# ADAPTATION OF THE HIGH SCHOOL ENGLISH CURRICULUM TO VARYING LEVELS OF ABILITY

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## Introductory Remarks

"Education which treats all children as if their impulses were those of the average of an adult society (whose weaknesses and failures are moreover constantly deplored) is sure to go on reproducing the same average society without ever finding out whether and how it might be better. Education which finds out what children really are, may be able to shape itself by this knowledge so that the best can be kept and the bad eliminated," says Dr. John Dewey in "Schools of Tomorrow," page 138.

In these words, Dewey strikes at a fundamental weakness in our present school methods. The writer's experience with heterogeneous English groups has demonstrated the inefficiency and ineffectualness of dealing with pupils "en masse." Out of the exigencies of this experience came the desire to launch upon differentiated procedures. The lines of differentiation are detailed in the theme.

Acknowledgment is made to the Committee of the National Council of Teachers of English for providing tentative criteria upon which to base a reconstructed course. Since the work of curriculum building is a continuous process, the proposed courses as here presented must be regarded as tentative only.

The writer is indebted to Dr. M. E. Haggerty and Dr. M. J. Van Wagenen, Minnesota University, who, during her undergraduate years, were first to enlist her interest in the service of the individual child, and to Mr. W. E. Brennan of the English department of Marquette University

for kind services rendered. To Dr. Edward A. Fitzpatrick, dean of the Graduate School of Marquette University, kindest recognition is given for inspiration received and ideals developed. To the encouragement, the helpful criticisms, and valuable suggestions of Dr. George E. Vander Beke, Professor of Education, Marquette University, this theme owes much of its merit. He helped plan the study, read the entire manuscript, and gave valuable assistance throughout its development.

# THE CHANGING CONCEPTION OF SECONDARY SCHOOLS

# Chapter I

## Secondary Schools a Generation Ago

The past twenty-five years have brought about a marked change in the secondary schools of our country. Factors responsible primarily for this change are the extension of compulsory education into the age regions of the secondary school and the growing interest of all classes of people in general education. Twenty-five years ago the decision to send or not to send a child to high school was made by the family; such matters as the opportunities offered by the secondary school, the use the individual would make of the educational opportunities, the sacrifice entailed by the family that the individual might have the advantages provided, were usually discussed in family council before an individual was permitted to enter upon his secondary school career.

After admission the individual, again, was primarily responsible for his own failure or success. If he failed to meet the requirements of the school, he either tried again or voluntarily withdrew. It was accepted as fact by all concerned that the school was not maintained for those who could not or would not profit from the work which it provided.

One need but read the records to find ample proof to substantiate this statement. Mr. A. C. Shong, principal of West Division High School, Milwaukee,[1] from a study of the

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1. Shong, A. C., Report of West Division High School. Fifty-third Annual Report of the Board of School Directors of the City of Milwaukee, Wisconsin, 1912.

records for the entire history of the school for a period of eighteen years, found

1. Of all entrants 70.8% dropped out before graduation.
2. Of all entrants 32.6% dropped out the initial year.
3. The average of withdrawals during the year was 19.1%.

Contrast this record with that of 1928.[2] In 1924, 408 Freshmen enrolled in the school. In 1928, 285 of this number graduated. This is equal to 69.8%. Whereas in 1912, 70.8% of pupils dropped out before graduation, in 1928, almost 70% remained to graduate; or, stated in other terms, the number of pupils remaining in High School for four years has increased by 133 1/3%.

## The Secondary School of Today

Today the situation described has been greatly changed. In most States pupils are required to attend schools until 14, 16, or 18 years of age. Our own State, Wisconsin, has accepted 18 years. Then, too, public sentiment for secondary education is so strong that parents often insist on their children's remaining in school irrespective of the personal value received. As a result, the secondary school is faced with the problem of adjusting the school to meet the needs of its changed personnel. Instead of placing the responsibility for accomplishment solely on the pupils, the school now undertakes to guide and direct the development of the capacities which its individual pupils possess.

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2. Shong, A. C., Statistical records of West Division High School, 1929. (Unpublished)

## Capacities or Native Intelligence

Professor A. I. Gates[3] defines "capacity" as "functional possibilities of the neural or other mechanisms which result in a degree of ability without highly differentiated or intensive practice; factors, which as shown by experiment, grow slowly but steadily both in those who are, and in those who are not, subjected to special training." In other words, intelligence may be defined as the mental activity which results in adaptive behavior. According to this position, intelligence is the cause and intelligent behavior is the effect. In reality, the two factors are so distinguishable that the mental process may not result in over action of any kind. Roback,[4] who upholds this view, goes so far as to state that,"To see a problem sometimes denotes a higher degree of intelligence than to solve one." Another psychologist upholding this view of intelligence is Stern.[5] He defines intelligence as "the general capacity of an individual consciously to adjust his thinking to new requirements. It is general mental adaptability to new problems and conditions of life." Thorndike[6] defines intellect as "the power of good responses from the point of view of truth or fact." Terman defends the view that "An

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3. Gates, Arthur I., The Nature and Limit of Improvement due to Training. Bloomington, Ill., Twenty-seventh Yearbook of the National Society for the Study of Education, Part 1, (1928) p. 458.
4. Roback, A. A., Intelligence and Behavior. Psychological Review, XXIX (1922), p. 54-62.
5. Stern, William, The Psychological Methods of Testing Intelligence, 1914.
6. Thorndike, Intelligence and its Measurement. Journal of Educational Psychology, XII, (1921) p. 124.

individual is intelligent in proportion as he is able to carry on abstract thinking."

There is another group of pyschologists who maintain that intelligence is "overt, adaptive behavior." Colvin [7] contends that "An individual possess intelligence so far as he has learned, or can learn to adjust himself to his environment." Dearborn[8] likewise states that intelligence is "the capacity to learn or profit by experience."

(Nature vs.- Nurture in Intelligence)

The former view is upheld in this paper for the following reasons: (1) the mental level of an individual tends to remain fairly constant during his lifetime; (2) Siblings show the same degree and quality of intellectual performance, while in twins the similarity is still greater.

These facts, together with others of similar significance have been fairly well ascertainedthrough the comparative efforts of a committee selected by Prof. L. M. Terman, Stanford University, on the invitation of the Board of Directors of the National Society for the Study of Education, to determine the "Possibilities and Limitations of Training." The committee selected represented all shades of opinion on the issues involved, since it included such men as Bagley, Baldwin, Freeman, Pinter, and Whipple, together with a large staff of assistants. These men made the project a research undertaking, and in the 1928 Yearbook of the National Society[9] presented the results of

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7. Colvin, S. S., and others. Op. Cit., p. 123.
8. Op., Cit., p. 125.
9. The Twenty-seventh Yearbook of the National Society for the Study of Education, Part I. Bloomington, Ill. 1928.

their findings, each confining himself to the exposition of factual data he secured with a brief statement of conclusions based thereon.

When we analyze the Twenty-seventh Yearbook for the purpose of discovering how much intelligence is influenced by nurture, in other words, how much environment contributes to intelligence, we note particularly two studies, which are significant because of the large number of cases involved. The first study, conveniently called "Chicago Study" was undertaken by a committee headed by Frank N. Freeman of the University of Chicago.[10] A total of 671 children were involved in this study. 401 of these children formed the Home Group. (They were in foster homes in which they had been placed by the Illinois Children's Home and Aid Society.

**Composition of the Home Group**

Legitimate (260) Illegitimate (141)

| White 234 | | Colored 26 | | White 133 | | Colored 8 | |
|---|---|---|---|---|---|---|---|
| Siblings | Not Sib. | Sib. | Not sib. | Sib. | Not Sib. | Sib. | Not Sib. |
| 164 (143 sep) | 70 | 17 (14 sep) | 9 | 10 (2 sep) | 123 | 0 | 8 |

10. Freeman, Frank N., The Influence of Environment on the Intelligence, School Achievement, and Conduct of Foster Children, Bloomington, Ill., Twenty-seventh Yearbook, Part I, (1928) p. 113-219.

146 children were dependent children who had but recently been committed to the Illinois Children's Home and Aid Society and were awaiting placement in foster homes. There were designated as the "Newly Committed Group."

In order to make comparison between a foster child and an own child raised in the same home, 36 own children were included. These children, together with their foster siblings make up the "Foster-Own Group."

A miscellaneous group of 88 consisted chiefly of siblings to members of the Home Group and other wards of the Society who had not found permanent homes.

All of these children were given the Stanford Revision of the Binet test, while 374 of them were also given the International test.

The first study endeavored to ascertain the gain or loss made under the influence of a certain environment. 74 children were given the Stanford Revision of the Binet Scale tests just shortly before they were placed in foster homes. The average age at the time of the first test was 8 years. The mean age at the second test was 12 years 2 months, indicating an average residence in the foster home of 4 years. The mean I. Q. made on the first test was 91.2. The mean I. Q. on the second test was 93.7, indicating a gain of 2.5, with a probable error of .8. This gain in intelligence was probably due to residence in the foster home.

These 74 children were agin put into two groups according to the type of home in which they were placed. The home rating index was made up of ratings on material environment,

evidences of culture, occupational standing, education, and social activity. The entire range of this indes was from 6-30 with a mean of 18.8 and an S. D. of 5.6. The range was divided into three parts indicating good, average, and poor homes. The children in the better homes made a gain of 5.3% in intelligence: Since this value is four times its P. E., it may be regarded as significant. In thecase of the poorer homes an insignificant gain was found (.1).

The second study, conveniently called the "Los Angeles Study" was conducted by Miss Burks and two trained field workers, Miss O'Connor and Miss Bathgate, specialists in the field of educational psychology. Their study covered a still larger number of cases, namely, 214 foster children, 342 foster parents, 105 central children, together with 206 parents. The program for family study required 4-8 hours of a field worker's time per family. A barrage of tests, including the Stanford Revision of the Binet test, a home information blank, a character-rating scale, the Woodworth-Cady questionaire, and a personal information blank was used in each case.

As a result of this elaborate examination the following conclusions were arrived at:

"That about 17% of the variability of intellect is due to differences in home environment; parental intelligence alone accounts for about 33%. Further, the extreme degree to which the most favorable environment may enhance the I. Q. or the least favorable depress it, is about 20 I. Q. points." [11]

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11. Burks, Barbara Stoddard. The Relative Influence of Nature and Nurture upon Mental Development. Bloomington, Ill. The Twenty-seventh Yearbook, (1928) p.

Summing up the results of the two studies, the conclusion arrived at is that superior environment contributes small but significant increments in I. Q. The Chicago study shows an increase of 5.3. points of I. Q. due to environment; the Stanford study from 5-6 points.

When we turn to a consideration of the effect of nature on intelligence we find much more significant data:

1. Miss Burks, before quoted, arrives at the conclusion that while favorable environment may enhance the I. Q. 20 points, heredity in conjunction with environment may account for increments above the level of the generality which are five times as large.

2. Harold Ellis Jones, Director of Research, Institute of Child Welfare, Berkeley, California,[12] in a study to determine the resemblance of parent-child in intelligence obtained some 2500 test records for subjects ranging from 3-65 years, including some two or more members of over 300 families residing in a block of counties in Central and North Central New England. The Army Alpha (Form 5 or 7) was used with parents and children above 10 years of age; the Stanford-Revision of the Binet scale was used with 213 children ranging from 3½-14 years. The results of the tests pointed to the following conclusions:

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12. Jones, Harold Ellis: A First Study of Parent. Child Resemblance in Intelligence, The Twenty-Seventh Yearbook of the National Society for the Study of Education, Public School Publishing Company, Bloomington, Illinois, 1928, p. 61-73.

A. "The inferior parent, contrary to wide-spread theory, exerts the same degree of influence covering such topics as: distribution of children in families, distribution of I. Q.'s of children by Stanford Revision test, distribution of Army Alpha Scores of parents, age, education, and occupations of parents, and social status of parents, as the superior parent, in determing the mental test score of the progeny. The results favor the theory that multiple or cumulative genes account for intelligence.

B. It was found that like-sex-coefficients were not noticeable higher than unlike sex-coefficients, which likewise disputes the environmentalists' theory."

3. To further substantiate the fact that intelligence is fundamentally determined by heredity, Edward L. Thorndike,[13] compared High School pupils in grades IX, X, and XI. They were given two forms (a year apart) of the Institute of Educational Tests of Selective and Relational Thinking, Generalization, and Organization. Thorndike found that the correlation between the intelligence of siblings was about 60 per cent, a fairly appreciable likeness. Comparing this with the average sibling correlation, .52, found by Pearson for physical traits, and assuming that mental abilities are transmitted by heredity in exactly the same manner as physical traits, the influence is that home environments acts so as to raise the correlation between siblings from .52 to .60.

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13. Thorndike, Edward L., The Resemblance of Siblings in Intelligence. Bloomington, Ill., The Twenty-seventh Yearbook, Part I, 1928, p. 41.

4. Not only are siblings more nearly identical in intelligence than other children, but the closer the relationship, the higher the correlation. Gladys Tallman of the Psychological Laboratory, Columbia University[14] proved this by a study of identical and non-identical twins. (By identical twins are mean those developing from one egg, called uniovular, while non-identical twins are those developing from the fertilization of two eggs, called biovular.) Miss Tallman's study established the following facts:

A. While the average difference in the case of siblings was found to be 13-14 points, the average difference of all twins was 7.07 points. Hence the difference in siblings is about twice as great as that in the case of twins.

B. While the average difference of identical twins was 5.05, that between non-identical twins was 7.37 points.

5. The Yearbook, further, details a unique study upon a pair of Siamese Twins, 14 years 10 months old at the time of examination. The deviation of the scores of the pair from the appropriate age norms offered for comparison are almost invariably in the same direction, thus sustaining the theory of the essential similarity of twins.

From the evidence thus impartially presented in the scientific studies presented by the Yearbook, the unbiased person realizes that the wide differences exhibited by human beings are mainly due to the operation of relatively unknown laws of heredity and variation upon which biology and psychology are at present spending much research time.

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14. Tallman, Gladys G., A Comparative Study of Identical and Non-Identical Twins with Respect to Intelligence Resemblances. The Twenty-seventh Yearbook, Part I, (1928) p. 83

## INDIVIDUAL DIFFERENCES

"When many unselected children of a given age are examined for any trait, large individual differences are found," says Prof. L. M. Terman.[15]

"Human beings differ widely in physical characteristics, but they differ far more greatly in mental traits," says Leta M. Hollingworth,[16] who proceeds with, "Children differ far more in mental traits than in physical. The tallest child of a given age is not more than twice as tall as the shortest child among 10,000. But the most intelligent child among 10,000 is many times as capable as is the dullest. It is possible to find approximately zero intelligence and to find intelligence measures of 180 as compared with the mean 100. A few more will be found among the feeble-minded than among the gifted. A slightly weighted curve will be found at the lower end of the normal wave. Disease and accident can operate to reduce the mentality of the potentially normal or superior being. But we know of no external influence that can operate to raise a low or mediocre mentality to higher levels."

Time was when the common opinion held by society was that nearly all children are capable of satisfactorily accomplishing eight grades of school work in eight years, and that if they failed to do so it was because of faulty school organization or management. Only in recent years has there

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15. Terman, L. M., The Intelligence of School Children, Houghton Mifflin Company, 1919, p. 17.
16. Hollingworth, Leta M., The Psychology of Subnormal Children, Mac Millan Company, 1924, p. 7.

been recognition of the fact that the progress children make through the grades of a school system is chiefly dependent upon original endowment; that innate differences in intelligence are chiefly responsible for the problems of the school laggard; that, not infrequently, the so-called "retarded" children on whom so much sympathy has been expended are, in reality, nearly always above the grade where they belong by mental development, while the really retarded children are the ones, who, because of superior endowment, are held back for one reason or another and found from one to three grades below the location which their mental endowment would warrant.

Wm. F. Book[17] in a state-wide mental survey of Indiana High Schools found valuable data.

On page 68 of this book we find this remarkable statement: "Taking as an example the group of seniors who possess a very superior grade of intelligence, (the A1 group), we find that less than 6 per cent of this group were accelerated by the high school; 90 per cent were only normally advanced; while 3 per cent were actually retarded. On the other hand, of the total number accelerated by the school only 2 per cent possessed an A- grade of intelligence, 30 per cent a high average or C+ grade, the rest received a low average or inferior intelligence rating on our tests." (The Battery of tests used in the survey was the Indiana University Intelligence Scale, Schedule D, worked out in the Psychological

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17. Book, William F., The Intelligence of High School Seniors, The Macmillan Company, 1922.

Laboratory of Indiana University by S. L. Pressey, research assistant in the Department of Psychology.[18]

(The man who did pioneer work in the United States in porting out the real basis for graduation of pupils and more intelligent educational procedure in the classification and promotion of children and the administration of courses of study was Prof. L. M. Terman, Stanford University, whose two books "The Measurement of Intelligence" and "The Intelligence of School Children" indirectly resulted in the publication of the Twenty-seventh Yearbook, while ushering in much controversial material).

"And what seems just as astounding and paradoxical," continues Book,[19] "is the fact that about 3 percent of the pupils rated E, and 1½ percent of the pupils rated F, were accelerated one or more semesters in high school; 93 and 97 percent of those possessing these lowest grades of intelligence were regularly promoted, while only about 4 and 1½ percent were retarded one or more semesters.

"It seems to be a habit of high school officials to keep their students in high school for four years regardless of their ability to do the work, suggesting that in many cases habits of working far below the best level of attainment are being formed by these superior students, which will serve as a permanent handicap.

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18. For a detailed description of the intelligence scale used see article by S. L. Pressey, Journal of Applied Psychology, September, 1918, p. 250-269, and study by Wm. F. Book, "Variations in Mental Ability and Its Distribution among the School Population of the Indiana County," Proceedings of Fifth Annual Conference on Educational Measurements, Vol. LV, p. 130-169, April 1919, published by Indiana University.

19. op. cited, p. 70

"The writer has in mind the case of a mathematical genius who has kept in high school for four years when he clearly could have been completed the work in 2½ or 3 years' time without injury to his health, and doubtless with psychological profit to himself. He made high grades in every study. After graduation from high school he entered a university where he finished in two years all the courses in mathematics offered. He graduated in less than three years, and in his post-graduate work this record was maintained."

The whole subject of "Intelligence Testing" originated over a half-century ago when Francis Galton, an Englishman, made a study of hereditary genuis.[20] At that time Galton predicted that it would sometime be possible to obtain a general knowledge of the intellectual capacities of may be sinking shafts, as it were, at a few critical points. The methodology for this process was the work of a French psychologist, Alfred Binet, who, after a fifteen-year patient research primarily undertaken for the purpose of ascertaining the arrests of development which cause the obvious forms of feeble-mindedness, gave to the world in 1908 the system of tests now known as the Binet-Simon Intelligence Scale. In so doing he made psychology function as a useful tool in the hands of man. And in various revised forms the method he devised has come into general use not only in Europe, but in the United States as well, and today forms an integral part of every modern school system.

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20. Galton, Francis. Heredity and Genius, London 1869

The subject of Individual Differences has formed the theme of several of the National Education Yearbooks. In the Twenty-first Yearbook on "Intelligence Testing" in the Seventeenth Yearbook, Part II, on "Measurement of Educational Products," and in the Twenty-fourth Yearbook, Part II, "Adapting the Schools to Individual Differences," much material to demonstrate the striking range of individual differences found in the native capacity and educational achievements of pupils was presented. A more recent study is that made by Wm. F. Book,[21] previously referred to.

The facts related in these various studies bring conviction that the mass instruction of pupils and the promotion of them in large groups annually or semi-annually, as is done under the regular grade system, while administratively desirable, leaves much to be desired pedagogically.

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21. Book, Wm. F., The Intelligence of High School Seniors, 1922.

# PROCEDURES DESIGNED TO DIFFERENTIATE INSTRUCTION

## Chapter II

### General Suggestions

Having studied the pupils, tested them by various methods, and discovered individual differences either in native ability or in achievement, what should be done? Certainly we should minister to the needs of all to the best possible advantage. Suggested procedures for thus ministering to individual differences, as compiled from various sources, are listed below.

1. All pupils should not be expected to carry the same amount of work. Pupils coming from good homes provided with fine study opportunities and presided over by intelligent and interested parents may well be expected to carry out all requirements and come to school with all homework prepared. Another boy in the same class may come from a home of poverty with no quiet place for study and reflection. His parents may lack schooling or even sympathy with education and the boy's work. Shall we expect the same amount of work from each? Assuredly not.

