

1938, *Course of Instruction for Primary Schools with notes and Appendices (Revised, 1938)*, Education Department, South Australia, pp. 9-16, 71-92.

## The Course of Instruction for Primary Schools

(Revised 1938)

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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.

*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. (See Poetry, page 87.)

*(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, 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 and speech-training lessons.

*Dramatization.*-Spontaneous dramatization of nursery rhymes, stories, etc.

*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.

NOTES (1).-*The use of Montessori insets and sandpaper letters is strongly recommended in the teaching of writing.* (2) *In Infant Departments, the script style of writing will be used. In all other schools the use of script or cursive writing will be decided by the Head Teacher.*

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 expression: 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,” “do,” “got,” “does,” 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 encouraged to express their thoughts on paper in writing, and to use capital letters and full stops in simple sentences.

Opportunities for the writing of simple short letters should be afforded.

*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.

Transcribing 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 III. Drill in phonics to ensure clear enunciation should be given at the commencement of each oral reading lesson. (See pp. 71-78.)

At least eight 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, who should test from time to time their knowledge of the subject matter.

Free choice reading from the class library. A record of books read should be kept by teacher or pupil.

*Poetry.*—To study the South Australian Poetry Book, Grade III. At least 30 lines per quarter should be memorised.

It is desired that the study shall be a reading for pleasure and appreciation. The children should be encouraged to read all the poems in their poetry book, but for the appreciation of enunciation, euphony, and rhythm, some of the selections should be read to the pupils by the teacher.

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

*Language (Oral and Written).*—Careful attention should be given to the arts of speaking and writing correctly in all lessons with a literary content.

For definite lessons in oral and written English the teacher should use South Australian Progressive English Course, Grade III.

*Spelling.*—The Australian Progressive Spelling Book, as prescribed for Grade III. Dictation exercises of three lines of print from Adelaide Reader I. And four words selected from the work in the spelling book.

*Writing.*—In Adelaide Copy Books, Nos. 3 and 3A. (No. 3 may be done in lead pencil.)

Transcription of passages and words from the reading lessons.

Drill in letters and figures.

Exercises for slope, stroke, shape, size, space, and height.

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, Grade IV. Drill in phonics, to ensure clear enunciation, should be given at the commencement of each oral reading lesson. (See pp. 71-80).

At least eight 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. The teacher should test from time to time their knowledge of the reading matter.

Free choice reading from the class library, under the direct supervision of the teacher. A record of books read should be kept either by teacher or pupil.

Reading by the teacher, for short periods, of suitable poems and stories. (See pp. 71-73.)

*Poetry.*—To study the South Australian Poetry Book, Grade IV., memorizing 30 lines per quarter and observing the same principles as set down for Grade III.

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

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

Short exercises on common topics of special interest to children and the reproduction of the substance of stories.

For definite lessons in oral and written English the teacher should use the South Australian Progressive English Course, Grade IV.

*Spelling.*— The Australian Progressive Spelling Book, as prescribed for Grade IV.

Lists of words which have been found to present special difficulty in dictation, and other lessons should be kept by the teacher.

Dictation of four lines of print from lessons read in the Adelaide Reader, Grade IV., and six words selected from the work in the spelling book.

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

Transcription of passages and words from the reading lessons.

Drill in letters and figures.

Exercises for slope, stroke, shape, size, space, and height.

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, Grade V. Drill in phonics, to ensure clear enunciation, should be given at the commencement of each oral reading lesson. (See pp. 71-80.)

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. The teacher should test from time to time their knowledge of the subject matter.

Free choice reading from the class library, under the direct supervision of the teacher. A record of books read should be kept either by teacher or pupil.

Reading by the teacher, for short periods, of suitable poems and stories. (See pp. 71-73.)

*Poetry.*—To study the South Australian Poetry Book, Grade V. Not less than 40 lines per quarter to be memorised, including at least two choice quotations in poetry or prose. (See Notes on this course, page 87.)

A love for poetry and a training in poetic taste can be sought by readings, dramatizations, and other renderings of the poems in the class poetry book.

The opportunity should be taken, when it offers, for pupils to make their own simple poems.

*Language (Oral and Written), including Grammar.*—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.

Narrative composition (written) on topics of special interest to children, including reproduction of stories.

For definite lessons in oral and written English the teacher should use South Australian English Course, Grade V.

*Spelling.*—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, should be kept by the teacher.

