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First Term Senior English.



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Generalized history of literature from the evolutionary view point, with special reference to (1) the phases of early literary expression most valuable in the teaching of children, (2) the broader significance of the great forms of literature.

## SYLLABUS.

### I. Introduction.

1. New conceptions of literature resulting from the evolutionary view point: the unity and the necessity of expression in relation to the development of the race.

a. Wider time-relations and schematism.

(1) Comparative view of time covered by the history of civilized and by the history of primitive man; by the history of the great forms of literature and by the history of primitive vehicles of expression.

(2) Difference in the framework needful for the schematizing of history and of anthropology; for the study of art literature and of folk-literature.

b. Points of view in the development of literary study leading to the present conception.

(1) Defensive period: Elaboration of claims for the art of poetry, narrowly conceived, with debate on the value of different forms; study of the "garment," the "body" of art. (Elizabethan beginnings of criticism.)

(2) Judicial period: Closer observation of particular pieces and writers, with use of comparison for the purpose of setting one above another, and of historical reference to justify one form rather than another; the magisterial study of literature for pronouncing

judgment rather than for insight. (Dryden the most open-minded and discerning critic in this phase.)

(3) Vital and national period: Growth of the spirit expressed in Goldsmith's counsel to Gray—"Study the people." Progress of the conception of a national literature, seeking the spiritual tendency of successive periods and their relation to political, social, and religious conditions. (Carlyle the leader of this new study, which is the distinctive contribution of the 19th century.)

(4) World period: Recognition of the essential unity of all literature; search for the inner spiritual process in literature and therewith recognition that this process is revealed wherever literature is found; presentation of literature as essential human experience, with typical forms varying under different racial and cultural conditions—the study of literature rather than of literatures. (Begun in the 19th century, awaiting fuller development in the 20th.)

c. Aspects of present literary study especially valuable to the teacher.

(1) The pursuit of literature from the wider historical and the comparative standpoint (two applications of one method) reaching behind developed literary forms into the undifferentiated festal and labor chorus of the tribe, and attempting to trace thence (a) the inner process, (b) the characteristic forms, and (c) the social effects of literary activity.

(2) Recognition of the importance of folk-literature as distinguished from art literature.

(a) For appreciation of literature as a human phenomenon.

(b) For development of its worth as an agent in teaching.

(3) The broadening and enlightening effect of the study of comparative literature similar to that resulting from the study of comparative religion.

2. Relation of the new conception of literature (essential character of human expression; unity of process) to the formation of a course for the culture of children.

a. The child's need of the imaginative and spiritual elements of race-development.

b. The possibility of selecting material suitable for the child's spiritual culture from the products of primitive expression.

(1) The presumption furnished by the recapitulation theory.

(a) The limitations of this favorable presumption.

(b) The mistakes to which the theory has led, particularly the notion that the material carries of itself the desired effect.

(c) The suggestions of the theory needing to be tested and developed by particular considerations drawn from the nature of the material in its relation to the characteristics of the child mind and the aims of education.

c. The conditions of success in the use of folk-material for cultural ends.

(1) The working over of the material in such a way as

(a) To develop its best content and eliminate its lower features;

(b) To bring out through artistic means (not though exposition or unskilled hammering on the moral) the inner significance of the human experience involved.

(2) A thoroughly conceived sequence of material, developing richly, in accordance with the child's growing capacity, the elements of human experience.

(3) The vitalizing of all material through the personality of the teacher.

### Some References for Reading.

Article "Anthropology" in "Six Thousand Years of History." (A good summary of the extension of history accompanying later research, but with no application to literature.)

Gummere: *The Beginnings of Poetry*. (Later chapters for the idea of poetry in primitive life.)

Vaughn: *English Literary Criticism*. Introduction. (Good for phases of literary study and particularly for the work of Carlyle.)

Carlyle: *Miscellaneous Essays*. Vol. I. *State of German Literature*—particularly the part beginning, "Criticism has assumed a new form in Germany; it proceeds on other principles, and proposes to itself a higher aim."

Matthew Arnold: *The Function of Criticism*.

Moulton: *The Literary Study of the Bible*. Preface. (For the idea of comparative literature and the differing, but equal, importance of the historical and the literary study of a product.)

Tolstoy: *Life*. Chaps. II and III. (For the common content of great religious literature.)



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What is comparative literature? (C. M. Gayley)  
Atlantic Monthly 92:56.

List of articles in current magazines in note book  
in the library.

### Suggestive Questions for Preparation.

1. Make some simple diagram representing the  
time relation involved in I, 1, (1).

2. Does this time comparison mean that only a  
small fraction of what is worthful in human expression  
been included in the study of literature?

3. Mark a general difference between the forms  
used for classifying art-literature and those for denoting  
folk-literature.

4. Mention four kinds of research that have con-  
tributed to the study of comparative literature.

5. Should you call the "appreciations" of the  
present day examples of the first phase of literary  
study?

6. Which phase of literary consciousness is usually  
inferred when one asks, Is Kipling a standard writer?  
Which is the greater poet, Wordsworth or Shelley?  
Substitute questions which illustrate the third period.

7. How does the contrast between the manner of  
viewing Shakespeare in the 18th century and in the 19th  
illustrate the growth of literary study as noted in the  
four phases above?

8. How is possession of the fourth view-point im-  
mediately advantageous in starting to read any product  
of remote time or place?

9. How does the Modern Readers' Bible illustrate

period three? What further advance carries the study into phase four?

10. A lecturer said: "The origin of poetry is rhythm." In what respect was the speaker's sense of the nature of poetry probably defective? (See I, 1, c, (1), a.) How would you supplement it?

11. What human attitude tends to be developed by the study of comparative literature? Of comparative religion?

12. Give three reasons why the culture epoch theory does not *prove* the desirability of using folk-literature instead of modern literature in educating children.

13. Make as strong an argument as you can for the use of modern literature in training children. Answer this argument, supporting the value of folk-literature.

14. Why do teachers who attempt the use of myth or folk epic sometimes fail? Discuss the conditions of success.

15. What sort of knowledge of folk-literature ought the teacher of children to possess?



