

Observe the leaf more closely, and fill in the outline by drawing ribs and veins.

With colored pencils repeat this work, coloring the drawing as nearly as possible like the real leaf. In doing so, notice especially the mixtures of brown and yellow with the greens. Brown and yellow pencils are necessary in order to give the proper tones of green and red.

Another exercise may be the cutting out of these plain or colored drawings of leaves.

Colored papers to match the greens, reds, browns and yellows of autumn leaves can be obtained, and paper leaves cut from outlines. These leaves may then be grouped and pasted on a sheet of cardboard.

Real autumn leaves may be preserved in their natural colors by rubbing wax over a warm flat-iron and passing it over both sides of the leaf. This can be done in the schoolroom if there is a stove, and thus would be doubly interesting to the children.

An Autumn Song.

BY EMILIE POULSSON.

The song-birds are flying,
And southward are hying,
No more their glad carols we hear.
The gardens are lonely,
Chrysanthemums only
Dare now let their beauty appear.

The insects are hiding,—
The farmer providing
The lambkins a shelter from cold.
And after October
The woods will look sober
Without all their crimson and gold.

The loud winds are calling,
The ripe nuts are falling,
The squirrel now gathers his store.
The bears, homeward creeping,
Will soon all be sleeping
So snugly, till winter is o'er.

Jack Frost will soon cover
The little brooks over;
The snow-clouds are up in the sky
All ready for snowing;
Dear autumn is going!
We bid her a loving "good-by."

I am an ardent admirer of the REVIEW. It is a much-needed inspiration every month, and helps me to keep out of ruts.—*M. A. H.*

September number of REVIEW excellent.—*Inspector.*

Teaching Sounds to Primary Pupils.

One of the most important matters that can engage the attention of the primary teacher is to teach the ear to distinguish, and the voice to utter, the plain sounds of speech. Many children do not speak distinctly; others give the sound of one letter for another, as that of *t* for *c* in come, *d* for *th* in they, the short sound of *oo* for the broad sound of *a* in was, etc. To a large extent this may be corrected if instruction in the elements of speech be given in childhood.

At one time I did not teach sounds to Grade I until the second term, thinking that little tots had enough to learn the first term without that; but during the last few years I have found it best to commence as soon as the pupils knew a few words.

To what extent should sounds be taught in the primary grades? is a question frequently asked. Much depends on the ability of the class. Sometimes I have found Grade I capable of learning almost all to be taught about the subject; but at other times, much remained to be learned when they passed to Grade II.

For such young children, it is not necessary to take up all the sounds of the letters and their combinations. At first, I teach the sounds of the consonants and the short sounds of the vowels. They are next taught the names of the letters, and are then ready to learn the long sounds of the vowels.

After that, they have the simple sounds represented by two letters, as *sh*, *ch*, *wh*, *ng*, *nk*; the voice and breath sounds of *th*; the diphthongs *oi*, *oy*, *ow*, *ou*, and the digraphs *ea*, *ee*, *oa*, *aw*, *au*, *ay*, *ai* and *ei*. The pupils take great delight in finding out new words from sounds; but I generally reserve for Grade II the more difficult words, where the letters have not their own sounds, or have silent letters.

In the second year, the sounds are used mostly as a help in finding out the new words. Something new also is now taught, but not until they have a word which cannot be found out from sounds known. Some of these new things are, for instance, that *a* has other than the long and short sounds; that letters do not always have their own sounds; that *ph* has the sound of *f*; that *gh* in most English words has no sound, but in a few at the last, that of *f*; that *w* before *r* is silent, as in wrong and wreck; that *g* and *k* before *n* are mute, as in gnaw and kneel; that *c* and *g* are soft before *i* and *e*, etc.

To what extent should primary pupils be able to