

**STORY AND PLAY
READERS. VOLUME
III. EIGHTH YEAR**

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Story and Play Readers. Volume III. Eighth Year by Anna M. Lütkenhaus & Margaret Knox

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ANNA M. LÜTKENHAUS & MARGARET KNOX

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READERS**

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VOLUME III

EIGHTH YEAR



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To all the Boys and Girls
who in the great public
school system of America are
reading the literature of all
lands, this book is dedicated,
with the hope that through its
pages a deeper love for read-
ing will be inculcated and a
greater desire to read to others.

MARGARET KNOX,
ANNA M. LÜTKENHAUS.

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INTRODUCTION

Making use of the dramatic instinct as a teaching asset has come to be an important thing in modern education. We are all recognizing its value and we are all dramatizing.

It is no uncommon thing nowadays, for a teacher to look at all the subjects of the Course of Study with a view to making use of the dramatic possibilities in them.

I have seen a lesson in technical grammar turned into a lively dialogue where the words of the sentence became personified and explained their use in the sentence. It was cleverly done and it certainly was attractive to the class beginning its lessons in that dry-as-dust subject, to see plain little girls impersonating the conjunctions "and" and "but" and taking hold of the hands of larger and handsomer girls who played the more important parts of verbs or nouns.

I have seen "borrowing in subtraction" taught in the same way,—always the acting of a part, always the doing of something which appeals so strongly to the child that the lesson is easily learned.

Civic lessons such as clean boys and girls, clean school buildings, clean premises about the building, and "Safety First" in the streets of the neighborhood, leading up to a love of the city and consequently to good citizenship, are all best taught by putting these things into a play and having the boys and girls do them.

Within the last few years there has been a great awakening in the method of teaching primary reading. We no longer have in our first year readers the mystic symbols of our language, the A, B, C's, which used to give the class its name,—the A, B, C Class. No longer is our primer made up of the one-syllabled word *ox*, *ax*, *to*, *up*, or the equally unintelligible symbols *ab*, *eb*, *ob*, *ib*, with a page of almost unintelligible reading beneath:

It is an <i>ox</i> .	The sun is up.
Go up <i>ox</i> .	Up boy up!
<i>Ox</i> go up.	See the sun.
See the <i>ox</i> go up.	(or) It is now day.

Through pages of this sort the weary little mind wandered, and wondered what it all meant.

Contrast that kind of reading matter and the drill on A, B, C's, and syllables necessary to train a child to recognize the words and read the pages of such a primer, with any of the modern primers. In these you will find no alphabet, no word or syllable list; but, instead, a beautiful story book, attractively gotten up, with fine paper and good print and on many of its pages poetry and pictures. Here are the stories of: "The House that Jack Built," "The Gingerbread Boy," "Peter Rabbit," "The Old Woman and Her Pig." Here the Mother Goose Rhymes are introduced with picture and song. With the teacher who understands how to make use of the child's instinctive love for stories, the child plays and acts himself into a knowledge of these printed pages.

Old Mother Hubbard and the dog and the cupboard are all enacted,—the big girl is Mother Hubbard and the tiny boy who can bark like a dog is the hungry dog. Mistress