2. While the majority of children can do the regular work of a given grade in a given year, some can do perhaps from a third to a quarter more than the average and should be given opportunity to do so. Others from lack of ability or because of unfavorable conditions cannot do nearly as much as the average pupils. They should be allowed to go as slowly as possible without any stigma attaching to them because of their slower pace.

3. The same standards of quality should not be expected from all. Standards of proficiency should be dependent upon the uses to which knowledge is to be put in later studies or in everyday life. To illustrate, a girl who is certain to have little need for geometry later should not be held for the same quantity or quality as the boy who expects to go to an engineering school.

4. Provision should be made for the precocious, the exceptional child. As school usually go, it is ten times harder for a pupil to gain a grade than to lose one.

5. The present idea of grades must be supplemented by a new grouping of years, in which the year-by-year idea of growth and progress is replaced by larger and more generous units of experience.

6. School promotions should be made much more flexible. Semi-annual and even the quarter plan of organization should replace the annual promotion system. In addition, it should be possible to promote a child in a given subject as fast as possible. The subject-unit system instead of the entire grade or year should prevail. While this is a question of administration primarily, it has a bearing on the subject.

7. Better provision should be offered for educational and vocational guidance. Young people must not only be educated and trained in accordance with their ability, so that they may give to themselves and the world their best service, they should, in so far as possible, be directed towards and educated for the work in life that is best suited to their mental ability and in harmony with their intellectual interests.

8. As a corollary to the above, there is needed better provision for vocational training. Our present educational system has proved itself much too narrow to meet the needs of all the people with the result that our schools today are really class school appealing only to those who are most intellectually fit. Our schools today are preparing the best individuals in the state for such professions as engineering, medicine, law, statesmanship, and the like. But we are making little or no provision for the many individuals who do not have the mental ability to complete the work of the High School grades but who could be trained to do many useful lines of work. One of the most important readjustments, then, is some extensions of vocational training so that all the abilities and capacities of all the people may be fully conserved and made to function in the individual and social life of the state.

9. A new method of evaluating school work should be adopted, namely, one which shows the relation between intelligence and actual progress in learning or school accomplishment.

This evaluation necessitates finding, first of all, the intelligence score of each individual. (The intelligence score indicates the school progress which such an individual should be expected to make under average conditions. Following this comes the testing of the individual by definite achievement tests. To measure the actual success which has been achieved, the results obtained from mental surveys must be combined with the results obtained from achievement tests; in other

words, the student is judged not only in the sight of what is but in the light of what ought to be expected from a pupil possessing the type of mental ability revealed by the mental test. Only when such a standard or "ability index" has been obtained, can the work of a pupil, the success of a teacher, or the accomplishment of a class or school be justly evaluated.

It is, of course, necessary to continue to measure the achievement of an individual, a class, or a school, by a standard which the world has fixed, or standards which have been obtained from a large group of unselected individuals, for such a standard is helpful for purposes of educational and vocational guidance as it indicates the type of success which must be achieved by an individual if he desired to be successful in a given line of work or is to make normal or unusual progress. But the former is the true pedagogical standard, which shows what can and ought to be achieved by a given individual.

"Already programs of research have been undertaken in various laboratories, and school achievement tests are being developed which may be readily combined in this way with group intelligence tests."[1]

In order that the work of the school be better adapted to the mental abilities, interests, and vocational needs of the individuals being educated, proper use of reliable intelligence tests, systematic mental surveys, and well developed achievement tests must be used. These may be used in many ways, of

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1. Book, W. F., Macmillan, The Intelligence of High School Seniors, 1922.

which the following are, perhaps, the most important:

1. To locate the brightest pupils in any class for special educational treatment.

2. To prognosticate school success.

3. To prognosticate the kind of success.

4. To learn what, in an educational way, should be done for the individuals belonging to each particular mental class or group.

5. To determine the causes of failure in school.

6. To conserve the talents and human capacities of individuals."

THE DALTON PLAN

The Dalton plan is a scheme of education devised by Helen Parkhurst and first put into operation at Dalton, Massachusetts.

The principal features of the plan are subject laboratories, contracts, score cards, and oral periods.

The subject laboratories are ordinary class-rooms equipped with things necessary for the study of a particular subject. The English laboratory, for example, contains complete sets of authors, pictures, reference books, and illustrative material of all kinds.

The contracts are syllabi outlining the subject matter to be mastered, specifying references which will be found useful, pointing out difficulties to be noted, and enumerating questions to be answered, essays to be written, reports to be given, etc. The work is apportioned by months, each month's work being again subdivided into weeks and days. To each portion is affixed a definite time value, specifically stating the credit attaching; for ex., "This work will count as two units." A pupil is thus able to measure and record his own achievement.

The score card is furnished each pupil. On it are indicated his subjects for four weeks of five days each. Each laboratory teacher passes upon the number of units accomplished in a subject. If the work is satisfactorily completed, the student indicates by graph his accomplishment.

## PLANS TO INDIVIDUALIZE INSTRUCTION

Several plans or procedures to meet the difficulties of mass instruction have been devised. Among the plans best known and most widely adopted are the Dalton plan, the Winnetka plan, the Unit plan, the Contract method, and the Supervised-study plan. The teacher records same in the class record book and gives a new assignment provided the work is satisfactory.

Oral periods range from one to three per week in each subject. In these periods general difficulties are discussed, opportunity for oral interpretation given, and dramatization or allied work carried on.

It is claimed by the adherents of the plan that it is particularly well adapted to the English work in that it shows how to reach the pupil's individual needs because of the constantly recurring individual conference, with its close contact of thought, in which the teacher sees the difficulties of each particular pupil and gives to the pupil his individed attention. It also solves the question of how to put the problem of learning into the hands of the pupil.

## THE BURK AND WASHBURNE PLAN OF INDIVIDUAL INSTRUCTION GENERALLY TERMED THE WINNETKA PLAN

Dr. Frederic L. Burk, with the cooperation of the faculty of the training school department of the San Francisco State Teachers College, in 1913 organized all classes from the kindergarten through the eighth grade so that every pupil had the opportunity of progressing in each school subject as rapidly as his individual ability permitted.

Each of the 700 children enrolled was given a copy of the course of study for each subject on his program. Provision was made for testing and promoting pupils as soon as the work outlined for any grade in any subject was completed. Class recitations were abandoned. No daily assignment was given in any subject.

The need was soon felt for printed material which would permit a pupil to make progress in his work with little or no assistance from his teacher. The teachers set to work with a will and soon published a series of self-instructive bulletins in arithmetic, grammar, history, language, and phonics. While individual progress is provided for in the fundamental subjects, abundant opportunity is afforded for group work.

Mr. Washburne's Work at Winnetka, Ill.

Mr. Carleton Washburne and Mr. Willard Beatty, two of Dr. Burk's faculty members, applied Burk's basic principles to city school systems.

The first public school definitely to undertake this work was that of Winnetka, Ill. Public Schools in New York, Florida, Indiana, and Racine, and to a greater or less degree many other places have actively sponsored the movement.

Under the Winnetka plan the curriculum is divided into two parts: One part deals with knowledges and skills of which everyone alike needs mastery; the other part provides for each child self-expression and the opportunity to contribute to the group something of his own special interests and abilities.

Under the first head come the common essentials, the three R's and similar subject matter. Since every child needs to know

certain principles of arithmetic, needs to be able to write with speed and legibility, needs to spell certain common words, and know something about certain persons, places, and events to which constant reference is made, a mastery of these essentials is necessary by all. Since every child differs from others in his ability to grasp them, the time and amount of practice to fit each child's needs must be varied. The Winnetka plan allows each child to set his own pace, but master the unit of work he must.

The second part of the curriculum is quite another matter. Here each child may legitimately differ from his neighbor in what he gets from school. He must learn how to make up for his weakness by using the strength of others and how to contribute his abilities for the good of the group. The part of the day devoted to this part of the curriculum is most free and informal, admiting of much group and creative work.

In thus providing for flexibility of time for the mastery of the essentials and by providing opportunity for creative, individual work, the Winnetka schools provide for individual differences.

## SUPERVISED STUDY PLAN IN ENGLISH

Dewey[1] in "Democracy and Education," says, "When the parent or teacher has provided the conditions which stimulate thinking and has taken a sympathetic attitude toward the activities of the learner by entering into a common or conjoint experience, all has been done which a second party can do to instigate learning; the rest lies with the one directly concerned." If the psy-

1. Dewey, Democracy and Education, Macmillan Co., 1917 pagg 108.

chological fact embodied in the foregoing is conceded, then the work of the school is properly to supervise and direct the individual while he teaches himself. Viewed from this angle the whole procedure of the school should be called the Supervised-Study. Prof. Alfred L. Hall Quest[2] and Miss Mabel E. Simpson[3] through their books helped formulate a method of Supervised Study. This method aims to train pupils to do purposive thinking in order that they may become increasingly self-directing individuals. Individuality is given full plan.

A lesson planned in accordance with the Supervised-Study method is divided into three parts: review, assignment, and silent study. A somewhat definite time is alloted to each. The standard time division requires but 1/5 of period be devoted to review, 2/5 to assignment, and 2/5 to silent study, but in practice time schedules will vary from day to day.

## THE DIFFERENTIATED ASSIGNMENT

The Supervised-study plan involves the recognition in every class of at least 3 groups of pupils according to mental ability: the inferior, the medium, the superior.

To meet the varying abilities of these three groups, the work of the "Silent-study" part of the period is divided into three sections known to the teacher as minimum, average, and maximum assignment groups. The minimum assignment should include

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2. Hall-Quest, Supervised Study-Macmillan Co., 1916.
3. Simpson, Mabel E. " " in History. Macmillan Co., 1918
4. Hall-Quest, op. cit., p. 148 " " , 1916

the minimum essentials of the course of study for the day. The average assignment should involve a broader and deeper investigation of the phrases of the problem or should include more different variations of the problem. The maximum assignment should involve special investigation not required of the class as a whole but affording wider opportunities to the superior pupils. Typical maximum assignment include library references, outlines, compilation of questions, or original problems to be used in socialized reviews.

The three-fold assignment for silent study is an effective compromise between the needs of the individual and the necessity of class direction. It allows the members of the inferior group to be judged upon their own achievement without the discouragement that results from the application of a general class standard, and at the same time it insures for the superior pupils a mental development commensurate with their greater ability.

## THE CONTRACT PLAN

Out of the Dalton and Supervised-study plans has evolved another plan, generally termed the contract plan. The contract plan has come to be generally associated with the tendency toward individualized instruction. The contract is a way of conceiving a new assignment with three challenges in the unit of instruction. Pupils are judged by the reasoning and by the goals they reach.

The first block, Fair, should embody the organizing principles and the essential processes in the challenge or new unit of instruction. The Good and Excellent contracts are further extensions of the wave, which we may imagine as radiating from

the Fair center. The Good and Excellent contracts include work demanding some originality and even talent.

Under the contract system one would find various activities going on in the English classroom at one and the same time. The following suggests the scope:

1. Discussion by class in committees as a whole on some interesting or difficult point in the Fair contract.
2. Group conferences with teacher on points connected with advanced contracts.
3. Individual conferences with teacher on advanced contracts.
4. Individual conferences with teacher for advice, criticism of paper, book reports, special reports.
5. Talks by teacher to class.
6. Tests in process of administration.
7. Reports to class by pupils.
8. Reading aloud by teacher or pupils.
9. Dramatization.

Under this scheme tests on Fair contracts are given simultaneously; on the Good and Excellent contracts, individually.

## THE UNIT PLAN OF INSTRUCTION

"The primary consideration of any teaching enterprise is the identification of the learning units," says Henry C. Morrison, in "The Practice of Teaching in the Secondary School."[5] The critical test of the unit is this: it must be a comprehensive and significant aspect of the subject. It must be teachable as distinguished from being merely learnable, and it must be capable of being tested for mastery.

The unit must be comprehensive; its product is understanding rather than mere memory. Processes, like addition and subtraction, which belong together in the same unit, should be taught together. The learning unit is not merely addition and subtraction, one after the other, but the discrimination between the two, so that the query, "Do you add or subtract?" no longer finds expression. Failure to transfer knowledge to usuage means failure to learn some critical unit.

The test of the value of a unit in teaching one phase of English, grammar, is, therefore, "Will it help the pupil to understand?" The test is not, "Does the pupil need to know?"

How does the unit meet individual difference? If Morrison's plan of the pre-test is given each student, the following anomalies will be shown up:

The student who already has a mastery of the unit.
The student who already has repeated the unit.
The student who already is in advance of the class.

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5. Morrison, Henry C., The Practice of Teaching in the Secondary School. University of Chicago Press, 1906, p. 79.

If the course is organized in units, such pupils as those used in the illustration can be excused for a whole unit. Under certain conditions, they might be excused from class altogether; otherwise they can be allowed to bring other work to the classroom for the time being.

# ADAPTATION OF HIGH SCHOOL ENGLISH INSTRUCTION TO VARYING LEVELS OF ABILITY

## Chapter III

### PROVIDING FOR INDIVIDUAL DIFFERENCES IN HIGH SCHOOL ENGLISH

Under the topic "Ministration to Individual Differences" the basic principles on which provision for individual differences in any subject rest, were recounted.

There are numerous methods of providing for individual differences in English courses, but among the best (proved by experience) are (a) individual instruction, (b) ability grouping, (c) differentiated assignment. It is generally conceded that some such arrangement as the following is most workable and satisfactory:

| | | |
|---|---|---|
| High Groups | Upper 20% of the class | Enriched Course |
| Medium Groups | 60% of the class | Regular Course |
| Low Groups | Lower 20% of the class | Simplified Course |

(Of the Low Groups only minimum essentials should be required, as mere change in amount of work covered is not enough.)

Many schemes for enrichment of courses and for caring for the slow groups have been tried and tested. The following list is suggestive.

### SUGGESTED SCHEMES FOR PROVIDING FOR INDIVIDUAL DIFFERENCES[1]

1. Additional credits for work beyond minimal requirements.

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1. Provision for Individual Differences, Kelsey, M. and Others, Publisher, Milwaukee City Schools, 1928.

2. Advancement of bright pupils to new assignments.
3. Much outside reading for bright pupils.
4. More hand work for slow pupils-Project (One authority says: "For slow groups beyond the eighth grade, the curriculum should be almost entirely vocational.)
5. Small classes for slow groups.
6. Enriched program for bright pupils.
7. Lower requirements and less work for Z groups.
8. More time for drill on essentials for Z groups.
9. Most written work of Z groups in class under supervision.
10. Failure groups.
11. Student helpers assisting weaker ones.
12. Group method-committees, group leaders, etc.
13. Student check-up on own progress.
14. The project method.
15. Dramatization.
16. Pupils in charge of class work.
17. Special problems for investigation and class report.
18. English Club, Parliamentary Club, Poetry Club.
19. Different texts for varying abilities-e.g. Padriac Colum "Odyssey" for slow pupils; Palmer for bright ones.
20. Periodic achievement tests and tabulation of results.
21. Differentiated assignments.
22. Supervised study.
23. Contract system.
24. Additional voluntary assignments.

25. Special commendation by teacher or principal for superior work done.

26. Opportunity to undertake advance work and by covering independently the intervening work to secure extra promotion.

THE UNIVERSITY OF CHICAGO HIGH SCHOOL PROCEDURE

Various schools have definitely set aside the traditional class procedures for newer types, which reach out better to individual students. Among these schools the Chicago University High School is a leader.

The University of Chicago High School plan to minister to the superior child is outlined by W. C. Reavis[1] as follows:

I. Method of appraising capacity, maturity of interests, and personality of the student.

   A. By group intelligence test given once a year to each student.
   B. Factual evidence revealed through
      1. Physical measurements
      2. Special abilities, disabilities, etc.

II. Flexible Curriculum

   A. Organized unitary blocks with minimal essentials to be mastered by all members of class.
   B. Supplementary projects for pupils not taxed by minimal essentials.
   C. Flexibility permits teacher to vary experience of students as individuals without interfering with procedure and responsibility of class.

III. Administrative methods

   A. Reports and records indicative of student's capability accessible to teachers.

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1. Reavis, W. C. - Administration of the Superior Students in the University of Chicago High School, Providing for Individual Differences in Milwaukee High Schools, p. 25 (an unpublished pamphlet)

B. Administrative officers responsible for securing co-operation between persons for and institutions concerned with student's progress.
C. Supernormal students guided in one or more of the following ways:

1. Encouragement to undertake additional supplementary projects after mastery of minimal essentials.
2. Encouragement in power gaining, namely, in dropping lower course after demonstrating ability to progress with upper.
3. Encouragement in undertaking heavier schedule, resulting in richer experience.
4. Substitution of worthy, voluntary projects in lieu of regular class routine.

That the Chicago University High School organizes its English courses so that the work becomes highly individualized a visit to the school confirms.

To illustrate the aim and method of one unit, namely, that on the short story, a report by a practice teacher observing and teaching during the progress of the unit may be of interest; while some of the supplementary projects of students working on the drama unit will show the variety of activities resulting. In addition to the individual projects, group readings of one act plays rounded up the work of the drama unit.

REPORT OF CLASS WORK ON THE SHORT STORY UNIT

(As observed in the Chicago University High School)

October 2, 1928

A discussion of the short story was in progress, when I entered the class. The students named various types of short stories, such as: stories of characterization, of plot, or local color.

A brief, general outline of the work of the unit was given by Miss Campbell, the instructor. The first six weeks was to be devoted to the study of the various types of the short story. Later, the contemporary novel and poetry was to be studied. As an immediate assignment, each student was to select a copy of short stories from the shelf and read as many stories as possible. The name of the book, story, and author were to be recorded in notebooks, as well as a brief resume of the story. These notes were to be used as an outline for discussion, and also for the reading cards.

October 3

The class hour was devoted to reading and making notes on the stories.

October 4

The hour was spent in reading. The students were instructed to hand in the next day the notes which they had taken on the various stories read.

October 5

The class handed in their notes, and were excused to take an examination.

October 8

At the beginning of the hour, the students were given a few minutes in which to jot down questions which they would ask themselves concerning a plot. Miss Campbell then asked some of the students to read their lists, while the others noted points which they had not included. The following were some of the points mentioned:

(1) Is the plot original?

(2) Is it logical?

(3) Is it probable or improbable?

In order to make the discussion interesting, the following stories were assigned for reading:

| | |
|---|---|
| The Gift of the Magi | O. Henry |
| The Speckled Band | Conan Doyle |
| The Necklace | Guy de Maupassant |
| The Inn of the Two Witches | Joseph Conrad |
| The Cask of Amontillado | Edgar Allen Poe |
| The Man Who Would Be King | Rudyard Kipling |

As the Inn of the Two Witches was found in only one book, Miss Campbell began reading it aloud to the class.

October 9

Miss Campbell completed the reading of Conrad's story, The Inn of the Two Witches.

October 10

The hour was spent in reading. There was a tendency among the students to waste the first few minutes after the bell had rung. Miss Campbell called their attention to this fact by means of a short, firm talk.

October 11

The hour was spent in reading. Miss Campbell left the

room in my charge for the first time. The students found it a bit difficult to refrain from talking, but finally settled down to work.

October 12

Miss Campbell gave directions for recording reports on the reading cards. The white cards were to contain only a record of the reading done in class. The method of keeping the cards was as follows:

Name 1928 Contemporary Literature IV
Date Author Story and Book

Upon the buff cards, the students were to record all of their reading done outside of class. These cards were placed in a box on the desk.

There was not enough time, after the cards had been filled out, to begin a discussion of the stories assigned. The students were asked to select one of the stories and to write as full and complete a discussion of the plot as possible. The notes taken while reading the stories were to be referred to as an outline for the paper.

October 15

At the beginning of the hour, the students were given a few minutes in which to look over their notes in preparation for the discussion of the assigned stories.

The first student called upon chose The Speckled Band. The class agreed that the major interest in a detective story was plot, and for this reason they did not invite a second reading. One student stated that the story was amateurishly written. This statement led Miss Campbell to

point out to the class that extravagance reduces vividness. It was agreed that the story was a good one of its kind; however, the limitation of the type of story was felt.

The Man Who Would Be King was discussed next, and compared with Doyle's story. It was decided that Kipling's was the best because the atmosphere was more vivd, the characterization was better, and because Kipling interested the reader in human motives.

