choice reading from the class library.

Drill in phonics to ensure clear enunciation should be given daily.

*Poetry.*—Short poetical selections correlated with nature and moral lessons, etc., at least 30 lines per quarter to be memorised. Care is to be taken that the pupils grasp the meaning of the poem, and that the enunciation and articulation are clear and distinct.

*(Recitation is recommended as a welcome break at the change of lessons.)*

*Language (Oral).*—Careful instruction at every lesson in the art of speaking correctly. Further special oral instruction by means of picture talks, observation talks, and discussions on the subject-matter of reading lessons, etc.

Practice in using correct forms of speech in greetings, requests, and messages.

The answers of the pupils should be expressed clearly, distinctly, and in complete sentences.

*Language (Written).*—Writing short sentences in answer to a question, or upon a simple topic. The use of capital letters, the period, the mark of interrogation.

*Spelling.*—Words from the set reader.

The Australian Progressive Spelling Book, as prescribed for Grade III.

Dictation exercises of three lines of print from the reader, and four words selected from the work in the spelling book.

*Writing.*—In Adelaide Copy Books, Nos. 3 and 3A.

Transcription of passages and words from the reading lessons.

Carefully written work in dictation books and work books.

*(All written work, excepting that in copy and transcription books, may be done in lead pencil.)*

#### GRADE IV. – AGES 9 TO 10 YEARS.

*Reading.*—To read with fluency and expression the *Children's Hour*, Grade IV., and the Adelaide Reader II.

At least ten approved story books are to be read in oral and silent reading lessons as supplementary readers. These should be used chiefly as a means of creating interest; it is not intended that they should be studied in detail.

During some reading lessons, short periods should be devoted to silent reading, to enable the pupils to grasp the thought content of the lesson.

Free choice reading from the class library, under the direct supervision of the teacher.

Reading by the teacher for short periods, of suitable poems and stories.

Drill in phonics, to ensure clear enunciation, should be given daily.

*Poetry.*—Short poems, single stanzas, detached couplets, and choice prose passages; not less than 30 lines per quarter to be memorised.

Care is to be taken that the pupils grasp the meaning of the poem, and that the enunciation and articulation are clear and distinct.

*Language (Oral).*—Oral expression of the subject matter of reading and other lessons.

Practice in continuous statement, in narration, and in description, of events within the experience of the child.

Expanding simple sentences by the use of adjectives and adverbs.  
Correction of common errors of speech.

*Language (Written).*—Short exercises on common topics of special interest to children, and the reproduction of the substance of stories.

The use of the comma and the apostrophe as a sign of the possessive (simple examples only).

Abbreviations – Mr., Mrs., Dr., Rev.

*Grammar.*—Recognition of the subject and predicate in the simple sentence; the functions of verb, noun, pronoun, adjective, and adverb.

*(Teachers are recommended to use "The Model Classbooks of English," Book II., by Chambers and Ker (Blackie & Son, Ltd.), or "Arnold's Language Lessons," as an aid to the teaching of language and grammar. These books should not be placed in the hands of the pupils.)*

*Spelling.*—Words from the reading lessons in the *Children's Hour*.

The Australian Progressive Spelling Book, as prescribed for Grade V.

Lists of words which have been found to present special difficulty in dictation, composition, and other lessons.

Dictation of four lines of print from lessons read in the *Children's Hour*, and six words selected from the work covered in the spelling book.

*Writing.*—In Adelaide Copy Books, Nos. 4 and 4A.

Transcription of passages and words from the reading lessons.

At this stage children should be trained to rule all lines.

*(All written work excepting that in the work books is to be done in ink.)*

#### GRADE V. – AGES 10 TO 11 YEARS.

*Reading.*—To read with fluency and expression the *Children's Hour*, Grade V. and VI., and the Adelaide Reader, III.

At least ten approved story books are to be read in oral and silent reading lesson as supplementary readers. These should be used chiefly as a means of creating interest; it is not intended that they should be studied in detail.

During some reading lessons, short periods should be devoted to silent reading, to enable the pupils to grasp the thought content of the lesson.

Free choice reading from the class library, under the direct supervision of the teacher.

Reading by the teacher, for short periods, of suitable poems and stories.

Drill in phonics, to ensure clear enunciation, should be given daily.

*Poetry.*—Short poems, single stanzas, detached couplets, and choice prose passages; not less than 40 lines per quarter to be memorised.

Care is to be taken that the pupils grasp the meaning of the poem, etc., and that the enunciation and pronunciation are clear and distinct.

*Language (Oral).*—Oral expression of the subject matter of reading and other lessons.

Practice in continuous statement, in narration, and in description, of events within the experience of the child.

Expanding simple sentences by the use of adjectives and adverbs.

Correction of common errors of speech.

*Language (Written).*—Narrative composition on topics of special interest to children.

Personal letters, with special attention to form and punctuation.  
Fitting together the elements of the simple sentence, *i.e.*, subjects to predicates, predicates to subjects.  
Conversion of simple sentences from singular to plural form.  
Expanding sentences by the addition of phrases and clauses.  
Use of quotation marks.  
Abbreviations-a.m., p.m., names of months, Co., etc., P.S., pp.

*Grammar.*—Construction of simple sentences with qualifying and modifying words and phrases.

Analysis of simple sentences into subject, predicate, object, and adverbial adjuncts.

Functions of all parts of speech.

*(Teachers are recommended to use "The Model Classbooks of English," Books II. And III., by Chambers & Ker (Blackie and Son., Ltd.), or "Arnold's Language Lessons," as an aid to the teaching of language and grammar. These books need not be placed in the hands of the pupils.)*

*Spelling.*—Words from the reading lessons in the *Children's Hour*.

The Australian Progressive Spelling Book, as prescribed for Grade V.

Lists of words which have been found to present special difficulty in dictation, composition, and other lessons.

Dictation lessons of six lines of print from lessons read in the *Children's Hour*, and eight words selected from the work covered in the spelling book.

*Writing.*—In Adelaide Copy Books, Nos. 5 and 5A.

Transcription of prose and poetry with due regard to punctuation marks.

Careful writing and methodical arrangement of work in all books.

Drill in letters and figures.

*(All written work excepting that in the work books is to be done in ink.)*

#### GRADE VI. – AGES 11 TO 12 YEARS.

*Reading.*—To read with fluency and expression the *Children's Hour*, Grades V. and VI., and the Adelaide Reader IV.

