

on the one hand and to impart bare knowledge or skill on the other. These things no longer satisfy. The duty of the school is now as large as is the life of the child who is to live in the democratic society of the future. It is our part to see that the ideals and attitudes necessary for that democratic life enter into the very innermost souls of our young people. In no other way can we meet the demand of the times upon our schools. In preparation for that unknown and changing future books and examinations are not sufficient. Ideals and attitudes are immensely more important. Among these, three especially stand out as worthy of our every endeavor: unselfishness, adaptability, and responsibility.

WILLIAM H. KILPATRICK

IN THE ENGLISH WORK SHOP

TO paraphrase George Eliot, errors and mishap present a far wider range of possibility to teachers of written composition than do clearness and precision.

Many of the English teacher's hardships come about through a traditional notion that learning to put a series of sentences into writing is of necessity a slow, painful process, full of cares to the student and of vexation to the teacher. Consequently, we teachers of composition, defeated at the outset, assume an attitude of patient endurance and set about waiting for our pupils to make up their minds to leave off spelling incorrectly; to somehow decide to start punctuating; to stop voluntarily and see the difference between *its* and *it's*; and probably, to take an interest in the ends of sentences. Meanwhile, we, like indulgent mothers, follow along behind, picking up after them and setting things to rights, leaning heavily upon our prayers and good intentions.

As a matter of fact, the bright children sense our attitude of toleration and leniency, and those of them that do not wink in their sleeves, deliberately capitalize our policy of watchful waiting and use it shamelessly. The teacher who doubts the truth of that can make a quick test by raising up a tablet of

Thou-Shalt-Nots in the way of a list of minimum requirements for the mechanical accuracy of all written work prepared out of class to be handed in. It is astonishing how docile students are, after the first shock of surprise that the teacher has emancipated herself from the slavery of little mistakes. But they like the idea that they *must not* hand in a piece of written work having even one misspelled word in it: they are to be sure of that fact by consulting the dictionary as grown people do when in doubt about a word; that they *must* be able to give a reason for every mark of punctuation they use; that it *does* make a difference what form they use for their written work; and that it is merely *stupid* to run sentences together. The number and difficulty of the requirements depend, of course, upon the grade. Such a standard is not any more rigid than are the answers in the backs of their arithmetics and algebras—both depend upon fundamental principles.

The use of projects by the teacher who holds rigidly to a fixed standard of attainment yields wonderful results. Often the novelty of a particular project, or the enthusiasm of the pupils—yes, they can really be enthusiastic in spite of a rigid standard of mechanics—will tempt the teacher to accept quantity for quality; however, the part of the teacher is to act as ballast as well as to serve as a motor. Under any well-launched project, the amount of written work done by the individual pupil is many times what he does under the assigned theme plan; so it is easy to see the advantage of swimming up, while at the same time swimming out. As to the possibility of the wrong mind-set, that invariably depends upon the teacher's own attitude anyway.

One of the advantages of teaching composition by projects lies in the possibilities presented for entrapping the lazy and indifferent. Sometimes such a pupil takes hold, if only for a moment, of some little tendril hanging near him, only to find himself completely enmeshed in the plan. As an example: Shalley was one of six boys engaged in getting out the first edition of a daily newspaper. The project was only a little past the germination stage, and they were struggling with the organization of a staff. Shalley remained only luke-warm on the subject until

he saw the boys were planning to emphasize the name of their paper, *The Scent*, by drawing a blood hound on either side of the title, each smelling along a trail. Then Shalley, who had been elected editor-in-chief, revolted; his artistic soul rebelled, and he appealed to me, pointing out the absurdity of a newspaper carrying an illustrated title. I refused to arbitrate the matter, but watched the outcome with interest, for I saw that Shalley had at last ignited. To be brief, he not only carried his point about leaving off the hounds, but he controlled the policy of the paper, making it a Special 1492 Edition announcing the discovery of America by Columbus and featuring him as a world hero. The need for copy for their other departments drove them into research for other topics of interest at that remote date, and as a result, their sporting columns were filled with accounts of cock fights, bull fights, and duels. Their editorial page carried an appeal for the immediate repair of *The Spaghetti Bowl*, a popular arena in Madrid recently condemned by the Board of Public Safety; there was an editorial on the betterment of public highways, and a suggestion for segregating children of school age, together with their tutors, in one big building, and paying for the maintenance of this unique venture out of public funds. Thanks to Shalley's facile pen, they had a fashion page showing by drawings many conceits in the way of fashions for ladies. As they were given but three days in which to "get their paper off the press," they worked at white heat. Shalley became so elated by the novelty of the plan that his ideas crowded upon each other, and he often came to class with sheafs of manuscripts. His group complained to me that Shalley was trying to do all the paper by himself.

