

lowing scheme successful in developing accuracy without sacrificing speed.

First, we gave the children a number of examples to work and scored the papers according to the number tried and the number correct. We made a distribution of these scores, found the median, and divided the class into three groups.

Each day we gave each group of pupils an equal number of examples in multiplication to work in the same time. The examples for the first group contained the most difficult multiplication facts, the ones for the second group were simpler, and and those for the third group the simplest of all.

Types of Examples Used for the First Group:

7,806	9,483	5,497	6,089
57	68	76	89
—	—	—	—

Types of Examples Used for the Second Group:

6,843	9,476	8,493	6,473
46	63	57	89
—	—	—	—

Types of Examples Used for the Third Group:

6,483	2,943	7,125	6,234
23	52	45	63
—	—	—	—

We tried to show the children that it was better to work a few examples and have them all correct than to work a large number and miss part of them. Each day the results of the preceding day's work were put on the blackboard so that each child could see his standing. When a pupil was able to work all the examples in one of the lower groups correctly in the given time, he was allowed to progress to the next group. If a pupil for two successive days did poor work he was placed in a lower group. (We allowed two days because poor work on one day might be due to some accidental cause, such as the child's not feeling well.) By the end of the third week the lowest group had been eliminated;

the children were all accurate with this type of example.

The following table shows how the children gained in accuracy without any loss in speed.

TABLE COMPARING CLASS MEDIANS IN ACCURACY AND SPEED IN MULTIPLICATION

	<i>Median Attempts</i>	<i>Median Rights</i>
First Week	9	6
Second Week	9	7
Third Week	9	9

ETHEL HOLLAR

TEXTBOOK VS. TEACHING

A PROFESSOR of English in one of the colleges of Virginia is wont to deplore the fact that the students coming to his institution are given to confusing literature with the history of literature. Conversing with freshmen he frequently asks, "What literature have you studied?" and receives the answer, "Met-calf's."

I believe that this little anecdote is in many ways significant. Too frequently in our teaching the essential is neglected and the means are made the end. This is no special criticism of English teachers; teachers of all subjects are equally guilty. But the problem of the English teacher is the one most interesting to us and the one which we must study.

Let us consider grammar.

A teacher comes into a system and is told that she is to use such and such a text and cover a certain number of pages, said pages dealing with such thrilling matters, let us say, as gerundives, participles, infinitives. If the teacher is wise, she may touch upon gerundives, participles, infinitives, but only incidentally; in the fine frenzy of running to earth the elusive verbals she will certainly not allow her students to forget the existence of such things as nouns, pronouns, and verbs. Also, if she is wise, she will make the grammar text a

book of reference and will give her efforts to clear up those faults in speech and writing which demand genuine attention. But one of the hardest lessons for a teacher to learn—especially a young, inexperienced one—is that a state board's or a local school board's or a superintendent's or a principal's decree that a term's work shall extend from page x to page y is a decree more honored in the breach than in the observance. Just a few weeks ago one of the best elementary school teachers that I know, in agreeing with me on the folly of teaching grammar in sections, said: "But what are you going to do when it is specifically laid down in your course that you *must* confine your work to a given number of pages?" What indeed?

Is the case of composition greatly different? Is it not true that, to many instructors, teaching composition means teaching "Lewis and Holic" or "Claxton and McGinniss" or some other text on composition? Here again teachers fall victim to the textbook and feel that they have taught their subject successfully if, at the end of a term, their students can glibly define narration, description, exposition, and argumentation; can write the brief of a debate on the subject, "Resolved, that a college education is preferable to bricklaying" (either side); can give an illustration of *simile*, *metaphor*, *personification*, and *irony*; and can write a proper heading, salutation, and conclusion of a letter. Having accomplished those valuable aims, many a teacher is perfectly satisfied and does not feel in any way responsible if it is demonstrated to her that her students are totally innocent of any knowledge of sentence structure, paragraph development, spelling, punctuation, or diction. In other words such teachers have taught the definitions of unity, coherence, and emphasis without making those essentials characteristic of the composition work of the pupils.

As for literature, the complaint of the professor quoted at the beginning of this

paper is wholly justified. Every year students come to my classes from other schools. They enter, let us say, in the middle of the fourth year in which English literature is being taught. They wish credit, of course, for the first term's work. Whereupon the following dialogue is born:

Q. What literature did you study at ——— High School last term?

A. The Sir Roger de Coverley Papers, Macbeth, and half of Metcalf's English Literature.

Q. Did you study a book of readings in literature?

A. (with amazement) No.

In other words, many students in this state (and every other state) can tell you of such vital facts as the birthplace of Shakespeare, the dates of Milton's life, the tragic death of Lamb's mother, the spiritual struggle of Tennyson, but they have never read a single poem by Milton or Tennyson, or an essay by Lamb. I do not mean to say that the facts of literary history should be disregarded. On the contrary, I firmly believe that literature, to be best understood, should be taught, in the upper grades of high school, from the angle of historical development. But I do think it a silly and a profitless proceeding to teach the history of literature *without* the literature. It is another case of wrong emphasis, of stressing the means instead of the end; for literary history is a meaningless affair until we know the literature of which it is the history.