At least ten approved story books are to be read in oral and silent reading lesson as supplementary readers. These should be used chiefly as a means of creating interest; it is not intended that they should be studied in detail.

During some reading lessons, short periods should be devoted to silent reading, to enable the pupils to grasp the thought content of the lesson.

Free choice reading from the class library, under the direct supervision of the teacher. Each pupil should keep a record of the books he has read.

Exercises in the use of the dictionary.

Reading by the teacher, for short periods, of suitable poems and stories.

Drill in phonics, to ensure clear enunciation, should be given daily.

*Poetry.*—To study poems, single stanzas, detached couplets, proverbs, notable sayings and choice prose passages; not less than 40 lines per quarter to be memorised, including at least two choice quotations in poetry or prose.

The pupils should have a good knowledge of the thought content of the literature taught.

*Language (Oral).*—Conversations on current events and on the subject-matter of the reading lessons. Recasting sentences to give new forms while preserving the thought.

The structure of the sentence in accordance with the work prescribed for this grade under "Grammar"; correction and improvement of the faulty sentences of the pupils in their written exercises; references to passages of merit in the literature read.

*Language (Written).*—Writing and addressing private and business letters, writing stories, both real and imaginary, including imaginary conversations. Reproduction of lessons. First ideas of paragraphing. Punctuation in full.

Practice in changing from direct to indirect speech and *vice versa*; no broken quotations.

Abbreviations—B.C., A.D., inst., J.P., R.S.V.P.

*Grammar.*—Construction of complex sentences introducing easy adjectival and adverbial phrases and clauses.

General analysis corresponding to the synthesis above; analysis of clauses into subject, predicate, and object, and adverbial adjuncts.

Revision of all parts of speech.

Parsing within the following limits: -

Noun-Kind (proper or common), person, number, and gender.

Pronoun-Kind (personal or relative), person, number, and gender.

Adjective-Degrees of comparison.

Verb-Transitive or intransitive use, voice, tense (present, past, future).

Adverb-Time, place, and manner-degrees of comparison.

(Teachers are recommended to use "The Model Classbooks of English," Books III. And IV., by Chambers & Ker. Or "Arnold's Language Lessons," as an aid to the teaching of language and grammar. These books need not be placed in the hands of the children.)

*Spelling.*—Words from the reading lessons in the *Children's Hour*.

The Australian Progressive Spelling Book, as prescribed for Grade VI.

Lists of words which have been found to present special difficulty in dictation, composition, and other lessons.

Dictation lessons of eight lines of print from lessons read in the *Children's Hour*, and eight words selected from the work covered in the spelling book.

*Writing.*—In Adelaide Copy Books Nos. 6 and 6A.

Careful writing, neat ruling, and methodical arrangement of work in all books. Drill in letters and figures.

Exercises for slope, height, and junction, stroke, and spacing.

(All written work, excepting that in the work books, is to be done in ink.)

## GRADE VII. – AGES 12 TO 13 YEARS

*Reading.*—To read with fluency and expression, the *Children's Hour*, Grade VII., and the Adelaide Reader V.

At least ten approved story books are to be read in oral and silent reading lessons as supplementary readers. These should be used chiefly as a means of creating interest: it is not intended that they should be studied in detail.

Free choice reading from the class library under the direct supervision of the teacher. Each pupil should keep a record of the books he has read.

Reading by the teacher of suitable poetry and prose.

Exercises in the use of the dictionary.

*Poetry.*—To study short poems, single stanzas, detached couplets, proverbs, notable sayings and choice prose passages; not less than 50 lines per quarter to be memorised, including at least two choice quotations in poetry or prose..

The pupils to have a good knowledge of the thought content of the poem, and some knowledge of the author.

*Language (Oral).*—Conversations on current events and on the subject-matter of the reading lessons. Recasting sentences to give new forms while preserving the sense.

Correct use of prepositions.

The structure of the sentence in accordance with the work prescribed for this grade under "Grammar; correction and improvement of the faulty sentences of the pupils in their written exercises; reference to passages of merit in the literature read.

*Language (Written).*—Composition within the children's experience, including descriptive, narrative, and imaginative subjects. The paragraph. Exercises in the use of simple figures of speech (simile, metaphor, personification), participial, appositional and absolute phrases. These are to be used in the composition exercises, but need not be defined nor need the phrases be classified.

Abbreviations.—B.A., M.A., B.Sc., *i.e.*, *e.g.*, *viz.*, M.P., M.L.C.

*Grammar.*—Analysis of complex sentences, as set out in the Notes.

The noun clause as subject and object.

Nouns in apposition.

Parsing as in Grade VI., with the following additions:—

Noun and pronoun —Case (nominative, possessive, objective, with relation).

Verb —With agreement in number and person. (Compound verbs *e.g.*, "was harnessing," "have been killed," to be parsed as one word).

Preposition —*Vide* Notes.

Conjunction —*Vide* Notes

Common rules of syntax.

*Simple figures of speech as outlined in Language (Written), (Teachers are recommended to use the "Model Classbooks of English," Book V., by Chambers & Ker, or "Arnold's Language Lessons" as an aid to the teaching of language and grammar. These books need not be placed in the hands of the pupils.)*

*Spelling.*—Words from the reading lessons in the *Children's Hour*.

The Australian Progressive Spelling Book, as prescribed for Grade VII.

Lists of words which have been found to present special difficulty in dictation, composition, and other lessons.

Dictation lessons of 10 lines of print from lessons read in the *Children's Hour*, and 10 words selected from the work in the spelling book.

*Writing.*—Careful writing with increased speed and methodical arrangement of work in all books.

Further exercises for slope, height, junction, stroke and spacing.

# Notes on the Course of Primary Instruction

1924

## ENGLISH

### Reading

Reading is the means of unlocking for us the noble thoughts of the past, so that the great ideas that genius has created throughout the ages become our own. The work of the teacher is to see that children are taught so to read and to speak, that these treasures may be theirs in fullest measure. Reading has been defined as the delivery of language from writing; speaking as the utterance of spontaneous composition; but both delivery and utterance need to be so guided that the best shall be the result. If, however, unintelligibly and unimpressedly delivered, reading of even the noblest thoughts becomes a purely mechanical process.

