

We have reason to believe that by adopting this course in the case of both Entrance and Third-Class Examinations in English Literature, we shall be affording to teachers and candidates much-needed aid without encouraging the tendency to "cramming" which is so much and so justly deprecated.

Contributions and Correspondence.

THE CHING POWER.

BY C. CLARKSON, B.A.

We have already fixed upon a unit of measurement for mechanical power. Is it possible to secure a unit of comparison for that intellectual force which we call teaching power? We fear not, although there are enormous differences between the powers possessed by different teachers. Suppose we attempt to define a little more closely, however, that rather indefinite term "aptitude to teach":—What is the peculiar something that makes one man a teacher, and the lack of which makes another equally industrious, equally honest and conscientious man, a mere hearer of lessons, a helpless teller, and no teacher at all? Well, we need not expect to tell exactly why one ripe pear is sweet and delicious, while another on the same branch is tasteless as a turnip. There are, however, certain elements of good teaching that may be cultivated and have their power intensified. One of prime importance is *the power of arresting attention*. Some good teachers do this in one way, some in another; some pleasantly, others with a strong dash of sharpness and acerbity; some quietly and cheerily, others boisterously and with noisy energy, ("poluphloisboio thallasses"), but they all do it by some means. Those who succeed in doing it so that the pupils cannot tell exactly why their attention is sustained, but only that it is constantly sustained, are undoubtedly the most skilful teachers. Also, great forces are seldom noisy. The sun holds the solar system in order and makes no fuss, takes on no upstartish airs, does not even strut and swagger, utters no sound, but goes on about his business and smiles gladness and good humour into his whole empire. So, we think, all other things being equal, the quietest teacher is the most powerful.

Another chief element of teaching power is *the faculty of setting pupils to work for themselves*. All education is really and truly self-education. Strictly, and truly, we cannot educate a child at all. We can only put him in the most favorable environment of circumstances, and stimulate him to such mental action as shall lead him to educate himself. Every good teacher has a distinct influence over his pupils in stirring up their curiosity, exciting deep interest, in study for its own sake, and in cultivating that love of independent action which leads the pupil to reject assistance until he has exhausted all his own resources in vain. This power soon converts lagging slaves into earnest wide-awake inquirers, emulating each other in the race to discover truth for themselves. The price of it cannot be found in the market reports, but every one may cultivate it by careful study and keen observation. One main feature of its exercise is the tact necessary to induce pupils to face difficulties with dogged, plodding perseverance, in entire anticipation of the teacher's explanations. Here is the essential point, the very touchstone of good teaching, viz., not only to supply the daily bread of instruction, but also to produce in the pupil a voracious appetite for this very food ere it is set before him. There is no nausea, no ennui, no lassitude and indifference when the pupil has already grappled with the difficulty, wrestled with it mightily, and found himself just too weak to overcome it.

The highest degree of teaching power may and ought to co-exist with *light-hearted cheerfulness*. The sour-visaged Pharisee, who is

too great a man, too dignified a personage, to smile, or perpetrate a little joke now and then, had better take himself off at once. He is not wanted about the school by the pupils. He is the natural born enemy of their frolicsome dispositions. He is an iceberg stranded in a flower garden, chilling all the beauty and brightness out of the happy flowers, and freezing up the music in the very throats of the joyous birds. On the other hand, the flippant chatter-box, whose well-worn witticisms all the class know by heart, who cannot help talking incessantly, will not inspire that earnest enthusiasm which is the soul of all teaching worthy of the name.

The last element we shall touch upon is the marvellous power of *laborious industry and patient forbearance*. All great movements require considerable time to gather momentum. The touch of genius cannot educate a hearty boy in a day. The work must be measured by years, not by days. The public, and also the teacher himself, must be habituated to patient waiting for fruitful results. "First the blade, then the ear, then the full corn in the ear."

ENGLISH LITERATURE FOR THIRD CLASS TEACHERS.

We furnish this month some additional questions for the benefit of intending third class candidates, repeating with them the caution already given that they are not to be regarded as exhausting the subjects even as far as they go, but are intended to aid students by indicating how and what they should read.

THE CLOUD—FIFTH BOOK, PAGE 128. BY CHARLES MANLEY.

1. Give a brief account of the life of the author.
2. What are some of the characteristics of Shelley's poetry? What striking peculiarity of his style is prominent in this ode?
3. Which two of his poems bear a purer poetical stamp than any other of his productions?
4. It has been said that his mystic idealism renders him obscure, and his imagery is sometimes accumulated. Quote some passages from this poem in proof of the assertion.
5. "From my wings are shaken the dews that waken"
"The sweet birds every one."
What is the proper reading of the above?
6. What other epithets may be applied to the sea, line 24?
7. "I am the daughter of the earth and water." Is this strictly correct? Give reason for your answer.
8. Explain the meaning of "sanguine," 31; "meteor," 31; "ardors," 40; "pur," 52; "torrent," 64.
9. Give the derivation of "wield," "agbost," "pilot," "pall," "cenotaph," "woof," "girdle," "cape," "arch," "dome."
10. What figures of speech occur in lines 44, 45, 46?
11. Quote some of the more beautiful passages of this poem.
12. Scan the first two lines.

RICHARD II.—PAGE 484. BY D. S. PATTERSON, M. A.

1. Write the extract, word for word, from memory.
2. "This monologue of the despairing king is inexpressibly touching." Analyse the pathos.
(NOTE.—Grief is manly only when it is silent. A man, a strong man in tears is the most pitiful sight one can look on; how much more a king—a king, too, of such dignity, who was ever exalting his office, lately so exultant, now plunged into an abyss of despair, weeping childish tears, and, elsewhere if not here, expressing womanish regrets. Besides, the main thought expressed by the king applies to us all. It is common. Cf. "In Memoriam.")
"That loss is common would not make
"Mine own less bitter; rather more;
"Too common! never morning wore
"To evening but some heart did break."
3. "With rainy eyes write sorrow on the bosom of the earth." Justify the hyperbole. (Grief, real grief, always exaggerates, and is whimsically fanciful.)
4. Explain the meaning of the words "deposed bodies," "model," "form," "antic," "rounds," "ceremonious," "solemn."
5. "Scoffing his state," "Live with bread." What peculiarities in these expressions?