

6. Give rules for the judicious infliction of punishment.

PRACTICAL ENGLISH.

Examiner.—J. E. Hodgson, M.A.

1. Frame sentences to exemplify the correct use of the following:—aggravate, ameliorate, calculate, clever, curious, galsome

2. Distinguish the meaning of the following:—ability, capacity; bravery, courage; contemptible, contemptuous; diction, style; convene, convolve; education, erudition; novice, amateur.

3. Define allegory, antithesis, barbarism, solecism, climax, hyperbole.

4. Point out in what respects the following words or phrases are illogical:—widow-woman, anxiety of mind, authoress, ice cream, trifling minutiae.

5. Correct the following sentences:—

- (a) She performed her promise of being discreet to admiration.
- (b) A season more favorable to the ascent and spawning of fish can scarcely be imagined—certainly has never been surpassed.
- (c) It would not suit the rules of art, nor of my own feelings, to write in such a style.
- (d) The riches of the temple gradually disappeared, but by whom, or when, is not known.
- (e) It is a persuasion at which we all smile in each other and justify in ourselves.

MACBETH.

Examiner.—John Seath, B.A.

1. Illustrate from Macbeth the following statements:—

(a) "We find exemplified in every tragedy of Shakespeare some dominant passion, whose workings the poet depicts, and from which he deduces a moral lesson."

(b) "Shakespeare, does not believe in a sudden transformation of a noble and loyal soul into the soul of a traitor and murderer."

(c) "Contrasts of character from one of the simplest elements of dramatic interest."

2. Write notes on the following passages, explaining and commenting on the chief difficulties, developing the beauties of thought and expression, and bringing out the spirit as fully as possible:—

(a) To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow; a poor player
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

(b) But let the frame of things disjoint, both the world suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly; better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst; nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

GRAMMAR METHODS.

Examiner.—J. E. Hodgson, M.A.

1. "The direct operation and use of grammar rules in improving our speech and making it correct, can hardly be said to exist at all."—J. G. Fitch.

Illustrate this statement as clearly as you can.

What, then, is the educational value of English Grammar?

2. Show how you would introduce a class to the knowledge of the functions of the parts of speech.

3. Give notes of a short lesson on word-building.

4. "Do not ask your scholar to write on mere abstract themes." Why not? What course should be pursued, and on what grounds?

5. How would you make it clear to a young class that the same word may be used as different parts of speech?

6. You gave the diligent pupil a book.

In teaching a class the parsing of the above sentence, how would you explain to them the meaning and the propriety of the following grammatical terms:—2nd person, strong conjugation, qualifying, indirect object?

Practical.

BUSY WORK IN READING.

Young children learn almost exclusively by doing. They cannot study in the sense of conning a book to make themselves master of its contents. Hence the teacher's art consists in devising means of keeping them busy which shall advance them in the branches appropriate to their age. The primary teacher, who knows how to keep the children employed with interest in ways which contribute to their advancement in school branches, knows the art of teaching them. How shall they be kept busy in learning to read? (1) By means of slips of paper on which have been written words familiar to them which they are to build into sentences after models on the board. (2) By letters on slips of paper which they are to build into words according to models on the black-board. (3) By word-slips out of which they are to make new sentences, which they will afterwards copy on their slates. (4) By selecting from a collection of word-slips those which they know, and correctly writing them on their slates. (5) By copying on their slates part or all of the reading lesson. (6) By making answers to questions given them on the black-board or on slips. The answers may be made with word-slips furnished for the purpose, or may be written out on the slates if the children are old enough.—*Wis. Journal of Education.*

INQUIRE INTO IT.

No teacher who professes to be a seeker after truth can neglect an examination into the merits of the Tonic Sol-fa system of teaching music.

The true teacher does not ask concerning a method, Is it the method of Socrates, or Ascham, or Pestalozzi, or Page, or Parker, but he asks what true educational principles underlie this method.

Let us apply to the teaching of music some of the tests that we would apply to other school branches. A teacher of the "New Education" is asked: "Why do you teach arithmetic?" "That my pupils may have correct ideas of number and its properties." "For what purpose?" "For mental growth and practical use in the business of life. But the "fossil" says: "Oh, no! we teach arithmetic for its tables, its rules, its processes." We are asked: "Why do you teach music?" "That the children may sing." "Why should they sing?" "It cultivates taste, is refining in its influence, is beneficial in moral training, and has high value as a means of physical culture." Up jumps our professor of music and says: "Oh no! singing is not the purpose of music, but that pupils may know about the staff, about clefs and bars, crochets and quavers and demi semi-quavers."

Why do we teach reading? That the child may get thought. Arithmetic? That he may comprehend number. Language? That he may express thought. If we give the child simply words to pronounce, he gets no thought. If we teach figures, and not number, through objects, he gets no true idea of number. If we give him grammatical rules, and do not help him to talk and write