

favoured the doing of real things. On recommendation of Inspector Macdonald it was agreed that a natural history chart, suited to each section, should be placed in each school.

Rev. Mr. Lawson, chairman of the Temperance Association of North America gave an interesting address on temperance teaching in the schools. Mrs. Stead, of Halifax, supplemented her paper on voice culture by a very interesting address. She was ably supported by Principal Soloan in support of more attention to this subject. The completion of the elementary course of study was then passed over to a committee of five to be completed—the committee to be nominated by the Superintendent of Education.

Arithmetical Teaching.

The aim in arithmetical teaching is threefold: Accuracy in reading, writing, adding, subtracting, multiplying and dividing numbers; accuracy in remembering the chief tables of measure, volume, weight and value, and such other data as will enable one to work intelligently without carrying a pocket manual; second, rapidity in work, or at least a fair degree or rapidity. It is on this point—accurate, exact work that the teacher should insist. The third step is to think a solution to a problem through to the end before beginning to work at it. Skill in discovering the best solution to problems is no ordinary accomplishment.

To strengthen the pupils in the fundamental processes they should be given for a few minutes each day, well selected exercises. The results will be astonishing. Children like to work at problems that cause them to do solid thinking.

My experience is that all pupils good in mental arithmetic succeed well in the common school arithmetic and in all the elementary branches of mathematics, including algebra, geometry, trigonometry, analytic geometry and differential and integral calculus. Furthermore, all the teachers and pedagogical masters who declaim against all kinds of mathematical studies are the very ones who know least about any one branch of mathematics. I found upon inquiry and a careful examination that, not to speak of the boys, but that a majority of the girls in the upper grades of the elementary schools, preferred arithmetic, practical and mental, to any other branch they studied. When questioned as to the reason they replied, I want to know that I am right. The latitude for error is narrowed.—*Supt. Greenwood.*

English Composition in the Higher Grades.

ELEANOR ROBINSON.

Most of the difficulties which confront the teacher of English in the high school arise from lack of systematic instruction and constant practice in the lower grades. If some such plan as has been already outlined in last year's REVIEW has been steadily carried out until the children are thirteen or fourteen years old, the work of the high school teachers on this subject will be made much easier and more effective, than if regular teaching is only then beginning.

We shall consider the composition work in Grades VIII, IX and X. And first, what is our aim? What can we reasonably hope to accomplish?

Is it too much to expect that boys and girls of fifteen and sixteen should be able to express themselves *correctly, clearly, and with some degree of force and of ease on any matter of their own knowledge?*

The terms that I have used for three of the desired qualities, *i. e.* clearness, force, and ease or elegance, are taken from Professor Barrett Wendell's book on English Composition, a book which should be in the hands of every teacher of this subject. I quote the passage in which these terms are defined:

"The undefined impression which any piece of style makes may always be resolved into three parts. In the first place you either understand the piece of style before you, or you do not understand it, or feel more or less in doubt whether you understand it or not.

In the second place, you are either interested, or bored, or left indifferent. Finally you are either pleased or displeased, or doubtful whether you are pleased or not. In short, every piece of style may be said to impress readers in three ways,—intellectually, emotionally, aesthetically; to appeal to their understanding, their feelings, their taste.

Briefly, then, I say that the qualities of style are three—Intellectual, emotional, and aesthetic. It is convenient to name these qualities; the terms I choose are on the whole the best I have found—those which Professor Hill, of Harvard College, uses, is the most sensible treatment of the art of composition* I have yet found in print. To the intellectual quality of style he gives the name "clearness;" to the emotional, "force;" to the aesthetic, "elegance.†"

The Harvard professor, writing for college students, takes for granted, perhaps rashly, the quality which I put first, *i. e.* grammatical and constructional correctness. We cannot afford to do

* The principles of Rhetoric. A. S. Hill. (Harpers.)

† Professor Hill prefers the term "Ease," which he says covers more than "elegance."