The English Curriculum in Secondary Schools
THE ENGLISH CURRICULUM IN SECONDARY SCHOOLS

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THE ENGLISH CURRICULUM FOR THE SECONDARY SCHOOLS

In the last few years the teachers of our secondary schools have recognized a growing need for a careful revision of our high school curricula. Social and economic life has changed former conditions to such an extent that the earlier insistence of colleges and academies upon the older classical training no longer satisfies our present needs. Since there is no organized central educational body in this country as there is in France and Germany local communities have exercised their own wishes in determining a school program, and the gross result is a widely varied treatment of material and a great divergence of practices. A positive uniformity in the matter of details of school program under a democratic form of government and among varied nationalities would not be a wise or even tolerable solution of our needs. But a certain uniformity with differentiation to fit local needs is rather the burden of our thesis. "New men are carrying out new measures and are casting away the useless rubbish of the past centuries."\(^1\) The trouble arises when these men who have devoted much serious thinking to the subject of education are not agreed as to the proper bases. One party of thinkers would have the school courses arranged to satisfy social and economic conditions, directing the material in the channels of social efficiency. Others more conservative still see great efficiency resulting from proper mental discipline of classical training. A compromising party will find

that fundamentals from both platforms are necessary and reconcilable. The truth is, we have no social background, no philosophy of teaching on which to project a system. And until we have come to some common agreement in our theories, our school programs must be played upon the stage whose scenery and background is constantly changing. Ours is not the long established and fully recognized ideal of France and Germany; but the complicated life of a democracy. The school system must meet the needs of the people and not the people the demands of the school. It would be impossible to arrange any curriculum of the high school which could be rigidly conformed to in all parts of our country and carried out with all classes of people.

There are, however, certain fundamental principles which apply in general to all school courses. English is one subject which fits itself alike to those who would educate youth for the enjoyment of leisure and those who demand that a boy's education shall contribute to vocational training.

To satisfy this dual demand the National Commission of the Teachers of English, the National Educational Association, and the North Central Association of Secondary Schools and Colleges have expended much effort. Recently, the National Council joined hands with the National Educational Association in a joint committee of arrangement, and the results of their labors are soon to be set before the public. Something like a satisfactory scheme will certainly be evolved from these concentrated efforts.

Furthermore, there have been at work certain tendencies which contribute to bring about a degree of unity in the teaching of the vernacular. These have been carefully considered by the above mentioned committee and have affected their decisions. First, the
study of European school systems has had its influence. While we could not incorporate a lycee or a gymnasium in this country, yet there are many features of their system which would well bear introduction. In the second place, college entrance requirements have been a spur to goad us on to a standard of attainment. The prestige of a college education is a wonderful incentive. Finally, our secondary school has come to fill such an important place in the interests of our community life that it is pushing its walls out to the extent of adding a junior college to its curriculum. It has also realized the need of a closer articulation with elementary grades. As an outgrowth of this need and of the demands for vocational training the junior high school has come into existence. This enlarged "people's school" as Dr. Charles Johnston has phrased it, together with a growing concensus of opinion among educators as to fundamentals, has made the present outlook favorable for something like wide-spread uniformity.

There is still a corollary to be solved in connection with the major proposition. While the new adjustments are here to stay, the old four years' system, which has filled such a need for so many years, must not be undervalued. Since the 6 - 3 - 3 system seems to grow with only moderate progress, the four years' high school must be in the process of being worked out for many years to come.

In the meantime, the four years' high school must remain for many years and indeed if its efficiency increases must continue to serve its present purposes. The duties are two-fold. It must offer courses that will meet the needs of those whose school training ends when they receive their diplomas. And it must also satisfy those who are college-bound.
It is the burden of this paper to discuss the English phase of that curriculum in a four years' high school, such as obtains for the most part where there is an enrollment of from three to five or six hundred pupils. Those schools have a sufficient teaching force to offer one or more electives, such as public speaking or commercial English; and have school activities in the way of literary clubs and a school paper. The following outline is designed to suggest sufficient training in fundamentals during the first two years to allow pupils to elect with extra credits further courses in subjects of their particular interests when they have reached the junior and senior years.

This outline further presupposes periods of sixty to seventy-five minutes in length, in order to allow double time wherein laboratory work may be conducted. This method is indispensable to good teaching in composition and a very great aid to literature. Lessons for the following day are prepared during the latter part of the period under the direction of the teacher. Pupils who do not know how to study a lesson—and their number is legion—are carefully directed, thus relieving the home study method which is many times an encouragement to wasted labor and bad habits. A subject of any consequence can not be left to pupils to develop without the aid and guidance of a teacher. Pupils have not yet learned how to handle new material. They are often distressed because they do not receive sufficient directions, and all direction given in an assignment must necessarily be given hastily in a brief forty-minute period. The truth of these statements goes without argument for the composition work. Yet supervised study can be used quite as effectively in literature classes in which the teacher's suggestions are stimulants.
to deeper thinking than the pupils would be able to arouse with their own efforts. It allows a time for teacher and pupils to talk over matters without restraint, which reacts by attacking certain formality and dignity to the recitation period proper.

From an administrative standpoint, the double-period class method applied to composition, must be applied also to literature. This makes it convenient to separate English into two divisions. Indeed, English is one subject made up of two or three different parts, as literature, composition, grammar. But each of these parts is not a subject in itself, as, unfortunately, grammar is accustomed to be treated. There is, however, sufficient evidence to justify the granting of separate grades and credits for composition and for literature. Summarizing some of this evidence, we may note that nearly every class contains pupils, especially boys, who are very fond of books but very indifferent about writing. One grade for English does not represent their ability to get thought from the printed page, nor the power to express thoughts. Under the present plan of giving one combined grade this boy may finish his school course with fair grades in so-called English, and never acquire creditable ability in English construction. Under the two-grade plan, that pupil will be made to realize the necessity of carrying his cross.

Again, dividing the subject of English in this way allows for greater flexibility in arranging a program of classics and of composition. Most schools still use the two-three or the three-two system; that is, two days for composition and three days for literature or vice versa. Nevertheless, the growing tendency is to block the time in order to allow greater continuity in unit treatment.
That is to say, while the Vision of Sir Launfal is being studied it is less distracting to both teacher and pupils to continue its study to its completion than to wedge in foreign material in composition, when keen interest in the discussions of Launfal's return has been aroused. The Manual Training High School, Indianapolis, Indiana, uses the week about method; while Detroit, and the Parker High School, Chicago, use the plan of literature and composition in alternate semesters. It is reported that all these plans work admirably. 1

In the third place, with the subject of English so divided a teacher is better able to value the work done in each section. She becomes accustomed to think in terms of different mental processes for each part. In this way she arrives at separate judgments of pupils' abilities. Whenever the plan has been put into practice it has been found very effective.

Furthermore, in the argument for separation of English composition and literature some teachers maintain that there is no particular connection between the two and therefore each should be taught by a different teacher. They maintain that a special teacher for composition can do more effective work when her interests are not directed particularly toward literature, and that the contrary holds true for literature.

