

**THE ART OF STUDY, A  
MANUAL FOR TEACHERS AND  
STUDENTS OF THE SCIENCE  
AND THE ART OF TEACHING**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649288649

The art of study, a manual for teachers and students of the science and the art of teaching by B. A. Hinsdale

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**B. A. HINSDALE**

**THE ART OF STUDY, A  
MANUAL FOR TEACHERS AND  
STUDENTS OF THE SCIENCE  
AND THE ART OF TEACHING**



Educator  
Teacher  
H.

THE  
ART OF STUDY

A MANUAL FOR TEACHERS AND STUDENTS OF THE SCIENCE  
AND THE ART OF TEACHING

BY

B. A. HINSDALE, PH. D., LL. D.

PROFESSOR OF THE SCIENCE AND THE ART OF TEACHING, UNIVERSITY OF MICHIGAN

*Author of "Schools and Studies," "Studies in Education," "How to Study and Teach  
History," "Teaching the Language-Arts," "Jesus as a Teacher," "Horace Mann  
and the Common School Revival in the United States," "The Old North-  
west," and "The American Government."*

2

85036  
9/12/07

NEW YORK ·· CINCINNATI ·· CHICAGO  
AMERICAN BOOK COMPANY

Copyright, 1900, by  
**B. A. HINSDALE**

---

*Art of Study.*

E-P 12

## PREFACE.

THE ultimate object of this book is to place the Art of Study as a tool or instrument in the hands of pupils and students in schools. But as this object can be reached only by way of the teachers, the book is primarily addressed to them, and to students of the science and the art of teaching. It is, therefore, plainly necessary in the first place to demonstrate the relations that should exist between the pupil and the teacher in the school, and then to present practical methods by which the teacher may establish and maintain such relations. Only through these means can the grand end be reached. The book, it will be seen, proposes a partial readjustment of the relations existing between the pupil and the teacher. In other words, it proposes to effect a partial shifting of the center of gravity in the school, by making the pupil the center of the system and placing the teacher in his proper orbit.

It would have been easy greatly to multiply the parallel readings accompanying the chapters, but my observation is that in such a case a small but well-chosen bibliography is better than a large one.

B. A. HINSDALE.

# CONTENTS

---

CHAPTER	PAGE
I. LEARNING AND TEACHING.....	7
II. STUDY AND ITS RELATIONS TO LEARNING AND TEACH- ING.....	14
III. THE ART OF STUDY DEFINED.....	20
IV. NEGLIGENCE OF THE ART OF STUDY.....	25
V. IS KNOWLEDGE OR MENTAL DEVELOPMENT THE END OF TEACHING?.....	31
VI. THE FIRST STAGE OF INSTRUCTION IN THE ART OF STUDY.....	39
VII. THE CHILD'S FIRST CONTACT WITH THE BOOK.....	47
VIII. THE STUDY-RECITATION.....	55
IX. THE STUDY-LESSON.....	68
X. ATTACKING THE LESSON.....	78
XI. THE RECITATION-LESSON.....	89
XII. ATTENTION: ITS NATURE, KINDS, AND VALUE.....	105
XIII. PASSIVE ATTENTION: INTEREST.....	117
XIV. THE CULTIVATION OF PASSIVE ATTENTION.....	127
XV. ACTIVE ATTENTION: THE WILL.....	141
XVI. THE CULTIVATION OF ACTIVE ATTENTION.....	152
XVII. THOROUGHNESS.....	170
XVIII. THE RELATIONS OF FEELING TO STUDY AND LEARN- ING.....	187
XIX. METHODS OF LEARNING.....	197
XX. METHODS OF TEACHING.....	219
XXI. FORMAL TEACHING OF THE ART OF STUDY.....	232
XXII. TEACHING AS A MODE OF LEARNING.....	254





# THE ART OF STUDY.

---

## CHAPTER I.

### LEARNING AND TEACHING.

ONE of the most valuable arts that a boy or a girl, a young man or a young woman, can learn is the art of study. It is also an art that is nowhere adequately taught. It receives little conscious attention on the part of either teacher or pupil in the school, and outside the school it is almost wholly neglected. These facts furnish the reason for the preparation and publication of this book, which deals with the leading features of this art.

In entering upon the subject, the first thing that demands attention is, obviously, to bound and describe the territory that the book will cultivate. To do this will require two or three brief chapters. We must begin with learning, which is the primary activity of the school, and with teaching, which is so closely connected with learning as almost to form a part of it.

The science and the art of teaching assume that there is a duality of existence,—the mind and its environment, or the mind and the world. Philosophers sometimes

deny that this duality exists in reality, and affirm that there is only one existence, of which mind and the world are only different phases. But this is a metaphysical, not a pedagogical, question. Pedagogy starts with the apparent duality of existence, and never stops to inquire whether it is real or not. The problem of learning, or mental growth, then, involves the following elements :

1. The mind, which is self-active and capable of learning or of growing by its own activity.

**The Process of Learning.** 2. Objects of knowledge or things capable of being known. These are of various kinds, as natural objects, the facts of human society, and the facts of the mind itself.

3. A connection between the mind and such an object, for there is no activity of the mind, and so no knowledge or mental growth, until the two are brought into due relation. Either the mind must go to the object of knowledge, or the object of knowledge must be brought to the mind.

At this point I should state that many objects of knowledge can be viewed in two ways—immediately and mediately. In the first case, the mind and the object are brought into immediate contact; in the sphere of the senses the individual sees or hears or handles the object for himself, and is not dependent upon the eyes or ears or fingers of any other person. In the second case, the individual knows the object through some report or representation of it made by another, that is, through another's mediation. Thus, I have seen Detroit and Lake Erie and have a first-hand or immediate knowledge of them, but Constantinople and the Black Sea I have not seen, and so know them only mediately or at second-hand, that is,