The class agreed that The Necklace had a simple plot, but invited a second reading. Miss Campbell pointed out that the reason was that the human problem involved drew the interest. The satisfaction, derived from perfect workmanship, was given as another reason for rereading the story.

October 16

For the next week, the students were asked to center their attention upon the characters in short stories. They were warned not to ignore the other elements while dwelling upon this one.

The following notes, which were to serve as a guide in reading, were dictated:

I. The grouping of characters

A. Decide which character is the hero.
B. How are the minor characters used, by their number and selection, to set off the main character or characters?

II. The means of characterization

A. What means are mainly employed?
B. Can you suggest how other means might be substituted or added?

C. The chief means are:
1. Through action, main incidents, small actions, gestures, etc.
2. Through talk.
3. Through thoughts, emotions, sensations, and reflections.
4. Through reactions to other characters.
5. Through setting, the dress, possessions, home, etc.
6. Through personal appearance.
7. Through analysis by the author.

III. The method of characterization

A. Is the character presented as a type or an individual?

IV. The dialogue in characterization

A. Is there enough for good characterization?
B. Is there superfluous dialogue?
C. Is the talk real?
D. Is it in character?
E. Is it readable and interesting?

V. The effectiveness of the characterization - Do the characters live? If not, why not?

The students were permitted to read at will. They were asked to think over stories they would like to suggest for the class to read and discuss.

October 17

The first ten minutes of the hour were spent by the students in giving suggestions to one another of stories to read. The following stories were recommended:

| | |
|---|---|
| Rip Van Winkle | W. Irving |
| The Great Stone Face | N. Hawthorne |
| The Christmas Wreck | F. Stockton |
| The Freshman Fullback | R. D. Paine |
| His Father's Son | E. Wharton |
| The Bird's Christmas Carol | C. Dickens |
| The Monkey's Paw | W. W. Jacobs |

October 18

The students were instructed to read the following

stories in preparation for a discussion of characterization:

| | |
|---|---|
| Markheim | R. L. Stevenson |
| The Story of Muhammad Din | R. Kipling |
| The Outcasts of Poker Flats | F. B. Harte |
| The Gray Angel | J. Galsworthy |

The remainder of the hour was spent in reading.

October 19

The hour was devoted to reading.

October 22

The students spent the first ten mnutes of the hour looking over their notes, or finishing the story they were reading.

The Gray Angel was the first story to be discussed. It was classified as an extreme type of a character story. The characterization was achieved principally by means of contrast, and through the opinion of others.

Markeim, the second story to be discussed, was found to have a good plot as well as characterization. The students were greatly interested in the conscience of Markheim, as was shown by the lively discussion of this subject.

The majority of the class said that they did not like the Story of Muhammad Din.

October 23

Miss Campbell explained why The Story of Muhammad Din was a good one. It brought out clearly the relation between the man and the little child, and the transience of life in India. This story was of the same type as The Gray Angel, but it was more skillfully written. Miss Campbell read The Story of Muhammad Din aloud to the class, so that they might

better appreciate the good points of the story.

The remainder of the hour was spent in reading.

October 24

The students were given the hour in which to write a paper on the characterization in some story they had read. They were to point out what means the author had used in characterizing his people.

Miss Campbell gave me the papers, and asked me to discuss them with the students the following day.

October 25

The main difficulty I found in the papers, was a lack of organization. I read two papers, which I considered examples of good organization, and discussed them with the students.

The interest in Markheim was still apparent because the discussion resolved itself into the question of whether Markheim showed strength or weakness of character in surrendering to the law. Miss Campbell read a portion of the story aloud in order to help determine this fact.

October 26

An outline for the further study of the short story was dictated to the class.

1. What is the place, time, and social setting of the story?

   A. Is one of these three factors dominant?
   B. Is one neglected?

2. What means of obtaining local color have been mainly employed? The chief means are:

A. By types or distinctive selection of characters
B. By talk
C. By customs or social usages
D. By traditions
E. By descriptions

3. What sort of dialect, if any, is employed?

A. How is it chiefly indicated?

1. By pronunciation and spelling
2. By vocabulary
3. By idioms
4. By rhythm or cadence

B. Is the dialect accurate?
C. Is it appropriate?
D. Is it readable?

4. What methods of description are employed?

A. Objective description, in which the author tells how the place looked;
B. Subjective description, in which the scenes are seen through the eyes of one of the characters;
C. Selective description, in which important bits are chosen here and there;
D. Description by effect;
E. Description by the effect upon one or more of the characters.
F. Is enough description used for good effect, or is the description superfluous? Are the descriptive passages well distributed?

5. The names of characters

A. Are the names of characters and places suitable to the setting?
B. Has an attempt been made to suit the names to the personalities?

The following stories were recommended to the students for special study:

| | |
|---|---|
| Namgay Doola | Kipling |
| Tennessee's Partner | Harte |
| The Three Strangers | Hardy |
| In Search of Local Color | O. Henry |
| The Revolt of Mother | Freeman |
| Typhoon | Conrad |

| | |
|---|---|
| The Sire de Maletroit's Door | Stevenson |
| The Riverman | White |
| The Mill on the River | Bercovici |

October 29, 30, 31

The hour was spent in reading the stories assigned.

November 1

The students were asked to make an outline of a story from which to discuss the story before the class. Miss Campbell suggested a procedure, namely:

(1) To take a scrap of paper and jot down the most important points
(2) To organize them into an outline
(3) To put the strongest points first and last

These outlines were checked over and eight of the most interesting selected for class discussions.

November 2

The students stood before the class and discussed the story they had outlined the previous day. Two students talked on Namgay Doola. They did not agree as to the importance of the plot. The other members of the class entered the discussion, also. It was agreed that the characters were important and were one of the chief interests of the story. Miss Campbell pointed out that Kipling always has good plot, but that it seldom dominates the story. It was noted that a good method of showing up the customs of a country was to have an outsider come in, so that the customs become more prominent because of the contrast.

Namgay's refusal to pay taxes was pointed out as a hidden bit of satire on the Irish and English relations.

The Mill on the River and The Revolt of Mother were discussed from the standpoint of local color, plot, characterization, etc.

November 5

As a final assignment on the short story unit, each student was instructed to select one author upon which to concentrate. They were to read as many stories from this author as possible, and then make a complete study of several stories from all the points of view considered thus far. The following questions were suggested:

1. What does the author emphasize?
2. What does he minimize?
3. Wherein lies his chief interest?

The following authors were suggested by Miss Campbell:

John Galsworthy
Edith Wharton
Katherine Mansfield
Joseph Hergesheimer
Liam O'Flaherty
Theodore Dreiser
E. A. Poe
James Stephens
Mark Twain
O. Henry
Nathaniel Hawthorne
Rudyard Kipling

Additional suggestions were made by the students:

Stewart E. White
H. C. Bunner
Hugh Walpole
Anatole France
Conrad Bercovici
Mark Twain
James M. Barrie
Wilbur David Steele
Booth Tarkington
Oscar Wilde
Thomas Hardy
Norman Duncan

Suggestions for supplementary projects were made.

Miss Campbell explained that this work could be carried on at any time during the year.

I. Original Work

A. Write short stories. This type of work was discouraged, however, because of the length of stories.

B. Write a number of synopses for short stories.
   1. Plot outlines.
   2. Ideas that might be used for short stories later.
C. Write character sketches to be used in short stories.
D. Write descriptions of settings for short stories.

II. Literary Maps - These were recommended as interesting, not only for themselves, but as of great value to the student.

A. Mark the cities, rivers, or any geographical reference which the writer makes in his stories.
B. Make an illustrated map.
C. Make a short story map of America, and locate all the short story writers.
D. Make a short story map of one particular locality, such as, New England.
E. Make a map of one particular author, such as, Kipling or Stevenson.

III. Make a scrapbook of biographical and critical notes on contemporary authors. Include pictures of the writers. This type of work requires attention and awareness of what is going on.

IV. Illustrate some of the short stories. An illustrator must know the story well in order to select his scenes.

V. Select a story and dramatize it.

VI. Make a scenario arrangement of a story.

VII. Write a musical accompaniment to a story, or write musical themes for different characters or scenes.

## SUPPLEMENTARY PROJECTS

The following pages illustrate some supplementary projects carried out in the Chicago University High School during the study of the drama unit.

CONT. LIT. IV Mary Lou Forbrick

THE BOSTON TEA PARTY

Key to Diagram:

Red - British Soldiers
Blue - American Soldiers
Green - Owner of Store or Inn
Black - Tables In the Inn
Brown - Chests Containing Uniforms

The scene is laid in an Inn where soft glimmers from half used candles furnish all the light. For my color scheme I used black tables. The costumes of the characters were easy to decide in regard to color. The British soldiers wore red uniforms which gives a nice contrast to the blue uniforms of the American soldiers. For the color of the Innkeeper I used green as it sets off the other colors very well. Care had to be taken in arranging the colors on the stage for instance red and green must be sufficiently separated so that one will not kill the other. The natural shade of a chest is brown, so that color was compulsory to use. The yellow chair seems to brighten the whole room and to give an air of sophistication and cleanliness to the room.

CONTEMPORARY LIT. 11:00 Marilu Harris

THE CHARACTER OF HEDDA GABLER

BY HENRIK IBSEN

Hedda Gabler - her physical appearance is not stressed. In only one place was her appearance mentioned. I think of her as tall, slim, pallid skinned, withashen blonde hair.

One gathers that she has married Mr. Tesman for financial reasons and her hopes have not been fulfilled. In other words, she, a beautiful, sought after, woman finds herself married to a man who bores her and who has not even got money whereby she might have consoled herself. This has embittered her and one finds that she resents any kindliness shown by her husband and especially by her husband's aunt, Julie Tesman. She is very unsympathetic to the point of abruptmess. Her aunt has bought a new hat for the occasion of the Tesmans' homecoming. Hedda insults her unknowingly, by calling the hat an atrocious piece belonging to the maid. She makes no attempt at an apology when she discovers her mistake.

She is quick to become irrtated. Her husband's name is usually preceded or followed by an affectionate term, but one feels an undertone of weariness and antagonism.

She is precise to an almost painful degree. Once upon entering the room she is extremely annoyed because there is sunlight in the room. The curtains are immediately drawn.

Her great ambition is to have control over the fate of a human being. She tries to get control over a friend, Tovborg. He was once a degenerate man, a derelict. Through Hedda's efforts and mainly those of his friend Mrs. Elvsted

he overcomes his bad habits and makes a new start by writing a very fine book, not yet printed. Hedda Gabler tries to influence Mrs. Elvsted to the point of force.

She is frank, outspoken. She does not hesitate to call Mrs. Elvsted a "ninny" and yet this woman arouses her compassion as well as her jealousy. This "little simpleton" as Hedda speaks of her, has had her fingers in the destiny of a man.

She is sarcastic in a biting, sharp, way. And cool in any situation. When she finds herself in the power of Judge Brook because he knows she gave him, Tövborg, the pistol by which he was shot, she calmly walks in another room and shoots herself. The meanwhile her husband and the companion of the man whose destiny she sought to shape are recompiling the great book which she had destroyed.

Hedda Gabler was a selfish, unhappy woman. She is certainly not a lovable character nor does she display any fine characteristics but she displays many interesting ones.

ENG. LIT. IV
9:00

Avise Dorgan
March 18, 1929

SETTING INSTRUCTION GIVEN BY GALSWORTHY IN "JUSTICE"

Galsworthy usually changes his scenes quite often, although in Justice he didn't have so many changes as in Loyalties or The Silver Box. There is one scene in Act III, and one in Act IV. It is interesting to note that in this play he ends with the same scene with which he began.

All of the scenes - save the last - have a detailed description preceding them. For example, in Act I: "The scene is the managing clerk's room at the offices of James and Walter How on a July morning." There - in one sentence - Galsworthy gives the time, place, and he places two of the characters. He goes on to describe the furniture: "The room is old-fashioned, furnished with well-worn mahogany and leather, and lined with tin boxes and estate plans." Then he locates the doors and windows: "It has three doors. Two of them are close together in the center of a wall. One of these two doors leads to the outer office, which is only divided from the Managing Clerk's room by a partition of wood and clear glass;------The other of these two center doors leads to the Junior Clerk's room. The third door is that leading to the Partner's room."

This is very detailed, when compared to the description given by some authors. Galsworthy even tells how to make the partitions of the scenery on the stage. During the act, he gives hints as to how the costumes should look, at the same time as he describes the characters.

Act II has a well known setting - the Court Room. Galsworthy describes the scene merely from the point of view of where the people are seated. Description of doors, windows,

and furniture is omitted, except once - in the middle of the Act - when it is mentioned that, "the Jury retire by a door behind the judge." It isn't really necessary to describe the courtroom scene in detail, as it is quite a conventional thing, and doesn't need much explanation.

The three scenes in Act III are all contrasted to previous scenes in that they are placed in a prison. The author describes the first and second scenes vivdly enough; but Scene III has by far the most detailed setting in the entire play. The cell of the main character is being described, and is termed as: "--a whitewashed space, thirteen feet broad by seven deep and nine feet high, with a rounded ceiling. The floor is of shiny blackened bricks. The barred window of opaque glass,------is high up in the middle of the end wall. In the middle of the opposite end wall is the narrow door. In a corner are the mattress and bedding, rolled up." There follows a very detailed description of the furniture; for example: "------a quarter circular wooden shelf on which is a Bible and several little devotional books, piled in a symmetrical pyramid; there are also a black hair-brush, toothbrush, and a bit of soap." This last is almost too detailed, for few people in the audience would realize the significance of such little things. This quoted piece is by no means all of the description given; but it just shows how detailed some of it is. Another interesting fact is that this scene is the only one in which the author gives any lighting directions.

Act IV - as I said before - has the same setting as Act I, so no description is given, save to mention that the

doors are all open.

I seems to me that it would be comparatively easy to give one of Galsworthy's plays as far as setting is concerned - as he describes the different settings in great detail, not leaving much to the imagination. He even gives color - for example: when he described the mahogany furniture and the distempered walls. The only drawback is that he doesn't mention lighting instructions, except in very few instances. This is a very small thing, however; on the whole, Galsworthy prepares his settings very fully.

CONT. LIT.
9:00

Richard Friedeman

COMPARISON BETWEEN "THE PIGEON" AND "LOYALTIES" AS TO STAGING POSSIBILITIES

Both of these plays by John Galsworthy could be staged very easily. In neither play is there a need of difficult lighting, so from that phase of staging, the two plays are about equal. Both of these plays portray different levels of society. All of the scenes in Loyalties would have to indicate prosperity and wealth; while the stage setting for The Pigeon would have to show the studio of one of about average means. The Pigeon would be the easier play to stage as there are no shifting of scenes necessary. However the one studio scene in The Pigeon would be a difficult one, and more difficult to stage than any one of the scenes in Loyalties. One of the problems to be considered in staging The Pigeon would be to show the street scenes effectively. Neither play would have to have sets of real beauty, as none of the scenes show other than average rooms.

As I have already stated, the scenes are nothing out of the ordinary so the sets would not distract the attention of the audience from the players. The Pigeon would not take as much preparation in making as far as the sets are concerned, as the play Loyalties would, because there are five different sets necessary in Loyalties, whereas there is but one set in The Pigeon. Also, in staging Loyalties it would be necessary to change the sets six times throughout the three acts, and there is no scene shifting in The Pigeon. However, it would not be very difficult to manage the changing of these

scenes. Some of the sets could be a trifle smaller than the others so that they could fit inside of them. Of course, the first set should be the smallest as it appears first. The second set should fit in back of the first, etc. Naturally, the walls of a set would have to fit inside of the set before it, and the furniture would have to be able to be moved on and off the set. I think that that system of moving the sets could be managed because all of the sets in Loyalties are of the same shape and maybe the same walls could be used for more than one scene. If this could be done, only the furniture and the curtains, etc., would have to be changed.

SETTINGS

It is very interesting to investigate the different ways in which dramatists describe the settings for their plays. Some of them do it very effectively and give one an excellent picture. Others do it very poorly and give one only a very hazy impression of the picture intended.

It is to be noted that many writers can achieve the desired effect in a very few words, while other writers use a great many words and succeed only in giving the most jumbled kind of a picture.

Here are tow examples of this. The first is short, concise and gives a clear and definite picture. The second is long, muddled and gives a very hazy picture.

Scene I from John Galsworthy's "Silver Box." ------ "The curtain rises on Barthwick's dining room, large, modern, and well furnished. The window curtains are drawn, and an electric light is burning. On the large round dining table is set a tray of whisky, a syphon and a silver cigarette box."

Scene I from James Forbes' "The Manous Mrs. Fair." "The living room of Jeffrey Fair's home on Long Island. The walls are panelled and painted in soft tones; at the left is a fire place, at the right a door and at the back, three French doors opening onto a terrace beyond which is a vista of wooded hills. The room is charming and luxuriously furnished, everything denoting wealth and refinement. A large table, with a lamp, writing materials, photographs, books

and bowls of flowers is at the right. Behind it is a chair and in front of it, a couch. Between the windows are consoles and on either side of them, small chairs. In one corner is a lacquer cabinet. There are two large wing chairs, one in front of the fire place, the other against the left wall below the fire place. Bowls and vases of flowers are in every available place, giving a festive aspect to the room," etc. There is more description, but I believe this much conveys my point.

The first description is clear and short, without using any unnecessary words or details. It leaves something to the reader's imagination, in the way of small details etc. While the second description endeavors to leave almost nothing to the imagination and as result makes it extremely difficult for the reader to locate all of the minute details mentioned, and results in bewildering the reader.

Some descriptions are very colorful, without saying anything about the actual colors of the room and its furnishings; while others, which, likewise do not mention the actual colors give the reader hardly any conception whatever of the colors of the room. The following are examples of this.

Scene I from "The Diabolical Circle", by Beulah Bomstead. "The stage represents the living room of the home. A large colonial fireplace is seen on the left, within which stand huge brass andirons. To one side hang the bellows, with tongs near by; while above is suspended an old flintlock

rifle. At the ends of the mantel are brass candle sticks and above is an old portrait. A straight high-backed settee is to the right, while in the center, back towers an old grandfather's clock. To the left of the clodk is a window, draped with flowered chintz. An old-fashioned table occupies a corner. Here and there are various straight-backed chairs of Dutch origin. Rag rugs cover the floor."

Scene I from "It Pays to Advertise." ----"The library of a home: a very handsome room in tapestry and dark oak doors, left and right. Books, chairs, divans, as necessary. Left is an oak typewriting table with a typewriter upon it. Handsome walnut furniture. Mantel set on mantel. Fire dogs and irons in fire place. All-over carpet. Handsome busts on bookcases. Chandeliers and four brackets. Curtains on windows at back."

The first of these rooms is very easy to see in color, but the second is not easy. As you read the first description your mind immediately sees, in color, the bright chintzes and rag rugs: the colonial fire-place and the grandfather clock. In the second description, one gets a hazy idea of a massive and beautifully furnished room of indefinite color. Perhaps something dark and dignified but very uncertain.

I have endeavored, in this short paper to illustrate how some dramatists show their scenes, clearly and colorfully to the readers and how others do not.

M. Blackman
Contemp. Lit. 11:00

# "MY OWN PEOPLE"

(A dramatization of the short story by Anzia Yezierska)

## Characters

Sophie
Hanneh
Schmendrick
Children
Charity Workers
Boarder
Landlady
Shoemaker
Hanneh's Children
Man and Woman

## Scene

The barren rooms of Hanneh Brunik. The alcove room is that of the boarder, Sophie, (who is an authoress, and spends all day over her papers on the barrel table). The door to her room is large enough so that you may see her writing there feverishly, as the curtain goes up.

Hanneh is fixing something at the stove and in a few minutes she is seen carrying a cup of tea to the girl's door.

(Hanneh) "I got yourself a glass of tea, good friend. It ain't much I got to give away, but it's warm if it's nothin'."

(Sophie, scowling) "You mustn't bother yourself with me. I'm so busy - thanks."

(Hanneh) "Don't thank me yet so quick. I got no sugar. At home, in Poland, I not only had sugar for tea but even jelly--a jelly that would lift you up to heaven. I thought in America everything would be so plenty, I could drink the tea out of my sugar bowl. But ach! Not in Poland did my children starve like in America!"