Dictation lessons of six lines of print from lessons read in the Adelaide Reader III., and eight words selected from the work in the spelling book.

*Writing.*—In Adelaide Copy Books, Nos. 5 and 6.

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.

Exercises for slope, stroke, shape, size, space, and height.

(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 VI.

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. The teacher should test from time to time their knowledge of the subject matter.

Free choice reading from the class library, under the direct supervision of the teacher. A record of the books read should be kept either by teacher or pupil.

Exercises in the use of the dictionary.

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

*Poetry.*—To study the South Australian Poetry Book, Grade VI. Not less than 40 lines per quarter should be memorised, including at least two choice quotations in poetry or prose. (See Notes on this course, page 87.)

A love for poetry and a training in poetic taste, can be sought by readings, dramatizations, and other renderings of the poems in the class poetry book.

The opportunity should be taken, when it offers, for pupils to make their own simple poems.

*Language (Oral and Written), including Grammar.*—Oral and written expression on current events and on the subject matter of the reading lessons.

Short debates and lecturettes should form part of this section.

Writing and addressing private letters, writing stories, both real and imaginary. Use of quotation marks should be taught.

For definite lessons in oral and written English the teacher should use the South Australian Progressive English Course, Grade VI.

*Spelling.*—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, should be kept by the teacher.

Dictation lessons of seven lines of print from lessons read in the Adelaide Reader IV., and eight words selected from the work in the spelling book.

*Writing.*—In Adelaide Copy Books No. 6A.

Careful writing and methodical arrangement of work in all books, but some attention should be given to acquiring a somewhat more rapid rate especially in composition and dictation, due regard being paid to legibility and neatness.

Drill in letters and figures.

Exercises for slope, stroke, shape, size, space, and height.

(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 VII.

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. (See pp. 74-83.)

Reading by the teacher of suitable poetry and prose.

Exercises in the use of the dictionary.

*Poetry.*—To study the South Australian Poetry Book, Grade VII. Not less than 50 lines per quarter to be memorised, including at least two choice quotations in poetry or prose. (See Notes on this course, page 87.)

A love for poetry and a training in poetic taste can be sought by readings, dramatizations, and other renderings of the poems in the class poetry book.

The opportunity should be taken, when it offers, for pupils to compose their own short poems.

*Language (Oral and Written), including Grammar.*—Oral and written expression on current events and on the subject matter of the reading lessons. Short debates and lecturettes should form part of this section.

Written composition within the children's experience, including descriptive, narrative, and imaginative subjects.

Written composition within the children's experience, including descriptive, narrative, and imaginative subjects.

Writing and addressing private and business letters, including letters of invitation, answers to advertisements, etc.

For definite lessons on oral and written English the teacher should use the South Australian Progressive English Course, Grade VII.

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

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

Dictation tests shall consist of passages of about 80 words (omitting from the count words of obviously no difficulty) of unseen continuous prose which shall contain words within the average Grade VII. child's vocabulary.

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

Further exercises for slope, stroke, shape, size, space, and height.

# Notes on the Course of Primary Instruction

1938

## 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.

*Phonics.* -To secure the correct association between sounds and symbols, daily practice is needed in exercises which stress one or another of the many difficulties. The chief cause of defective speech is the wrong use of the organs of speech. Teachers should demonstrate the correct use of the lips and tongue, and devise special exercises for the children. The mistakes most commonly made by children are: -

- (a) The omission or misplacing of "h."
- (b) Incorrect pronunciation of vowels and diphthongs; *e.g.*, in cow, may, cry, blow, ask, cool, etc.
- (c) Incomplete sounding of the initial consonants and groups of consonants: p, b, th, str. etc.
- (d) The omission or incorrect sounding of final consonants: ch, sh, th, nd, st, ts.
- (e) The slurring of sounds: this song, night and *day*, this morning (smorning).

Certain poems like "Sweet and Low," "Slumber Song," "Where the Bee Sucks," "The Shakes of Night," "morning's at Seven," afford excellent examples for practice.

#### 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 organize 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

A list of approved supplementary readers is appended, and from time to time further lists of books suitable for children will appear in the *Education Gazette*. In this matter of making a choice of books, teachers should read Circular to Teachers, No. 33.

An attempt should be made to familiarize the children of each grade with a least eight or ten books 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 of little value. 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-

- Enlargement of the child's vocabulary.
- Increased facility of expression.
- Acquisition of knowledge.
- 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.