There are two strong objections to this plan, however. In the first place, the ordinary and average school has not sufficient funds from which to supply the extra salary for the English

department when there is constantly a waiting list of agriculture or general science, or what not, to be added to the regular school curriculum. Then, again, with a teacher's work limited to too narrow a field, there is great danger of over-specialization, which burden would be too heavy for the ordinary high school to shoulder. That plan is best when left where it is—in colleges and normal schools.

In consideration of the arguments for and against entire separation it seems most reasonable to compromise by effecting a half way division in granting separate grades. The North Central Association for Secondary Schools and Colleges is considering this method. Indeed, under the present conditions it seems most advisable.

In planning the curriculum, I have based the arrangement of the English program upon the principle of repetition in the process of learning, I have tried to provide a progressive course in literature that shall continue throughout the four years and, following in the wake of literature, a similar course in composition which shall use the literature as a model for constructive analysis. My idea is not to give more English in the already overburdened four years' curriculum; but to cover in each year the field of poetry and of prose, making such selections as are suitable to the child's powers and developments in literary appreciation, and to correlate to a certain extent the composition efforts in the same general field. In this way a pupil who drops out of school at the end of the first year will have read epic and lyric poetry, narrative, expository, and argumentative prose, in their simpler forms, and will have had some exercise in writing the four forms of discourse. Repeating the same order of topics the second year gives him a broader and somewhat more detailed study. The lists of classics for study are so
long and the subjects for writing are so numerous that there is no danger of monotony in, what I have desired to call, repetition. The courses throughout shall be the same for the student bound for college as for his brother bound for the office or shop. A general culture and practical abilities are what the high school course in English seeks to give. Literature, in its fundamental teachings, is applicable to all callings and in its essentials, is cultural. Composition, in its fundamentals, applies to all life and, in its essentials, is practical. With the great variety of subjects offered, in the aggregate a very considerable practice for all occupations of life will be the resultant. With class study in many of the best masterpieces in literature; with plenty of drill in normal every day expressions and some attempts at elegance, the high school will have done all that can be hoped for in the allotted time of four years and in that stage of the pupil's mental development.

It was suggested above that grammar is a part of the subject of English, just as literature and composition are parts. It requires tact as well as skill to teach grammar to high school pupils; and only general suggestions can here be offered as to the kinds of material to be used. The proper treatment brings grammar in incidentally to composition and literature. Pupils come to high school with insufficient knowledge of the subject. They have hated it because they do not understand it. The way to help them to know it then will be to teach it in disguise. In other words, it shall not be a separate study, but shall receive constant attention throughout the English courses. In the early years, plan to give only so much of it as will enable the pupil to make daily application of what he learns. A text-book should be used merely as a ref-
ference book and not for assignments of study. A good method of procedure, and one used by many schools, is to give five or ten minutes drills at the beginning of the literature recitation, on parts of speech and sentence structure—the two should go hand in hand. A cut and dried plan of procedure for the study of grammar in the high school need not be exacted. Let the piece of literature or the composition in hand determine the grammar study. If it is found necessary to develop some forms of the adjective before the less common verbs, it is quite proper to do so. In so doing use no technicalities that are not required. The same plan holds true with figures of speech and versification.

As yet, the question of how to present the study of grammar in the high school is an open one and it is not the purpose of this paper to outline in any detail the sequence of grammatical subjects. It is rather merely to make suggestions as the work proceeds. At some time, preferably in the fourth year, a short course should be given in formal grammar in order that pupils may grasp the subject as a whole. In actually planning the courses the greatest problem is that of the first year. Most of the difficulty arises from the lack of uniform preparation on the part of the entering pupils. Coming into the high school are—the class from the eighth grade whose training has been more or less uniform; pupils from different country districts who have had that broad experience of training under a different teacher each year; transfer students from other neighboring towns; and occasional pupils who have been out of school for a year or two. From these various sources there will be anything but a uniform preparation for the work.

The following are some of the more obvious deficiencies:
Some pupils will know the chief authors studied in the grades; but a few will have had but a scanty list of classic poems and prose works that should have been their heritage. This deficiency is partly due to the poor collections that have been gathered in our school readers. Some have had but meager training in reading aloud; and there are others who know nothing concerning the use of even a small library. In composition these delinquents do not seem to have any more ability; for they are helpless in gathering material and seemingly know very little of paragraph coherence. Their knowledge of grammar is usually a farce; and to expect them to make use of grammatical rules and principles, is out of the question.

We say that it is the duty of the ninth year literature teacher to foster the habits of reading good literature—but with this mixture of good, bad, and indifferent, this youth with his many influences exerted upon him,—his home, his parents, his numerous grade teachers, his school companions, his devotions to the god of the movies—how much evident progress is to be made in confirming a proper habit? The work to be done is stupendous. It staggers the ambitious teacher. In the great banking system of scholastic knowledge the first year high school is the great clearing house. If oral reading has been neglected, it must be practiced; if grammar is faulty, that must be corrected; if spelling is poor, abundant exercise must be furnished; if real literature has not been presented, the child must at once be introduced to it. Probably he has had some drill in letter writing; he needs more. This may be his last year in school, therefore, he must be able to write an intelligent business letter, perfect in form, punctuation, and spelling. Besides these tasks of a fundamental nature, he must not neglect to practice
self-control by little acts of class etiquette which mean, that he must be able to stand on both feet, face his class, control his voice and his language, and at the same time prove that he has real thoughts to express.

To direct all this minute program requires "a teacher valiant of heart and skilled"\(^1\) in service. While helping her pupils to acquire learning she must consider their time and happiness. A pupil must like the school process, and that early in the school year. The grammar study should be so selected and presented that the rebellious youth does not recognize it in its new garb, when he finds himself unconsciously correcting his every day speech. Poetry, which once was a tangled mass of meaningless fancies to the youth's practical mind, has been so carefully selected that it is becoming a living language to him and he half-knowingly repeats as he saunters down the roadside—"And what is so rare as a day in June." Public speaking has been so carefully planned that one effort at oral presentation before a sympathetic and inspiring teacher, and another, and another, has made the task so easy that at Christmas time we find this awkward and bashful youth aspiring to dramatic presentation. Daily he astonishes his parents by airing new words which he has added to his vocabulary. Before mid-winter is past the critical fever has attacked him and, in his self confidence, now he is becoming ambitious for a class office. Think you this youth will now leave his school interests when early spring calls for clerks and farm laborers?

\(^1\)An expression often used by Dr. H. C. Paul, Professor of English, University of Illinois, Urbana, Ill.
FIRST YEAR--LITERATURE

If, as an impetus for struggle, the teacher would set up for herself a definite standard toward which to work, a greater amount will be accomplished. Aim (1) to have first year literature classes do good sight reading in simple prose, such as is found in "The Great Stone Face," in poetry, such as "Enoch Arden."

(2) To be able to quote either fifty lines of choice poetry and fifty lines of prose or one hundred all in poetry.

(3) To be able at the end of the first school year to recognize the chief types of literature as narrative, expository, and argumentative prose and epic and lyric poetry.

(4) To know, from reading their works, a few of the most important writers of the English and American fields.