(Sophie gathers papers wondering how to get the woman out - but Hanneh goes on)

(Hanneh) "Yosef my man ain't no bread-giver. Already he got consumption the second year. One week he works and nine weeks he lies sick. How many times it is tearing the heart out of me - should I take Yosef's milk to give to the baby, or the baby's milk to give to Yosef. Gotteniu! How much did it cost me my life to go and swear myself that my little Fannie - only skin and bones - that she is already fourteen. How it chokes me the tears every morning when I got to wake her and push her out to the shop when her eyes are yet shutting themselves with sleep!"

(There is a timid knock at the door and Fannie with her face streaked with tears stumbles in)

(Fannie) "The Inspector said it's a lie-- I ain't yet fourteen!"

(Hanneh) "Woe is me! God from the world - is there no end to my troubles? Why didn't you hide yourself?

(Fannie) "I was running to hide myself under the table but she caught me and said she'd arrest me and my Mother too."

(Hanneh) "Arrest me! Let them only begin themselves with me. I'll show America who I am! Send on the Inspector only a quick death. I only wish her to have her own house with twenty four rooms and in each of the twenty four rooms should be twenty four beds and the chills and the fever should throw her from one bed to another!"

(Sophie) "Hanneh, still yourself a little!"

(Hanneh) "How can I still myself without Fannie's wages. Bitter is me! Who'll give us to eat - and who'll pay us the

rent."

(Fannie - timidly) "The Inspector said --"

(Hanneh, seizing Fannie in a rage) "Hell fire should burn the Inspector. Tell me again about the Inspector and I'll choke the life out of you."

(Sophie - Springing forward to protect the child) "She's only trying to tell you something!"

(Hanneh) "Why should she yet throw salt on my wounds. If there was enough bread in the house would I need an Inspector to tell me to send her to school? If America is so interested in poor people's children then why don't they give them to eat till they should go to work? What learning can come into a child's head when the stomach is empty?"

(There is a clutter of feet down the creaking cellar steps, a scuffle of broken shoes, and a chorus of shrill voices, as the younger children rush in from school)

(Child) "Mamma - what's to eat?"

"It smells potatoes!"

"Pfui the pot is empty - it smells over from Cohens."

"Mamma - Jake kicked the piece of bread out from my hands!"

"Mamma - It's so empty in my stomach - ain't there nothin'?"

(Hanneh-shrieking) "Gluttons - walrus - thiefs! I should only live to bury you all in one day! Gotteniu! Tear me away from these leeches on my neck! Send them only a quick death!--Only a minute's peace before I die!"

(Schmendrick appearing on the stairs with a package.)

"Hanneh - children! What's the matter?

(The raucous voices are stilled)

(Hanneh) "There's no end to my troubles. Fannie sent home by the Inspector and not a crumb in the house.

(Schmendrick, putting his hands over the heads of the children)

"I got something! All come in by me. I got sent me a box of cake!"

(Children) "Cake!" (They leap and dance about him)

(Hanneh) "Cake and wine - a box - to you? Have the charities gone crazy?"

(Schmendrick) "No, no, not from the charities - from a friend - for the holidays.

(Schmendrick nodded insistingly to Sophie and waved aloft a large bottle of grape juice. The children continue to dance and chant "Cake and wine, nuts and raisins!" Hanneh pours the wine and they all fall to on the food, ravenously, around the table)

(Hanneh, sipping) "How it laughs in me yet, the life, the minute I turn my head from my worries!"

(A woman enters, unannounced. She stops short at the scene of merry-making with a look of amazement)

(The "friendly visitor", her voice seething with indignation) "Mr. Schmendrick - Hanneh Brunik - What's this! A Feast! I came to make my monthly visit! Evidently I am not needed. Oh - I'm glad you're so prosperous!

(The door closes)

(Hanneh "Fui! What will she do now? Will we get no more dry bread from the charities because once we eat cake?"

(Sophie) "What a killing look was on her face! Couldn't she be a little glad for your gladness."

(Hanneh) "Charity ladies - gladness? For poor people is only corn meal. Ten cents a day to feed my children!"

(The sound of a limousine is heard, and two well-fed figures in seal skin coats enter, one of them the same.)

(Friendly visitor) "Mr. Bernstein, you can see for yourself." (pointing to the table)

(Mr. Berstein) "You are charged with intent to deceive and obtain assistance by dishonest means!"

(Schmendrick) "Dishonest? A friend - friend - sent me the holiday eating!"

(Bernstein) "You told us that you had no friends!"

(Schmendrick) "My friend - he knew me in my better day. I was once a scholar (flushing) - respected. I wanted by this one friend to hold myself like I was!"

(Hanneh) "He never kept nothing for himself. He gave it all for the children!"

(Bernstein, ignoring her) "It's but one of the many impositions on our charity. Come!" (to companion)

(Sophie, passionately) "Hassacks! Pogromshicks! You are the greed - the shame! Nothing you give till you've stuffed yourself so full that your hearts are dead!"

(The door slams in her face and the limousine is heard to start off. Hanneh and the children, weeping, draw close around the old man, who chants, in a quavering voice, the wail of the oppressed, from his Bible.

Sophie steals back to her room and starts to write again. (Sophie, whispering to herself) "Ach, at last it writes itself in me! It's not me - it's their cries - my own people - crying within me - Hanneh, Schmendrick, - they will not be stilled till all America stops to listen."

STAGING OF "JONATHAN MAKES A WISH" *

This play, by Stuart Walker, is one that would be hard to produce in an amateur theater because it requires quite elaborate scenery and properties.

The first act is not so difficult. It represents the lumber room in the carriage house on John Clay's estate. It is dimly lighted. There should be many boxes, trunks, and barrels around, but rather in the corners so as to leave a free space in thef ront of the stage for dancing and acting. Slightly to the right, with the keyboard towards the center, is a big grand piano. On top of it is the little theatre, facing the audience, not the keyboard of the piano. In the stage directions a small window is supposed to be set high up in the gable end up center, but this window should not be too small or high because Johnathan has to climb thru it. It should be in the center of the stage, however, because it is very noticeable, being a patch thru which light shines, contrasting with the rather darkened room, and at the same time it is well to have it noticeable because Johnathan climbs thru it at the climaz of the play and the climax should be striking. There are also two lower barred windows thru which not so much light should shine, one at each side of the stage, but they balance the arrangement and the bars are symbolic of Johnathan's imprisonment. From the light window above one's eye is carried down to the little theatre and the placard announcing the name of the play.

*There is a little sketch of the plot at the end.

These should show adolescent taste and care because they also are an important part of the scene. Thus the scene can symbolize the idea of the play. The little theatre, Johnathan and his ambitions but poorly realized, the barred windows, the forbidding of his uncle for him to go in for play writing, and the high, small window, his desire for freedom.

The second scene can be made very fantastically because it represents the wandering of Johnathan's mind during his delirium. This setting would be quite hard to make. In the first part Johnathan and Hank are sitting on a log. This should be placed over to the left, near the corner of the stage in darkness during the scene where the two are talking. A little later Johnathan crosses over, the directions saying, "as he crosses, lights disclose a hill with pleasant green slopes. At its foot stands a little cottage all cool and pleasant with great glass doors....a high plaster and brick wall flanks the cottage." This presents quite a problem in properties. I should arrange it like this:

When Johnathan crosses he knocks on the door, the cottage lights up from inside. The doors should be arranged so that they can open the whole width of the cottage, disclosing the inside, because a girl plays on a piano in there, and Johnathan leans on it, and all this must be seen. Since the cottage for this reason must face forward, it looks slightly as if it were projecting into the hill, but this scene is all delerium, anyway. When Johnathan first crosses over, the blue sky should be lighted from behind the hill to make it look cheerful and summery. The brick and plaster wall can appear as if it were enclosing a garden, because it must be there, since shadows made upon it play an important part. At the time of making shadows, the lights should be slightly dimmed, and the light casting the shadow should be low and to the left, to make the shadow visible, not hidden by the one also casts it. Later on Uncle Nathaniel enters, and Johnathan is feeling more and more depressed and sad because no one, not even Uncle Nathaniel, recognizes him. To express this mood all the lights should die down, from the sky, from the left, and from the inside of the cottage. Perhaps a little light inside the cottage to contrast with the dark outside. Uncle Nathaniel encourages Johnathan and tells him to "Go to the hilltop alone -- there's nothing like a hilltop to make a man feel worth while!" As Johnathan becomes full of hope and resolve, along the edge of the hill a light is thrown, and the cottage becomes dark, but not on the sky. Johnathan climbs the hill in this light, and when

he jumps off, he jumps backstage.

In the third act Johnathan has gotten well again. It is eight weeks later in the summer-house on John Clay's estate. During this act Uncle John again tries to force Johnathan to take up business, and at the end Uncle Nathaniel takes him away to work at acting, play writing, and the things he likes. The scenery and lighting can remain the same throughout the act. There should be large windows looking out at the hills, witha slight tinge of the red of sunset above them. The furniture, wicker, should be all light and rather luxurious in appearance. The sky will have to darken and lights come on towards the end, because there are several references to night, and to the new moon. The latter isn't necessary. Nathaniel looks out of the door to see it. In the last act most everything is settled and the outcome certain, so there is no need to show by scenery or symbolism a contrast, problem, or situation. Also, the setting hasn't much bearing on the action. All that is necessary is to make it a pretty and logical one and everything is all right.

But Stuart Walker! Why will you write plays that are so hard to work out the stage settings for?

BRIEF SKETCH OF THE PLOT

Act I. Johnathan, a boy of 14, has a toy stage and has ambitions to write and act plays. His Uncle John, his guardian, opposes him; his Uncle Nathaniel, who just arrived, encourages him. He decides to run away but is hurt climbing thru the window. Act II. Fantacies of a delirium. Effort to make oneself known; a feeling of fetter, climbing, and a sudden

fall. Act III. Uncle Nathaniel takes Johnathan away to realize his ambitions.

Cont. Lit.
11:00 Section

Jane Morrison
March 19, 1929

GALSWORTHY'S SETTINGS

A setting is the environment in which the action of a play takes part. There are outdoor settings but one would expect to find more indoor ones. This is the case in Galsworthy's plays. In looking over the scenes for a number of his plays, I found them all to take place inside with the exception of one or two scenes.

In planning a stage setting one very important factor to remember is that a great deal of the important action takes part on the right side of the stage. The eyes of the audience tend to the right side while watching a play. Unless the stage is large there should not be much furniture.

I have planned the stage settings for two of Galsworthy's plays, The Silver Box and The Pigeon.

The first scene in The Silver Box takes place in Barthwicks' dining room. It is a large, well furnished modern room.

A - The Silver Box
B - Dining Room Table
C - Chairs
D - Sofa
E - Fireplace
F - Windows
G - Cupboards
H - Double-folding doors
I - Serving Table
J - Whisky
K - Spotlights

The next scene takes place in the Jones' lodgings. This room has an air of wretchedness although tidy.

Cont. Lit. IV
11:00

Anita Rose Reece
Mar. 19, 1929

"WHAT EVERY WOMAN KNOWS" - J. M. BARRIE

SETTINGS

The effect of the settings in Act I are intended to give the observer a feeling of drabness and homeliness concerning the furniture and general atmosphere. The room is a much-used living room, but the furniture is mostly of horsehair and rather bare. The best chair gives an air of attempted finery but is seldom used. There are six hundred books in the book-case but a lock and key keep them safe. Altogether there is a scanty, homely, old-fashioned air about the room. The fireplace might be in rough brick in a dull red and customary black horsehair with the brown wood. There should be little color to the room, and the curtains might well be a faded blue. The color, as well as the furniture and furnishings has a great deal to do with producing the desired effect.

In Act II one gets the impression that the room is just outside of a important political headquarters and that the furniture has been placed in this sitting room in a hurry. Posters advertising, "Shand, Shand, Shand" decorate the walls. The furniture is hard and the chairs and one bench are all of a varnished yellowish wood. Large black letters say that the door in the back of the room leads to headquarters for Shand. Hardly any color is shown, only rather customary browns, yellow-browns and blacks of any office.

In Act III there is a very pleasant scene representing the study of a cultured man, and some furnishings only rather well-to-do might buy. The mantel and small bench have marble tops in black, white, and gray. Except for the desk all the furniture is in color and there is a harmonious effect. One arm-chair might be of rose brocaded silk, another of green leather, and the davenport a mixture of shades of rose, blue, and green. The curtains should be pretty but not too fancy for a study which is usually used by a man.

Act IV gives a greater outlet for a beautiful home scene than any of the others. According to Barrie the living room has a rather comical effect, and this might be brought about by unusual uses of color and combinations of colors, with shades such as henna and orange etc. For the most part the furnishings make you think the room is pleasant and charming. Possibly excepting a few eccentric uses in color, comfortable chairs, many books and reading lamps make this room a very pleasant one.

Eng. Lit. IV
9:00

Jane Stiefel
March 18, 1929.

"THE IMPORTANCE OF STAGE SETTING"

A play can be put on and splendidly acted but without background it lacks color and life. The scenery and setting of an act add, in that it transfers the actor's part into its natural setting, this is illustrated clearly in "The Silver Box" by Galsworthy. The curtain rises on the d ining room which is large, modern and well furnished; the window curtains are drawn and there is an electric light burning and on the large round dinding table there is set out a tray with whisky, a syphon, and a silver cigarette box. From the furnishings and scenery of the room one can easily visualize the people living within as persons of wealth. That is, the background gives the audience the role of the actors before they are even seen in person.

In another scene Galsworthy shows the lodging of an entirely different class of people. Due to the setting and scenery of this room one is readily impressed that the home is of an extremely poor and downtrodden family. The bare room with tattered oilcloth and damp distempered walls, has an air of tidy wretchedness. From these illustrations of background one can easily see how they give the color, life, and reality to the actor's role.

Cont. Lit.
9:00

Mary Hill
March 17, 1929

A GORDON CRAIG SETTING FOR "SHADOWY WATERS"
BY WILLIAM B. YEATS

The story of the play is simple and poetic rather than complex and realistic. Its effectiveness will come from its imaginative beauty more than any compelling truth of life or deep emotional appeal it portrays.

The scenery should be simple and unobtrusive. It should be designed in such a way that it will not be a show in itself but merely a background for the action; heightening the effect of the whole rather than distracting attention. Gordon Craig could better than anyone else succeed in these things. I imagine the scene as he would have it; the ship, having flat conventional sails of a dull copper color would rise several feet above the stage. The sea or sky is represented by lighting effects which give as ense of a dark abyss. Gordon Craig does not believe in footlights, so the stage could be lighted by archlights so placed on a bridge to another ship as to throw a perpendicular light. Perpendicular rather than horizontal lights because these represent mystery and darkness. The lights are dim in color and the colors, such as they are, fade into one another. There are deep shadows above which waver as if there was a passage of clouds over the moon. Craig knows better than anyone else perhaps the emotional value of lights. The mood of the scene will be invariably suggested by the lighting, both in color and in the placing and movement of deep shadows. He has discovered that a whole story can be worked out by the interplay of colored lights on screen of various shapes and

relationships. He can reproduce all the beauty of moonlight, necessary in several scenes, in all its essential ethereal quality.

In the matter of costumes, too, in "Shadowy Waters," imaginative beauty could be expressed instead of naturalness of which there is none in the play. They will be simple but decorative and look like blocks of color in a great pattern. Another noticeable characteristic of Gordon Craig's is that he likes the grouping of characters. In the play the conflicting characters are constantly placed against one another and the costumes could be carried out here, also.

"Shadowy Waters" could be most effectively produced by Gordon Craig's type of scenery as a stage setting can only be right where it expresses the mood of the play. His settings are of the imaginative type and unreal as is the play. The combination of setting and play would immeasurably add to the success of the latter.

Cont. Lit.
9:00

Cyrus Mc Dermutt
March - 1929

THE STAGE

The stage is primarily nothing but a box with a curtained opening, placed at one end of the auditorium. But the recent advance in the art of theatrical production, stimulated by scientific discovery, has made it the most elaborate part of the theatre. Normally the stage opening is from twenty-eight to thirty-five feet wide and from fifteen to twenty-two feet high. The depth is usually from twenty to thirty-five feet, although it is frequently, in small theatres, as slight as ten feet.

The dimensions of thw whole stage structure are highly various. In the older theatre it was necessary that the total height be twice as great as that of the proscenium, in order to permit the raising of all scenery without rolling it. But with the increasing use of the set scene this condition is no longer indispensable. However, the modern trend is to increase the dimensions of the stage section greatly in all directions. The total width should be at least twice that of the proscenium, the depth should be at least thirty-five feet, the height should be generous and is frequently three times what is absolutely necessary. Whereas the stage section used to be a mere appendage of the auditorium, it is now the largest and most complicated part of the theatre.

The equipment of the stage may be simple or complex. In addition to the apparatus for raising and lowering the curtain, there is usually an elaborate equipment of ropes

and pulleys in the lfies above for raising and lowering the scenery. This apparatus is called the gridiron. The old equipment of grooves or slots in the wings or side spaces for the placing of masks or side pieces of scenery has become needless with the perfecting of the set scene. The stage itself is no longer steeply pitched, as formerly. Usually in the back there is a curved or semicircular cyclorama, painted white or sky-blue, for use in outdoor scenes. This is ordinarily made of canvas which can be rolled up on a cylinder. But it is sometimes constructed of solid plaster, and may be domed out towards the front. In one or two European theatres this domed cyclorama can be raised by machinery so as to be taken out of the actors' way. In some European theatres the stage is constructed in three lateral sections, which can be raised or lowered independently. There is often a set of trap doors in the stage with apparatus for lifting persons from below. In general, however, the permanent equipment of the stage has become much more simple than before. On the other hand the mechanism which may be used for special purposes is much more valid and complex.

The demand for elaborate scenery and for rapidity of scene shifting has created a number of special types of stage designed to conquer one or another of the difficulties which hamper the producer. Of these one of the best is the revolving stage used at the Deutsches theatre in Berlin. This is a circular platform which revolves upon a shaft deeply set in concrete. It is about forty-five feet in diameter and is capable of receiving five or more complete

sets, any one of which can be brought before the proscenium by the revolving of the stage. The scene is not, however, limited to the dimensions of the revolving platform, but may be supplemented upon a surrounding of the stationary stage. Another type is the sliding stage, which is in reality a stage of double width which may be moved laterally so that half of it is completely concealed in the wings on either side; while the play is proceeding on one half of this platform, the setting for the following scene is being set up on the other. In some theatres the scenery is set upon small wagons, which can be rolled onto the stage in a few seconds and placed in their proper positions. In general, all scenes are set, and the painted drop or hanging canvas has little place in the modern theatre. Scene building has become a highly specialized business, and demands great ingenuity and expertness. The scene designer of recent times has taken great freedom in the art of suggesting reality by simple and conventional means.

Literature

Babette Schiller

STAGE SETTING FOR THE WITCH SCENE IN "MACBETH"

Last year in classics, our class went to see Macbeth. It was not a very good production but it pictured for us the vivid scenes we had just been studying. The color impression that I carried away from the first witch scene was of light tan or gold and light green. The atmosphere was of a light color and everything was very easily discernible. I think this picturization was wrong, and I have tried to show on the miniature stage, how I think it should be presented. The colors should not be light, but dark, the shades should be variations of gray and black. The stage should be in total darkness except the light which should come from the caldron and light up the faces of the witches. There should be gray draperies to signify remoteness and a n atmosphere of weirdness. The walls should be black and the black showing through the gray draperies will suggest distance.

# DIFFERENTIATION OF THE ENGLISH COURSES IN MILWAUKEE HIGH SCHOOLS

## Chapter IV

It is the contention of this thesis that Milwaukee High Schools in order that they may fit the school to the varying capacities of the students must adopt as definite plan of procedure. The following suggestions are offered:

A. A method of appraising the capacity, maturity of interests, and personality of the student.

B. A flexible curriculum.

C. An appropriate technique of teaching.

D. Administrative measures which make possible the realization of definite objectives aimed at.

The appraisal of the student should include the following features;

1. A general intelligence test given once a year to each student or
2. Diagnostic tests in English Composition.
3. Factual evidence as revealed through physical measurements; special abilities, disabilities, and the like.
4. The judgment of previous teachers.
5. A try-out in class work.