Supplementary readers should frequently provide the subject matter for discussions and written composition. Up to and including Grade VI. A list of books read should be kept either by teacher or pupil. The children of Grade VII > should keep a record, showing the name of the book, the author, the date of commencement, and the date of completion. Any written work connected with these lessons should be carefully supervised by the teacher.

## **Approved readers for supplementary reading**

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

Whitcombe's Story Books-

Hey Diddle Diddle  
Hop O' My Thumb  
The Magic Skipping Rope  
The School for Frogs  
The Three Little Pigs  
Baby Bunting and Other Nursery Rhymes  
My Pet Canary, and the Two Kittens  
Tom Thumb  
The Cobbler and the Elves, and Rumpelstiltskin  
Pat and Pet  
Blick the Cuckatoo  
Little Bo-Peep  
Old Woman and her Pig  
Lucky Jim  
The Wolf and the Seven Young Kids  
Jack's Holiday  
Snowdrop  
Beauty and the Beast

Cinderella  
Puss in Boots  
The Three Bad Boys and Santa Claus  
The Fairy Ring  
The Dwarf's Football Match  
Eva in Fairyland  
Rita and Her Flowers  
Jack the Giant Killer  
The Magic Plates  
The Flower Fairy  
Tailor and the Giants  
Story of Lady Greensleeves  
Wonderwings  
Jack and the Bean-Stalk  
Little Make-Believe  
Too Bad  
Grateful Animals  
The Ugly Duckling  
The Kangaroo Paw

The Rainbow  
The Pied Piper  
Little Red Riding Hood  
Little Goody Two-Shoes

Adventures of Spot  
Billy's Best Engine  
Six Bad Chicks  
Lazy Lambkin  
Mousey's Friend Pompey  
The Teapot House  
The Story of Jane

Cassell & Co. Ltd.-

The Four Bears  
Tale of a Bear  
Tale of an Elephant  
Tale of a Squirrel  
Tale of a Rabbit  
Tale of a Cat  
Tale of the Zoo Folk

Blackie & Son Ltd. (Blackie's Story Book Readers)-

The White Fawn  
Snowdrop  
The Golden Goose  
Sahib's Birthday  
The Little Runaway  
Dolly's Christmas Tree  
Roland and Maybird

Bluebell and Golfin  
The Cloud Children's Holiday  
Dick Whittington  
The Poppy Seed and other Nature  
Stories

Adventures of Hoppity Bobtail  
The Little Pink Pig  
Fluffy Bunny  
Piggywig  
Toby and Toddles  
Friendly Stories  
Little Nature Stories

Tale of a Dog  
Tale of a Camel  
A Trip to France  
The King Decides  
How the Moon Helped  
Two Little Mice go to Town

The Sheep on the Mountain  
The Lost Fairy  
The Butterfly's Party  
Two Little Friends  
The Gold Sovereign  
The Magic Snuff-Box  
The King Stork

MacMillan & Co., Ltd. (The "A.L." Bright Story Readers)-

The Drummer and The Two Travellers (Grimm)  
Iron Hans, The White Snake, and The Riddle (Grimm)  
The Three Feathers, Hans and Meg, and The Little Ass (Grimm)  
The Princess on the Glass Hill, and The Three Billy-Goats Gruff  
The Nightingale, and The Bottle Neck (Andersen)  
Speckled Story and Big Baby, and Ben Brownlegs  
The Magic Spectacles, and The Little Brown Man of the Hills  
Rather a Handful, The Birthday Treat, The Noah-s Ark, and The Children's Gift  
The Over-the-Way Children, Uncle Dick, Old Father Christmas, and The  
Children's Picnic  
Peter's Holiday Adventures  
Dicky's Desert Island, and The Seagulls  
That Pair of Pickles  
The Coward  
Billie's Birthday Dream  
Cinderella, and The Sleeping Beauty  
The Ugly Duckling, The Darning Needle, A Real Princess (Andersen)  
Snowdrop and the Seven Dwarfs (Grimm)  
The Little Tin Soldier, and The Tinder-Box (Andersen)  
Big Claus and Little Claus, and The Top and the Ball (Andersen)  
The Water of Life, and Rumpelstiltskin (Grimm)  
The Golden Bird (Grimm)