*Understanding necessary.*—Unless the reader understands the subject matter, the process of reading is to him, so far as mental growth is concerned, flat, stale and unprofitable. A striking example is furnished by the daughters of John Milton. The poet, with his strong views regarding the inferiority of the feminine intellect, had his daughters so trained that they were able to read to him passages from Hebrew, Latin, and Greek books. But although they were familiar with the pronunciation of the words, they were ignorant of their meaning. No wonder that the daughters rebelled at their being used as human phonographs, and displayed unfilial conduct. Good reading involves a clear understanding of the matter read.

*Comprehension of subject matter.*—To read well, the thoughts of the author must first be received into the reader's mind and then delivered as the author would himself have uttered them. Set a child to read matter above his comprehension, and the act becomes at once a mechanical process. We see, then, that the first great consideration for good reading is a thorough grasp of the subject-matter beforehand, together with such command of the voice as will give to the words of the book the meaning which the author intended to convey. Each phrase, or cluster of words, has been aptly likened to a many-sided crystal which may be made to reflect light from any of its facets, according as each is illuminated. Emphasis, then, is essential to expression; good reading involves close thinking, both as to the subject-matter and its delivery.

*Vocabulary.*—To instil these principles when a child begins to read from books, is the duty devolving upon every teacher. Naturally a child's vocabulary is very limited, how limited depends largely upon his home environment, for we must remember that the vocabularies of adults vary considerably. To enlarge the child's vocabulary and to give his words their true and full meaning is the task of the teacher, beginning when the first steps are taken in reading and in expression. To do this effectively will require tact on the part of those who thus essay to overcome what may be faulty home-speech. It is not sufficient that the child should know how to speak; he must be trained to use correct pronunciation and expression. Nor must the teacher do too much himself; he is merely to set an example and then to direct the child's expression. Very young children do not need formal reading to enlarge their minds, language lessons will develop the power that subsequently enables them to master the reading lessons. The fact that a teacher is seen to use a book as a storehouse from which he brings out the

story or the picture that enthrals will lead the children, at length, to desire also to read.

#### LOWER SCHOOL.

The reading lesson, in all stages, is only one means of training the child in English, but it is a very important means. In the lowest grades, it must be supplemented by the telling and re-telling of stories. From this the child gathers, not only beautiful thoughts, but good English, provided the stories are told in simple, pure language. The telling of any story conveys much of the teller's own personality, and affords scope for dramatic touches which never fail to arrest the child's attention.

The stories should be simple and bright, and anything approaching either the gruesome or the sad should be avoided. A child should be happy in his school-life; therefore, while he is listening to a story, too much insistence need not be placed upon his bodily posture; an easy attitude of body will help the mental process.

In re-telling, the child should give complete statements with proper pronunciation and clear enunciation. This applies, indeed, to all oral work. Thus every oral lesson will become a lesson in English.

#### MIDDLE SCHOOL.

At this stage of school-life, the reading lesson requires more strenuous application. Its main object is to train the pupil's voice and ear, so that he shall be able to read aloud so distinctly and expressively that his reading will convey both pleasure and profit to the hearer. This involves a grasp of the meaning of the subject-matter. Every explanation by the teacher should be short, simple, and to the point. Special examples in pronunciation should be given, and, as an introductory exercise to a lesson, a few minutes with the aid of the blackboard will help emphasis and phrasing.

A teacher should not do too much himself. Slavish imitation is not true training of the pupil's own powers. He should be shown occasionally and then encouraged to read so that he gives his own emphasis and interpretation to passages other than those read by the teacher. Self-expression should be one of the aims of the reading lesson. Neither gesture nor emphasis should be systematically taught; they should be encouraged to come naturally.

#### UPPER SCHOOL

In the upper school, the reading lesson merges, to a great extent, into a literature lesson. Here the teacher lays the foundation of an appreciation of all that is best in literature. In the past, many of the finest passages in literature have been spoiled by association with routine work.

It is the teacher's privilege to indicate, in the reading lesson, beauties that the pupil may discover for himself in other poems and passages. The sound of the best literature conveys much of its meaning. Take two lines from Tennyson: "The murmur of innumerable bees"; cannot we hear the bees busy about the flowers?; or "The moan of doves in immemorial elms"; does not this line convey by its very sound the feeling of the poet? So in prose, we may find passage after passage

where alliteration powerfully aids the meaning. Enlargement of the pupil's vocabulary should be aimed at, and this becomes easy if every opportunity is grasped. In these upper grades, too, a course of newspaper reading makes a pleasant change from the more formal matter, and an opportunity is given to guide the child's future reading. An article on a current topic may instil ideas and form opinions, for, at this stage, reading should be reflective. Free periods for general reading are desirable and necessary, but the teacher should so organise the lesson that no child is left entirely to himself, and his interest should be tested by skilful questioning on the subject-matter. A further aid will be found in insisting on some method of reproduction, either in the form of notes or of a resume of the book or article.

## Supplementary reading

In addition to the *Children's Hour* (which has hitherto been the basis for instruction in reading, language, and comprehension), the Adelaide Readers I., II., III., IV., and V. will be introduced. These Readers (when available) will be used in a similar manner.

A list of approved supplementary readers is provided herein. An attempt should be made to familiarise the children of each grade with a least ten of them by the end of the year. This number may appear large, but it need not cause alarm; children in some other countries read more. In using supplementary readers, the spelling and meaning of individual words and phrases are to be considered as of *secondary* importance. Time should seldom be spent in explanation, otherwise interest in the story slackens, and there is a possibility that the book may become distasteful and the lesson stale and unprofitable. Rather let the children themselves, by reference to the context, obtain the meaning of such words and phrases. Teachers should encourage the children to do their own research work from atlases, school text books, dictionaries, etc.

First excite interest: this will develop enjoyment, and the child will read with pleasure and profit.

It is a matter of first importance that children should be encouraged to form the reading habit, and, when the desire is present in the child, it should not be frustrated by a lack of books. Those who are lovers of good books give no cause for anxiety about their education when they leave school. They will then have the opportunity of satisfying their desires by joining a public library: but while at school all children should have scope for wide and varied reading, and in this connection the supplementary readers will be found very helpful. There are many reasons why children should read much, but perhaps the four chief objects to be achieved are-

- (1) Enlargement of the child's vocabulary.
- (2) Increased facility of expression.
- (3) Acquisition of knowledge.
- (4) Appreciation and enjoyment of good literature.

