2. It helped the junior high school teacher to understand better the problems of the senior high school teacher, and vice versa.

3. It dispelled the belief on the part of seventh- and eighth-grade teachers that the high school expects all students to have at least a ninth-grade reading level when they enter as freshmen, and showed them that we expect to meet the pupil at the level at which we find him and give him reading materials that are within his grasp.

4. It impressed upon the teachers the need for some sort of remedial instruction from seventh to twelfth grade as a part of a reading program based upon the ability of the individual pupil.

5. It helped to create the impression that the Libertyville Township High School is merely a continuation of the twenty-odd elementary schools from which our students come and that the high-school teachers wish to co-operate with those teachers in building a continuous program of instruction in reading that will extend from the lowest grades to the senior year in high school.

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AN INTERPRETATION OF KEATS'S "ODE ON A GRECIAN URN"

The concluding stanza of the "Grecian Urn" has long been accepted almost universally as Keats's final position and permanent contribution. It has been taken for granted that the lesson of the urn includes all of the last two lines in the final stanza and that it is addressed to the reader or all mankind.

> "Beauty is truth, truth beauty,"—that is all
> Ye know on earth, and all ye need to know.

Without stretching one's imagination too far, another interpretation seems possible. It may be summed up in the suggestion that "Ye" in the final line refers not to the reader or all mankind *but to the urn itself*. We are fully aware that upon purely linguistic grounds this interpretation is open to criticism, but Keats, one need scarcely add, was *not* a linguist. There are at least a dozen instances in his work where "ye" is used in the singular. Furthermore, it is so used by Spenser, Chapman, Shakespeare, and Burns—writers from whom Keats did not hesitate to draw freely.

Throughout the ode the poet addresses just two things—the urn and the

figures on the urn. To address unexpectedly a third party in the concluding thirteen words is neither logical nor artistic. The first four stanzas stress the point that the real function of art is to preserve permanently for our enjoyment moments of intense beauty. The final stanza, while admitting the enduring spiritual value of beauty, indicates that beauty is not the ultimate ideal. "Beauty is truth" as far as the urn is concerned. That is all *it* needs to know. The implication remains, however, that for Keats something more is necessary. The urn serves its particular function well; through succeeding generations it remains "a friend to man." On the other hand, coexistent with it are the woes that beset each succeeding age. With these the urn has no active concern. It is a "Cold Pastoral," lacking in warm human sympathy. This thought, characteristic of Keats's concern with the problem of evil, is succinctly stated in one of his sonnets:

> All is cold Beauty; pain is never done.

In this lies the key to his understanding of the meaning and value of beauty. To be beautiful is one thing; to do good is quite another. The ideal, Keats felt, must be translated into action to be effective in this existence. It is this thought that brings to his lips the often repeated desire "to do some good in the world."

Let us examine the entire last stanza once more.

> O Attic shape; Fair attitude! with brede
> Of marble men and maidens overwrought,
> With forest branches and the trodden weed;
> Thou, silent form, dost tease us out of thought
> As doth eternity; Cold Pastoral;
> When old age shall this generation waste,
> Thou shalt remain, in midst of other woe
> Than ours, a friend to man, to whom thou say'st,
> "Beauty is truth, truth beauty,"—that is all
> Ye know on earth, and all ye need to know.

The punctuation as it appears here is that which has long been accepted as standard by the best scholars. In the first line the urn is addressed as "O Attic shape; Fair attitude!"— which is the antecedent of "Thou" in the fourth line. At the opening of the second strophe the urn is addressed as "Cold Pastoral," the antecedent of "Thou" in the sixth and seventh lines—and of both occurrences of "ye" in the final line. The poet and the reader—all men—are indicated only in the possessive "ours" in the eighth line, and it cannot be the antecedent of "ye." Had Keats in the final line meant to refer to mankind in general he would have used "we."

Technically, "that is all / Ye know on earth and all ye need to know" can apply only to the "Cold Pastoral."

It seems clear that Keats saw the equation of beauty and truth as sufficient only as an artistic ideal. Beyond it there was something more real in the world. The urn is an expression of truth and as such possesses value; but there are other values more serviceable to mankind that lead to a higher truth. His final position in regard to the aesthetic was exactly the same as it was when he wrote the first line of "Endymion,"

A thing of beauty is a joy forever.

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DIFFERENTIATING INSTRUCTION IN A SMALL HIGH SCHOOL

A teacher in a small school has, within a single class, children of widely different abilities, interests, and backgrounds. She must adapt her instruction to each child at the stage of mental growth at which she finds him. Every teacher realizes that good teaching depends primarily upon the personality of the teacher rather than upon any combination of methods or devices. Nevertheless, some plan for liberating the teacher of large classes from the machinery of daily assignments and for adapting activities to several levels of ability will provide needed time for personal conferences and opportunity not only for remedial work but for the stimulation of brilliant students toward an enriched program of study. In teaching literature, as well as composition, in our school we have found helpful the use of laboratory periods followed by periods of discussion and testing, all guided by unit assignments—planned in advance by the teacher but very flexible and subject to constant revision by the class.

The units are planned on three completely separated levels. The simplest level, the "C" assignment, is aimed to help the slow student organize his work by breaking it into small bits. We try to avoid the "blank filling" found in so many workbooks—that useless busy work of transferring information from book to paper with little or no exercise of thought. For example, in a C assignment on the American short story, we ask the children to organize what they learn about the contributions of a few famous authors by making a simple chart to be filled from study of their own