Wm. Collins, Sons & Co., Ltd. (Collin's Supplementary Reader Series)-

The Story Book  
Little Red Riding Hood

A Book of Fables  
Winkie the Water Pixie  
Flossie among the Fairies

The Story of the Robins  
The Cheerful Puffin

Additional List.-Various Publishers-

Simple Reading Steps, 24 Books (Grant)  
The "A.L." Picture Book Series, five books (Arnold)  
The Peter Stories, 12 Books (Arnold)  
MacMillan Project Readers, four Books (MacMillan)  
Kingsway Readers, 10 Books (Evans Bros.)  
Mrs. Strange's Infant Books, six Books (Oxford University Press)  
The Wizard Way of Words (Grant)  
Picture Books for the Little One, six Books (Oxford University Press)  
Songs the Letters Sing, six Books (Grant)  
Tales of the Letters Tell, six Books (Grant)  
The Peg Family Readers, 12 Books (MacMillan)  
The Foundation of Reading Series (Nelson)  
Song of Sixpence Story Books, 16 Books (Whitcombe & Tombs)  
Abridged Milly, Molly, Mandy Books, three Books (Whitcombe & Tombs)

GRADE III. – AGES 8 TO 9 YEARS.

Whitcombe's Story Books-

Granny's Wonderful Chair  
Little Tom and the Water-Folk  
Cross Purposes  
Stories from Grimm  
The Giant's Heart  
The Swiss Family Robinson  
Stories from Andersen  
Aladdin and his Wonderful Lamp  
Jacky, the Butcher Bird  
Tommy's Ride on the Emu  
Goldwing  
Teddy Bear's Birthday Party  
Fuzzy, Wuzzy, and Buzzy  
The Guinea Pig that Wanted a Tail  
Wattle Gold  
The Giant Bird and Other Nature  
Stories  
The Proud Sparrow  
Young Adventurers  
Princess and the Peasant  
The Blue Bird  
Dickery Dickery Dock  
The Gingerbread Man  
Brother Rabbit  
Wee Willie Winkie  
Epanenondas  
Hey! Ding-a-ding  
Maxwell and the Bunny-bears

Little Folk Here and There  
Lew, the Briton, and Other Stories of  
British History  
Children of Albion  
Cleon, the Greek Boy  
Ulf and Edith, the Saxon Folk  
Waireka, the Maori  
Keen-Eye, the Tree Boy  
The Cave Folk  
The Story of Fairyfoot and the Story of  
Merrymin  
Sour and Civil, and Childe Charity  
Little Folk Here and There (Book II.)  
Rip Van Winkle  
Strongheart of the Prairie  
Life in Cold Lands (Geographical)  
  
Grey Tails Mouseland  
Lovely Lady  
The Marvellous Adventures of Percy Pig  
Milly-Molly-Mandy Stories  
More of Milly Molly-Mandy  
Further Doings of Milly-Molly-Mandy  
The Gay Goblins  
The Crooked Brownie

Cassell & Co., Ltd.-

Little Book of Trains  
Little Book of Animals  
Little Book of Nature

Little Book of Saxon Stories  
Little Book of Norman Knights  
Little Book of Far East

Little Book of Ships  
Little Book of Olden Days  
Little Book of Roman Times

Little Book of Far North  
The Four Bears  
Moss Green and Silver Night

Blackie & Son, Ltd. (Blackie's Story Book Readers)-

The Young Giant and the Tailor  
(Grimm)

The Golden Bird (Grimm)

Tommy's Trek

Teddy's Ship

Wilful Willie

The Travels of Fuzz and Buzz

Bunny and Furry

The Happy Holiday

The White Cat

The Wonderful Gifts

Macmillan & Co. Ltd. (The "A.L." Bright Story Readers)-

Aladdin (from the Arabian Nights)

Lucky John, The Musicians of Bremen, The Hare and the Hedgehog, and  
Faithful John (Grimm)

The Brave Little Tailor, The Goose-Girl at the Well, and The Three Brothers  
(Grimm)

The Snow Queen (Andersen)

The Enchanted Doll

The Two Brothers, and The Little Brother and Sister (Grimm)

The Travelling Companion, and The Little Match Girl (Andersen)