Generally one of these objects will be uppermost in the mind of the teacher, but often a lesson will serve for all four. There should be a definite aim in every lesson.

While much silent reading will be necessary to carry out this scheme, the best results will be achieved only where the teacher is a co-worker with his pupils and a supervisor of their efforts. To this end it is necessary that the teacher should

make himself familiar with all the books used. When the teacher works with his class he has the opportunity of arousing interest and delight, especially in the books he likes.

It is not necessary for each child to purchase 10 story books. If the following scheme is adopted, the purchase by each pupil of two books per annum will cover all that is needed: -

Divide a grade into five equal groups. Each pupil of Group A will buy a book, say *Robin Hood*. Each pupil of Group B will buy another book, say *King Arthur*, and so on for five groups. At the end of about four weeks each group having finished the study of its book will change books, and so on, month by month, till the class has read all the books. When all the books have been read by all the pupils in the class, the same procedure will be repeated with new sets of books. The grade teacher should see that the books are well-covered and well-cared for, and that the owner's name is written on two or three pages. At the close of the year each pupil may either take his two books home or present them to the school library for use in future years.

During the supplementary reading lesson the grade teacher will have a busy time. In a 30-minute lesson he will be able to take Groups A, B, and C for ten minutes each, while the others are engaged in silent reading or in group reading. At the next lesson Groups D, and E and A (for the second time) will come under the direct supervision of the teacher. In the third lesson Groups B, C, and D will be dealt with, and so on. In no school should a pupil be asked to purchase more than two supplementary readers. To provide for the situation in small schools, the library may be used, but in such case the books should be chosen by the teacher.

Supplementary readers should frequently provide the subject matter for discussions and written composition. The children above Grad VI. should keep a record, showing the name of the book, the author, the date of commencement, the date of completion, and a summary (not more than 10 lines) of the story. Any written work connected with these lessons, whether answers to questions or notes on the book, should be carefully corrected by the teacher.

## Approved readers for supplementary reading

GRADES I. AND II. – AGES 6 TO 8 YEARS.

Whitcombe & Tombs, Southern Cross Story Readers-	Cassell & Co.-
The Three Little Pigs.	How the Moon Helped.
Tom Thumb.	A Trip to France.
The Pied Piper.	The King Decides.
Jack's Holiday.	Two Little Mice Go To Town.
Little Goody Two-shoes.	Blackie's Coloured Picture Story Books-
Little Red Riding Hood.	Jack the Giant Killer.
Snowdrop.	Beauty and the Beast.
The Rainbow.	Hop o' my Thumb.
Baby Bunting and Other Nursery Rhymes.	Three Little Pigs.
The Cobbler and the Elves.	A. L. Series-
Beauty and the Beast.	Long Ago Stories, No. 2.
Cassell & Co.-	Blackie's Practical Phonic Primers and Readers-
Tale of a Bear.	Blackie's Systematic Readers.

Tale of a Squirrel.  
Tale of an Elephant.  
Tale of a Rabbit.  
Tale of a Dog.  
Tale of a Cat.  
Tale of a Camel.  
Tale of the Zoo Folk.

The Beacon Primers and Readers (Ginn Co.).  
Nelson's Royal King Primer.  
Royal Crown Readers.  
The Sunbeam Primer II. (Oliver and Boyd).  
Whitcombe & Tombs Live Reader.

#### GRADE III. – AGES 8 TO 9 YEARS.

Whitcombe & Tombs, Southern Cross Story Readers-	Cassell & Co.-
The Ugly Duckling.	A Little Book of Animals.
Jack and the Bean-stalk.	A Little Book of Trains.
The Tailor and the Giants.	A Little Book of Olden Times.
Grateful Animals and the Witch.	A Little Book of Roman Times.
The Story of Lady Greensleeves	A Little Book of Saxon Stories.
Wonderwings.	A Little Book of Norman Knights.
Little Make Believe.	A. L. Series-
Too Bad.	The Four Bears.
The Kangaroo Paw.	Moss Green and Silver Knight.
Little Folk Here and There.	The Snow Queen.
Children of Albion.	The Travelling Companion.
Cassell & Co.-	The Story of a Cat.
A Little Book of Ships.	The Three Giants.
A Little Book of Nature.	Fairy Stories (All Lands).

#### GRADE IV. – AGES 9 TO 10 YEARS.

A. L. Series-	Cassell-
Eyes and No Eyes.	The Giant's Heart.
Aladdin.	Stories from Grimm.
Ali Baba and the Forty Thieves.	Stories from Andersen.
The Enchanted Doll.	Tommy's Ride on the Emu.
The Travelling Companion and the Little Match Girl.	Goldwing.
Cassell-	Teddy Bear's Birthday Party
Saturday Island.	The Naughty Baby Monkey.
Molly at the Zoo.	The Guinea Pig that Wanted a Tail.
Whitcombe & Tombs, Southern Cross Story Readers-	Fuzzy, Wuzzy, and Buzzy.
Granny's Wonderful Chair.	Wattle Gold and Other Stories.
Little Tom and the Waterfolk.	Aladdin and His Wonderful Lamp.
Swiss Family Robinson.	

#### GRADE V. – AGES 10 TO 11 YEARS

Whitcombe & Tombs, Southern Cross Story Readers-	Cassell-
The Cottage in the Forest.	Mac : A True Dog Story.
The Plant Hunters.	Adventures of an Exmoor Pony.
The Light Princess.	A. L. Series-
The King of the Golden River.	Swiss family Robinson.
Jacky, the Butcher Bird.	Robinson Crusoe.
	Christmas Stocking.

Toilers of the Reef.  
 Ralph in the Bush.  
 Coral Island.  
 Masterman Ready.  
 Little Shepherds.  
 Jock Whitehead.  
 The Enchanted Packman.  
 Ali Baba and the Forty Thieves.  
 Tales of the Maori.

The Story of a Donkey.  
 The Water Babies.  
 Coral Island.  
 Blackie's S. B. Readers-  
 Martin Rattler.  
 Katy's Misfortune.

GRADE VI. – AGES 11 TO 12 YEARS.

Whitcombe & Tombs, Southern Cross  
 Story Readers-  
 Brave Boys, and Other Stories of  
 Adventure.  
 Bill Baillie.  
 Martin's Adventures in Brazil.  
  