### The Use of the Standardized Test To Determine Individual Ability

"There is a noticeable relation between pupils' success in school and their abilities in composition as these two elements are now measured. Apparently a fair correlation exists between general intelligence and ability in composition," says R. L. Lyman.[1] And again, "Language-usuage investigations are in

1. Lyman, R. L. Summary of Investigations, relating to Grammar, Language, and Composition, University of Chicago, Chicago, Ill., 1929., p. 196.

accord with two fundamental principles: (1) instructional emphasis should be placed on the immediate needs of pupils as contrasted with deferred needs; (2) the remedial work which follows revelations of language weaknesses must be largely, if not exclusively, individual."[2]

Of the language tests which may be used for diagnostic purposes there are many suffice to list a few most generally known:

1. Diagnostic Tests in English Composition-Grammar, Capitalization, Punctuation, Sentence Structure-Conkling, F. R. and Pressey, S. L. Public School Publishing Company, 1923.
2. Kirby Grammar Test-Kirby, T. J. University of Iowa, 1924
3. Kelly's Completion Exercises. Kelley, T. L. Teachers College, Columbia University (Adapted to Individual Testing) 1920
4. Wilson Language Error Test. Wilson, A. M. World Book Co., 1923.
5. University of Wisconsin Sentence Recognition Test - Leonard, S. A. National Council of Teachers of English, 1923.
6. Tressler English Minimum Essentials Test. Tressler, J. C. Public School Publishing Co., 1925.

To facilitate and improve the technique governing the classification of pupils by factual evidence and teacher judgment, the preliminary report prepared by the Committee on "Adaptation of English Instruction to Different Levels of Ability"

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2. Op., cit., p. 133.

of the National Council of Teachers of English[3] should, for want of better criteria, serve as guide. This report assumes certain characteristics as present in each of the three ability levels. To quote from this report:

1. Some assumed Characteristics Affecting Learning of Pupils of Each of the Three Ability Levels: Low, Medium, and High.

A. Information pertinent to the three groups.

The greatest difference in the abilities of pupils representing the three levels of ability, low, medium, and high, is in the degree to which each ability is present and not in the possession of differentiated abilities. The difference is more quantitative than qualitative.

The following conditions should be held in mind during consideration of this study of characteristics:

Any one of the three groups can probably be expected to demonstrate as a group the characteristics identified with it in the following table to a much more marked degree than either of the other groups.

At the same time any characteristic described may appear in any group in any degree.

The exceptional individual may also appear in any group.

Since interests vary with the stage of physical and social development as well as that of mental development, and since accomplishment is largely dependent on interest, a study of the possible differences in individuals is extremely pertinent to the selection of content and method and in the establishing of standards.

The normal child is one whose physical, mental, and social developments proceed at a rate which

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3. Committee on Adaptation of English Instruction to Different Levels of Ability National Council of Teachers of English. "Adapting the Curriculum to varying Levels of Ability." 1928 (unpublished)

corresponds with the average rate of growth for children of his age. As a rule the development of members of the low group is inclined to be erratic; that is, physical, mental, and social development may each be at variance with the chronological age.

In general, intellectual interests of pupils of this group tend to be representative of their mental development; that is, a boy whose chronological age is fourteen and whose mental age is ten will probably be concerned with the usual intellectual interests of the normal ten year old child, although his power of accomplishment may not equal that of the normal ten year old pupil since his rate of development is slower: in the case referredto it is 10/14 or 5/7 of stated for this group as well as in the selection of subject matter and method the fact that these pupils possess general ability and power of accomplishment commensurate with their intelligence level should be held in mind. At the same time interests which are largely physical or social may be largely representative of the state of development of these two ages; that is, this same fourteen year old boy may play the games of other fourteen year old boys.

Pupils of the high group from the standpoint of mental age, may often be divided into two groups: those whose mental, physical, and social developments have proceeded at an equal rate of growth, and those whose rate of mental development has exceeded other rates of development.

Since girls tend to repeat grades less often and to receive somewhat higher marks than boys due apparently to divergence of interests between boys and girls at a given age, the following statements are pertinent:

"The difference between the sexes in anatomical age is well marked by the end of the first year of life, and is present in ever increasing degree from the first year up to and beyond the age of puberty.....
From the age of one to the age of two, the difference in anatomical age is about one-half year. Anatomically, the girl of one and a half years is as old as the boy of five. By the age of seven and a half the girl is as old anatomically as the boy of nine, and by the age of ten and a quarter she is as old as the boy of twelve and three-quarters. This latter difference agrees with that displayed at puberty, with respect to which we may say that the girl of twelve and a

half is as old as the boy of fifteen."[4]

"Evidences of mental superiority are more than accounted for by the superior anatomical age of the girls. We constantly compare girls with boys who anatomically are a year or two younger. It is unnecessary and altogether groundless to assume, as is so often done, that the schools are better adapted to a girl's type of mind than to a boy's, or that the preponderance of women teachers in our schools gives the girls an advantage over their classmates of the opposite sex.....
Girls are more intelligent than boys only when the comparison is based, as it usually is, on chronological age. But allowance must be made for the greater anatomical age of the girls."

Girls develop at a more rapid rate, so that as a rule they are anatomically older than the boys of the same chronological age. And their greater success in school is fundamentally due to the fact that their mental development tends to keep pace with their anatomical development."

II. Some Criteria for Judging Content

A. Criteria that apply to each one of the three groups, the variable factor being the ability of the group.

Good content should -

1. Have high frequency of occurence in the common activities of the social life of the group.

2. Not be taught to the group by any other agency.

3. Represent both permanent and transient interests of both boys andgirls of the group.

4. Act for the group as a basis for acquiring further learning.

5. Be within the capacity of pupils of the group and yet so difficult that it demands their best efforts.

6. Be easily adapted to individual differences within the group.

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4. Woodrow, Herbert. Brightness and Dullness in Children. J. G. Lippincott Co., Philadelphia, copyright 1919 and 1923. (Quoted by permission.) p. 111.

7. Be of such importance for the group as to justify including it.

8. Include a new emphasis, new objective, a new approach, or new standards of attainment for the group if the topic or activity has been embraced by the work of a previous grade.

9. Correlate to the optimum extent with other subjects, important for the group.

10. Be selected for its value in reaching the objective set up for the group.

11. Produce for this group a maximum amount of desirable indirect outcomes.

12. Include only those topics of the greatest relative value to the group out of the total possible range of topics.

13. Be placed according to the interest and the ease and economy of learning of the group.

14. Be so significant for the group that the members accept its challenge.

15. Make use of the social, economic, and physical environment of the group.

III. Criteria for Judging Method

A. Criteria that apply to each one of the three groups, the variable factor being the ability of the group.

Good method should -

1. Make adequate provision for pupil activities within the capacity of the group, including the exercise of individual initiative and execution and practice in group cooperation in.

   a. Understanding and accepting the objectives set up for the individual or the group.

   b. Making plans to attain these objectives.

   c. Carrying out these plans.

   d. Evaluating results.

2. Integrate the materials of the course for the group with the life of its members out-

side the classroom.

3. Lead with certainty and dispatch toward the goal set up for this group.

4. Provided a maximum amount of pleasure in the work in process and of satisfaction in the result.

The Milwaukee High School English Course for the first semester of the Sophomore year, equivalent to the first semester's work in the Senior High School, prescribes as follows:

I. Composition and Grammar.
Test: "English for Immediate Use"-Chap. XXIV-XXXVI six weeks.

II. Class Reading
"Lady of the Lake" four weeks.
"Silas Marner" two weeks.
"Merchant of Venice" or
"As You Like It" three weeks.

III. Home Reading - From Approved List Simple biography, fiction, and nature writings, one week.

The three fundamental aims of English as expressed by the Committee on the Reorganization of English in Secondary Schools[5] are:

"A. Cultural: to open to the pupil new and higher form of pleasure.

B. Vocational: to fit the student for his highest success in his chosen calling.

C. Social and ethical: to present to the pupils noble ideals andin the formation of his character make him most efficient and actively interested in his relations with and service to others in the community and the nation."

The proposed course is arranged for three groups of varying ability, designated as Low, Medium, and High.

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5. The Reorganization of English in Secondary Schools, Bulletin No. 2, 1917. The Department of the Interior, Bureau of Education, Washington, D. C.

The aim of the proposed outline shall be to incorporate the prescribed features into an English Course which has for its aim: "To assist the pupil in interpreting himself to others by means of speech and writing; and to assist his interpretation of life through reading," Course of study Monograph Number 9, Public Schools, Denver, Colorado, 1925.

## THE GRAMMAR COURSE

The aim of the grammar course for all three groups is to understand:

1. How words and word-groups fit together to express thoughts.
2. How each word helps by doing a special work.
3. How to judge and correct sentences that contain mistakes.

| LOW GROUP | MEDIUM GROUP | HIGH GROUP |
|---|---|---|
| I PRONOUNS. TEXT- | LAW, "ENGLISH FOR IMMEDIATE USE" P. 269-282; SHEPHERD, "UNIT STUDIES IN GRAMMAR" | |
| To recognize personal, relative, interrogative, and indefinite pronouns.<br><br>To know the case forms of these pronouns and their uses.<br><br>To omit unnecessary pronouns.<br><br>To make pronominal reference clear. | In addition to all in Low group.<br><br>1. To stress agreement of pronoun and antecedent.[6]<br><br>2. To learn the uses of the "self" pronouns. | In addition to all in Low and Medium.<br><br>1. To write an original grammar or to undertake some other supplementary project which emphasizes the material covered. |
| Adverbs. Text-Law, p. 286-300 Unit Studies in Grammar, p. 70,73,178. | | |
| To appreciate that an adverb is a modifier which is added to any part of speech except a noun or pronoun.<br><br>To recognize adverbs of time, place, manner, cause, and degree. | In addition to all in Low.<br><br>1. To write general directions for the use of adjectives and adverbial forms.<br><br>2. To use <u>any</u>, <u>other</u>, and else in statements of comparison.[7] | In addition to all in Low<br><br>1. To add to the original grammar or other project undertaken. |

University of Iowa Extension Bulletin, College of Education Series No. 22, University, Iowa City, Iowa, 1926, p. 156.
See "Unit Studies in Grammar," p. 183-187.

| GROUP | MEDIUM GROUP | HIGH GROUP |
|---|---|---|
| | | |
| To learn how adjectives and adverbs are regularly compared.<br><br>To use the comparative and superlative degrees of adverbs correctly.<br><br>To learn the most generally used adj. and adverbs that are irregularly compared.<br><br>To place adjective and adverbial modifiers correctly.<br><br>To discriminate between using adjectives and adverbs. | | |
| **Collective Nouns.** Law, p. 317; Unit Studies in Grammar, p. 129-130 | | |
| To recognize a collective noun.<br><br>To recognize whether the collective noun is to be regarded as singular or plural | 1. All under Low Group<br><br>2. To illustrate by writing original sentences the singular and plural uses of common collective nouns. | 1. All under Medium Group.<br><br>2. To continue work on original grammar or other supplementary project. |

| GROUP | MEDIUM GROUP | HIGH GROUP |
|---|---|---|
| CONJUNCTIONS-LAW, p. 329-362; UNIT STUDIES IN GRAMMAR, p. 216-219; | | |
| To know the uses of a conjunction.<br><br>To know what a coordinate conjunction is.<br><br>To know what a sub-ordinate conjunction is.<br><br>To list the most common coordinate and sub-ordinate conjunctions. | 1. All in Low Group<br><br>2. To classify coordinate conjunctions under four headings according to use.<br><br>3. To classify sub-ordinate conjunctions under specific headings according to use. | 1. All in Medium Group.<br><br>2. To continue original work. |
| REPOSITIONS. LAW, P. 373-376; Unit Studies in Grammar, p. 76-85; p. 189-205. | | |
| To recognize a prep. by its phrase.<br><br>To place prepositional phrases close to the words that they modify.<br><br>To use correctly the following prepositions:<br><br>in, into, between, among, off, about, behind, beside, besides.<br><br>To avoid unnecessary prepositions.<br><br>To give the syntax of prepositional phrases. | 1. All in Low Group<br><br>2. To learn to discriminate between the preposition <u>like</u> and the conjunction <u>as</u>. | 1. All in Medium Group<br><br>2. To complete the V unit in the original grammar. |

## THE LITERATURE COURSE

The aim of the literature course is[8].

1. "To broaden, deepen, and enrich the imaginative and emotional life of the student.
2. To arouse in the minds of the pupils an admiration for great personalities, both of authors and characters in literature.
3. To raise the plan of enjoyment in reading to progressively higher levels.
4. In order that the reading habit may yield the pleasure and joy of which it is capable, the English lesson should give to the student such knowledge of the scope and content of literature as will leave him with a sense of abundance of interesting material, and a trained ability to find for himself such intellectual and spiritual food as he may need for his growth and pleasure.
5. In order that the above ends may be realized, the teacher of literature must assume his part in the conscious development of the intellectual faculties of his students. They must be trained not only to feel more sensitively and deeply, and to imagine more vividly, but to think more accurately and intelligently, that they may have the power not only of correct interpretation but of sane and wise application to life of the literature to which it is the duty of the teacher to lead them."

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8. The Reorganization of English in Secondary Schools, Bulletin, No. 2, Department of the Interior, Bureau of Education, Washington, D. C., 1917.

## THE DIFFERENTIATED COURSE IN LITERATURE

s Marner"[9]

| ROUP | MEDIUM GROUP | HIGH GROUP |
|---|---|---|
| To follow the nd growth of ory. | Aim: To discover what English country life before the modern industrial system was like. | Aim: To learn how certain incidents or events change the lives of individuals. |
| fter you have ead the story, ivide it into four five parts, in- luding appropriate eadings.<br><br>race the steps hich led to Silas's ecoming a miser.<br><br>rite out ten good estions which mand some research answer.<br><br>refully work out possible stage tting for any e scene.<br><br>theme, outline any other way u choose show ) what the com- g of Eppie did r the story, or ) how the selling Wildfire affected e outcome of the ory. | A. List examples of the following as you find them mentioned in the story:<br>1. classes of society<br>2. industries<br>3. amusements<br>4. methods of travel<br>B. In any way you choose stage one of the following:<br>(1) the interior or exterior of the Rainbow Inn,<br>(2) Silas's cottage<br>(3) the Cass home,<br>(4) the church.<br>C. Present a topic on one of the following:<br>(1) English Inns,<br>(2) The industry of weaving,<br>(3) Superstitious,<br>(4) English Christmas customs,<br>(5) Manor houses, or<br>(6) Some topic of your own choosing.<br>D. Read Washington Irving's "Christmas essays" or David Copperfield or present some original contribution of your own. | A. Find examples of the following human characteristics: friendship, pride, crime, agony, deceit, sympathy, misery, or substitute other characteristics and illustrate.<br>B. Justify in so far as you can Silas's becoming a miser.<br>C. Show how, step by step, Godfrey finally is led to repent his course of action.<br>D. What people in the story exercised influence in changing others for better or worse? Trace the influence of any one of these.<br>E. Present some original contribution or<br>F. Discuss Eliot's metho of character delineation. |

aker, Antoinette. Results of one Silas Marner Contract. English ournal, April, (1928) p. 294-299.

erchant of Venice" 10

| OUP | MEDIUM GROUP | HIGH GROUP |
|---|---|---|
| 1. To stimulate an ciation for<br><br>A well-told story.<br>Humor of situation.<br>Beauty of diction.<br>Beauty of rhythm.<br><br>2. To develop<br><br>A sympathetic attitude toward widely differing people; that is, Bassanio and Shylock.<br><br>An interest in other times, places, and people.<br><br>3. To trace develop- of the two main plots, ub-plot, and the ring de. | Aim: 1. To give imaginative and emotional experience.<br><br>2. To engage in some related reading for the purpose of possessing a broader background and an opportunity for comparison.<br><br>3. To make a thorough study of some character in the play. | Aim: 1. To develop an appreciation of Shakespear the great dramatist, by finding illustrations of brilliant wit, intense feeling, punning, specific words, expressions of universal truth.<br><br>2. To provide for vicarious experience through participation in dramatization, planning of stage settings, or the writing of a modern "Merchant of Venice." |
| read text.<br>know the<br>Plots<br>Inciting forces<br>Climax<br>Resolving<br>Chief Issues<br>memorize at least lines of prose or etry from the play, osen for some spefic reason. | A. All of Low Group.<br>B. To read one or more selections for the purpose of securing material for background or for purposes of comparison.<br>C. To present to the class thorough study of a favorite character by engaging in a simple research study. | A. All of Medium Group.<br>B. To present to the class, either through interpretive reading or dramatization. Some scene which is most interesting<br>or<br>C. By means of drawings, simple stage settings, etc. to make more vivid the play. |

. Course of study, Monograph Number 9, Public Schools, Denver, Colorado, (1926) p.

LADY OF THE LAKE"

| GROUP | MEDIUM GROUP | HIGH GROUP |
|---|---|---|
| . 1. To share the erience the story ers.<br><br>2. To learn as h concerning the his- ical background of the m as is needed in er to live in the ry itself. | Aim. 1. To express simply and concretely the main idea of the poem.<br><br>2. To give the best possible dramatic expression of its images and ideas. | Aim. 1. To develop an appreciation of literary style.<br><br>2. To contribute something original |
| In the books supplied the Public Library d from any other source ailable collect infor- tion on any one of the llowing topics designed help you understand d enjoy "The Lady of e Lake."<br><br>1. The real story of James V of Scotland.<br><br>2. Border feuds.<br><br>3. Feudalism and Knighthood.<br><br>4. Side-lights on Scotland.<br><br>5. Influence of Scott's life on his writings. | A. Select lines revealing:<br>(a) Superstitions;<br>(b) Costumes;<br>(c) Customs; (d) hospitality;<br>(e) physical vigor; not fewer than two passages for each, preferably more. Copy lines exactly, using the above headings.<br><br>B. Arrange in dramatic from either Canto II, lines 805-825, or Canto V, lines 59-273. Study some play and follow its form exactly. Get the meaning of each long speech into one or two short, clear sentences, arranging all action in parenthesis, as in the play you use for a model. | A. Select a number of lines of passages throughout the poem that contain striking figures of speech or show some unusual literary quality.<br><br>B. Find and contribute material for a background exhibit of Scotch life, such as pictures, tartans, bags-pipes, and the like; and act with others in preparing such an exhibit. |

| ROUP | MEDIUM GROUP | HIGH GROUP |
|---|---|---|
| From Canto 1 choose carefully a passage of 15 to 20 lines, make sure you understand it, and memorize. If you choose it for a quality like beauty or clearness of picture, you will learn it with pleasure and make it a permanent possession.<br><br>Locate each of the following passages by telling in a sentence or two how it is related to the rest of the story, or what significance it has in the story.[11] | C. By citing definite lines show human nature touches in the character of either Roderick, Ellen, or Fitz-James. | |

Moe, M. W. and others-Work-Sheet for the Lady of the Lake. (unpublished)

ROUP MEDIUM GROUP HIGH GROUP

e crossed the threshold.
nd a clang of angry steel
hat instant rang.

Yet, O loved maid, Thy
irth refrain! Thy hand is
n a Lion's main!"

oe to the wretch who
ails to rear At this dread
ign
he ready spear!"

lock from Blanche's tresses
air
e blended with her bridegroom's
air.

ome one, come all, This rock
hall fly
rom its firm base as soon as I.

is chain of gold the King un-
trung,
he links o'er Malcolm's neck
e flung.