Fairy Stories from North America

Fairy Stories from New Zealand

The Hollow Tree

The Lost Jewels

Through Fairy Windows

Wm. Collins, Sons, & Co. Ltd. (Collins' Supplementary Reader Series)-

The Longest Lane

The Knave of Hearts

The Sea Horses

The Littlest World

Henry Heatherkin and the Moorland  
Folk

The Tale of Peter Puffer

Man Friday

The Five Ducklings

The Old Woman who Lived in a Shoe

Prince Boohoo

Bruno's Revenge

The Honey Stew

Alice in Wonderland

Sindbad the Sailor

Tom Thumb

Thos. Nelson & Sons Ltd. (Reading Practice Series and Supplementary Readers  
Series)-

The Island Where Things Come Right

The Ginger Kitten's Diary

The Four Holly Rabbits

The Treasure Hunt

Snow Queen

Story of the Robins

Jack at the Oak Farm

Robin Hood

Jason and the Golden Fleece

Children's Fairy Book, Part I.

Children's Fairy Book, Part II.

Loney Chisholm's Fair Book, Part II >

#### GRADE IV. – AGES 9 TO 10 YEARS.

Whitcombe's Story Books-

The Plant Hunters

The Cottage in the Forest

Coral Island

Masterman Ready

The Light Princess

The Snow Queen

The Enchanted Doll

The Three Sisters

Tales of the Maori

The Sea Folk

The Enchanted Packman  
Ralph in the Bush  
King of the Golden River  
Toilers of the Reef  
Little Shepherd  
Jock Whitehead  
Ali Baby and the Forty Thieves  
The Dog Crusoe  
What Katy Did  
Alice in Wonderland  
Deerland  
Child's Garden of Verses  
Heidi  
Pictorial Story of Australia

In King Alfred's Day  
Legends of the Maori, Book I.  
Wild Man of the West  
The Young Crusader  
Fairy Tales from the South Seas  
The White Cat and Other Stories  
Tales of Maori Magic, Book I.  
Donal, the Briton Slave  
Lizzie Limpet  
The Milly-Molly-Mandy Books  
The Old Brown Book  
The Music Man  
Great Black Rock  
The Children's Brer Rabbit

Cassell & Co. Ltd.-  
Saturday Island  
Mollie at the Zoo  
Camp Kiddies

The World so Full  
Home Pets  
Zoo Folk

Blackie & Son, Ltd. (Blackie's Story Book Readers)-

Stories from the Arabian Nights  
The Story of Sir Galahad  
Guy of Warwick and St. George and the Dragon  
Two Girls and a Dog  
How Judy Paid the Rent  
The Story of the Charcoal-burner  
The Stories of Fairyfoot and Merry-mind  
The Fellow Traveller, and The Faithful Tin Soldier  
The Lost Dog  
The Golden Touch, and The Three Golden Apples

Macmillan & Co. Ltd. (The "A.L." Bright Story Readers)-

The Story of a Donkey  
The Wind and the Rain, and A Selection of Poetry  
St George of Merry England  
Sinbad the Sailor  
Ali Baba (from the Arabian Nights)  
The Water Babies  
The Mad Tailor and the Caliph Stork

The Ice Maiden (Andersen)  
The Enchanted Horse, and Prince Ahmed  
Thalaba the Destroyer  
The Adventures of Eyebright  
The Little Green Gate  
The Wonderful Picture  
The Treasure of Crowfield Hall  
The Land of Heroes

Wm. Collins, Sons, & Co. Ltd. (Collins' Supplementary Reader Series)-

Silver Tassels  
Mrs. Overthreway  
Robin Hood  
The King of the Peacocks  
Our African Pets  
Welsh Legends (Adapted)  
Granny's Wonderful Chair  
Undine and the Knight

The Story of Hiawatha  
The Coral Island (Abridged)  
The Swiss Family Robinson  
Stories from Andersen  
Greek Fairy Tales  
Norse Legends  
A Child's Garden of Verse

