

a friendly but firm voice that can suggest to the person addressed no thought of anything but instant and willing obedience.

Ought a teacher ever speak loudly? Yes, certainly, although not when the house is on fire. Let the vivid reality of some scene in the history lesson, or the power and eloquence of some rhetorical passage carry off both teacher and class. Let there be the flashing eye, the animated countenance, the fire of enthusiasm. Don't let the children think you an unimpassioned miniature iceberg or a raven with only one monotonous croak. In verbs voice is a variation, etc. Let your voice show variety. So many different things can be expressed by the same word uttered by a trained and flexible voice.

When questioning a class or giving an explanation, though the voice be rich and mellow let it be as clear and distinct as the ring of the hammer-stroke upon the anvil. And if occasion requires it may not be wrong once in a long time to let the voice by its decided tone indicate that its owner has a will that doesn't waver, and a hand that is not only uniformly gentle and helpful but also strong.

Isn't there one musical note that varies in its pitch? If not, there is a class-room note and a most important one too, namely, B natural. Some clergymen have one voice for the sermon and another for the sofa. Don't imitate them. Be natural. And if you cannot, then ascend the platform, touch the bell for perfect silence, and when every eye is fixed on you and "the eager breath of pleased attention curls each parted lip" look solemn and say: "Children, I have made a mistake, my style of teaching is stiff and unnatural. I can no longer bear the guilt of making your school work a soulless and mechanical thing. I may live many years, yet I now go the way whence I shall not return. Good bye." Then close the school-room door from the outside.

Writing in Primary Grades.

[Read at the March Meeting of the Victoria School Teachers' Association, St. John, by Miss H. D. Gregg.]

* * * The manual art of writing is to be included among those branches of instruction which, from their value as instruments in after life, are indispensable parts of school work. A knowledge of the qualities of good writing will enable the teacher to guide the efforts of her pupils, even though she has not herself a high degree of skill in writing. But I think she should aim at acquiring this as much as possible; for, though it will not secure, it has, certainly, great influence on her success in teaching. It operates both directly and indirectly; directly, in respect that it enables her to present better models for imitation, and makes her

alive to faults which she would otherwise overlook, or not justly estimate; and indirectly, inasmuch as she will certainly value this branch of instruction more highly, and be more interested in teaching it. If experience shows that one need not despair of teaching well who cannot herself write well, it is still not to be doubted that however well one may teach without practical skill she will teach all the better with it. Fidelity of imitation is essential on the part of the pupil; and how to secure it is one of the great problems in teaching writing. The teacher should watch the progress of the pupil, and make all her corrections with reference to the model; give explanation of each new lesson to the class, referring to the model either on the board or on the copy line. And in the manner of a short oral lesson, she should put questions to be sure that they comprehend it. Then, when the class is writing, she should be vigilant in superintending their performance, pointing out faults, or, what is better, requiring the pupil to point them out, by comparison with the model, on being told the letters in which they occur, and frequently correcting them, by guiding their hands to the true formation. This should not be done when a whole page is written and the lesson finished, because it cannot then be done to any purpose; it should, if possible, be done line by line in course of the exercise, when there is still opportunity to impress the amendment. This will, moreover, accustom the pupil to scrutinize each line she writes, and so to try to make each better than the preceding. Finally, the teacher should note any errors prevalent in the class, and correct them publicly on the board, either at the conclusion of the lesson, or at the beginning of the next. We should require all written work to be carefully done, and accept nothing but the pupils' best efforts. Error is sometimes made in protracting the time of the writing lesson, especially with the younger pupils. It cannot but be prejudicial for them to continue writing after the hand is fatigued. And just here I must say, that I cannot find words forcible or strong enough, to condemn the habit in our schools of giving pupils long and tiresome punishment lessons in writing, after school, when their hands are perhaps tired and cramped from previous exercises. It certainly must undo all the teacher's work of the day, because these poor weary pupils will hurry through the long list of words, in order to leave school, and consequently the writing suffers. Would it not be better to impose a memory lesson, or some example in arithmetic—anything rather than undo all the teacher's hours of patient toil and watchfulness. The perception of form requires to be cultivated like any other exercise of the senses. The eye cannot appreciate an intricate