 Gulliver's Travels in Lilliput.  
 The Dragon's Teeth and the  
 Pomegranate Seeds.  
 David Copperfield's Youth.  
 The Treasure of Monte Cristo.  
 The Three Calenders.  
 The Gorilla Hunters.  
 The Cousin from Town.  
 Rossiter's Farm.

Oliver Twist  
  
 Whitcombe & Tombs, Southern Cross  
 Story Readers-  
 Little Nell.  
 Sinbad the Sailor and the Enchanted  
 Horse.  
 A. L. Series-  
 Little Women.  
 Five Weeks in a Balloon.  
 The Story of Hiawatha.  
 Children of the New Forest.  
 The Settlers in Canada.  
 Cassell-  
 Ups and Downs of a Donkey's Life.

GRADE VII. – AGES 12 TO 13 YEARS

Whitcombe & Tombs.-  
 Spotty the Bower Bird, and Other  
 Stories.  
 Karaway the Cockatoo, and Other  
 Stories.  
 Shakespearean Comedy for the  
 Young.  
 Stories from Shakespeare's Comedies.  
 Ivanhoe.  
 Lorna Doone.  
 Westward Ho !  
 Cast Up by the Sea.  
 Pickwick Papers.  
 The Talisman.  
 The Boy Heroes of France.  
 The Story of Oberon.

A. L. Series-  
 David Copperfield.  
 Lorna Doone.  
 Robin Hood.  
 King Arthur and His Knights.  
 The Cricket on the Hearth.  
  
 Story of Wallace Wight.  
 Hereward the Wake.  
 Round the World in Eighty Days.  
 Cassell-  
 Romance of Inventions.  
 Discoverers of the World.  
 The Story of the Railway.  
 The King of the Nibelung.

**Oral Language**

Teachers in progressive schools are beginning to realize that the frequent use of oral expression is reflected in all other school subjects.

Widely used, it will be found to be the teacher's best aid in developing the child's powers. When a pupil is asked to stand, face his mates and teacher, and talk about something observed in geography, history, poetry, nature study, daily news, simple incidents of personal experience, a funny story, a fairy story, a story of bravery, Red Indians, school yarn, a baby story, blackfellows, etc., or to speak about the duties of the King, the Governor, mayor, teacher, preacher, doctor, nurse, lawyer, blacksmith, porter, grocer, fireman, draper, sailor, soldier, etc., it is clear that he is being called upon to perform a very useful exercise.

For, remember, he has to keep his wits on the alert, project his thoughts in advance of his tongue, arrange his nouns and verbs in their proper places, and marshal his ideas so as to keep the story connected. Most instructors ask too many questions in testing a lesson. It is far more satisfactory for the teacher to get the children to talk about a previous lesson than to question closely upon it. If a child is absent from a certain lesson, it follows that when he returns he will know more about the subject from hearing his class-mates talk connectedly, than he would by piecing together all the disjointed answers obtained from questions. Thoughts are more important than mechanical accuracy of expression, and it is a great mistake to interrupt the pupil's continuity of thought and free flow of language. The corrections should be made at the conclusion, and a note taken of the more glaring errors to be used as subject matter of drills to secure correct language forms. Language drills should be grouped round grammatical principles, in order that errors of speech may be systematically attacked, but, of course, grammatical terms should not be introduced in the lower grades. Teachers should be careful in conversation lessons (on pictures, etc.) that they do not allow all the scholars to use the same verb, *e.g.* -

The cow *has* a tail. The cow *has* two horns. The cow *has* four legs, etc.

Later on, in the upper grades, a paucity of verbs is a great handicap. It is a good exercise in all grades to give a sentence using different verbs, *e.g.*, Mother sent me a letter. Mother forwarded me a letter. Mother communicated with me by letter. A letter was despatched by my mother to me.

The strict disciplinarian who requires children to sit up like statues and move like marionettes forgets that-

"Men are only boys grown tall  
Hearts don't change much after all."

A good oral language lesson cannot be given unless this is borne in mind. Oral expression judiciously used is the teacher's best aid. Let the boy talk naturally, let the listeners sit naturally, and let there be no corrections till the story is finished. The teacher should guide, instruct, and govern naturally.

## Composition

"The art of writing, like that of painting and sculpture," says Professor Lounsbury, "is an imitative art." If this be so, it is necessary that all examples set before a pupil, from the very first, should be examples of pure and correct speech. Young people often have plenty of ideas, the difficulty is in finding words to express them. They are not alone in this, for many a great writer finds himself in the same difficulty. Richard Jefferies, delightful writer though he was, has left this record - "One of the greatest difficulties I have encountered is the lack of words to express ideas." Can we wonder, then, at the lack of self-expression in children of all school grades, when we remember the limitation of their vocabularies? Words form, as it were, the rough material from which a writer

builds; therefore, an adequate supply of words must be one of the first cares of the teacher of composition. The first requisite for success is a bounteous store of words. Mere fluency is not enough, and no number of hum-drum exercises in grammar or composition will make a good writer. There must be given to the child the best model available, and this can be given only through the teacher, whose aim should be threefold:

1. To widen the range of the pupil's thoughts.
2. To enlarge the pupil's, vocabulary
3. To develop a taste for the best in literature.

The practice of composition begins with the first sentences uttered by a child; the composition at this stage is oral, and it is through oral effort that the child's mind is prepared for the more formal composition, when writing puts the means of such expression into his power. It is never too early for the teacher to guide the mind along this road. When the habit and standards of speech are being acquired, we should see that both habit and standards are correct. The subject matter of the child's earliest efforts should, of course, be familiar and easy, but it should follow a system. and be made educative. Oral composition has the great advantage of being subject to instant correction, and of being spontaneous. Written composition requires more time and effort, and has the drawback of late correction. But both oral and written composition should invariably be corrected, or their value is diminished.

There should be in the middle and upper schools free composition on current events, based on the child's actual experience. By this means, observation as well as expression is encouraged, while if written in the form of a letter, the lesson is serving a twofold purpose, because, of all the forms of composition, letter writing will be the one that will be the most widely used in after life. Every pupil in the upper school should be able to write a thoughtful business letter, correct as to form, spelling, and punctuation; and a friendly letter should be included in the exercises of written composition.