Thos. Nelson & Sons, Ltd. (Reading Practice)-

Aesop's Fables  
Tales of Brer Rabbit  
Pinkie's Pranks

A Book of Little Plays  
Tales Half Told  
Tarrydiddle Town

A Book of Silly People

Thos. Nelson & Sons, Ltd. (Supplementary Readers Series)-

Moufflou

The Enchanted Doll

A Cat and Dog Life

The Story of Mr Velvet Pile

Margot and the Golden Fish

The Story of King Midas

Pink Bows Blue Bows, and Dinah

The Golden Thread

Cornstalk Publishing Co.-

Scribbling Sue

The Fantail's House

Why the Spinebill's Beak is so Long

Snugglepot and Cuddle Pie

Little Ragged Blossom

Little Obelia

The Gum Leaf that Flew

Two Little Gum Nuts

Lothian Publishing Co.-

Behind the Hills

GRADE V. – AGES 10 TO 11 YEARS

Whitcombe's Story Books-

Treasure of Monte Christo

Martin's Adventures in Brazil

Gulliver's Travels in Lilliput

Bill Baillie

The Dragon's Teeth and the

Pomegranate Seeds

The Gorilla Hunters

Little Nell

Rossiter's Farm

The Cousins from Town

The Story of Oberon

Sinbad the Sailor and the Enchanted  
Horse

Brave Boys and Other Stories

Robinson Crusoe

David Copperfield's Youth

Boy Heroes of France

The Three Calendars

The Last of the Barons

Uncle Tom's Cabin

The Three Golden Apples

Goblin Greenleaf

Tom Brown's Schooldays

Bobby's First Term

Peter the Whaler

Oliver Twist

Little Women

Black Ivory

At Drake's Right Hand

Tom in the Andamans

Settlers in Canada

Mutiny of the "Bounty"

The Silver Skates

Robin Hood

Adventures in Australia

The Young Fur Traders

Eric, or Little by Little

Under Cook's Flag

Out in the Night

The Quest of the Crown Jewels

David Livingstone

Story of Peter Pan

The Children's King Arthur

Cassell & Co. Ltd.-

Mac, a Dog's True Story

Adventures of an Exmoor Pony

Blackie & Son, Ltd. (Blackie's Story Book Readers)-

The Sea King's Son

The Marsh King's Daughter

The Witch's Palace, and The

Pomegranate Seeds

The Cat's Pilgrimage and Other Fables

Crusoes of the Frozen North

Elsie Wins

The Fairy of the Island

Macmillan & Co. Ltd. (The "A.L." Bright Story Readers)-

The Christmas Stocking

Little Women

Swiss Family Robinson (Wyss)  
Gulliver's Travels (Jonathan Swift)  
The Story of Hiawatha  
The Story of William Tell

Voyages of Captain Cook  
Children of the New Forest  
Masterman Ready  
The Settlers in Canada  
Martin Rattler

Wm. Collins, Sons, & Co. Ltd.-

As shown for Grade IV.

Cornstalk Publishing Co.-  
The Flower Fairies  
The Little Black Duck  
Dot and the Kangaroo  
The World of Little Lives

More about the World of Little Lives  
The Adventures of Melabuea  
The Birds' Concert

#### GRADE VI. – AGES 11 TO 12 YEARS.

Whitcombe's Story Books-

As shown for Grade V.

Cassell & Co. Ltd.-

Ups and Downs of a Donkey's Life  
A Holiday in a Boat  
Story of the Railway  
Stories of the Sea

The Cricket on the Hearth  
Romance of Inventions  
Great Leaders  
Discoverers of the World

Blackie & Son, Ltd. (Blackie's Story Book Readers)-

As shown for Grade V.

Macmillan & Co. Ltd. (The "A.L." Bright Story Readers)-

As shown for Grade V., and Robin Hood  
and His Merry Men  
Hereward the Wake

Story of Wallace Wight  
Golden Deeds of all Times

E. J. Arnold & Sons Ltd.-

Our Empire's Wondrous Story

Tales of Stirring Times

Wm. Collins, Sons & Co. Ltd. (Collins' Supplementary Readers Series)-

Readings from Marryat  
Settlers in Canada (Abridged)  
A Christmas Carol (Unabridged)

Little Women (Abridged)  
The History of Reynard the Fox  
A Little Book of Shakespeare

Thos. Nelson & Sons, Ltd.-

Strange Corners of the World, I. and II.  
The Romance of Exploration, I. and II.  
Victors of Peace