It will be impossible with ninth year pupils to do much more than awaken an enthusiasm for literature. This with all that it implies will exclude the treatment of many excellent writers. It is also impossible to accomplish a uniform amount in every school year or even in different sections of the same year. If we had a national literature like France and Germany the difficulty of selection would be reduced; but on the other hand we have the best and largest literature to draw from. And since literature should be the center of English instruction much depends on what is selected for class use. One must find pieces both simple and interesting; selections that are sufficiently inclusive to reflect social and personal life. In first and second years do more rapid general reading reserving intensive study for third and fourth years.

For the ninth year, it is my object to arrange a progressive course which shall give simple examples of the chief forms of
epic, lyric, and dramatic poetry; of narrative, expository, and argumentative prose from the field of English and American literature. Let oral reading and interpretation claim the major part of the time in the first year. Let the pupils be given drill in oral reading after the selection is fully understood; memorize notable passages; know the important facts of the life of the authors that aid in the appreciation of the selection in hand.

My particular basis of choice and arrangement of classics is determined by the order of the historical development of English literature, namely—poetry first, then drama; following this the narrative and descriptive prose, the essay and oration. The following list is intended merely to set forth a few selections that could be used. Other selections of a like character may be preferred by other teachers. Neither do I presume that the list given is the proper amount necessary for a year's work. In consideration of the varied interests of pupils of widely divergent tastes, the ninth year students should have "as wide a review of the classics as is consistently possible for him to have." Care must be taken however that the program be not overcrowded. This would minimize the efficient achievement and defeat the purpose both in respect to quantity and quality of accomplishment. Since composition calls for special emphasis upon narrative exercise during this year special attention must be given to the story in literature. I have planned for emphasis on the narrative in the following arrangement.

1 Courses of study for the High and Intermediate Schools of the Los Angeles City School District. 1916-1917.
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The thing that characterizes the French boy's selections are simplicity and artistic perfection. The following were selected also with this in mind.

I. POETRY:

1. Narrative: Tales of a Wayside Inn, Longfellow
Lady of the Lake, Scott
Enoch Arden, Tennyson
Sohrab and Rustum, Arnold
Rime of the Ancient Mariner, Coleridge

This list gives the variety of tale, romance, heroic, ballad; though an effort to distinguish and identify the forms of epic poetry need not be made at this point.

2. Lyric: Annabel Lee, Poe
Captain, O, My Captain!, Whitman
The Skeleton in Armor, Longfellow
Thanatopsis, Bryant
Ode to a Skylark, Shelley
The Cloud, Keats
Solitary Reaper, Wordsworth
Song of the Chattahoochee, Lanier
Gray's Elegy in a Country Churchyard

The above furnish a sufficient variety of love, lyric, ballad, didactic, ode, song of feeling, patriotic song, and elegy necessary for a study of the lyric in first year.

From the field of comedy perhaps one is all that would better be studied at this stage; namely, Shakespeare's Merchant of Venice.

Recreation reading with no outside preparation is often necessary.

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valuable and enjoyable exercise. Later poetry may be treated in this way. Poems from such writers as Rudyard Kipling, Will Carleton, and James Whitcomb Riley, afford excellent material. Poems such as "The Pilot's Story," "The Red War Boat," "Ridai's Service," may stimulate the pupils to further acquaintance with these delightful writers. The teacher can arrange a very interesting hour with these authors by quoting from their lives and giving the occasion for the writing with simple explanation of their places in the field of literary art.

Next in order is the prose. The child first reads the short story and then proceeds in turn to the longer, and to the novel. Texts containing short stories from famous authors should include at least the following as, Poe, "Gold Bug," Hawthorne's "Great Stone Face," Dickens' "Christmas Carol." These selections offer opportunity for structure analysis useful in narrative composition.

Among the many novels in the complete list suggested for college entrance requirements the following are suitable for first year classes:

Scott, Ivanhoe
Blackmore, Lorna Doone
Poe's "Gold Bug" contains much analytical description; "The Great Stone Face," portraiture; "Ivanhoe," vivid episodes--besides the qualities of the narrative--all of which are excellent models for narrative and descriptive writing for first and second year pupils.

For the remaining literary forms the following selections are generally used in first year classes: "Inland Voyage" or "Travels with a Donkey" represent the literature of travel. "The Sketch Book" and "Birds and Bees" are good examples of exposition in its
simpler forms. The latter may be very hastily studied. In argumentative writing Lincoln's Gettysburg Speech should, first, be carefully studied, then, memorized by every member of the class.

Stories about cats, dogs; subjects treating of business, adventure, Christmas; and themes of war and rivalry are found in abundance in the more recent prose literature. The following should at least have a place on the library shelf and at least be assigned for home reading at this time:

Kipling, The Drum of the Fore and Aft
Mark Twain, A Dog Tale (selections)
Mary E. Wilkins Freeman's Understudies (selections)
Frank M. O'Brien's Master of his Art (selections)
Lew P. Wallace, "Ben Hur" (Chariot Race)

This brings us to the subject of home reading. It is the business of the English department to encourage as great amount of supplementary reading as the pupils may be able to handle. It would not be exacting too much to require the pupils during each semester to read at least two books. We desire these young people to grow up into men and women with the reading habit. Arrange for them, then, a graduated list for each year, some books of which shall be similar in kind to those of the regular class assignments; others, subsidiary to them; and still others, merely pleasurable. If credits are assigned for this work a greater number of pupils will be induced to read more books. There are various ways of marking the credits for this outside work. Many schools make out a list of appropriate books and designate a number of points for each selection. A certain sum of points makes a unit. What amount shall be allowed and what shall be required will vary "in schools, in communities, in seasons."¹

The list must be sufficiently long to give variety. Generally the selections should be easy—at least they must be within the pupils' grasp. Occasionally include one or two more difficult ones to cause the pupil "to scratch his mind a bit." Stimulate him to the reading of these and others less popular by making frequent references to them and perhaps by artfully telling the main outlines of the story before the class. Besides simplicity and appropriateness as determining factors in the selections arranged for the different years, I have planned the list with the greater amount of the kind which is given particular study in that year. Thus, since in the first year poetry and narrative writing are emphasized I have included the larger number of books in those fields. Similarly, in the second year, I have included narration which contains much good description; and in the third year, a generous amount of exposition.

First Year list:

Whittier, Snow Bound
Arnold, Bilder Dead
Wordsworth, Michael
Harris, Uncle Remus
Webster's Dady Long Legs
Warner, Being a Boy
Hawthorne, Twice Told Tales

Kipling, Ballads (selected)
Longfellow, Golden Legend
Longfellow, Tales of a Wayside Inn
Dickens, Christman Stories
Hale, A Man Without a Country
Hughes, Tom Brown's School Days
Ollivant, Bob, Son of Battle (Dog)
Ruskin, King of the Golden River

2 Ibid., V. 4, 1914.

SECOND YEAR

Story of the Niebelungenlied
Swift, Gulliver's Travels
Cooper, Last of Mohicans
Little, The Lady of the Decoration
Clemens, Innocence Abroad
Stevenson, Kidnapped
Fox, The Little Shepherd of Kingdom Come
Verne, Round the World in Eighty Days
Wiggin, Rebecca of Sunnybrook Farm
Kipling, Captains Courageous
Seton, Lives of the Hunted

THIRD YEAR

Burroughs, Locust and Wild Honey
Holmes, L. W. The Autocrat of the Breakfast Table
Jerome, Idle Thoughts of an Idle Fellow
Prime, I Go a Fishing
Tarkington, Monsieur Beaucaire
Churchill, Richard Carver
Scott, Kenilworth
Van Dyke, The Blue Flower

Note--The above list is not intended in any way to be exhaustive. It is rather only suggestive. The analysis of a complete list would require more time and space than this work allows.