*Letter Writing.*-Letter writing is a branch of composition that has been greatly neglected in the past. One who has been in touch with children's correspondence for many years says that this fact is emphasised by almost all letters he has received. It is seldom a child writes heading, superscription, and subscription correctly. Business people also complain of the lack of ability on the part of lads leaving school to write a concise, clear, correct letter.

In the first place, the teacher should see that the heading and date are correctly given. In small country places, the name of the post town is sufficient. In centres where houses are close together, it is necessary to give the number of the house as well as the name of the street and the town. Then comes the date, which should be written in full, except in the case of a short, hurried note, when, for example, August 16th may be written 16.8.24. This form is too casual for a letter.

In a familiar letter we use the form " Dear" or "My Dear," according to the degree of intimacy. Thus, to one's mother or other members of one's family, or to a dear friend, "My Dear Mother," etc.; to acquaintances, "Dear Miss, or Dear Mr. So-and-so." In the first case, the subscription might be – "Your loving daughter," etc. To those one does not know very well, "Yours faithfully" is a correct ending. Punctuation, in both heading and conclusion, is as necessary as in the body of a letter.

*Business Letters* -In writing a letter to a business firm, the superscription and subscription are all important, for it is by such small points that a business man judges the knowledge and ability of the writer, and very often the writing of a business letter is the test given to an applicant for appointment.

It is to be observed that while a person is addressed as "Sir" or "Madam" (the latter whether the lady addressed is married or single), a letter to a firm should commence "Gentlemen," or "Dear Sirs," and never "Sirs." It should conclude with "Yours faithfully," or "Yours truly." A margin of at least three-quarters of an inch should invariably be left at the left hand side of the page. It adds to the appearance, and is useful as a space for marginal notes and for binding. In writing to a business firm to whom the writer is not personally known, it is necessary to prefix the signature with the information necessary to enable the answer to be properly addressed. A lady should write in brackets, before her signature [Mrs.] or [Miss], a clergyman [Rev.], and a doctor [Dr.].

- (a) A business letter should be expressed as briefly as possible.
- (b) The meaning should be clear.

*Addressing Envelopes.* -Care in this particular, and neatness in the folding of a letter, stand for much. The first line of an address should be at least 1-1/4in. from the top of the envelope, thus allowing space for the postage stamp. The beginning of each succeeding line should be a little to the right of the one above it.

The appearance of the addressed envelope predisposes the recipient, favourably or otherwise, towards the writer, and neatness is indispensable.

*Punctuation.* -This is a matter in which modern writers are inclined to be slipshod. Punctuation is a most necessary factor in good composition. While the full stop is necessarily retained, too often the comma is negligently used, while the colon and semi-colon have almost dropped out of modern writing. Punctuation should be the special care of every teacher, for improper or scant punctuation may entirely alter the meaning of a sentence or quotation.

## **Grammar**

"Language is the expression of thought by means of words. Grammar teaches us how to speak or write a language correctly."

While purely formal grammar does not hold so important a place as formerly, in the modern curriculum of a primary school, we find that we must retain its leading and fundamental principles, and grammar-drill must still, to an extent, find a place in our programmes. In the lower school, the language lesson provides the means of inculcating certain rules, which guide our use of language; but when the middle school is reached, a certain amount of formal grammar comes into the curriculum. Its chief function is to standardize language forms, and, by the study of rules, to eliminate errors of speech and writing. The foundation of all speech is the sentence; and very early in school life, in answering questions or in making a statement, the complete sentence should be insisted upon. Gradually the children will see that the sentence is composed of a subject and a predicate, and, by the exercise of affixing verbs to nouns or nouns to verbs, they begin to learn in Grade IV. something of formal grammar. In the study of the noun, adjective, pronoun, verb, and adverb, the importance of function, as opposed to minute classification and definition, cannot be overstated. The function of the noun in pointing out either a whole class of similar objects or particular individuals, as the name of the

class, should be shown, and, from this, the function of the adjective naturally develops. In the same way, the verb and adverb and their close relation can be brought under review.

Grammar must attend closely on composition, but as its servant, not as its master. The pupil in the higher grades should be made to realise that the most beautiful ideas cannot be adequately expressed, unless the composition of the letter essay, or poem be rendered correctly according to the rules of grammar. It is in this connection that analysis of sentences is found useful.

To sum up: "In the primary school course, all instruction in formal grammar has for its object correct speech and graceful style. All unnecessary technicalities must, therefore, be excluded from the curriculum; in other words, grammar must be considered the handmaid of composition. Analysis is given only because the pupils learn from the exercise the structure of a good sentence; it is useless unless it follows, and is followed, by synthesis. Parsing is valuable only when the pupils learn how words are related in a sentence. If properly taught, the grammar of the primary school may be made a most interesting and practical study."

A whole page 'Analysis and Parsing Model' is provided: see original scan.

## Poetry

Poetry is the highest form of literature, and an effort should be made to inculcate a love for it. The mother's cradle songs and nursery rhymes probably begin to form the taste for musical sounds. The teacher of infants should continue this, and aim at fostering a love for beautiful thought as well. A poem may be simple and yet be a beautiful thought fittingly expressed. In teaching poetry there is a twofold aim - to master the thought and to gain a proper appreciation of the beauty of the language in which the idea is expressed. Care is necessary in the selection of poems, to see that they are suited to the child's mental development. In narrative poetry, an attempt must be made to visualise or form mental pictures of the scenes described. As the inculcation of a love for poetry is the main object, every possible care should be taken to prevent a feeling of anything like drudgery in memorizing the poems. Many poems are well suited for school purposes, but their length makes memorizing tedious. In such cases *portions* may be selected for learning by heart, provided that the children have first been made familiar with the meaning and spirit of the poem.

Single stanzas or couplets, chosen on account of their literary beauty or their applicability to something else that has been discussed in class, will form part of the memory work.

*Method of Treatment.* -When the poem has been selected, the teacher's first efforts must be directed towards arousing in the pupils' minds a desire to learn it by heart.

No set plan of treating the poem can be laid down to meet all cases. The methods must vary according to the poem. There must, however, be one broad principle. Interest and anticipation must be aroused by an introductory discussion. A good mental atmosphere must be established. Children must be introduced to the poem by hearing it, and not by silently reading it.

Suitable poems for memorization by the pupils of various grades will be published in the *Children's Hour* from time to time, and lists from which a selection can be made are appended.