I sometimes think that we shall never get satisfactory results in English teaching until all formal textbooks are banned from the classroom. If there were no books there could not be the fatal limitation of pages, the memorizing of definitions, the storing of isolated facts. Admitting the wildness and impracticability of this dream, I amend it to suggest that the best equipment for a class in grammar is an exercise book which stresses the common errors of every-day speech and writing; for a class in composition a pad of paper and a pencil;

for a class in literature an adequate book of selections from English or American literature.

A SUGGESTIVE LIST

FOR GRAMMAR

- Davis—Practical Exercises in English—Ginn & Company.
 Hanna and Taylor—1600 Drill Exercises in Corrective English—Noble & Noble.
 Buehler—Practical Exercises in English—American Book Company.
 Practice Leaves in English Fundamentals—Department of English, Harrisonburg State Teachers College.
 Lewis and Hosis—Exercises in Practical English—American Book Company.
 Kingley, Mason & Rogers (Los Angeles)—A Brief Review of English Grammar with Supplementary Exercises.

FOR LITERATURE

- Pattee—Century Readings in American Literature—Century Co.
 Newcomer, Andrews and Hall—Three Centuries of American Poetry and Prose—Scott, Foresman.
 Greenlaw-Stratton—Literature & Life (Book 2)—Scott, Foresman.
 De Mille—American Poetry—Allyn & Bacon.
 Long—American Poetry—American Book Company.
 Rees—Modern American Prose Selections—Harcourt, Brace & Company.
 Page—Chief American Poets—Sanborn & Company.
 Simons—American Literature through Illustrative Readings—Scribner's.
 Rittenhouse—A Little Book of American Verse—Houghton Mifflin.
 Rittenhouse—A Little Book of Modern Verse—Houghton Mifflin.
 Rittenhouse—A Second Book of Modern Verse—Houghton Mifflin.
 Calhoun & McAlarney—Readings from American Literature—Ginn.
 Untermeyer—Modern American Poetry—Harcourt, Brace & Co.
 Pace—Readings in American Literature—Allyn & Bacon.
 Carpenter—American Prose—Macmillan.
 Forbes—Modern Verse—Henry Holt & Company.
 Cooper—Poems of Today—Ginn.
 Wilkinson—Contemporary Poetry—Macmillan.
- ENGLISH LITERATURE
- Cunliffe, Pyre, and Young—Century Readings in English Literature—Century.
 Newcomer and Andrews—Twelve Centuries of English Poetry & Prose—Scott, Foresman.
 Greenlaw-Miles—Literature & Life (Book 4)—Scott, Foresman.
 Manly—English Poetry & Prose—Ginn.
 Untermeyer—Modern British Poetry—Harcourt, Brace & Co.
 Rittenhouse—Modern British Poetry—Houghton Mifflin.
 Greenlaw-Hanford—The Great Tradition—Scott, Foresman.
 Baldwin and Paul—English Poems—American Book Company.

Pancoast—Standard English Poems—Holt, Parrott & Long—English Poems from Chaucer to Kipling—Ginn.
 Rich—A Study of the Types of Literature—Century Co.

H. AUGUSTUS MILLER

THE LIBRARY IN JUNIOR HIGH SCHOOLS

THE place of the library in the junior high school building is at the front center located at a point most easily accessible to the greatest number. It should be the most attractive, the most beautifully appointed, the most homelike, and the least school-like room in the building. Its needs in equipment of furniture, books, periodicals, supplementary instructional aids, and decoration should take precedence over the needs of every other activity in school administration.

The junior high school library should be an open invitation. Its cordial, hospitable, and persistent appeal should be irresistible. It should invite acquaintance, it should ripen acquaintance into friendship, it should bind every adolescent of the junior high school with bonds of attachment capable of resisting the temptations of less worthy friendships however or whenever encountered. No other activity of the school, not even the lure of the gymnasium, auditorium, shops, fine arts, or even the attractive social activities, should be permitted to wield the influence comparable to that which the junior high school library should exert.

The glory of transmission is the crowning tribute which can be paid to a junior high school library which fulfills, if permitted to do so, its full mission to early adolescent children. The glory of transmission is the glory of service. The faculty is served by the library, the pupils are served, every classroom, every subject in the program of studies, every assembly program, every homeroom activity, every curricular inter-

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