Differentiated Course in Composition (Oral and Written)

Composition, Law "English for Immediate Use," p. 353-385

| LOW GROUP | MEDIUM GROUP | HIGH GROUP |
|---|---|---|
| Aim. To learn how to speak and write with accuracy and correctness.<br><br>2. To learn how to make people see for themselves and to appreciate. | Aim. 1. To learn how to speak and write with accuracy and correctness.<br><br>2. To learn how to make people see for themselves and to appreciate.<br><br>3. To cultivate correctness and sincerity in the use of language | Aim. In addition to all in Medium Group, to develop such individuality and artistic consciousness as students are capable of. |
| A. Effective sentence structure, inclusing unity, coherence, and emphasis.<br><br>B. Effective diction, including a definite program for enlarging the vocabulary, synonyms, and antonyms, and word building.<br><br>C. Making use of contrast, illustration, and repetition in adding emphasis. | In addition to all under Low Group.<br><br>A. Reducing words to number necessary to accomplish a given purpose.<br><br>B. Effective use of figures of speech to give emphasis to a thought. | In addition to all under Medium Group.<br><br>A. Making expression beautiful through.<br><br>1. Imitation of good writers.<br><br>2. Picturesque expressions.<br><br>3. Specific words and phrases.<br><br>B. Expressing own feeling freely and frankly. |

## Differentiated Course in Spelling

SPELLING: Words taken from the Second and Third Thousand of Thorndike's "Ten Thousand Most Commonly Used Words," as graded by Department of Education. Minnesota.[12]

| OW GROUP | MEDIUM GROUP | HIGH GROUP |
|---|---|---|
| review of all words sted for "Freshman ar."<br><br>n average of two words rom the Medium group, er day, after mastery f 1 above is secured. | I.<br><br>B. Words in which ei and ie are commonly confused.<br><br>relieve<br>relief<br>siege<br>shriek<br>view<br>conceit<br>deceit<br>perceive<br>receipt<br>leisure<br>weird<br><br>B. Words needing emphasis on the double l<br><br>accidentally<br>cruelly<br>especially<br>finally<br>generally<br>occasionally<br>originally<br>successfully<br>usually<br>wonderfully | I. All in Medium Group.<br><br>II. Extending a "Meanir Vocabulary"<br><br>A. by exercises in classification of words as to thought:<br><br>1. arranging word lists under appropriate headings.<br><br>2. Making lists of synonyms and synonymons expressions.<br><br>3. Making lists of antonyms.<br><br>4. Making lists of words with common roots, prefixes, and suffixes.<br><br>B. By training in making and interpreting definitions, usually depending upon synony and illustrativ sentences.<br><br>C. By knowledge of what may be found in the dictionary. |

12. Bulletin No. 2 High School English, State Department of Education, St. Paul, Minnesota, (1922) p. 24-5.

W GROUP MEDIUM GROUP HIGH GROUP

C. Words in which the final e is retained after c or g

advantageous
courageous
noticeable
peaceable
serviceable
vengeance

D. Words in which the final consonant is doubled before a suffix beginning with a vowel.

admit-admitting-admitted
compel-compelling-compelled
control-controlling-controlled
forbid-forbidding-forbidden
forget-forgetting-forgotten
occur-occurring-occurrence
omit-omitting-omitted
permit-permitting-permitted
prefer-preferring-preferred
refer-referring-referred
transfer-transferring-transferred

preference
reference

E. The following miscellaneous words arranged in alphabetical order for convenience:

abroad
angle
arrive
avenue
banana
boundary
capital
character
chose
custom
destroy
development
employs
famous
foreign
handkershief
height
knowledge

address
appearance
attacked
balloon
bicycle
Caesar
century
choose
committee
despair
develop
earlier
factory
finally
gentleman
happened
hygiene
least

OW GROUP | MEDIUM GROUP | HIGH GROUP

lightning loyal
manual training
mathematics maybe
mayor model
necessary occasion
o'clock paragraph
parallel partner
perform performance
pleasant pleasure
possible prepare
probably proceed
prove purpose
region rough
scream search
shepherd similar
sophomore succeed
success surprise
terrible therefore
title twelfth
vegetable village
weather wreck

F. Homonyms

bare bear
break brake
coarse course
heal heel
pair, pare, pear
plane plain
principal principle
stake steak
shone shown
throne thrown

G. Words commonly confused

accept except
affect effect
breath breathe
clothes cloths

The Aim for Setting up Certain Minimum Essentials

To further the aims of the composition work certain "minimum essentials" are set up. The allocating of any specific language items to any grade is the exact status of the pupils in that grade with respect to those items. Therefore, "disparity of grade placement corresponding to disparity of pupil attainments is inevitable in any course of study."[13]

Dr. Lyman continues with these remarks, "Studies like those of Stormzand[14] should be multiplied until the uses of language which function most prominently in daily life are determined. These indispensable uses should be systematized in a course of minimal essentials, carefully arranged to supplement the miscellany of language drills now generally used. Every school system should adapt any such program of minimal essentials to its individual needs."

Because Milwaukee has no such program, that of the State Department of Education, S . Paul, Minnesota[15] has been used in setting up the program for Milwaukee Schools.

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13. Lyman, R. L. Summary of Investigations Relating to Grammar, Language, and Composition, The University of Chicago Press, Chicago, Ill., 1929. p. 63-63.

14. Stormzand, Martin J. and O'Shea, M. F. How Much English Grammar? Baltimore-Warwick & York, Inc., 1924. P. 224. Reports the results of an investigation of the frequency use of grammatical constructions in various types of writing and of experiments to determine the relation between use and error.

15. Bulletin No. 2, High School English, Department of Education, State of Minneapolis, St. Paul, Minn., Syndicate Printing Company, Minneapolis, Minn., 1922.

imum Essentials. Based on Bulletin No. 2, High School English, State of Minnesota[16]

| LOW GROUP | MEDIUM GROUP | HIGH GROUP |
|---|---|---|
| Review of "Manuscript Form" and "Punctuation" for Freshman Year. As much of "Punctuation" listed for Medium assimilate | I. Punctuation the habitual use of the comma as follows:<br>A. To set off<br>1. parenthetical words and phrases<br>2. purely introductory words and phrases.<br>B. To separate<br>1. A dependent adverbial clause preceding an independent clause.<br>2. Short independent clauses when connected by the simple conjunctions and, but, for, and or. | I. All of Medium Group.<br>II. In addition, the following uses of punctuation, taken from the Junior Year Course[17]<br>A. The use of the semicolon.<br>1. To separate independent clauses closely connected in thought when no conjunction is used.<br>2. To separate independent clauses connected by such words as accordingly, besides, however, likewise, moreover, nevertheless, still, therefore.<br>B. The use of<br>1. Single quotation marks to indicate a quotation within a quotation. |

16. Ibid., p. 10-11

17. Ibid., p. 31.

# APPLICATION OF DIFFERENTIATED COURSES TO LOW GROUPS

## Chapter V

### A. Distinguishing Characteristics

The distinguishing characteristics of the low groups as assumed by the "Preliminary Report"[1] are:

1. Pupils are inclined to be intellectually timid and incurious or intellectually rash.

2. Pupils display interest largely at the call of the teacher and in proportion to the strength of the stimulus. The apparent paucity of individualized interests is due largely to lack of appeal in the interests of the normal group. Strongly individualized interests may be found, developed on the various age levels of the pupil.

3. Pupils have short-lived interests unless unusual success attends efforts.

4. Pupils have a short span of attention in comparison with the normal group, although it approaches normal for the ability level of the pupil concerned.

5. Pupils have little or no constructive imagination.

6. Pupils have little power to visualize or do abstract thinking.

7. They have little or no ability to generalize or analyze. Generalization should be developed through contact with large numbers of concrete illustrations.

8. Pupils have little or no power to evaluate own efforts, and consequently to corrent own failures.

9. They have little sense of intellectual humor.

10. They are narrow in point of view, thinking largely in terms of self.

11. Pupils have little initiative; are better able to execute than plan.

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1. "Adapting the Curricula to Varying Levels of Ability" prepared by a Committee on Adaptation of English Instruction to Different Levels of Ability, National Council of Teachers of English. 1928.

12. Pupils are dependent upon constant guidance and sympathetic encouragement of the teacher.

13. They need to be taught to obey wisely.

14. They are weak in power to form associations between words and ideas.

15. Pupils are impressed with the physical or mechanical aspects of thing.

16. They lack judgment, due to weakness of factors involved: memory, reasoning, imagination, and so forth.

17. They lack power of association, due to poor memory, lack of reasoning ability, and lack of judgment.

18. They are stronger in "rate memory" than in "logical memory" and in "immediate memory" than in "delayed recall."[2]

19. The pupils avoid fields of thought which require reasoning and proceed through concrete experiences to their desired ends.[3]

20. They are "deficient in many abilities which require the proper coordination two or more mental functions. They are doubly weak when these functions must work in combination."[4]

B. Criteria that apply to <u>content</u> designed for the Low Groups.[5]

Good content should

1. "Proceed from the psychological (simple unorganized experiences) to the logical (simple organized experiences.)

2. Provide that this experience lead the pupil to formulate such principles as he can understand, with some degree of independence under the direction and guidance of the teacher.

3. Provide opportunity to apply in simple life situations the principles formulated.

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2. Baker, Harry J., <u>Characteristic Differences in Bright and Dull Pupil</u>, The Public School Publishing Co., Bloomington, Illinois, 1928, p. 20.
3. Baker, Harry J., op. cit., p. 26-7.
4. Baker, Harry J., op. cit., p. 28.
5. "Adapting the Curricula to Varying Levels of Ability," National Council of Teachers of English, 1928.

4. Provide over a wide range of life situations for habit formation of desirable mental and moral reactions resulting in satisfaction to the child.

5. Contain much simple concrete illustrative material and little demand for abstract thing.

C. Criteria that apply to Method designed for Low Groups.[6]

Good method should

1. Place before pupils a finished job representative of their ability as a means of motivation, and an exercise in simple planning.

2. Require little unsupervised work.

3. Strongly motivate work.

4. Include much drill, but pupil satisfaction in this type of work should not be allowed to exclude work of other types. The pupil should be taugnt that drill is a means to an end and not an end in itself.

5. Maintain a friendly, interested attitude on the part of the teacher toward these pupils and their work. Sympathetic encouragement is constantly needed. A concrete recognition of work which represents the pupil's best effort is imperative.

6. Demand little practice in analysis of complex situations.

7. Provide assignments that are definite and adapted to the understanding and ability of pupils.

8. Provide in developing study habits a great deal of practice material used in its proper setting and consisting of the elements of a given study situation arranged in the order in which they are to be used in their ordinary study.[7]

'This group needs systematic practice in the use of the study situation; such practice requires a motor response for each step, followed by a checking of correctness of the motor response, so arranged that both teacher and pupil may know the progress made in the study situation.'[8]

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6. National Council of Teachers of English, op. cit.
7. Butterick, Joseph Subert. The Problem of Teaching High School Pupils How to Study, Contributions to Education, No. 257, 1926. Bureau of Publications Teachers College, Columbia University, New York City, p. 78.
8. Butterick, Joseph S., p. 79.

9. Embrace questions that lead from the concrete to the abstract through securing a series of definite and detailed responses."

D. Criteria for Judging Standards of Attainment[9]

"Standards of attainment should

A. Be within the ability of the group.

B. Challenge the best efforts of the group.

C. Be the direct outgrowth of experiences involved in the work.

D. Represent development which it is possible for the pupil to recognize as desirable in itself or as a means to an end.

E. Be so definite that content and method may be defined by them.

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9. National Council of Teachers of English. Adapting the Curricula to Varying Levels of Ability, (1928) unpublished.

Method to be Employed in Teaching the Literature Units to Slow Groups.

When we review the "distinguishing characteristics of Low Groups as outlined in the National Council Report, we find among others: "Pupils are intellectually timid; display interest largely at call of teacher and in proportion to the strength of the stimulus; have short-lived interests, short span of attention, little power to visualize or do abstract thinking, little sense of intellectual homor, little initiative and narrow point of view, thinking largely in terms of self. They are weak in power of forming associations between words and ideas, lacking judgment and power of associations."

Under "Criteria for Judging Content for slow Groups" we are met with the injunction" to proceed from the psychological to the logical; to provide that experience lead the pupil to formulate such principles as he can understand and can apply to simple life situations; to provide over a wide range of life situations for habit formation of desirable mental and moral reactions resulting in satisfaction to the child, while making little demand for abstract thinking."

These criteria plainly point the way to the "method" to employ with Low Groups in presenting the Literature Units.

Sterling Andrus Leonard[10] of Wisconsin says, "A part of their (grade and high school students) school-day should be set aside for enjoying great experiences which they have already sufficient skill as well as broad background of living, to apprehend and interpret. Such enjoyment is not won by dint

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10. Leonard, Sterling Andrus-Essential Principles of Teaching Reading and Literature, J. B. Lippincott Co., Chicago, 1922 p. 200.

of the earnest and constant purpose which makes possible gains in the technique of reading or in solving other problems; it thrives in an altogether different mood-the eager and happy seeking for adventures which makes possible our best and our most fruitful approach to great literature." And again he says, "In other words, the literature of power' is rarely to be' chewed and digested' in grades and high school at least; it is mainly to be 'apprehended'-taken hold of, that is, as genuine and living experience."

In approaching the study of the classic, "The Merchant of Venice," for example, the play is read as rapidly as possible during class periods. It is well to have an illustrated copy of the play on the desk, J. B. Lanton-Doran's.

While this reading progresses, the teacher's effort should be directed toward encouraging pupils to "live with their senses open."

"Direct experience with all one's senses is needed for the fullest understanding of literature," says Sterling Andrus Leonard.[11] Therefore children should, from their experience, contribute to the understanding of the story, or they should be directed where to find material which will help build up such experiences. When necessary the teacher should supplement by bringing in pictures and music, and by casual comment and unforced sharing of enjoyment contribute an essential detail here and there to fill in the perception of scenes and incidents.

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11. Leonard, S. A., op. cit., p. 245.

(Some of the music which can thus be utilized includes:

In A Gondola-Elman-Victor Record, No. 64,530.

Venetian Love Song-Nevin-Vic. " " 45,054.

Tell me Where is Fancy Bred-Stevenson
Victor Record, No. 55,060.

The Mercy Speech-

The Casket Scene-

The -

Venetian Song -Frosti, Columbia Record, No. 2,782A

Santa Lucia - " " " " 3,116A

While the class reading is progressing, the pupils may spend their study hours in browsing through related readings. The following list may be suggestive:

Ambrose-When I was a Girl in Italy.
Byron-Childe Harold, Stanzas on Venice.
Compton-Pictured Encyclopedia.
Crawford-Marietta, Maid of Venice.
Furness-The Merchant of Venice, p. 395.
Lamprey-In the Days of the Guild
-Masters of the Guild
Larned-History for Ready Reference vol. 3 (Jews in Shakespeare's time)
Henpes-World Pictures.
International Encyclopedia-Article on "Jews"
Scott-Ivanhoe
Singleton-Venice as Seen and Described by Famous Writers
Sticler-Venice (National Geographic, June, 1915)
Stoddard-Lectures, vol. 1.

Pupils will bring to the class discussion material thus gleaned. This discussion should always be guided by the teacher, since its aim is directed toward accomplishing some specific purpose for which the selection is taught. In the Case of "A Merchant of Venice" the idea pupils are to get from the reading is the worth and value of true friendships.

Memorizing of choice passages of the play should ensue, not from a definitely assigned task, but from some strongly motivated opportunity; for instance,

1. to win out in a "memory" contest
2. to contribute to a "Shakespeare" Class program.
3. to receive extra grade credits
4. to quote favorite lines during first few minutes of a class recitation.

The Low Groups may all be taught a definite technique to guide them in their memory work. Reading as a whole, particularly if selection is fairly brief, is much better than the old line-by-line drilling. Reading several times just before going to bed, and again several times in the morning is an effectual way to master memory lines. Naturally, much latitude should be permitted in choice of lines to be learned.

Reading to the class, on occasion, choice pieces of literature is a valuable service the teacher may render. It serves to arouse the interest of the pupils in poems or stories they might not otherwise know. It adds interest to a recitation which tends to lag, and adds to the interpretation of the poem by appealing to the ear as well as to the eye.

Pupils should be encouraged in any original project they may be prompted to carry on, no matter what its nature. Occasionally it might be well to spend a few minutes of class time in discussing what could be done by way of "supplementary project." A few of the best may thus be inspired to launch upon an undertaking representative of their best effort.

Method to be Employed in Teaching the Grammar Units in Low Groups.

The technique of teaching admirably adapted to the needs of the Low Groups, and which meet the various criteria for judging methods as set up by the Committee appointed by the National Council of Teachers of English[12] to investigate the adaptation of the curricula to varying levels of pupil ability, is that based on the theory of unit learnings described by H. C. Morrison in "The Practice of Teaching in the Secondary School. A unit is defined as "an aspect of----an organized science capable of being understood rather than capable of being merely remembered." "Procedure in teaching a unit in grammar follows well-defined steps:

1. The principle to be taught and learned is explained by the teacher. (Introductory explanation.) It is advisable that this be done by the inductive method.
2. The pupils grasp of the teacher's presentation is tested. (Study test)
3. The principle is assimilated by the pupil through abundant experiences directed toward an understanding and application of the unit idea. (Exercises)
4. The pupil's understanding is tested. (Final test)
5. If the test does not indicate mastery, the results are submitted to study for the purpose of diagnosing

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12. Shepherd, Edith E., Unit Studies in Grammar, Bobbs-Merrill Company, New York, 1928.

difficulties. (Questions on the test)

6. Reteaching is focused on points of difficulty, and further assimilative experience is provided. (Additional exercises suggested.)"

The following illustration (abridged) is taken from "Unit Studies in Grammar" by Miss Shepherd.[13]

"Case Forms and their Uses"

"Besides the changes of form to show number, gender, and person, nouns and some pronouns have another change of form for different uses in the sentence. Read the following sentences. Do they sound correct to you?

Come with John and I.

Mr. Smith invited Mary andI to ride.

Just between you and I, the plan was a failure.

Perhaps some of these sentences sound right to you, but they are all incorrect. They are just as incorrect as these sentences:

We wants to go.

Take I with you.

Nobody but a young child would make such sentences as these; yet many people make sentences like the first three. Why are they all wrong? Simply because educated people do not use the form me as a subject, nor the form I as an object.

The personal pronouns have three forms for different uses

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13. Shepherd, Edith E., op. cit., p. 157-167.

in the sentence. One form (I, he) is used as subject or predicate word, and is called the subject form. A second form (me, him) is used for all kinds of objects-object of a preposition, direct object, and indirect object of a verb. It is called the object form. A third form (my, mine, his) is used to show ownership. It is called the possessive form.

These different forms for different uses in sentences are called case forms. The personal pronouns and who are the only ones which have three case forms. A table of these pronouns showing all the case forms will help you to become familiar with them:

Subject form: I, we, you, he, she, it, they, who

Object form: Me, us, you, him, her, it, them, whom

Possessive form: Mine, ours, yours, his, hers, its, theirs, whose

Did you notice in the table that the subject forms of the pronouns you and it are just like the object forms? These pronouns have only two forms, you and yours, it, and its. The same form is used for subject or object. We say:

You see me. I see you.

These two pronouns are like nouns in this respect. All nouns have only two case forms instead of three. You will see this clearly by examining the following sentences.

The man is here. This is the man. You say the man.

Give the man a ticket. It is this man's ticket.

You see that for the purpose of showing ownership, or possession, the form man's is made by adding 's to the word man.

For all other uses the form man is employed. It is therefore called the common form.

Common form: man John President children

Possessive form: man's John's President's children's

Study Test

Write out the essential facts of the unit Case in two good paragraphs. Follow this outline:

Case Forms and their uses

I. Case forms of pronouns.

A. What the three forms are called.

B. How each form should be used.

II. Case forms of nouns.

A. How they differ from the case forms of nouns.

B. How each one may be correctly used. If you need to restudy any part of the explanation before you write the study test, do so. Then write the paragraphs without using your book.

Exercise 2 (Oral)

The subject form of the pronoun is the correct form to use as predicate word, or predicate pronoun, as it is called. Copy each sentence and insert the subject form of the pronoun.

1. It is (I, me).
2. It was (they, them.).
3. It was (he, him).
4. It was (she, her).
5. It is (we, us).
6. The winners were John and (I, me).

Repeat these sentences several times daily until the correct forms sound natural and familiar to you.

Exercise 3 (Written)

Copy the following telephone conversation and insert the correct form of each pronoun in parenthesis.

First voice; "May I speak with Mr. James, please?

Second voice: This is (he, him).

First voice: Was it you or Miss Brown who ordered new test-books last week, Mr. Jones?

Second voice: It was not (I, me), and I do not think it could have been (she, her). (She, her) and (I, me) both received new text-books in the fall. I will call Miss Brown, (Miss Brown is called to the telephone).

Miss Brown: You wish to speak to Miss Brown? I am (she, her)

First voice: Miss Brown, can you tell me who gave an order for new text-books last week?

Miss Brown: I think it was the new history teacher. In fact, I am sure it was (he, him). His class was without books last week.

Exercise 4 (Written)

Copy each sentence and insert the correct form of the pronoun. After each sentence, tell in a word or two the use, or construction, which enabled you to decide on the correct form."

1. Mother gave the money to my sister and (I, me).
2. The only persons present were John and (I, me).
3. We know (she, her) and her mother very well.
4. We sent (she, her) and her mother cards at Christmas.

5. We often go with (she, her) and her mother to the country.

6. The baby watched (she, her) and the dog a long time.

7. The swing broke and down fell baby and (I, me).

8. Nobody laughed harder than (she, her) and (I, me).

9. Baby was frightened more than (I, me).

10. It frightened baby more than (I, me).

Exercise 5 (Written)

Make two short sentences using the subject pronoun I in two different constructions.