1"Organization and Program of Studies"
Decatur High School, Decatur, Ill., Aug. 1915

2"Report of the Committee on Home Reading," National Council of the Teachers of English, Chicago, Nov. 1913
FOURTH YEAR

Since the plan outlined for the fourth year covers the fields of American and English literature, the home reading list need not be confined to any particular kind. Since the number of authors that should be studied is so great the home reading list should be made particularly supplementary to the work done in class. Of this I shall have more to say in the discussion for the fourth year.

Grammar, rhetoric, and spelling have their place in literature classes, although they play a larger part in composition. Thus the explanation of a selection often requires the analysis of a sentence. Attention given to the simple figures of speech, as they occur in the text; to the spelling of difficult words by means of a five minute drill, will, in the aggregate of a year clear away the hard places in the almost neglected subjects of figures of speech and spelling.

COMPOSITION FIRST YEAR

Some one has truly said that the character of a boy's reading will be reflected in his writing. Give him much practice in the art of writing, then, following up his literature with carefully constructed themes. The ordinary writer is made, not born, and any one who would acquire the art must do so with much labor and attention. My desire in outlining a curriculum in composition for the first year is to set forth a few plans that may be followed in the general high school, believing that there are some fundamentals that are applicable to all. All forms of discourse should be treated; but the work of the ninth year should center around narration. Oral composition should receive equal consideration with written, and an effort must be made to have all departments cooperate in the
pupil's use of the written and spoken word.

Although the paragraph should be considered the unit of study for the ninth grade, yet some exercise, perhaps twice a month, should be given on compositions containing three or four paragraphs. This will give the pupils some preparation for writing longer themes which are to follow in the coming years.

Although the movement, at present, seems to be away from using subjects that have a direct connection with the literature studied, yet it is often a point in economy of time for both pupil and teacher to allow one paper to serve in two classes. This practice is also legitimate in connection with classes in other school subjects. A paper in exposition may meet a requirement both in general science and in English. In this way the pupil is to see that his school subjects are inter-related. Plan to give also a reasonable amount of literary subjects for compositions. A literary subject does not necessarily curtail the pupil's chances for original construction. Much creative thought is expressed in a subject like "The Value of an Ideal" as suggested in the study of "The Great Stone Face." Thoughts expressed after careful study of so splendid a piece of literature are likely to be refined and serious.

Again, allow at times a great deal of freedom in choice of subjects. All should not be required to write upon the same subject at the same time. In addition to the above mentioned school subjects, let the groups of subjects be based on every-day life, such as school athletics, social events, current news. Individual aid from the teacher in gathering and arranging this material, in combining it in a unified paragraph, is given in the private conferences and in the supervised study period. Even then the execution is
difficult for the fifteen year old lad.

Much practice is the watchword. He only can be made conscious of the laws of unity, coherence, and emphasis who has given much serious attention to effort. Seeing how a thing should be done and doing it, are different thought processes. The place for the study of punctuation in this program is directly in connection with the exercises. It should not be attended with technical methods but should grow out of the use made of it. In this way the pupil will be conscious of the appropriateness of the different punctuation marks.

Standards of form, of accuracy, of length of theme, both oral and written, and of thought content, must be set up for each year, varying in difficulty according to the stage of development of the class.

As was stated above, grammar being taught incidentally to English has its real place in the composition classes. It is a natural part of writing, speaking, and reading. The teacher should see to it that rules are taught by use and should not let no opportunity by which she can help the pupils to learn the rules instinctively. The written and spoken language of the pupil as well as his readings in literature, furnish him with models, and the thought back of the expression determines the science of the language. From an understanding of the use made of language, the student naturally deduces the rules. Then, when he puts his thoughts into words, comes the real test of knowledge. If the teacher give a place in the curriculum for the continuous study of grammar let her be diligent to modify methods sufficiently that interest may be kept up; otherwise
pupils will not be able to see the scientific connection between
this rather abstract subject and thought. I have repeatedly seen
class attention cease the moment the grammar drill began.

Rhetoric, too, has not had its proper assignment in the
curriculum. The text book has been put into the hands of the pupils
and slavishly followed according to the author's treatments of sub-
jects. My experience has led me to believe the rhetoric text is
most serviceable when used as a reference book in connection with
literature and composition. In literature it helps the pupil to
scan poetry and determine figures of speech. In studying narrative
composition it furnishes the directions of procedure as to selection
of essentials, order of details, and number, and effective ending.

Spelling, though treated as a formal study in the grades
should still have a place in the high school course though rather
as a subordinate study. A pupil's standing in spelling throughout
the grades may have been above criticism, yet his high school
studies are furnishing him a new vocabulary and making demands that
he have some insight into history of words. Spelling then must re-
ceive some definite attention. The English department will be
greatly aided in its efforts with this subject if the other depart-
ments would make out a list of words which stand for their min-
imum requirements in spelling. A printed list of these words should
be in the hands of every pupil. The habit of using the dictionary
for spelling and the meanings of words can not be too early or too
rigidly and continuously insisted upon. Man is by nature lazy and
will take long chances on the uses and spelling, rather than dis-
turb himself to verify his knowledge by the use of the dictionary.
Let the dictionary study have a prominent place in the curriculum.

In brief, let the aims for all the composition work be
(1) to secure correct spelling and accurate punctuation; (2) to develop a larger vocabulary; (3) to use good grammar; (4) to use choice diction; (5) to help pupils to write with greater clearness and force.

In the first year let the aims include neatness, proper form, practice in collecting material with special attention to choice and arrangement, the proper use of text-book, and the careful study of the paragraph as a unit.

At the first of the year give the subject of letter writing some attention. All members of the class will have had some training in this art. Now is the time to make their knowledge uniform and effective. Every boy who leaves school at the close of the first year should be able to write an interesting friendly letter and a simple and accurate business letter, both of which meet the requirements of conventional form and thought content.

The work shall include, beside letter-writing, exercise in simple forms, both oral and written, on subjects of personal experience; narration of incidents and anecdotes; short descriptions of persons and places; simple explanations of how to make and how to do; simple arguments on a current subject, besides exercises based on literature.