Cornstalk Publishing Co.-

Teens

On the Barrier Reef

Robertson & Mullens-

The Little Black Princess

GRADE VII. – AGES 12 TO 13 YEARS

- Whitcombe's Story Books-  
Hereward the Wake  
Ben Hur  
Treasure Island (R.L. Stevenson)  
Carnaby's Boy: A Tale of the Founding of Melbourne  
Clister and the Hearth  
Tom Fineham: the Boy who sailed with Flinders and Bass  
The Golden Quest (a story of the Eureka Stockade)  
Cyrus the Great and Alexander the Great  
Rob Roy  
Quentin Durward  
Land of the Electric Sun  
The Story of the Pacific
- A Tale of Two Cities
- Anne of Geierstein  
Pearls and Gold  
Deerslayer  
Geoffrey Hamlyn in Australia  
Ivanhoe
- Cassell & Co. Ltd.-  
The Splendid Spur  
King Solomon's Mines  
The Hundred Days  
Romance of Industry
- Blackie & Son, Ltd. (Blackie's Story Book Readers)-  
Claverhouse  
The Coral Island  
Charlie Marryat  
Martin Rattler  
The Young Captain  
Cast Ashore  
In the Days of Nelson  
The Last Day of Pompeii
- Macmillan & Co. Ltd. (The "A.L." Bright Story Readers)-  
Tom Brown's School Days  
The Adventures of Captain John Smith  
Lorna Doone  
In Eastern Lands  
The Last of the Mohicans  
The Coral Island  
The Pathfinder  
The Deerslayer  
The Prairie  
Westward Ho.
- Pickwick Papers  
Shakespearean Comedy for the Young  
Westward Ho!  
Cast up by the Sea  
Lorna Doone  
The Talisman  
Myths and Legends of the Australian Aborigines  
Stories from Shakespeare's Comedies  
Karaway the Cockatoo  
Spotty, the Bower Bird, revised edition
- Nicholas Nickleby  
Don Quixote  
The Gladiators  
Squirmy and Bubbles (a school story for girls)  
Homeward Bound (a stirring sea adventure story)  
Last of the Mohicans  
John Halifax, Gentleman  
Captain James Cook  
Pickwick Papers  
Abraham Lincoln  
Story of Marco Polo
- The White Cockade  
The Frozen South  
Robinson Crusoe  
Stories of King Arthur
- The Tournament  
The Siege of Torquilstone  
A Highland Chief  
An Indian Raid  
Among the Bushrangers  
The World of Ice  
The Two Prisoners  
Katy's Misfortune
- Uncle Tom's Cabin  
Brave Tales from Froissart  
The Exploits of Don Quixote  
Ancient British Heroes, being Tales from the Mabinogion  
Lamb's "Tales from Shakespeare," 1<sup>st</sup> Selection: "The Merchant of Venice," "As You Like It." "King Lear"  
Tales from Tennyson's "Idylls of the King"

Here and There Series-  
Here and There in Australasia

The Children's Classics-  
The Story of Drake and Raleigh  
The Dove in the Eagle's Nest  
Lay's Poets and Poetry, 1, 2, and 3  
The Banner of the Dragon  
A Knight of the Cross  
For Queen and Freedom  
The Frontier Scout

Wm. Collins, Sons & Co. Ltd. (Collins' Supplementary Readers Series)-  
Early Romances  
Readings from Macaulay

Thos. Nelson & Sons. Ltd. (Books Within Books Series)-  
Dotheboys Hall (Nicholas Nickleby)  
Amyns and Ayacanora (Westward Ho!)  
The Golden Diggers (It is Never too Late to Mend)  
A Race for Freedom (Uncle Tom's Cabin)  
The Flying Indians (Peter Wilkins)  
The Wellers (Pickwick Papers)

(Teaching of English Series).

Plays from History, Parts 1-5  
Plays from Literature  
A Book of Escapes  
Boys and Girls in Fiction. 1 and 2  
David Copperfield's Boyhood  
Prester John  
The First Stories

Robertson & Mullens-  
We of the Never Never  
Stories of British Worthies on Sea and Land  
Notable Deeds

Rigby Ltd.-  
The Kangaroo Islanders

Geo. G. Harrap & Co. Ltd.-  
From Stone Age Readers-  
The Cave Boy of the Age of Stone  
Days before History

From All Time Tales-  
Tales from Wallace and Bruce  
Heroes of Old Britain  
Boyhood Stories

From "Told Through the Ages" Series-  
Legends of Greece and Rome  
Stories of Robin Hood  
Told by the Northmen  
The Story of the Crusades  
Boyhood Stories of Famous Men  
Women of the Classics

From "Heroes of All Time" Series-  
Boys Who Became Famous  
The Girlhood of Famous Women

Teachers wishing to use other readers than those prescribed in the above lists must first obtain the permission of the District Inspector.

