

read new words from their knowledge of sounds? They cannot be expected, without assistance, to read those that have letters with other than their own sounds. For instance, take words with *ea*. In bread they have the short, and in mean the long sound of *e*; in great, the long sound of *a*, and in heard the short sound of *u*. But with help in such words, children should be able to read any word. Teachers need not be surprised, however, if they have in Grade I pupils who cannot find out even simple words from sounds.

Others in that grade will read words of three syllables. Nothing pleases the bright pupils better than to find out a long word. On Friday afternoons I sometimes give them a long word like photograph. By dividing it into syllables and telling that the *o*'s have the long and the *a* the short sound, it is easy for most of the class to find out.

One of the first words with which they will find difficulty in the second Primer is "cousin" in "Jip and Topsey." If they are told that *ou* has the short sound of *u*, and *s* that of *z*, almost all will read it correctly. In the same lesson, I say that *i* has the long sound, and that *b* is always silent after *m*. The children read "climb." When all the unfamiliar words of one lesson have thus been gone over, I require the pupils to read them from a written list on the board, or to read the lesson backwards from their books. The next day nearly the whole class will be able to read any word in the lesson. Words in which *ough* occurs are puzzling. To aid the children, I write "though," and say that *th* has the voice sound, and *ou* the long sound of *o*, and that *gh* is silent. Then I affix *t*, and note the changes. Now, *th* has the breath sound, and *ou* the short sound of *o*; *gh*, as before, silent. It is "thought." Again I write it with *r* after *th*. Now *ou* has the long sound of *oo* (*th* the breath sound). They have "through." Erasing *th* from the last word makes *ou* have the short sound of *u*, and *gh* the *f* sound. It is "rough." "Cough" is similarly dealt with. It is needless to say that I do not take up all these words in one lesson. In those grades I do not speak of the Italian sound of *a*, but the sound it has in arm; nor do I use the terms "diphthong" or "digraph." Instead of the diacritical marks, I ask for the long, short, broad, breath, voice, or soft sounds, as I require them.

Sometimes it is not easy for little tots to utter all the sounds. If attention be paid to the position of the vocal organs this difficulty will be overcome, at least in most cases. For the *f* sound the upper

teeth should be placed on the lower lip, and the breath forced gently out. The organs in the same position, and the voice forced gently out, will give the sound of *v*.

To teach the sound of the consonants, I take several words with the same termination, and get the pupils to notice that at the last they look and sound alike, but at the first differ. By pronouncing them slowly, it is easy to get the initial sound. The short sounds of the vowels are learned from words of two letters, as at, up, in, on and egg.

To get the long sounds of the vowels, I write two lists of words, as

can,  
pan,  
mat,  
cap,

cane,  
pane,  
mate,  
cape,

In the first row the words have three letters and three sounds; but, although four letters each in the next row, there are only three sounds. I require them to find out the last sound in that row, and in every case see that it is that of the second last letter. Therefore, it is the *e* that is silent. By slowly repeating the sounds of the opposite words, they distinguish a new sound, *a*. When all the vowels have thus been dealt with, they learn that *e* at the last is not sounded, but it brings out the long sounds of *a*, *e*, *i*, *o* and *u*.

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### Rote and Sight Singing in School.

A great deal can be done to interest children—even very young children—in singing, if the teacher will only set his or her wits to work to devise simple means, which shall also be effective in accomplishing the results desired. For example: Nature has supplied us all with a musical staff and pointer, by the use of which the names and positions of the notes may be ineradicably fixed upon the pupils' minds, especially if accompanied with a few rhymes. Standing facing the class, extend the left hand, palm outward and fingers extended, using the right index finger for a pointer, and say:

"See five straight lines before your eyes;  
Between them are four spaces;  
Now, in a space, or on a line,  
We give the notes their places."

Of course the lines are not really straight, but that little fiction can easily be remedied by having the children draw as a form exercise five parallel horizontal lines on blackboard, book, or slate, telling