The entire class burned and sizzled with that newspaper project. This was due, I think, to one of two facts: the newspapers were "life size," for one thing; and furthermore, they were to be placed with other newspapers on the files in the library. Some of the names chosen or originated by other groups were: *The Spider Web*, *The Fingerprint*, *The Whodo*, *The Weknowit*, and *The Spy Glass*. By way of parenthesis, I should say we eschewed all jokes of the popular varieties, using jokes only as fillers, but placing emphasis upon advertisements of the fu-

ture businesses the pupils hoped some day to be engaged in. These were very popular.

Aside from the amount of composition a well-directed project can elicit, there is the joy obtained from an increased range of observation. There are so many things we do not see till they are pointed out to us. In a recently completed project having to do with a handmade book of our city, many students saw for the first time the reason for the minutiae found on the first few pages of a book. They were decidedly impressed with the importance of a Foreword, and charmed with the possibilities of the dedication. When the book reached the binding stage they reveled in planning and determining upon an artistic cover; and when at last it was finished they looked upon it with a sort of reverence.

As a rule I value pupils' ideas about what we undertake in class, for I often get good hints, at least about what not to do. So upon completing the book project, I asked for a statement of their greatest difficulty, and in almost every case they said it lay in getting each one in a group to come up on time with his allotment. They also observed that some did more than others—an adult world in miniature! Out of the discussion grew the idea of individual booklets dealing with their hobbies. As a result, there are all kinds of little booklets in the process of making. These deal with such subjects as pioneers, manners and customs of various peoples, each grouped around a little boy or girl of that country, a book of little plays for little people, stories for little boys, stories for little girls, books on ants, bees, beavers, great pictures and great painters, about favorite makes of automobiles, and one book has to do with sports and well-known sportsmen. They are ransacking book stores and the libraries for ideas on arrangement.

However, an English teacher cannot go for too long a stay among the fields of fancy; she has to make frequent returns to serve a period under grim old Master Drill. He seems to be a necessary evil; there are phases of composition which refuse to submit to any other authority. Fortunately, we have the power to disguise him while we serve. Ring Lardner serves as an excellent disguise. His baseball stories in back numbers of the *Saturday Evening Post*, or his later syndicated

newspaper observations, when on suitable subjects, if cut into strips of four or five inches in length and distributed to the class with instructions to improve Mr. Lardner's English, will furnish such a drilling in spelling, capitals, punctuation, and run-on sentences as few teachers could provide in a week's time. Classes are avid for that kind of exercise; the teacher has to use it sparingly, however, in order to save its novelty for the purpose she means it to serve. I have known pupils to see for the first time the difference between *finely* and *finally*, *too* and *two*, *hoping* and *hopping*, and so on. And sometimes they discover for themselves what is meant by a run-on sentence.

Such a check may be the worst of pedagogy, but it is certainly a refreshing experience, and so cannot be very bad psychology; and since it gets decidedly satisfactory results, it cannot be very bad teaching. Since composition teaching in order to avert failure must be made, when possible, a pleasurable experience, the ends sometimes have to justify the means.

It is certainly a truism in teaching that students are passive towards learning anything for which they do not feel an immediate need. Teachers of composition are continually face to face with this fact, and are often hard pressed for ways to meet it, even having to ignore, sometimes, highly respectable pedagogical conventions.

As a case in point: pupils get a far-away look in their eyes when certain phases of written composition are presented, and I know of nothing that causes this look more quickly than a formal presentation of the technique of transition. However, it is possible to make a quick incision in their indifference and to ingraft a number of varieties of transitional expressions almost painlessly by getting their attention fixed on their favorite newspaper "comic." Without making an assignment, have them bring to class the first two squares, or sections, of a "comic" of their own choosing, getting, preferably, ones showing change of scene. Then ask them to state briefly what is taking place in the first picture; then to move gracefully out of that picture, telling in another paragraph what is taking place in the second picture, without using bluntly such expressions as, "In the next picture," etc. By letting the first ones

finished read their paragraphs, while the others raise their hands when they feel themselves move into the next picture, quite a bit of excitement can be created over trying for Studebaker, Buick, and Hudson Six transportation vehicles into the next picture, instead of bumping the passengers there in wagons and wheelbarrows. They soon get the point and make distinctions between such transitional expressions as, "In the next picture," "And so," "and," "Presently," "Upon seeing," "After," "As a result," etc., etc. The teacher using this, or some such device, has no difficulty disposing of all her transitional wares, for the pupils see they are something practical.