## Oral Language

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

Wisely 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 in the class room, and face his class mates to talk about something connected with his lessons in Geography, History, Poetry, Nature Study, etc., to tell something which he has read in the daily newspapers, to relate a simple incident of personal experience, or in any way to express his thoughts in correct English, it is clear that he is being called upon to perform a very useful exercise.

A teacher need never be at a loss for suitable topics: The duties of the King, the Governor, or the Mayor; the work of the teacher, the preacher, the doctor, the nurse, or of any of the prominent people in the lives of the children can all be used in this way.

To be successful 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 that a connected story may be told. Most instructors ask too many questions in testing a lesson. It is 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 mistake to frequently interrupt the pupil's continuity of thought and free flow of language. Corrections of the more glaring errors should be made at the conclusion, and these, noted by the teacher, should form subjects for future language lessons. Language drills should be grouped round grammatical principles, in order that errors of speech may be systematically attacked, but, 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 the too frequent use of the same verb, *e.g.* -

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

In the upper grades there is sometimes a decided weakness in the pupils' limited knowledge of verbs with varying shades of meaning, each expressing very much the same idea.

Oral expression judiciously used is the teacher's best aid. Let the boy talk naturally, let the listeners sit naturally, and let there be few corrections till the story is finished. The teacher should guide, instruct, and govern naturally.

*Lecturettes and Debates.* -As an interesting variation from the usual methods employed in securing free oral expression, occasional lecturettes by various members of the class are recommended. A day should be fixed some time ahead, so as to give adequate opportunities for reference to books or to other sources of information, on topics that are of interest. Volunteers could then be asked to speak for a few minutes on them, for example, "Bee-keeping," "How a ship's anchor is raised," "How I made my crystal set," etc.

On the completion of each lecturette, the class should be requested to criticise subject matter and diction. A vote may be taken by a show of hands, marks from one to ten being awarded. As the pupils gain more confidence, a programme may be arranged so suit all the members of the class.

In the same way, occasional debates may be arranged, especially in connection with practical civics. For example, the questions of water supply, roads, rates, etc., may be discussed.

*Dramatization.* -Another valuable aid to expression is the acting by the class of stories, poems, and scenes from history. This acting may be either impromptu or prepared. Impromptu acting at the close of a lesson gives an added interest and an incentive to attention. The vital points in history, and in stories are concerned with "suiting the word to the action." In the upper grades scenes may be prepared under the discretion of the teacher. The "parts" should be learnt at home. It is not necessary to procure elaborate dress and fittings but a little "dressing up" is necessary to maintain interest.

More ambitious attempts may be left for school concerts. Teachers are recommended to read "The Play Way" and "Inspirational Teaching."

## 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 emphasized 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

[pp.86-87 missing]

sufficient. In centres where houses are close together, it is necessary to give the number of the houses 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 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 realize 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.”

Other publications, besides those mentioned in the syllabus, which teachers may find very useful are "The Kingsway Series" (Evans), "The Mother Tongue" (Adamson), and, for Grade VII., "A Year's Work in English" (Harrip).

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 visualize 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.

[all of the above bold is from 1929. The relevant pages in 1938 are missing]

### 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*, and (9) *Child Life*.

1. *Nursery Rhymes*-Mother Goose.
2. *Finger Plays* (Emilie Poulsson and others).  
Feeding the Chickens.  
The Beehive.

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.

### 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.

(f) *Transcription.* –It is suggested that a marginal space of 3/4in. be used in dictation, composition, and transcription books, and a space of 3/4in. be left after a full stop. The indenting of paragraphs should be practised.

For those who teach transcription using every line (IV., V., VI., and VII. Grades) it is suggested that no letter should touch the blue line above or below the line on which the pupils are writing. The capitals should reach to within 1/16in. of the line above, b, f, h, l a little lower than the capitals, d slightly lower than b, f, h, k, and t about half the height of b, f, h, k, l. It is important that all letters that go below the line, as f, j, p, q, y, z, should reach half-way down.

The good points of transcription can be made plain to the children by using the terms slope, stroke, shape, size, space, and splice [....].

Heights, loops, and crotchet letters (b, v, w, z, r, f) should receive attention. The admonition, "Be careful of your six s's," has marked effect on the pupils, as it tells them the goal to which they are all working. Allow sufficient space for letter "n" between each word of writing.

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.