Arrange the program with ample provision for laboratory work. Illustrative of what may be planned for this hour let me use the case of writing description. The teacher can take the class to a pretty landscape, an unsightly rubbish heap, or a well-kept back yard. She can point out to them the general impression, the central object, the objects of lesser importance in relation to the central
object, and so on. From this, expository paragraphs may be written on suggestions of civic improvements, such as, bad effects of the rubbish heap, proper use of vacant lots, beautifying the park, drinking fountains, the proper place for sign boards. These same subjects may be utilized by being converted into arguments, thereby distinguishing the forms of discourse. There is abundance of material of vital interest in every school community which, if properly thought out in the composition classes, would contribute to the interest of the history, the civics, and the science studies, besides, awaken real thoughts for social betterment which may be the one impetus to start community reforms. The importance of choosing subjects and collecting materials in this first year argues for a prominent place for laboratory exercise in arranging the high school curriculum.

Assuming that the same teacher conducts both literature and composition study, the pupils at the end of the ninth year should have a general knowledge of the science of grammar. The following are the points to be mastered:

1. Parts of speech in their common uses.
2. Cases of nouns and pronouns.
3. Common verb forms with their conjugation.
4. Sentence structure—its elemental parts.
5. General uses of phrases and clauses.

As a second item at the first of the semester arrange the program for a little time to be devoted to dictation exercises in both prose and poetry. These exercises furnish a means to the study of punctuation and spelling and stimulate pupils in the habit which they acquire of being accurate.
SECOND YEAR--LITERATURE

By the time a youth has reached the tenth grade he is ready to begin a more intensive study of English. The principles determining the outlining of the curriculum for the first class are equally applicable in the case of the second. The order of the kinds of literature should be the same, namely, poetry--epic, lyric, dramatic, prose--narrative, descriptive, expository, and argumentative. This does not mean that the pupils will rehash any of the old material. For the same types of literature they will study new examples--pieces which are a degree more difficult. In them he will read a deeper meaning and an underlying motive and attempt a wider comparison. The composition following hard upon the literary types shall express greater thought, be longer, and display a fair degree of neatness of expression. Grammar shall be studied incidentally with both literature and composition and shall involve more advanced study in grammatical principles. Pupils leaving school at the end of the tenth year should know these fields more thoroughly and more particularly than those who had the advantages of but one year in high school.

The standard of attainment for second year pupils should be: (1) good sight reading from literature of such difficulty as Lowell's "Vision of Sir Launfal" and Irving's "Sketch Book." (2) One hundred lines of memory work from the poems studied. (3) An understanding of the simple principles underlying structure of the types of literature studied. (4) Growing interest in good books.

Types of ballad, pastoral, heroic, epic, may be found in the following poems:

Browning's Herve Riel
The text on this page is not legible due to the quality of the image. It appears to contain text, but it cannot be accurately transcribed.
Burns' Cotter's Saturday Night
Locksley and Robin Hood Ballads
Wordsworth's Michael

Good lyrical selections from the following authors are:
Keats, Ode to a Nightingale or
"Eve of St. Agnes
Wordsworth, Daffodils or
"My Heart Leaps Up etc

Sacred Songs:
Newman's Lead Kindly Light

Secular Songs:
Tennyson's Sweet and Low
Burns', To a Mousie
Byron's Maid of Athens

The poems just mentioned are intended as suggestions covering a greater variety of kinds of poetry than that of the first year. As the work proceeds pupils are able to study greater varieties. Many of the above poems should be memorized in their entirety. If this is done less time need be put on the analysis.

During the second year prose diction should receive more careful study. By this is meant that wider reading shall be done in fiction than in biography, or essay, or drama, and the class work shall concentrate more attention on it with more detailed analysis. For example, if "Silas Warner" is studied some attention shall be given to plot, setting, and characters. George Eliot's purpose in writing the book, her interest in the lower and middle classes, her

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moral views and ideals.

Introduce the pupils to allegory at this point by giving selections from "Pilgrim's Progress." In travel, Parkman's "Oregon Trail" or Dana's "Two Years before the Mast," will furnish examples of descriptive writing in composition. The reading of biography can not longer be delayed. Select a short and reasonably easy one such as Foster's "Abraham Lincoln." High School pupils at this age usually consider essays dry and dull; but they enjoy the kind that is written in the "Sir Roger de Coverley Papers." And for the study of great speeches let the pupils read Webster's "First Bunker Hill Address."

A more complet list with alternatives will be given at the close of the paper.

SECOND YEAR--COMPOSITION

The work in composition shall differ from that of the first year in that it shall "train the pupil to work for logical method, unity, and coherence." Narration and description shall be extended to new and unusual experience in both oral and written expression. The themes should be composed of several paragraphs in order to give exercise in sustained thought.

The minimum requirements should demand: (1) The ability to write a simple page narration, accurate in mechanical make up and with good thought content. (2) The ability to write a business letter containing an order for at least eight articles, and an acknowledgment of the receipt of order--absolutely faultless. (3) The ability to spell correctly the words of ordinary usage. (4) Adequate punctuation in all written work. (5) Recognition of the parts of speech in their common uses. (6) Knowledge of the construction of words and phrases in a simple sentence containing one modifier of predicate

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1 A course of study in English for High Schools, Boston, 1913
and one of subject—either phrase or clause, and the uses of the dependent clauses.

Letter writing in this year shall include further exercise in business forms, such as business orders and enclosures, telegrams, and advertisements. The teacher should conclude the intensive study of letter writing with this year. If it is given the next year it should merely be a review. The latter course is recommended in small high schools where commercial courses are not offered.

The curriculum for this second year should also provide for a small number of dictation exercises. Although their first value is that of a test, yet they serve as an exercise to keep the learner striving toward accuracy in details. When used consistently in these earlier years dictation exercises help pupils to fell the movement and the balance of good writing. ¹

Again, more attention should now be given to outlines which have been prepared in the laboratory or in private consultation with the teacher. The subjects should be distributed over the field of the child's experience and observation as well as from the field of literature. Practice should be given in writing short stories, descriptive narration, and pure description—all of which are being studied in the literature classes. Keep the pupils in the way of reading magazines and periodicals and occasionally send them to those sources for current subjects for either oral or written work.

It would not be wasted energy, if time permits, to give a few elemental lessons in journalism. In schools where a school paper is published, the tenth year pupils should be encouraged to contribute to its columns in the way of well written items, feature

stories, and advertisements. The youth whose school days are seeming to close with the tenth year may find his abilities and arrange to prolong his education for the sake of a desired career.
THIRD YEAR.

The problem for the third year is not very unlike that of the preceding except that new and progressively higher methods of attack are made on the vernacular. Literature of a more difficult character involving spiritual problems should be attempted in this year. Creative work in composition should begin to show results of judgments in the thought process. Students at the age of seventeen or eighteen years evince some power to interpret, appreciate, and enjoy a selection that calls for a careful study. They are ready to attack English from the standpoint of technical analysis. Thus, Milton with his involved style of writing may be attempted.

LITERATURE.

The general purpose of the teaching of literature in the third year is to stimulate a finer appreciation of literature and to guide pupils in making a more intimate study of literary types as such. If the teacher makes special effort to guide the pupil's thought and judgment throughout this year he will be better prepared to do more rapid work in the next year. The beginning of intensive study should be rather slow. Hence, fewer selections are offered. "It is better to do a few things effectively than a larger number indifferently."¹ The essay and the drama shall receive more attention than they have in previous years. Along with this intensive study grammar, punctuation, and spelling shall still receive their required attention and memory exercise never ceases.