Make three short sentences using the pronoun me in three different constructions.

Trial Test

You should now understand the correct use of the subject and object forms of the pronouns. Do this test to see whether there are any parts of the unit which you need to study farther. If you do well with this test, your teacher will give you one much like it tomorrow.

I. Copy each sentence, filling the blank with correct form of the pronoun he, him.

1. My brother and ___ are going camping together.
2. My brother is two years younger than ___.
3. Perhaps I shall see your brother and ___ this summer.
4. I will send your brother and ___ my camping equipments.
5. There has always been a strong friendship between John and ___.
6. The people I shall miss most are John and ___.

II. Write down all the ways in which the pronoun them may be used correctly. May it be used

as a predicate pronoun? subject
direct object? possessive modifier?
object of a preposition? indirect object?

III. Copy the following pronouns and after each one tell whether it is subject or object form.

| | | | |
|---|---|---|---|
| me | I | she | them |
| you | they | him | |
| he | us | it | |

Study the results of your test. Can you use the forms of the personal pronouns correctly? Which forms or uses gave you trouble in Part I? Do you clearly understand the rule for using each form? that is, did you answer Part III correctly? Did you fail on any of the forms in Part IV? Restudy the part of the unit on which you failed. Make or find sentences of the sort that gave you trouble.

Do again some of the exercises of the book which you did not clearly grasp the first time. When you are ready your teacher will give you a test. Be sure that you can do it perfectly. You will be given additional exercises on Case if you need them."

Similar material for each of the required Grammar Units is found in "Unit Studies in Grammar,"[14] andin Law's "English for Immediate Use."[15] The Milwaukee Vocational School likewise has definite "unit sheets," covering the work assigned.

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14. Shepherd, Edith E., Op., cit., p. 70-73; 178; 129-30; 216-219; 24-25; 76-85-189-205.
15. Law, Frederick Hase., English For Immediate Use, Chicago, Chas. Scribner's Sons, 1924, p. 269-282; 317; 329-262;373-376.

## DRILL DEVICES FOR MASTERING MECHANICS

Since advance in language comes from ear-training, not from reasoning minc, language sense can best be attained, especially in the lower groups by drill, drill, drill. The drill on correct usage is an ear-training which makes for a real advance in language.

Some of the schemes that have been found helpful in giving variety and interest to the grammar work of those who need much drill are the following:

1. Grammar Down - The class is divided into two groups. The teacher starts the ball rolling. In case the drill is to cover pronouns, she may give the sentence. "Mary said, 'It is (I, me) who knew the way." The pupil called upon must choose the right form, or he may be asked to give reasons for his choice. (More difficult). The side missing a question gets a "black ball." (Two tellers have previously been appointed to keep scores on black-board).

2. a. - Habit-forming drills.[16] The teacher writes on the board the following statements:

1. The subject of a verb is in the nominative case.
2. The predicative nominative is in the nominative case.
3. The object of a verb is in the objective case.
4. The object of a preposition is in the objective case.

She then gives the pupils the following sentences which contain the pronouns I and me rapidly, and asks them to write down the number of the rule which shows that I or me is correct:

1. The two who did it were John and I.

16. University of Iowa Extension Bulletin, College of Education Series No. 22, University, Iowa City, Iowa, 1926, p. 146-147.

2. Mother and I always like to go to the movies together.
3. I am sure that he saw my friend and me.
4. He thanked my brother and me.
5. He has no use for you or me.
6. There were Henry and I.
7. For John and me this was quite a treat.
8. For this reason he did not speak to Mary and me.
9. Tell your father and me all about it.
10. There are the books which Charles and I bought."

b. The procedure may be varied by presenting such an exercise as the following:

"In the following sentences cross out the incorrect form of the pronouns, and in the blank space to the left write the number of the rule which proves you are right.[17]

This was all Greek to Jane and (he) (him).
My friend and (I) (me) saw that we weren't watched.
Can't you leave either John or (she) (her) at home?"

c. Still another variation is offered.[18] Here are some sentences with two forms in parentheses. Cross out the incorrect form and write the correct form in the blank space to the left of the sentence.

The man (who)(whom) you saw was the governor.
(Who) (Whom) are you talking about?"

d. Dictation lessons in which the correct form to be emphasized is featured; for example, such dictation exercises might consist of sentences in which who or whom is used.

e. Written drills which care for the correct form may be used. The teacher writes on the board the words:

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17. Ibid., p. 148.
18. Ibid., p. 149.

Personal pronoun, singular number, rule 3, and a sks the pupils to write the required illustration.

f. The resourceful teacher will "think up" many other devices or life situations calling for application of the material to be habituated.

Spelling Method to Employ with the Low Group.

Before proceeding with the advance work, the teacher should ascertain by means of the "pre-test" just which words of the freshman year the individual pupils have not mastered. Each pupil will keep a record of his errors; the teacher, the composite record of the class. P. A. Witty[19] calls attention to a suggestive diagnostic outline, which the teacher may use to probe particular individual weakness--underlearned or incorrect habits. For convenience it is here given:

I. "Attention to syllables.

   A. Rhythmic pattern of word.
   B. Differentiation of syllables.
   C. Phonic quality of each syllable.

II. Establishing a new or unique reaction.

III. A. Distinguishing between possible and impossible ways of writing a given sound.

   B. Spelling particular word-units according to their proper sounding categories.

      1. ie or ei
      2. os or oes in plurals
      3. Change y to i when suffix is added
      4. c and j are soft before ei or y
      5. Double the consonant when a suffix is added.
      6. Some as suffix
      7. Ment as suffix
      8. Ful as suffix
      9. Change y to i when suffix is added
      10. Ed as suffix, especially when pronounced as t

19. Witty, P. A. Treatment of poor spellers-Journal of Educational Research, vol. XIII, Jan., (1926) p. 39-44.

IV. Forming letters legible in handwriting.

V. Coordination and motor- control.
Lapses or slips, vereosals of order, ommissions, and insertions."

Having ascertained as far as she can wherein the pupils difficulty lies, the teacher may now deal with each individual specifically, dealing with one difficulty at a time and outlining follow-up work. This involves the assigning of study lists. Witty shows that this method was successful with twenty-three cases of spelling disability in the Scarborough School, Scarborough, New York.

Ernst Horn, author of the Horn-Ashbaugh speller, suggests this method for studying a word.[20]

1. Pronounce the word slowly and carefully.
2. Close your eyes and try to recall the word while you whisper it by syllable.
3. Repeat this recall at least three times.
4. Write the word and compare with book.
5. Repeat three times.

SPELLING DRILLS

The spelling interest of the Low Group may also be aroused by use of such devices as:

1. Black lists.

2. Spell-downs.

3. Spelling contests. (The class is divided into groups. The teacher dictates ten words. Papers are exchanged and corrected. Score is kept of the number of hundreds each group earns. This procedure is continued until 50 or 100 words have been pronounced.

4. Individual score cards.

20. Horn, Ernest. The Horn-Ashbaugh Speller. Chicago, J. B. Lippincott Co., 1926.

5. Use of standardized tests for puposes of comparison with nouns, and the like.

## METHODS FOR SECURING MASTERY OF MINIMUM ESSENTIALS IN LOW GROUP

There are four steps in acquiring correctness of writing. The pupil must

1. Learn the rule or principle involved
2. Learn to recognize the situation to which these rules apply
3. Become conscious of this situation when it occurs in his own writing
4. Make the application of the above steps habitual

It is the last step that challenges the wise teacher's methodology. She will realize that the pupils will only secure mastery by hearing the rule repeated again and again and by being forced to remember and to apply it. This repetition she will secure by means of a series of review drills in the form of dictation exercises, which will bring to the pupils' attention again and again the application of the essential rules.

The Iowa University High School[21] has developed an activity which is somewhat peculiar, but which is admirably designed to function with Low Groups.

"The pupils are required to keep composition tablets or "dictation books." At the beginning of the class period certain sentences, illustrating the minimum essential under-instruction are dictated.

"As each sentence is dictated and as the class copies it into their books a pupil writes the sentence on the board. Since the object of the exercise is drill and not testing, the

21. University of Iowa Extension Bulletin, College of Education Series No. 22, Courses in English for Junior High Schools, 1926.

class understands that, if any pupil chooses, that he may look at what is written on the board and copy it. When all the sentences have been dictated, a different pupil writing each sentence on the board, the sentences on the board are corrected. The pupils understand that they are not only permitted, but expected to correct the sentences in their books so that they agree with those on the board. No pupil should hand in an incorrect sentence. The teacher then collects the books and corrects them. They are then returned to the pupils who are expected to write correctly any sentences in which the teacher has found one or more mistakes. A misspelled word, an omitted or misplaced apostrophe, comma, period, or any other mark of punctuation, an omitted or misused capital, any one of these means a rewritten sentence."

Another activity in the teaching of correctness is the occasional rewriting of those parts of a composition in which serious mistakes against good usage occur. For the most part, the correction of the theme is best carried out as follows: The teacher indicates in colored pencil the error each child made in a certain line of a theme; for ex.

gr. The child seen he was in danger.

The duty of the child is to correct on the opposite page (which represents the back of the preceding theme) the error indicated. Themes are kept in theme folders. The correction is best done in the classroom, the teacher supervising and aiding such pupils as need help.

It will be found practical to have oral themes precede

the written, frequently, if not always. Pupils should understand that such oral themes demand careful preparation. (Many ordinary recitations can be turned into a series of oral themes by having students step to the front of the room and face the class. Whenever possible the student should be accustomed to the idea of speaking to an audience.)

Standards to meet in these oral talks are

1. Erect posture
2. Directness of speech to the class
3. Correct grammar
4. Clear enunciation
5. Avoidance of and-a, well-a, why-a, etc.
6. At least one definite point to be made about the subject

## METHODS TO BE EMPLOYED IN THE TEACHING OF COMPOSITION TO THE LOW GROUPS

The laboratory method of teaching composition should be used almost exclusively. Fundamental to composition success with this group is that the teacher provide theme subjects on which each pupil can make a contribution to his group. The desire to win the approval of the class and of the teacher is the strong incentive to do good work.

As soon as a theme subject is announced, and this announcement should not be regarded as a command from a superior officer, but as stimulation to thought, some class discussion should follow to arouse interest. Out of this discussion should grow the habit of making very simple outlines for themes, containing two or three important points to be observed. It is not always necessary that the pupil should feel as soon as the subject is assigned that he can do good work on that subject; it is sometimes best for the pupil to feel that he must spend a little time in thinking about the subject. However, with the Low Group, it is well to have a strong initial appeal for most of the class, and it should not be a long process to any of them to find something in the subject on which they can speak or write in pencil, so as to permit of frequent erasures and corrections. Pupils should be trained to read over theme (preferably aloud) so that ear may reinforce the eye in catching errors. Only when this has been done, shall pupils rewrite theme in ink.

The writing of themes should generally be done in class where the teacher is available for guidance and correction. Frequently the teacher may point out a typical error and the

whole class profit thereby.

The teacher should make use of all possible incentives to improve composition work, such as

1. Reading aloud of themes in class followed by discussion.
2. Posting good themes on bulletin board.
3. Arranging contests.
4. Frequent conferences with teacher.

A set of activities suggested for use with backward classes in the Iowa Courses in English for Senior High Schools[22] includes:

1. Daily extemporaneous themes which should be read in class, preferably by the instructor, and commented upon and graded solely on the ground of content.

2. Three or more short reproductive themes a week based on simple stories, either read by the class or told to them by the instructor, and graded solely on correctness.

3. An extra portion of dictation to train in matters of correctness.

Unfortunately the relation between content and form in school compositions has received very little thoughtful attention. Lyman[23] says, "Instruction in English composition has exalted form over substance, manner over matter, accuracy over spontaneity. To guard against this deficiency, each theme should receive two grades: the one for quality of content, the other for mastery of form."

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22. Courses in English for Senior High Schools, College of Education series No. 23, University, Iowa City, Iowa, 19 N. p. 38.
23. Lyman, R. L. Investigations, p. 188.

# APPLICATION OF DIFFERENTIATED COURSES TO MEDIUM GROUPS

Chapter VI

## DISTINGUISHING CHARACTERISTICS OF THE MEDIUM GROUPS[1]

The characteristics of some individuals of this group will resemble more the characteristics of the high group; while the characteristics of some will resemble more those of the low group. Ordinarily the characteristics of this group will represent the median point in the development of the characteristic whose extremes are listed in the other groups. They need to be helped in developing standards of conduct, and power to evaluate character.

## CRITERIA THAT APPLY TO METHOD FOR MEDIUM GROUPS

Good method should:

1. Place before pupils the job as a whole before details are studied in order that practice in planning may take place.
2. Require both supervised work and work that is to a degree independent of teacher guidance and direction.
3. Motivate work only to the extent necessary to challenge and capture the interest of the pupil. Work should not be overmotivated. Degree of motivation depends upon the situation.
4. Include sufficient drill to fix for the pupil those facts and powers which are essential tools.
5. Maintain a friendly attitude which encourages and yet demands to be shown.
6. Provide some practice in analyzing the elements in a situation, leading from the simple to the complex or from the abstract to the concrete.

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1. By Committee on Adaptation of English Instruction to Different Levels of Ability. National Council of Teachers of English, 1928.

7. Provide assignments that are motivated, definite, within the ability of the group, and serviceable as a means of evaluating the work.

8. Embrace questions that represent all types, factual, thought, and the like.

## CRITERIA FOR JUDGING GOOD CONTENT FOR MEDIUM GROUPS[2]

Good content should:

1. Proceed from the psychological (unorganized experiences) to the logical (organized experiences).

2. Provide that this experience lead the pupil to formulate general principles with an increasing degree of independence.

3. Provide opportunity for the application fo these principles to life situations.

4. Contain adequate concrete illustrative material and also provide for adequate development in power to think abstractly and impersonally.

## CRITERIA FOR JUDGING STANDARDS OF ATTAINMENT FOR MEDIUM GROUPS

The same as for Low and High Groups.

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2. Committee on Adaptation to Individual Instruction. National Council of Teachers of English. (Unpublished)

## METHODS TO EMPLOY WITH MEDIUM GROUPS

Unlike the Low and High groups, the medium groups do not present as great a challenge to teacher and school. Under "Distinguishing Characteristics of Medium Groups" we find--"The characteristics of some individuals of this group will resemble more the characteristics of the High Group, while the characteristics of some will resemble those of the Low Group. Ordinarily the characteristics of this group will represent the median point in the development of the characteristic whose extremes are listed in the other group." Consequently, both as to curriculum content and method, a midpoint must be approached. The Medium Group needs less motivation, less drill than the Low Group but more motivation and drill than the High Group. In the same way, more independence may be expected from the Medium Group than from the Low Group in applying general principles to life situations and in abstract thinking, while less may be expected of them than of High Groups.

The Milwaukee Course of Study, as that of most schools, was designed for Medium Groups. Therefore, the work outlined for the semester should be within the accomplishment of these average students for whom it was intended.

The wise teacher will use the suggestions offered for High and Low Groups and modify and apply them to the needs of the individuals of the Medium Group.

In general, the teaching activities may be outlined as follows:

I. Approach or Exploration
   1. Selection of a suitable unit by teacher.
   2. Series of questions (oral or written).
   3. Discussion to stimulate recall and to challenge interest.
   4. Adaptation of unit to needs of class.

II. Presentation or Direct Teaching.
   1. Story in brief of unit introducing proper and technical names.
   2. Observation of a process or experiment.
   3. Series of pictures with explanations.
   4. A musical or literary phonograph record.
   5. The reading of an appropriate poem, brief or anecdote.
   6. Excursion or field trip.
   7. An overview test in all cases.

III. Provision for Profitable Study.
   1. Directed Study Lessons especially in lower groups.
   2. Supervised Study when possible.
   3. Detailed topical and supplementary problem assignments, varied in form to stimulate all types of thinking, varied in amount and levels of work demanded to meet individual abilities; arranged in daily jobs.
   4. Individual and small group projects encouraged and pupils given guidance inworking these out.
   5. Voluntary outside reading and experimentation.
   6. Provision for self-checking tests for each topic.
   7. Gathering of all types of study materials, (from industrial firms especially).
   8. Release of pupils not needing all or parts of the work.

IV. Provision for Organization of entire unit.
   1. Outline in teacher's hand as standard.
   2. Class exercises in teaching how to organize.
   3. Provision for pairs or small groups of pupils to co-operate in organization.
   4. Comparison of group reports in class.
   5. Checking of error at this point before further fixation has occurred.

V. Provision for Use of Material
   1. Recitation (oral) class evaluating and preparing to offer constructive comment.

2. Written reports.
3. Discussion on the higher levels involving:
   (a) Tentative judgments.
   (b) Comparisons.
   (c) Recognition of general laws from specific cases.
   (d) Recognition of specific applications of general laws.
   (e) Verification of opinions.
   (f) Debates.
4. Programs, participation in social and civic community activities.
5. Actual application in constructive work.

VI. Provision for mastering.
1. Diagnose unit test.
2. Re-teach.
3. Re-test.

# APPLICATION OF THE DIFFERENTIATED COURSES TO HIGH GROUPS

## Chapter VII

## THE CHALLENGE OF THE SUPERIOR STUDENT IN THE ENGLISH CLASSES

It was statistically proved by William F. Book,[1] who in his survey of 5,748 high school seniors, found that 91 per cent possessing the most superior grades of intelligence were only regularly promoted along with those who possessed the most inferior grades of ability, that many superior pupils are working far below the level of their best standard of achievement.

Failure of the school is due in part to the fact that individuals with superior ability are more difficult to recognize and locate without mental tests than the mentally deficient. The failure is the more deeply to be regretted because the talents of this group should be especially conserved and asiduously cultivated because they become the leaders of society in every line of work. As Book[2] states it. "In a democracy the talents of all individuals, the mediocre and weak along with the best, should be zealously conserved and cultivated in accordance with the principle set forth in the parable of the talents by the Great Teacher. The intellectual abilities of the people of any generation or state constitute its most precious asset."

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1. Book, Wm. F. The Intelligence of High School Seniors. Macmillan Company, 1922, p. 49.

2. Ibid., p.314.

DISTINGUISHING CHARACTERISTICS OF HIGH GROUPS[3]

Pupils of this group are inclined to

1. Be intellectually courageous and curious
2. Respond to those interest stimuli which appeal to them individually. Discriminate in choice of interests
3. Develop versatile and stable interests. Interest is often stimulated by difficulty or failure.
4. Have voluntary power of sustained attention.
5. Be strongly imaginative.
6. Possess the power of visualization and power in abstract thinking.
7. Be able to generalize through observation and through inductive reasoning with but few illustrations. Be able to apply the generalization.
8. Be capable of self-criticism; be able to evaluate own efforts impersonally.
9. Have keen sense of humor.
10. Be broad-minded; be able to think impersonally.
11. Have much initiative and originality; be better able to plan than to execute.
12. Be capable of working on own responsibility. Need the challenge of teacher who understands their ability and demands its exercise.
13. Need to develop power of wise and able leadership.
14. Form rich and strong associations between words and ideas.
15. Be "impressed with the mental significance" of a situation.4

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3. Committee on Adaptation of English Instruction to Different Levels of Ability. National Council of Teachers of English, 1928.
4. Baker, Harry J., Characteristic Differences in Bright and Dull Pupils. The Public School Publishing Co., Bloomington, Ill., 1927.p.20.

16. Possess power in judgment due to strength of faculties involved.

17. Have strong power of association due to strength of faculties involved.

18. Be strong in "logical memory," and have power in "delayed recall." Complex associations and large units of meaning are favorite types of material."[5]

19. "Be alert for opportunities to reason, and thus to find a shortcut to results."[6]

20. Have the "ability to create and to successfully manipulate many associations."[7] "The more complex the mental faculties involved in a mental activity the greater the excellence."[8]

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5. Baker, Harry J., Op. cit., p. 27
6. Baker, Harry J., Op. cit., p. 28
7. Baker, Harry J., Op. cit., p. 17
8. Baker, Harry J., Op. cit., p. 18

## CRITERIA APPLYING TO GOOD METHOD FOR HIGH GROUPS[9]

Good method should

1. Place before pupils the job as a whole before details are studied, developing the ability to plan and organize before executing.