To any who may be prejudiced against giving that much recognition to "comics," I suggest cartoons. However, cartoons divided into episodes are hard to find. Whatever is used, the emphasis should be centered upon getting out of one picture into the other, and not upon the subject matter in the picture.

As a general rule, all exploration in the field of composition—so far as it concerns children—should be pleasurable. While pleasure must not be the objective, every effort of the teacher toward making each venture in composition unique in some respect, is doubly repaid in the returns. Fortunate are the pupils whose teacher keeps a plentiful supply of pictures, magazines, and clippings for ready reference in all such matters as capitalization of titles, use of quotation marks, arrangement of conversation into paragraphs and so on *ad infinitum*. Pupils like to be guided around the textbook out into "the world."

No class is languid or abstracted on business letter day if the teacher has ready plenty of good magazines to distribute, telling the pupils they may order, or inquire about anything in the advertisements that appeal to them, and that special notice will be taken of those getting the most letters written during the period. Here a rigid standard of exactness in mechanics scarcely has to be mentioned, for pupils almost without exception wish to appear mature in their business correspondence.

Columns of advertisements such as are found in *Harper's Bazaar*, for instance, advertising schools for girls, schools for boys, different breeds of dogs, cats, and other pets, serve as keen stimuli for order letters, letters

of inquiry, letters of complaint, and adjustment letters. Business letter-writing conducted on this plan will make a class of eighth or ninth grade work like a hive of bees.

There is no reason why composition should ever be a dull subject. To the teacher who is inventive, or resourceful, it presents possibilities ever new and interesting; every lesson is an adventure. In order to measure up to the possibilities of her subject, a teacher of composition should be always widening her interests in order to get on common ground with her pupils through their interests. It is not too much to say that her success as a teacher of this subject depends in large part upon how much of a naturalist she is, how much of an artist, how much of a scientist, as well as upon how well she can do her own assignments.

Of all books a teacher of composition should be afraid of, it is the class textbook, particularly if it happens to be a state adopted one. The teacher should be able to see through it, but also over, above, and beyond it. As a Baedeker, it has its merits, but as a code of behavior to be followed year after year, it will prove to be a millstone.

BONNIE GILBERT

WHAT THE SALVATION ARMY IS DOING IN VIRGINIA

THE Salvation Army is one of the most human organizations in the world: it reaches and touches all classes of humanity, it sees and meets the needs of people. The Salvation Army is truly an organization of democracy: it includes all sects, it has no disputes as to orthodox beliefs, it does not wonder and doubt or look for new interpretations. It believes and stands for essentially the things that Christ stood for—sacrifice, service, and love.

The Salvation Army originated in England, under the name of the Christian Mission. It was founded by General William Booth. He was a versatile man, and the ecclesiastical world of his time offered him many opportunities for advancement and success. He felt he was needed more in the dark corners and slums of London, where a great mass of poverty-stricken, degenerate, and

friendless people were living, day after day and year after year, with no hope or chance for a different future. And it was among these people that General Booth began his work.

In England there was a little family, a little family of three, that became active and interested workers in the Christian Mission. It was early in the year 1879 that the father of this family, Amos Shirley, came to Philadelphia to take a place in a silk mill. And in Philadelphia he found many impious and sinful people. He began to wonder, and as he wondered he wrote his daughter, Eliza Shirley, who was then a lieutenant in the Christian Mission, of the conditions existing in Philadelphia. Eliza Shirley, then a girl of sixteen, asked permission of General Booth to start the Salvation Army in America. After a little hesitancy, General Booth wrote her: "If you feel you must go, and do start a work, start it on the Salvation Army principles. You may call it the Salvation Army, and if it is a success, write us, and we may see our way clear to take hold."

Youth is very determined. And Eliza Shirley was young, so in the same year she and her mother came to Philadelphia. New ideas and new organizations are never met enthusiastically by the public, especially when their originators are unknown, have no friends or money, and even less influence. After many days of hard work and struggle, the first meeting was held on Sunday, October 5, 1879. The beginning of the Salvation Army in America was very meagre and its growth was very slow, but with the passing years it has not only spread to every state in the Union, but into nearly every country in the world.

In the United States the work of the Salvation Army is now divided into three territories, the Eastern including twenty states, the Central comprising fifteen, and the Western comprising twelve states. These territories are divided into districts for the purpose of more effective work and are headed each by an experienced officer in the Salvation Army.

Evangeline Booth has been Commander of the Salvation Army in America for eighteen years. In many ways her leadership is the most remarkable work achieved by a woman in the directing and supervision of a great philanthropic organization. She found the Salvation Army with 26,866 members;