The classics for study are selected in the same order

as those of the first two years. Poetry—such as "Idylls of the King," as a type of the romance; Milton's "Minor Poems," typical of lyric poetry; and "Julius Caesar" or "Macbeth" and "Twelfth Night," representative of the drama, are perhaps a maximum assignment in this field. In the study of "Macbeth" the moment has arrived in which to treat plot structure, character development, and moral problems. Not only a short history of the drama would make the study of Shakespeare's works more highly enjoyable; but also a brief discussion on dramatic interpretation and portrayal by famous actors would bring the sixteenth century nearer to our own.  

If time remains for the study of another play, a comedy should be chose. The same general laws of the drama are to be seen in "Twelfth Night." Their differences are characteristic of comedy and tragedy in general.

After this rather extended and strenuous study of the drama another glimpse at the short story by reading new material such as may be found in Cody's Ten Famous Short Stories, comes as a relief and enjoyment. One of the rather easier novels, such as "The House of Seven Gables," may also be read.

The essay which is generally outlined for school programs is too difficult for eleventh grade students. Perhaps their dislike for this kind of writing is due to the fact that the material offered has been beyond their reach. Such examples as those of Burroughs or Macaulay are less formal and stylistic and are enjoyed if not studied too comprehensively.

Great speeches such as Patrick Henry's "On the Adoption of the Constitution" or a Lincoln-Douglas Debate may be studies es-

1 The Organization and Program of Studies. Decatur High School, Decatur, Illinois, August, 1915.
pecially "at the moment when such study helps the argumentative writing." 1

One or more historical selections such as Irving's "Life of Washington" or Parkman's "Montcalm and Wolf" should be assigned for home reading if there is no time for class study.

The following modern drama and recent essay selections may be used to reinforce the study of Shakespeare. They, too, may find a place in the outside reading list:

Synge, Riders of the Sea
Yeates, Pot of Broth
Riis, How the Other Half Lives
Roosevelt, Strenuous Life
The Atlantic Essays for High Schools.

COMPOSITION--THIRD YEAR

At the beginning of the third year, there are too many things yet to be learned in the mechanicals of composition to admit of the electing of special courses. The student needs more practice in the conventional forms of writing. The work in literature and composition should be intimately connected. Each should help the other. Deal more intensively with argument and exposition, the former however only in the larger processes and elementary logic. And yet, these small efforts furnish a way for the study of Burke's Consiliation speech in the fourth year. The how-to-make and how-to-do writings of the former years will now take on the appearance of real essays. Make use of the rhetoric text in order to get directions for procedure.

Minimum requirements, including careful punctuation, faultless spelling, ability to speak extemporaneously before the class; 1 "A Course of Study in English"--Ethical Culture School, New York, Oct., 1911. P. 53.
with such standards as rules for the preparation of manuscripts, ability to criticize the pupil's own and other's productions, proper paragraphing, a reasonable ease in expression, with careful discrimination in the choice of words,—are still a necessary part of the program. At this time the students have arrived at the years of accountability in English education. They should have a consciousness of right and wrong in the mechanics of the art. They should feel errors in sentence structure, errors in syntax, in diction, in spelling, in paragraph structure, in omission of essential facts or thoughts;—in other words they should at this stage of the work have composition sense.

If time permits it would be a safe investment to allow the pupils to try their hands at writing verses. Having studied the chief laws of versification in connection with the lessons on poetry, many of the students will surprise themselves and their classmates at the verses they write. It will be the source of much joy to the young poet to read his lines in the columns of the school paper or to reproduce them before an appreciative audience in the Friday afternoon literary society. One meeting of the literary club may be devoted to an originals program in which all the numbers are original production. Papers for science classes may be profitably utilized in English expository requirements; besides the writing of newspaper editorials, historical essays on orations read, with practice in criticisms of books, current problems, social or political, and news items.
FOURTH YEAR.

By their fourth year students are ready to survey the field of literature as one would look at the growth of a community or an institution. The question arises: How shall we effectively arrange a program over so vast a field that will give quality as well as reality to the pupils' knowledge of English? Many educators believe that history of literature and facts about the kinds of literature belong to a later and wider study. The formal study of a history of literature text is a practice to be condemned; but a rational survey of the entire field interpolated by more particular attention to chief writers and influences is a consideration for great care. It has to be borne in mind that for many pupils the study of formal literature ends with the fourth year high school. They may never have another chance to organize the knowledge they have acquired throughout the previous years. A general knowledge of "chief productions of English poets, the biography of the authors, something of literary movements and their associated national characteristics" will not come amiss even to the college-bound students.

It is the plan here to follow a text which treats chronologically the periods of American and English literature. Emphasis should be placed upon the prominent movements and tendencies by selecting one author in each period. Authors of similar characteristics should be grouped around him and compared to him. The life of any author should be studied only as it affects his work. Detailed study of life of authors and particular investiga-

tions into great literary movements should be left for colleges. In the fourth year high school, the pupil should be led to apply what he learns in this course to the books that he has previously studied. He should be enabled to place these books in true historical perspective and in proper relationship to one another and to other works of literature. In so far as is practicable, the pupils should read from each author, not merely about him. Encourage them to make their own judgments about authors rather than read about what others think of him. To reinforce the work done in class, suggest additional reading in the same field. The selections from the home reading list should be grouped in such a way as to supplement that done in regular course. For example, in beginning the study of English literature make Chaucer the central study. Read the Prologue and the Knight's Tale as careful class study. If time permits add to the course a study of some of the translations of the lyrical poems written before Chaucer's time; i.e. "Battle of Maldon," "Widsith" and Malory's "Morte D'Arthur" selections as representative of the literature of the fifteenth century. The early reading then will be further supplemented by arranging the home reading group to include Lanier, "Boy's King Arthur," Maupie, "A Book of Old English Ballads," Gummere, "Old English Ballads" and selections from a translation of the "Beowulf." While class reading and interpretation occupied a great part of the time in the ninth and tenth years the senior students are able to study a selection as a whole. In fact, fragmentary method at this stage of the study stifles real literary appreciation.  

1 From the above arrangement it is evident that an adequate library is indispensable to the proper study of literature especially in the fourth year. It should include the better known works of general literature, selected prose and verse of all periods including more recent authors.
The curriculum for the fourth year should still include grammar and rhetoric. The mode of treatment should be entirely different from that of previous years. That which was analytical study should now be got together in a technical summary. Devote one period a week to it during the first semester. A complete technical grammar should be placed in the hands of the students. The program begins with a resume of the ground covered in the previous years, then proceeds to the laws of grammar reviewed from a scientific standpoint. Likewise, a glimpse at the rules for punctuation, at the directions for writing the chief forms of discourse, and poetics, will give an appreciation of the logical and scientific interest which belongs to those subjects. If the abilities and the interests of the pupils demand it, the teacher may give further attention in grammar to the elliptical expressions of standard English. Only such historical grammar should be studied as will be incidentally learned from the reading of Chaucer, Spenser, and Shakespeare.

The program of selections from American literature shall be given at the first of the senior school year, and shall cover not more than one-third of the entire school year.