2. Provide much work that is independent of teacher guidance and direction.

3. Involve little motivation. Interests of these pupils are so versatile that guidance and direction is needed to curb and control rather than to stimulate. Motivation for completion of work, for persistence and thoroughness is apt to be required.

4. Make understanding of principles and relationships take the place of memorizing by drill to as large an extent as possible. However, certain types of work, particularly those which have a low correlation with intelligence (handwriting and spelling, for example) require as much drill for this group as for any other group.

5. Maintain a friendly, challenging, near skeptical attitude that demands of the pupil his best. Discrimination should be made between work which is passable or good judged by normal standards and work which represents the exercise of the maximum power of the group.

6. Demand much practice in understanding of elements in complex situation. Analysis and outlining serve this purpose.

7. Often provide assignments made in general terms based on related ideas. Pupils should have adequate opportunity to define own assignments.

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(9. Committee on Adaptation of English Instruction. National Council of Teachers of English, 1928.

8. Provide "clear demonstration of the use of the elements of the s tudy situation with onlysufficient practice to check upon the clarity of the demonstration." "Pupils can generally be depended upon to translate information into action if the activity is properly motivated and the pupils are held strictly accountable for a certain degree of mastery.[10]

CRITERIA FOR JUDGING CONTENT FOR HIGH GROUPS[11]

Good content should:

1. Proceed from the psychological (unorganized experiences) to the logical (organized experiences).

2. Lead the pupil to formulate general principles with some degree of independence with a minimum amount of stimulation and direction.

3. Provide for the application of such principles in life situations.

4. Provide much practice in abstract thinking in addition to necessary concrete illustration material.

CRITERIA FOR JUDGING STANDARDS OF ATTAINMENT

The same as for High and Low Groups.

10. Butterwick, Joseph Seibert. The Problem of Teaching High School Pupils How to Study. Bureau of Publications, Teachers College, Columbia University, New York City, 1926.

11. Committee on Adaptation of English Instruction. National Council of Teachers of English, 1928.

## GENERAL SUGGESTIONS ON ADAPTATION OF THE ENGLISH CURRICULA TO THE HIGH GROUPS

The first scheme that suggests itself is the enrichment of the course and additional credits for work beyond the minimal requirements. Examples: During the time a class is studying Macbeth (three weeks approximately) ambitious students and those of superior intelligence should be expected to read other Shakespearean plays, such as Lear, Hamlet, Othello, Henry V, for which extra credit is given. In addition, at least one modern play may be read with a written comment upon one or both.

While a class is studying the Romantic Poets, brighter pupils should be encouraged to do additional reading of poetry and critical essays upon the poets studied. The regular class period may proceed as usual; however, as time permits, pupils may make reports on advanced work after general discussion has closed. It is understood that the bright pupil has the same amount of time as slow pupils in which to do his work. He is simply doing broader and more intensive work. Experience has proved that the broader course is better than the accelerated one. A broader course does not necessarily mean more of the same kind of work, but it may mean a different kind of work. For example, a pupil studying Silas Marner may not wish to read another Eliot novel, but he may show superior ability by making an intensive study of the growth of industry in the nineteenth century, or show his imaginative power by writing several

additional chapters to the story or by writing a different conclusion for the story. Or, he may dramatize interesting scenes from the novel or edit a Raveloe Gazette. A class studying the ancient ballads, may essay an original ballad; a class studying the sonnet, an original sonnet; in fact, every class in Poetry should be given opportunity to try some original work, which encourages self-expression. Students may well be given credit for extra poems read, for additional lines memorized, additional themes submitted, etc. Group competition encourages the additional work. In one class, group and individual competition resulted in some individuals memorizing some five to six times the average number of lines memorized. In another class, each pupil in a section of twenty-four wrote an original poem, half read from three hundred to five hundred additional lines of poetry, and several read a critical essay on the author.

Pupils should be encouraged to do supplementary reading beyond that of minimal requirements. It is advisable for pupils to keep two lists of readings, one for required readings, one for free readings. The last list should be just what it is designated - free. It represents the pupil's own choices. Any influence the school may exert should be of indirect rather than direct nature. Informal book talks, salesmanship talks on books read, recommendations or endorsements - these may be trusted to exert an influence. The teacher may give extra credit for extra books read, and encourage a little mild competition. Or extra credit may be

offered for reading a book, which ordinarily might not be read. One class engaged in reading the required travel book, staged an illustrated lecture. Slides were obtained from the public museum, and appropriate travel talks were given.

The project method is splendidly adapted to enabling every pupil to show what he can do. The boy who constructed the ship in which Odysseus sailed from Troy may not know more about the beauty of the Odyssey, but the experience of Odysseus becomes a real and near one to him. The girl who dresses a doll to show the fashionable attire of a lady in the early nineteenth century is cultivating her imaginative instinct. A boy who constructs an Elizabethan play house or a fifteenth century pageant wagon may find he is much more interested in the drama than he ever dreamed he could be.

The contract plan does away, for the most part, with the class recitation. Each student works independently, making his individual contributions to the teacher by way of report or finished product. The pupils' reaction to this method is favorable. They maintain that by working individually and directly with the teacher they are more sure of the work they do than by the class recitation method.

## METHODS TO BE EMPLOYED IN TEACHING THE LITERATURE UNITS TO HIGH GROUPS

Whereas in the literature classes for the Low Groups, most of the actual reading of the classics was done in class, in the High Groups it is carried on for the most part, though not entirely, out of class. The teacher in making the assignment should merely indicate what is expected, excepting in such cases in which the assignment really runs all through the recitation which is in reality a preparation for the ensuing work. For example, if the teacher wished the pupils to appreciate the lyrics found in "The Lady of the Lake", the preceding recitation may well be devoted to pointing out what constitutes beauty in poetry and lyric qualities. Then the assignment need take but very little time.

When a pupil has done full work on a given assignment, he need never wait and loaf, for there is always room for his growing ability in the work planned ahead (See differentiated course in literature), and each one is scored for amount as well as for quality of accomplishment.

Activities growing out of this advance work may take the form of one of the following:

1. Floor talks (growing out of real pupil interest in a problem which may have arisen during the assignment.)
2. Written themes (real creative work often intended as reports of genuine value with illustrations, foot notes, and the like).
3. Dramatizations of scenes from book or original plays produced and enacted for class approval and interest.

4. Detailed study of a character. This might take the form of "A Vindication of Shylock," for instance.
5. Background reading for purposes of giving a "floor-talk" or "travel talk" to class, or merely for personal satisfaction.
6. Memorization, particularly with the High Groups will prove alluring, particularly if class competition be aroused.

In these and other ways the class, by being "turned back on itself," develops originality, initiative, leadership, judgment, -- all of which qualities they possess in greater or less degree from the outset.

## METHODS TO BE EMPLOYED IN TEACHING THE GRAMMAR UNITS TO HIGH GROUPS

The Work-Sheet for "A Useful Grammar"[12] presents opportunfor a good review of the parts of speech while, at the same time, giving opportunity for the best work each student is capable of.

## WORK-SHEET FOR "A USEFUL GRAMMAR" UNIT FOR HIGH GROUPS

Work out a useful grammar. The key-note of every fact and rule should be, "Will a knowledge of this point help the reader to use better English or avoid a common error?" Devote a chapter to each part of speech, with appropriate subheadings for each chapter division. Observe the requirements for "All Written Work." Keep you work in a manilla cover and hand in each chapter separately for grading. Use indented paragraphs, list, outlines, and any arrangement of your text that will help the eye.

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12. Moe, M. W. West Division High School.

Don't feel that you have to fill each page solidly with writing.

Consult other grammars for information if you wish, but take nothing from any book as it stands. Master a point, put away the book, and state it in your own way with an original illustration. You owe it to yourself to observe this procedure in order to get a firm grasp of the subject.

Title Page

Study the little pages of several books, noting what they contain, how they are arranged, and how they are punctuated.

Preface

Read several prefaces to see what relation they bear to the books. Speak of what this grammar tries to do that is different from what ordinary grammars attempt. Try to justify yourself for having written the book.

Chapter I - Nouns

Begin with something interesting and helpful about the noun. Was it the first part of speech? Cite baby talk. What classes are of any practical use? Make clear the general idea of a proper noun and give the capital rules most frequently broken. Illustrate each point.

Number---What two types of nouns give the most trouble in forming the plural? Lists and rules.

Case---Are nominative and objective cases of a noun liable to misuse? Reason? What shows these cases in a noun? How about the possessive? Handle the possessive as clearly and simply as possible.

Chapter II - Pronouns

Why have pronouns? Does a baby use them? Would you expect a savage to use them? Can they be over-used?

Classes---Could one class be misused for another? Illustrate. How distinguish the relative form the interrogative pronoun?

Person---Do all pronouns change in form for person? When, if ever, is person misused? Illustrate. Discuss shifts from "one" to "you".

Number---Discuss number errors in connection with agreement. Give rule for agreement. Where is antecedent usually found? Where may it be? Mention most common error of pronoun agreement. List the antecedents that are singular but look plural and so cause this error. DonIt forget "those kind". Why do people say this?

Gender---Are any errors liable in gender? Prove it.

Case---Where do errors most commonly occur in case? Illustrate.

## Chapter III - Verbs

Relative importance of verb in the sentence. Presents greatest field for error. Can you show why?

Kinds---(1) Verbs of action and being. The "be" family and its relatives, which always take a predicate noun instead of an object. List these. Illustrate. This family takes predicate adjectives, but never an adverb. Show why "He felt badly" is wrong. (2) Transitive and intransitive distinction of little practical use except in helping to avoid use of the "set-lay-rais" group without objects. Give rule. Illustrate. (3) Regular and irregular. Errors in use of improper forms.

Give the worst offenders (like "seen" and "went"). No remedy except to get the right forms by much drill and repetition.

Principal parts---Why learn these? How learn them: (1) in the regular verbs; (2) in the irregular? How to obtain the present participle, past participle, gerund, and infinitive of any verb. Illustrate. Show how this knowledge may help correct or avoid common errors in verb forms.

Voice---Why have a passive voice? When is it more effective than the active? When is it weak? How is it formed? Warn against shifting voices in a compound sentence. Illustrate.

Mood---The only practical distinction to be made is between the indicative and subjunctive. Most of the subjunctive. Most of the subjunctive forms are now dead or dying. Illustrate. Discuss "If I was (or were) you." Discuss the error of using "would" in if-clauses. Illustrate. Also the error of "would in the subordinate clause of wishing sentences. Illustrate. State as rules.

Tense---Give directions for forming tenses from principal parts plus helping verbs, especially present perfect and past perfect tenses. Show how perfect tenses differ in meaning from primary tenses. Discuss and Illustrate use of present instead of past (run-come); and past tense in place of the past perfect.

Person---No errors here except the gross forms like "I says."

Number---Biggest field for error in verb-agreement. Ilustrate several types: (1) double subject joined by and or

or; (2) subject modified by an intervening phrase or clause.

Chapter IV - Adjectives and Adverbs

Discuss error of using adjective for adverb. Illustrate. Note: "slow" is not such an error. Consult dictionary and find other monosyllabic adjectives usable as adverbs. "Good" never adverb, however: the worst offender. Adverb after verb of being wrong.

Degree---Few errors made in forming comparative and superlative, but some in using comparative with more than two objects. Discuss this type of error. "Texas is larger than any state in the U. S."

Chapter V - Prepositions

Make a simple statement of use of prepositions by holding a pen and a book in many positions and noting that their relationship is always expressed by a preposition. (List the few prepositions that cannot be obtained in this way.) Show by illustration that a preposition minus its object becomes an adverb.

Chapter VI - Conjunctions

Why important to know difference between co-ordinate and subordinate conjunctions? Punctuation of compound sentence depends on knowledge of the co-ordinate conjunctions. Illustrate. Give lists of co-ordinates and the main subordinates. Why important to distinguish subordinates from some adverbs? When "then" is used like a conjunction, comma-fault sentence is the result. List the adverbs not to be thus used.

CONTRACT (OPTIONAL)

Make up an exercise of suitable length for any chapter which will form a good test of some point or points set forth in the chapter. Tests with blanks to fill out (called completion tests) are preferable to (1) wrong forms presented for correction; or (2) right-wrong forms presented for choice. Use the completion test from whenever possible, but be sure to word each sentence carefully so that only one right form is possible to insert in the blank.

As many of these exercises may be composed as desired. Each will be given separate grades like a theme.

## METHODS TO USE IN TEACHING COMPOSITION (ORAL AND WRITTEN) TO HIGH GROUPS

The leadership of the instructor in composition with the High Groups becomes increasingly unnecessary. The pupils who have genuine interest and ability in expression should be given abundant opportunities for composition with the assistance of constructive suggestion. The aim of the teacher should be to create a real craft spirit in writing. But experience with these groups tends to show that the criticism of the teacher is more important then the criticism of the class, probably because these pupils regard the teacher as the "intelligent critic." For these pupils, therefore, the conference with the teacher has much value. The pupil who has aspirations of becoming a writer or who desire to shine as a theme writer among his fellows is eager for any assistance the teacher can give him.

Occasionally, the written criticism of themes by fellow pupils is of value. The instructor, before reading the themes, redistributes them, giving each pupil a suitable theme for him to correct. Each pupil is then asked to read the theme and carefully correct it as he thinks the teacher would correct it. In class the pupils are then asked to give their criticism orally. This activity results in keeness in estimating the work of others, and consequently of their own, and often results in illuminating criticism on content.

## PUPIL CORRECTION OF THEMES[13]

The following points, only one to be considered at each reading in the beginning, may be used as tests of pupil correction of written composition. The number of points considered by any one class for any one theme should be determined by the ability of the class):

1. Subject matter
   a. Is the title well chosen?
   b. Is the composition interesting?

2. Unity
   a. Is there any part which does not belong?
   b. Has anything necessary been omitted?

3. Organization
   a. Does each paragraph develop one part of the subject?
   b. Is each paragraph in the best place to secure interest (emphasis)?
   c. Does each paragraph grow naturally out of the preceding one?

4. Coherence
   a. Are there linking words between the paragraphs?
   b. Are there transitional sentences?

5. Sentence Structure
   a. Are there any fragments misused as sentences?
   b. Are there any groups of sentences incorrectly written as one sentence (comma splice)?
   c. Is there variety in sentence structure, and in sentence beginning?

6. Grammatical Usage - Are there any errors in the uses of verbs, adjectives, adverbs, pronouns?

7. Punctuation
   a. Are there any marks of punctuation whose use cannot be justified?
   b. Are there any necessary marks of punctuation omitted?

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13. English for the High School Committee Reports, Curriculum Bulletin No. 22, Board of Education, St. Louis, Missouri, 1926, p. 294.

8. Spelling - Are there any misspelled words?

9. Diction
   a. Are there any words which are particularly well chosen?
   b. Are there any words for which other words might be substituted?

10. Capitalization - Is capitalization correct?

Motivate the writing of long narrative compositions by referring to the needs of the school publications for such material. Provide opportunities for such writing experiences by pupils who then wish to contribute. The best themes from the point of interest, clearness, and organization may be collected for a booklet or typed for a class magazine or newspaper.

"Explain the meaning of general and specific words and study the effective use of these.[14] Read a passage to the pupils and ask them to substitute specific for general words. Note the effect. Caution the pupils to avoid exaggerations, as- I love motoring, Her dress is a dream, etc. Have them substitute specific words for other similar expressions commonly used.

"Have the pupils suggest substitutes for trite expressions such as nipped in the bud, the fair sex, green with envy."

Have pupils examine phraseology used in various lines of works.

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14. Curriculum Bulletin No. 22, St. Louis, Missouri, (1926) p. 67.

## METHODS TO BE EMPLOYED IN TEACHING THE SPELLING UNITS TO HIGH GROUPS

Indispensable to securing a mastery of the words in the spelling course is the Pretest. This fixes the attention of the pupils upon their weaknesses, often all that is necessary to secure the desired outcome. Providing pupils with a definite method for studying words missed, and encouraging use of this method brings results.

The pretest should disclose what words are stumbling blocks. These words should form the nucleus of the dictation exercises which should be given in much the same way as provided for the Low Groups, excepting that pupils are not expected to correct the notebooks after they have been returned to them. The sentences are, however, graded and the grade counts on the pupil's average for the five week period and the semester. A mistake in one of the five sentences brings the grade down to the lowest passing mark, while errors in two sentences represent a failure.

Since the Superior Groups will soon master the minimum essential list, ample time is left, which should be utilized for extending a meaning vocabulary. The kinds of activities to carry on this work have been suggested in the differentiated course. The additional work thus done is considered as supplementary, not as a substitute. The attention of pupils should be called to the meaning of such common roots as the following, as an aid to better under-

standing of certain words: auto, ben, cap, graph, mal, mon, scoth, spec, teli, vert, etc.; to the meaning of such common prefixes as the following: ad (as, af, ag, al, am, an, ap, ar, as, at); ate; anti; circum; con (col, com, cor); di, dis; mis; ob (oc, of, op); etc.; to the meanings of such common suffixes as: able, ible, er, or, etc.

For the most part the method consists in making lists of words containing such elements and inductively arriving at meanings. All the teacher needs do, is start the work with some challenge; the students of this group can carry on with enthusiasm if encouraged from time to time not to lag.

A suggested contract, which has been found challenging to High Groups, is the following:

Record ten real additions to your reading vocabulary, noting the following points about each word:

1. The word and its pronunciation.
2. State book or periodical where found. Quote sentence in full.
3. Give modern meaning as used in quotation.
4. Give the root language and root meaning (foot form if possible).
5. Show change, if any, between root meaning and modern meaning.
6. Illustrate with drawing or clipping pasted at side. This may have either direct, indirect, or comic relation to the word.

Model:

L I B E L (li bel)
Another libel suit started against Ford--
Milwaukee Journal.
Libel is defamatory writing or speech.
L. libellus, a little book because in olden times these defamatory writings were often in the form of handbills and pamphlets.

J O H N  S M I T H

is a Fool and

a

L I A R

## METHODS TO BE EMPLOYED IN TEACHING MINIMUM ESSENTIALS TO HIGH GROUPS

Point out the fact that punctuation has only one value--to make clear to the reader the thoughts of the writer. Certain usages have become practically conventional.

Make use of such mistakes as are made generally to direct attention to the need of proper punctuation to secure clearness of expression. Above all, seek to instill appreciation of the fact that clearness of expression depends upon clearness of expression depends upon clearness of thinking.

Individual work with those who persist in errors, and the emancipation from class drills and exercises of those who attain proficiency so that the time may be utilized for genuine constructive writing, is recommended.

Gifted pupils may be largely thrown on their own responsibility and become their own critics. Leonard's studies[15] seem to indicate that capable pupils may be able to criticize their own papers for language errors fully as well as many of their teachers.

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15. Leonard, S. A. The Wisconsin Tests. English Journal, June, 1926, p. 432-42.

# CONCLUSION

## Chapter VIII

## Main Features of the Proposed Program

Opposed to the traditional school policy, which may be tersely expressed as "survival of the fittest," the procedures proposed in the preceding chapters aim to develop each individual to the point where he will be at his "fittest" in order that he may utilize whatever talents he possesses for his own development and for the good of society.

Perhaps no subject leads itself more easily to meeting individual differences of students than does English. What would be the result if the teacher required every pupil to write a theme on the same subject? The results will vary as greatly as the individuals themselves. Should the teacher instruct all pupils to read the same book? What each individual gets out of his reading depends in large measure on what he brings to it. Unlike many other subjects, which admit of only one correct answer or reaction, English admits of many answers, many interpretations. Therein lies at once its greatest difficulty as well as its greatest asset, both in the eyes of the pupil and the teacher. English is the most difficult subject to standardize, hence the most individualistic.

Recognizing the folly of attempting a unit-class technic in such an elusive subject as English with a group that is not a unit in ability, the program, as outlined, proposes, first of all, group treatment in terms of classified averages. This accomplished, the required courses are broken up into units of learning, each of which is organized on a concentric level

basis about the "vital common essential." For the Low Groups this "essential" becomes the unit of instruction; for the High Groups it provides a find enrichment, which challenges each child to become a real adventurer into the undiscovered fields of learning. Since these two groups offer the greatest challenge to education, adaptation to their needs is the crucial problem.

In the reorganized English course as herein planned each member of the working group may find a challenge to work up to capacity in wholesome rivalry. While the slow-moving mind is given its chance, the quick, alert mind is not reduced to mediocrity. As a result, "The self-active, responsible, co-operative individual is cultivated, school becomes life."[1]

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