[note an entirely new list is given compared to the 1920 list]

#### INFANT SCHOOLS AND GRADES I. AND II.

Suggested poems, classified as follows: - (1) *Nursery Rhymes*, (2) *Finger Plays*, (3) *Easter Poems*, (4) *Christmas*, (5) *Season*, (6) *Nature*, (7) *Patriotic*, (8) *Health*, (9) and *Child Life*.

1. *Nursery Rhymes*-Mother Goose.
2. *Finger Plays* (Emilie Poulsson and others).
  - Feeding the Chickens.
  - The Beehive.
  - Five Little Dickey birds.
3. *Easter*-
  - Little White Lily (George Macdonald).
  - Glad Easter is Here.
  - Various poems *re* Chicks and Bunnies.
4. *Christmas*-
  - Father Xmas (Ida Rentoul).
  - Hiawatha, and the Pine Trees (Longfellow).
  - Down the Ages. )Primary
  - Long Ago. )Education,
  - Why do Bells at Xmas Ring? )December
  - Xmas Candles. )Number
  - Xmas Stockings. )
  - The Little Pine Tree. )Primary
  - A Letter to Santa Claus. )Education,
  - Santa Claus. )December
  - Santa Claus (various) )Number
  - The Cherry )
  - Mr. Stove )
5. *Seasons*-
  - Autumn Fires (R. L. Stevenson).
  - Autumn Leaves (Fanny Knowles).
  - Autumn Leaves (Primary Education).
  - Winter Rain (Christina Rossetti).
  - The Rainbow (Primary Education).
  - Spring Poems (Scott's Nature Study and the Child).
  - Spring Poems (Longfellow).
  - Moonrise (Ida Rentoul).
  - Jack Frost, The Eskimos (Primary Education).
6. *Nature*-
  - Wind Poems (Primary Education. R. L. Stevenson, Christina Rossetti).
  - Little Brown Bulbs (Blackie).
  - The Three Buds (Scott's Nature Study and the Child).
  - The Baby Plant (Kate L. Brown).
  - The Bee, Minnie and Winnie (Tennyson).
  - The Little Creek (Ida Rentoul)
  - Wattle (Veronica Mason).
  - Lady Moon (Lord Houghton).

Golden Glories (Christina Rossetti).  
Asleep (George Macdonald).  
Boats Sail on the River (Christina Rossetti).

7. *Patriotic-*

The Children's Song (Kipling).  
Only a Bit of Bunting (Kipling).  
The Liner she's a Lady (Kipling).  
Marching Song (R. L. Stevenson).  
The Union Jack (various)  
Wattle Fairies (Ida Rentoul).

8. *Health* (particularly for "Health Week")-  
Parodies on various nursery rhymes.

9. *Child-life-*

Elves and Fairies (Ida Rentoul).  
What does Little Birdie Say? (Tennyson).  
The Land of Story Books ( R. L. Stevenson).  
The Land of Counterpane (R. L. Stevenson).  
The Early Morning (R. L. Stevenson).  
My Shadow (R. L. Stevenson).  
Hiawatha's Childhood (Longfellow).  
The Lamb (William Blake).  
The Dream Pedlar (Eugene Field).  
Japanese Lullaby (Eugene Field).  
The Resting Hour (L. A. Tadema).  
Various Baby poems.

POETRY BOOKS FOR REFERENCE.

Molly's Staircase (Ida Rentoul).  
Elves and Fairies (Ida Rentoul).  
The Fairy Book (Rose Tyleman).  
Verses for Children, edited by Harry Golding, illustrated by Margaret Tarrant.  
Poems and Pictures for Little People (Blackie).  
The Golden Treasury of Verse (Book I.).  
The Child's Garden of Verse (R. L. Stevenson).  
The Sun's Babies (Edith howes).  
The World So Full (Edith Howes).  
Scott's Nature Study and the Child.  
Hiawatha (selections) (Longfellow).  
Various poems from Christine Rossetti.  
Portions of poems from Kipling's Just So Stories.  
Finger Plays (Emilie Poulsson).  
Nursery Rhymes (Mother Goose).  
Australian Rhymes.

SUGGESTED POEMS

GRADE III.

Suitable poems from Grade II. List.  
Poems from "A Child's Garden of Verse."-R. L. Stevenson.  
"Australian Nursery Rhymes."-Sydney *Bulletin*.

Poems from "The World so Full."-Edith Howes.  
 Poems from "First Book of Verse."-Oxford Elementary School Books (Hodder & Houghton).  
 Poems from "Second Book of Verse."-Oxford Elementary School Books (Hodder & Houghton).  
 Poems from "Junior Book of Verse," I.-W. J. Glover (Cassell).  
 Poems from "Junior Book of Verse," II.-W. J. Glover (Cassell).  
 Poems from "The Excelsior Poetry Book," I.-Oliver & Boyd.  
 Suitable poems from "Adelaide Reader I."  
 Poems appearing in the *Children's Hour* from time to time.

#### GRADE IV.

Suitable poems from Grade III. List.  
 Miss Olive M. Carter's Poetry Book.  
 Poems from "Third Book of Verse," III.-Oxford Elementary School Readers (Hodder & Houghton).  
 "Junior Book of Verse," III.-W. J. Glover (Cassell).  
 "Excelsior Poetry Book," II. And III.-Oliver & Boyd.  
 Suitable Poems from "Adelaide Reader," II.  
 Poems appearing in the *Children's Hour* from time to time.

#### GRADE V.

Suitable poems from Grade IV list.  
 Miss Olive M. Carter's Poetry Book.  
 Poems from "Senior Book of Verse," I.-W. J. Glover (Cassell).  
 Poems from "Excelsior Poetry Book," III-(Oliver & Boyd).  
 Poems from Cassell's "Anthology of English Verse."-W. J. Glover.  
 Suitable poems from "Adelaide Reader," III.  
 Poems appearing in the *Children's Hour* from time to time.

#### GRADE VI.

Suitable poems from Grade V. list.  
 Poems from "Senior Book of Verse," II.-W. J. Glover (Cassell).  
 Miss Olive M. Carter's Poetry Book.  
 Poems from "Excelsior Poetry Book," V.-(Oliver & Boyd).  
 Poems from Cassell's "Anthology of English Verse."-W. J. Glover.  
 Suitable Poems from "Adelaide Reader," IV.  
 Poems appearing in the *Children's Hour* from time to time.