I. Colonial period.

Anne Bradstreet (selected poems, 1 or 2)
Wm. Bradford, "History of Plymouth Colony" (selection)
Increas Mather, (part of a sermon)
Benj. Franklin, "Poor Richard's Almanac."

Very little time need to be given to the above study. In two recitations the pupils should have a good notion of the authors and the kind of writing belonging to the colonial period.
II. Revolutionary period:

Chas. Brockden Brown, "Wieland" (selected parts)
Philip Frenan, "Lines to a Wild Honeysuckle"
Thos. Jefferson, Letters to his daughter
John Trumball, "McFingall" -- Yankee Doodle

The national period includes Irving, Cooper, Bryant, Poe, Emerson, Hawthorne, Longfellow, Whittier, and Holmes. Selections should be made from these according to the points of interest in the period and according to the amount of reading the class has done in the grades. If the teacher sees fit to stress the effect of slavery upon the literature of this period, select characteristic pieces from Whittier, Voices of Freedom, Longfellow, Poems on Slavery and Lowell, "Present Crisis." If the Indian situation in this period is made a point for study compare it to the preceding period by the study of the attitudes taken by Cooper and Longfellow. And above all study our literature for the interest in the writers themselves and for the fine lines they wrote. Memorize passages of beauty and significance.

In the study of English literature follow the Chaucer period, as suggested above, with the study of Shakespeare's "Hamlet" as representative of the drama and of sixteenth century writing. Similarly, group writers of lesser importance around Shakespeare. Follow the Elizabethan period with the study of Milton, "Minor Poems; Pope, "Rape of the Lock;" and Burke's Conciliation. Bunyan, Dryden, Swift, Addison, and Goldsmith must receive their proper attention in class in relation to the period in which they lived. The pupils have in previous years read selections from many of these authors.

Burke's Conciliation should have particular emphasis be-
cause of its importance as a political document; its close relation to American history, a course of which is always given in senior high school; and its elevated argument in oratorical style. It furnishes an opportunity for the students "to stiffen their literary muscles" \(^1\) in order to grasp its meaning. This practice appeals to the youths of this age who are desirous to develop oratorical ability.

Follow the study of Burke with selections from Burns, Coleridge, Byron, Wordsworth, Shelley and Keats, showing wherein the age is imaginative, hence poetic. The latter nineteenth century or Victorian age is the practical age and is best illustrated to young minds through the works of Carlyle, Dickens, George Eliot, Thackeray, and Stevenson. Tennyson and Browning should be studied apart.

This program for the last year may seem unusually long to the reader. The field of English literature is so wide that very little of minute treatment can be given to particular study. The amount of careful study depends upon the time at the disposal of English which for most schools is only three periods a week, and upon the personnel of the class, as to how much study can be given to the various groups. But the entire field should be covered either by regular class work or by supplementing the class selections with the writings of these prominent authors arranged in the home study list (as was illustrated above). Much of the field has been covered in previous years, hence the work will proceed more rapidly by reviews of those authors than is at first imagined.

\(^1\) Ethical Culture School, N. Y., Oct., 1911, p. 54.
COMPOSITION--FOURTH YEAR.

The keynote of composition for the fourth year is appreciation. This appreciation is not acquired without effort. The work involves more mature thought than in previous years and special attention to argumentative writing. The written themes required should be fewer in number but correspondingly longer. Let the assignments have a wide range of topics, such as, new stories involving description of one thousand words or more; the informal essay; speeches of introduction; speeches to raise money; speeches to arouse enthusiasm; toasts; responses; criticisms of magazine articles, auditorium programs, class recitations, field events, community service. Let the list include also composition in verse--blank verse when studying Shakespears, or the couplet when studying Pope, and sonnet-writing in reading Milton. The call for class-songs, class poems, dedicatory verses, etc., gives the teacher an opportunity to relate the class work to the literary demands of school life. Stevenson's essays, telling of how he learned to write, will provoke essays of a similar nature in which pupils may relate their experiences in acquiring an art.

Pupils showing marked ability in any particular field of writing should be encouraged to put forth much effort in the art. The English teacher should make herself a committee of one on educational guidance whose duty it is to help her pupils develop special aptitudes. If the credits for English are properly distributed an extra amount will be given to pupils doing work of this kind outside of the regular school assignments. Pupils not particularly

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1 Ethical Culture School, New York City., Oct. 1911, p.62.
interested in writing may, by the inducement of extra school credit, make special attempts to improve in the art. If a pupil has written for his class exercise, an especially clever story or some very charming verses, or a pointed criticism, his efforts should be rewarded--further than the class grade--by having it printed in the columns of the school paper. Sometimes even the privilege of being permitted to read his creations aloud before the class induces him to practice writing outside of course. Any extra units that may be given to pupils making special efforts in the linguistic and literary art is to be highly recommended.

Oral composition shall never cease to be given especial attention. At this time as throughout the previous years the spoken English of the pupils shall have constant care in class and out. If we are anxious to speak our mother tongue well, we must attend it with all diligence. Besides practice in class delivery on written exercises, long debates and orations should be given before the assembly or in literary clubs. If we can not make of our youth a finished orator we can start him on the way. If he has met all the requirements of the English department as it has been seriously planned for him; if he has used his intellect in comprehending the deeper values of life as portrayed in literature, he is a better man than he would have been without a good English course. And after all, it is manhood we are striving for. Emerson said that the ideal of an agricultural school is not so much to develop agriculturists as to make men who can farm. The object of teaching the boy oratory is expressed by Quintilian in his definition of an orator--a good man who can speak. So the whole idea of English training is to arrange a correct course of study with such guidance and instruction from the highest ideals that man has experienced and expressed in
literature that the youth's mind may be the dwelling place of many virtues and his conduct may be prompted by the truest motives.
LIST OF BOOKS SUGGESTED

First Year

Poetry:

Narrative:
- Tales of a Wayside Inn
- Lady of the Lake
- Enoch Arden
- Sohrab and Rustum
- Rime of the Ancient Mariner
- How they Brought the Good News from Ghent to Aix, Browning, Selected Poems.

Lyric:
- Annabel Lee
- Captain, O! My Captain!
- The Skeleton in Armor
- Thanatopsis
- Ode to a Skylark, Shelley
- The Cloud
- The Solitary Reaper, Wordsworth
- Song of the Chattahoochee, Lanier

Gray's Elegy in a Country Churchyard.

1 The above selections can be obtained in The Riverside Literature series in combinations or separately.

2 I have found that pupils are always able to supply themselves with copies of these poems from their home libraries, from the school library, and from readers which they have used in the grades.

