

Inflection is always the most difficult function of the voice. It is not a sudden leap upwards or downwards, but a flowing of tone in the direction indicated, and varies in extent according to the nature of the thought. In the question "Did I say *new* or *old*?" everyone speaking naturally would give the rising inflection to *new* and the falling to *old*; and the extent of compass would probably be very slight, not beyond a third or fourth in music. But in the expression governed by great wonder, "Is this *you*?" the last word would ascend to a fifth at least. Another point must also be carefully observed: whenever the inflection is extensive, the pitch of the voice must be changed. When the inflection is upward, the voice at the beginning must descend slower than in the utterance of the previous word; and when it has to descend, it must start higher than the previous word. If the student finds any difficulty in applying these rules, his voice and ear need culture, and the culture is simple and cannot fail to be attended with success. To acquire facility and correctness in inflection, let him *stir* up and down the gamut. A piano will help him, and a violin is a sure guide.

Emphasis. The emphasis is varied and is guided by the sentiment. In anger or terror it is often sharp and quick; in pathos and solemnity it swells towards the centre of the sound, and in great hatred it generally grows in intensity towards the final part. But in every case it demands a *change of pitch*, lower if the inflection rises, and higher if it descends.

"All—I would do it *all*."

Here the voice pauses a moment before the final "all," and rising higher—which does not mean louder—than on "it," it then descends on the word "all."

Pause. No rule can be given for the length of a pause. Its time depends entirely on the state of mind which governs the speaker. The thoughtful reader, however, makes the very pause eloquent and impassioned, when justified by the event. Thus in the stanza beginning with "shivering," the pauses must be long between each exclamation and sentence. But every pause is full of meaning and power. He is watching the dying victim, and the look is one of intent earnestness, awe, and probably remorse or pity, all of which, without any guidance from rules, the reader will manifest if he conceives truly and fervidly the scene and the character he represents.

METHODS OF TEACHING.

FROM THE ANNUAL REPORT OF INSPECTOR SMITH, OF HAMILTON

Aptitude to teach and the ability to govern properly are two essential requisites for successful teaching. It is a commonly received opinion that the acquisition of knowledge is the great aim of education, but this appears to me to be a secondary consideration. It is true that it is impossible to discipline the mind properly without imparting knowledge, but the great object to be attained is the growth and development of the mind and the formation of correct habits of life. In other words, instruction is the means and education the end. To secure these desirable results, it is of the greatest importance to have teachers who are not only conversant with the subject to be taught, but who are thoroughly familiar with the most approved methods of instruction and discipline. I found the teachers in the higher grades discharging their duties in a very satisfactory manner and exhibiting a great deal of skill in the art of teaching. There seemed, however, a tendency on the part of some of them to do too much of the work and leave too little for the pupils. Particularly was this the case in teaching the literature of the reading lessons. Some were in the habit of writing a number of words with their

meaning on the blackboard, these being copied by the pupils into note-books and committed to memory. It seems to me that it would be better to teach the pupils how to get at the sense of the passage read by giving a simple illustration of the meaning of any difficult word, allowing the pupil to use his own judgment in determining what the particular meaning of the word was in the passage under consideration, or by the judicious means of a dictionary. In the one case the pupils depend upon memorizing from note-books, while in the other the perceptive and reflective faculties are aroused and the memory retains ideas rather than mere words. There is a considerable amount of rote teaching in some of the lower grades, while in others the work is comparatively well done. I found in a number of instances that pupils were required to commit to memory the meanings of words which conveyed no idea to their minds. It was merely substituting one word that they did not understand for another equally unintelligible. In all the cases that came under my observation I pointed out the error to the teachers, and taught a class, to illustrate what to me seemed a better method. The really difficult part in teaching is to commence a subject properly, and it is in these lower forms that skilful and experienced teachers are required. This want we have strong reason to believe will be supplied by the training given in the County Model School. Of the methods of receiving answers from pupils while conducting oral recitations I found two in use. The one is known as the "Individual Method," in which the question is announced to the class, and all who think they can answer it rise to their feet or raise their hand. This possesses great advantages over every other method, and is less liable to be abused. It is, therefore, very desirable that it should be more generally adopted. The other is known as the "Concert Method." In this the question is announced to the class, and all answer in concert. Strong objections can be urged against the use of this method, since it has a tendency to produce a drawling sing-song manner of answering questions, that a few who know the lesson lead, while the rest simply follow without knowing the proper answer, and that often wrong words or phrases are used, which convey no idea at all, or else a very erroneous one. Considering the abuses that are likely to arise in connection with this method, and the strong objections that can be urged against it, I have discouraged the use of it as much as possible. In the hands of a judicious teacher it can be used with advantage in introducing a new subject or in preparing a lesson, but not in hearing one that has been prepared. In all such cases the individual method is preferable.

THE SCHOOL-ROOM.

OUTLINE FROM IOWA NORMAL INSTITUTE COURSE.

DIDACTICS.

The Philosophy of Education.

- I. THE SUBJECT OF EDUCATION—*The Human Being in Childhood and Youth.*
 - A. His educational susceptibility:
 - 1, a constitutional and fundamental quality; 2, the basis of all growth.
 - B. This susceptibility considered:
 - 1, as to the body: a, its growth from infancy—how? b, its adaptability under training to all requirements;
 - 2, as to his mind: a, its growth from infancy—how? b, in the individual, its adaptability, under education, to all requirements more limited; c, common characteristics of the race; d, special characteristics of the individual.
 - C. Classes of mental faculties or of phenomena.
 1. the universal phenomena, consciousness; 2, attention: a, its importance the foundation of all intel-