

city to use. The child is not to be treated like an empty vessel to be filled. No person is so likely to be deceived as the routine teacher; she thinks a pupil is learning because she is laboriously imparting!

(b) *The subject to be presented for the thought of the pupil must be reduced to its elements.* One difficulty is enough, two will distract the attention. Suppose it is numerical addition. The teacher writes the numbers under each other; this is enough for a lesson, perhaps for several lessons; begin with single figures; write these, one beneath the other; then three, then four, and so go on, until the pupil can do it without a distinct effort of thought or without bestowing attention upon it. Then write numbers of two figures, write two, then three, etc., etc.

No better illustration can be given than the art of painting with water-colors. The artist puts in a wash of color, so thin that it is hardly different from the paper on which it is laid; when this is dry, i. e., incorporated with the paper, another is laid on, etc. The best artist is the one who grades the tints the most perfectly. To teach well, tint, tint, tint.

(c) *Ascertain the need of a term before the term is given.* A child has seen a dog and knows its name; when he sees another dog he feels no need of a term. But show him a bird and he instantly cries "what is it?" This is the voice of nature. The procedure should be the same. You wish to teach him to use the terms noun and verb. *It is in vain unless he recognizes a difference.* To show him ice in a vessel and tell him it is ice, and not let him ascertain that it is solid, would not be an educative process. Yet, very much teaching is of this kind.

(d) *The order of nature must be followed in presenting subjects to the mind.* To teach geography, begin with the ground under the feet of the scholar. To teach any subject, present the whole and direct attention to its parts. Explain the processes gradually. To show a pupil a piece of cotton, then to show him it can be twisted, then to explain the principle of weaving, and finally to exhibit cloth; then the great varieties of cloth—would not be in accordance with the natural order. We acquire knowledge in the reverse way; we learn a little of many things, then a little more of each, etc., etc.

(e) *Go over the ground many times.* The common maxim or direction of repeating again and again is much abused. Repetition without thought or attention is hurtful. The boy learns to catch a ball by much practice, but he employs his powers at every repetition; nay, he uses more and more effort. For example, the child learned yesterday that some leaves have stipules, to-day the teacher will repeat the term, will ask for leaves with stipules. In succeeding lessons the term will come up again and again, until it has become a part of the child's vocabulary. The art of teaching requires a teacher to repeat with variety. Dull repetition is very bad. A disgust is imparted to the work, and then a process of deterioration has set in.

(f) *There must be a practical result.* To know simply for the sake of knowing is not in accordance with nature. A child applies the object it has seized to its mouth, and therein results knowledge and gratification. To look at a picture of a strange animal, qualifies and instructs. We have many appetites and desires that can be gratified; there is a desire for knowledge, yet it is ever with an object. Some objects are more apparent, and some more remote than others. An education is a practical art.

The above survey should be carefully studied. Day by day the teacher should endeavor to proceed in accordance with these principles. Let him frequently ask, "Why do I teach in this manner?" He will not unfrequently find that the only answer he can give is, "It is the traditional way." But this will not be enough. He must proceed according to science, or he is no better than a cobbler or a tinker. He should put a principle underneath his practice. By proceeding in an intelligent way he will produce results that will surprise him; he will find his occupation one that will invigorate him; he will renew his strength; he will run and not be weary; walk and not faint.—*New York School Journal.*

READING IN COMMON SCHOOLS.

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A great many teachers do not know or seem to think what their object is in teaching reading. Of course many, if asked the ques-

tion, would say, "My object is to make my scholars good readers." Now, let us see if we can find out what is meant by good readers, and how they become such. *Good readers are those which make themselves understood and also please their hearers.* Our aim is not merely to produce theatrical readers; although some have this idea when they are drilling their pupils in vocal gymnastics.

I. *Reading must be understood.* To accomplish this the reader must understand what he is reading, and be able to make others understand him. In order that he may understand it, it must be within his grasp, not containing words or expressions which convey no meaning to his mind. It is a great mistake to try to make children read well, when they do not know what they are saying. A great deal of poor reading is chiefly owing to this fact. The child on the playground will utter an exclamation of surprise or ask a question which the highest art cannot excel; but when he comes into his class what a great difference there is! Then the reading lesson must be brought down to the level of the child's understanding, and must be of interest to him, and something he can sympathize with. So, if any emotion is to be brought out, he will do it naturally, because he knows what he is reading and wishes to make others know it also.

The reader must be able to make himself understood. Nothing is required to be said about this, because it is purely natural. When we have ideas and wish to express them in words, nature has given us the gift of speech which fully answers our requirements.

II. *Reading must please.* The emotions of the piece must be felt in order to be pleasing to the ear, and the reader's voice and manner must be agreeable. To make the emotion felt, the reader must feel the emotion himself. If the emotion of pleasure occurs he must feel pleased, and so with any other emotion.

The reader's manner must be in harmony with the sentiment of the piece, and must not be such that it will attract our attention or draw our minds from what he is saying. Bad habits of standing and restlessness must be avoided, and right habits established by means of suitable physical exercises. But the principal means of pleasing and gaining the attention of the listener is varied intonation. The human voice has great power when judiciously used. This is where the most training is necessary, to make it obedient to the will. Let the teacher practise various intonations, and let the pupils imitate him. High and low Pitch, different degrees of Force and Movement, the different qualities of Tone, upward and downward slides and waves are to be drilled upon until they are at the ready command of the pupil, and can be given when asked for.

1. *Cultivate a love of reading* by giving the pupils interesting pieces to read, and frequently reading some interesting story, so that they will read for the pleasure of reading.

2. *Give them abundant exercise in voice practice*, so that they can give pleasing and varied sounds. If this is done gradually, they will learn to take great pleasure in the use of their voices.

3. *Teach them how to apply their voices* by illustration, and abundant and varied practice in reading and recitation.

Our main object in teaching reading in common schools is to root out faults and make natural, not artificial readers.

THE TEACHER WHO IS A GROOVE-RUNNER.

B. F. TAYLOR.

The most useless of stupidities is the teacher who is a groove-runner; who has swallowed text-books without digesting them, and feeds his pupils with the morsels, as old pigeons feed squabs, until, like himself, they are all victims of mental dyspepsia, which is a curious synonym for education. Children subject to such diet