3 Gray's Elegy in a Country Church-yard can be found in very cheap form among the Parker Leaflet Collections.
Dramatic:

The Merchant of Venice, Shakespeare

Recent Poetry:\footnote{1}

Kipling, Rudyard
Howells, William Dean
Carleton, Will
Riley, James Whitcomb

II. Prose:

Short Story Collections as:

Cody, The World's Greatest Short Stories
The Great Stone Face
The Gold Bug

Novels:

Ivanhoe, Scott
Lorna Doone, Blackmore

Travel:

The Inland Voyage, Stevenson
Travels of a Donkey, Stevenson

Essay:

The Sketch Book, Irving (Blodgett, Fifth Reader)
Birds and Bees, Burroughs

Oration:

Lincoln's Gettysburg Speech

\footnote{1} Poems from the more recent poets have not as yet been collected in convenient form. The library, city and school, must be depended on for this material.
III. Recent Prose Literature:

Kipling, The Drum of the Fore and Aft
Mark Twain, A Dog Tale (selections)
Mary E. Wilkins Freeman, Understudies (selections)
Mark M. O'Brien, Master of his Art (selections)
Lew P. Wallace, Ben Hur (Chariot Race)

IV. Home Reading List:

Whittier, Snow Bound
Arnold, Balder Dead
Kipling, Ballads (selected)
Longfellow, Golden Legend
Longfellow, Tales of a Wayside Inn
Wordsworth, Michael
Dickens, Christmas Stories
Hale, A Man without a Country
Harris, Uncle Remus
Hughes, Tom Brown’s School Days
Ollivant, Bob, Son of Battle
Ruskin, King of the Golden River
Webster, Daddy Long Legs
Warner, Being a Boy

SECOND YEAR

I. Poetry:

Narrative:

Herve Riel, Browning

1 These poems are easily obtainable from school readers, or library(city, school and home). It has been my experience that if announced the classes will read those selections, the pupils are ambitious to provide themselves with copies.
Cotter's Saturday Night, Burns
Robin Hood Ballads (some collection)
Michael, Wordsworth

Lyric:
Ode to a Nightingale, Keats
Eve of St. Agnes, Keats
Daffodils, Wordsworth
My Heart Leaps Up, Wordsworth

Sacred Songs:
Newman, Lead kindly Light

Secular Songs:
Tennyson's Sweet and Low
Tennyson's Home they Brought her Warrior Dead
To a Mousie, Burns
St. Cecilia, Pope
Maid of Athens, Byron

Dramatic:
As You Like It, Shakespeare

1 These poems are easily obtainable from school readers, library (city, school and home). It has been my experience that if announced the classes will read those selections, the pupils are ambitious to provide themselves with copies.

2 There is a special significance given to these selections when studied from song books, sufficient copies of which are in every school.
II. Prose:

Short Story:
Old Testament Stories
Alladin (Cody Collection)

Novel:
Ivanhoe, Scott
Silas Marner, George Eliot
Last of the Mohicans, Cooper

Allegory:
Pilgrim's Progress, Cooper

Travel:
Oregon Trail, Parkman
or
Two Years Before the Mast, Dana

Biography:
Foster's Abraham Lincoln
Morse's Washington

Essays:
Sir Roger de Coverley Papers
or
Wake Robin, Barroughs

oration:
Webster's First Bunker Hill Address

III. Recent Fiction:
Bret Harte, Luck of Roaring Camp
Batcheller, Eben Holden
Churchill, The Crisis
Jack London, The Call of the Wild
Kipling, The Man Who Would be King.
IV. Home Reading List

Story of the Niebelungen Lied
Swift, Gulliver's Travels
Cooper, Last of the Mohicans
Little, The Lady of the Decoration
Clemens, Innocence Abroad
Stevenson, Kidnapped
Fox, The Little Shepherd of Kingdom Come
Verne, Around the World in Eighty Days
Wiggin, Rebecca of Sunnybrook Farm
Kipling, Captains Courageous
Seton, Lives of the Hunted

THIRD YEAR

I. Poetry:

Romance:

Idylls of the King, Tennyson (Three selected)

Lyric:

Milton's Minor Poems

Dramatic

Julius Caesar, Shakespeare or
Macbeth, Shakespeare
Twelfth Night, Shakespeare

II. Prose:

Short Stories:

Cody's Ten Famous Short Stories (selections)
Jewett's Short Stories
Novel:
The House of Seven Gables, Hawthorne

Essay:
Macaulay's Johnson
Burrough's Indoor Studies or Essays of Lamb and Stevenson

Great Speeches:
Henry's On the Adoption of the Constitution
Lincoln--Douglas Debate

History:
Irving's Life of Washington or Parkman's, Montcalm

III. Recent Prose:
Synge, Riders of the Sea
Yeates, Pot of Broth
Riis, How the Other Half Lives
Roosevelt, Strenuous Life
The Atlantic Essays for High Schools.

IV. Home Reading List:
Burroughs, Locusts and Wild Honey
Holmes, Autocrat of the Breakfast Table
Jerome, Idle Thoughts of an Idle Fellow
Prime, I go a-Fishing
Tarkington, Monsieur Beaucaire
Churchill, Richard Carver
Scott, Kenilworth
Van Dyke, The Blue Flower
FOURTH YEAR

I. American Literature:

1. Colonial period:
   Anne Bradstreet (selected poems, one or two)
   William Bradford, History of Plymouth Colony (selected)
   Increase Mather, (part of a sermon)
   Benjamin Franklin, Poor Richard's Almanac
   Jonathan Edwards, Sinners in the Hands of an Angry God (in part)

2. Revolutionary period:
   Charles Brockden Brown, Wieland (selected parts)
   Philip Freneau, Lines to a Wild Honey Suckle
   Thomas Jefferson, Letters to his Daughter
   John Trumball, "McFingall"--Yankee Doodle

3. National period:
   Irving
   Cooper
   Bryant
   Poe
   Emerson
   Hawthorne
   Longfellow
   Whittier
   Holmes

Note — Pace, American Literature with readings is an excellent text to follow in the rapid study of the American field. The list of readings therein included may be supplemented in the class by selections read aloud by the teacher or pupils.
II. English Literature:

   Early:

   Chaucer, "Prologue," Knight's Tale
   Battle of Maldon (translation)
   Widsith (translation)
   Malory's Morte Darthur (selections)

   Home reading supplement:

   Lanier, Boy's King Arthur
   Mabie, A Book of Old English Ballads
   Gunmere, Old English Ballads
   Beowulf translation (selections)

   Sixteenth century:

   Shakespeare's Hamlet
   Spenser's Faery Queene (selections)
   Bacon's Essays (selections)

   Seventeenth century:

   Milton's Minor Poems
   Bunyan (reviewed)

   Eighteenth century

   Pope, Rape of the Lock
   Swift, Gulliver's Travels
   Addison, DeCoverley Papers (reviewed)

   Nineteenth century

   Gray's Elegy (reviewed)
   De Foe, Robinson Crusoe (reviewed)
Richardson, Pamela (selected letters)
Johnson, Rasselas (hastily read)
Burns Poems (selected)
Wordsworth, Poems (selected)
Coleridge, Rime of Ancient Mariner (reviewed)
Byron, Child Harold (selections)
Shelley, Poems (selected)
Keats, Poems (selected)

Victorian age:
Carlyle, Essay on Burns
Dickens, Tale of Two Cities
George Eliot, Mill on the Floss
Thackeray, Vanity Fair
Stevenson, Treasure Island
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High School Courses of Study. Board of Education, St. Louis, Jan., 1916.


"Course in English." Springfield High School, Springfield, Ill., 1915.