#### GRADE VII.

Suitable poems from Grade VI.  
 Miss Olive M. Carter's Poetry Book.  
 "The Man from Snowy River."-A. B. Patterson. )  
 "Clancy of the Overflow."-A. B. Patterson. ) Selections from the  
 "The Mails."-Will Lawson. ) Australian Poets (Angus  
 "The Women of the West."-Geo. Essex Evans. ) & Robertson).  
 "Boy Dreams." )  
 Cassell's "Anthology of Prose."-W. J. Glover.  
 Cassell's "Anthology of English Verse."-W. J. Glover.

"Selected Poems of Henry Newbolt."-Thos. Nelson & Sons.  
Suitable poems from Kipling.  
Suitable poems from "Adelaide Reader." V.  
Poems appearing in the *Children's Hour* from time to time.

## Spelling

Three specific plans should be practised in teaching spelling, each of which has its own importance. In transcription and in all written work, the child makes use of his visual memory. He looks at the printed word and then reproduces it on paper. As his acquaintance with words increases, quickness of recognition and ease of transcription keep pace, until only a small percentage of the words that he has to write need more than a glance. If transcription were the only means of learning, however, progress would be exceedingly slow, because it is only by repetition that words are fixed in the memory, and it is only the most common words that recur often enough to be remembered by this plan alone. Evidently, then, in transcription, one of the points to be aimed at is accuracy. Though in the early stages too much must not be expected, there should be a constant striving after correctness.

The second plan is by dictation. It may be objected that dictation is mere examination and not teaching, and that consequently the examination of spelling by dictation must hold a secondary place. Sometimes the exact passage should be prescribed for preparation. At other times, the page or column from which the passage is to be taken should be set beforehand for study. Correction of errors is of the greatest importance. A list of errors should be kept by the teacher and frequently corrected with the class.

The third plan involves the use of the prescribed spelling book. The methods to be adopted in using this book need no explanation.

It is often claimed that spelling is learned by the eye - by observing the form of the word. That is only partly true; the ear has its share to do. If we learn chiefly through the eye, it is the ear that directs the call on the eye memory when the word is to be written. By means of a trained ear, too, we distinguish between sounds that approach one another, as "able." and "ible." The effect of training the ear is many-sided. It leads to distinguishing words, to closer observation of form, to clearer speech, to correctness of utterance, and to a musical tone - all of which react on and help one another.

The hand, too, is an important factor, therefore the pupils should write the words and write them often. A few rules should be learnt, but only a few, *e.g.*, "ei" after "e." doubling the final consonant, dropping the final "e" before "ing."

## Writing

In teaching this subject, the teacher's aim should be to enable the children to acquire the power to write legibly, neatly, and, in the upper grades, with fair rapidity. To accomplish this threefold aim, special attention must be given to the following considerations: -

(a) *Position.* -A good position is important in consideration of the pupil's work, his comfort, and his health. He should sit erect, near the desk, without leaning on it, and face it directly. Turning to right or left, leaning one side against the desk, or resting the head on the arm may lead to serious physical injuries. Curvature of

the spine, malformation of the chest, and short sight or myopia are among the evil results which follow continuous sitting in a wrong position. The injury to children's eyesight, arising from working continuously at too close a range, may be serious and permanent. The posture should be comfortable and natural. Sitting square to the desk, the pupil should place his left *hand* and wrist (not the whole arm) on the desk to keep his paper in position. The right arm should be at right angles to the front of the desk, while the feet should rest easily but firmly on the floor in front and not be drawn under the body. The importance of maintaining a correct position should be explained to the children, and constant attention given to the matter.

(b) *Management of the Pen.* –Holding the pen properly is one of the most difficult of early school tasks. The muscles of the fingers are not yet fully under control, and much patient care is needed to overcome this defect. Special practice should be given three or four times during every writing lesson, until the difficulty is mastered. The pen should be held between the thumb and middle finger, with the forefinger directly on top. The fingers should be only slightly bent and the pen should rest against the knuckle at the base of the finger. Both points of the pen should receive equal pressure.

(c) *Blackboard Instruction.* –The child's failure to write well must not be set down entirely to his lack of control over his hand. It is due largely to his not realising clearly the precise shape which is desirable. He knows in a general way, but as yet he has but little appreciation of those more delicate differences in outline, spacing, and all that goes to make up beauty of form. The eye must be trained to see such things, while the hand is gaining power to produce correct forms. To do this, the teacher must use the blackboard freely, and must direct special attention to the differences between well and badly shaped letters. The children should be encouraged to criticise the writing produced upon the blackboard, so that the teacher may discover to what extent their eyes are developing the power to appreciate beauty of outline. The blackboard should be regularly and frequently used. Occasional lessons should be given on the formation of difficult letters, the children using ruled paper instead of copy-books. In such lessons, attention should be given to the analysis of those letters in which mistakes are commonly made. In the upper grades, exercises should be given to develop freedom of movement.

(d) *Thorough and Systematic Correction.* –It is not an uncommon experience to find children filling pages of their copybooks without criticism from themselves or their teachers, repeating the same errors from the first page of the book to the last. Far from doing good, such a method is positively harmful. It trains the child to believe that anything will do, and in many cases leads to habits of gross carelessness. The *moral* effect of such work is bad. It tends to produce people easily satisfied and incapable of effort. Errors should be detected directly they are written, and a strong effort made to prevent their repetition. Children should be trained to examine their own writing carefully, and to correct their errors at once.

(e) *Teacher's Writing.* –The teacher's own writing should be such as is worthy of imitation. The teacher who writes in a careless and slovenly fashion handicaps himself severely in his efforts to teach his pupils. Teachers must always bear in mind that a great deal of what the child learns – perhaps the greater part – comes from his power of imitation. Let, then, the teacher's handwriting placed before the class be always of a high standard.

Writing is to be taught chiefly by means of copybooks; but all pen and pencil work should be so carefully done that good penmanship naturally follows. Two copybooks are prescribed for each of Grades III., IV., V., and VI. The second, or

A book, should be commenced early in July; if the first book is not finished at that time it may be taken home and lessons done for inspection on the following day. Towards the end of the year the A books may be completed by the same method. The writing lesson should be on a given page, *i.e.*, each child should be doing the same lesson. In this way the same writing can be taught with the aid of the blackboard.

The date of each lesson is to be written by the pupil.