

Primary Department.

TO BE MEMORIZED.

"A LITTLE spring had lost its way amid the grass and fern.
A passing stranger scooped a well where weary men might turn;
He walled it in, and hung with care, a ladle at the brink;
He thought not of the deed he did, but judged that toil might drink.
He passed again, and lo! the well, by summers never dried,
Had cooled a thousand parched tongues, and saved a life beside."

—Charles Mackay.

PRIMARY OBJECT LESSONS.

CONVERSATION ABOUT A BALL.

TEACHER (*showing the children a rubber ball, a ball of wood, a ball of yarn, marbles, etc.*)—"Which of these is larger—the rubber ball, or the marble?"

CHILDREN—"The rubber ball."

T.—"What is a ball good for?"

C.—"To play with."

T.—"What can a boy do with a ball?"

C.—"Throw it; knock it; bounce it."

T.—"Which had you rather have, this ball of wood, or the rubber ball?"

CONVERSATION ABOUT A STOVE.

TEACHER (*pointing to a stove in the room, says*)—"What is this?"

CHILDREN—"A stove."

T.—"What is it used for?"

C.—"To make a fire in."

T.—"Why do we make a fire in it?"

C.—"To keep us warm."

T.—"What do we put in the stove to make a fire?"

C.—

T.—"Will the stove burn up?"

C.—"No; it is iron."

T.—"Did you ever see a stove in any other place?"

C.—"Yes; at home."

T.—"What is the use of the stove at home?"

C.—"To cook with, and warm the room."

Conversations somewhat like the foregoing might be had upon the following and similar subjects:

Bread.	Apple.	Snow.
Cake.	Orange.	Ice.
Pie.	Peach.	Rain.
Cheese.	Pear.	Slate.
Butter.	Cherry.	Chair.
Milk.	Plum.	Table.
Sugar.	Grape.	Bell.
Fork.	Spoon.	Shoe.
Horse.	Cat.	Cow.
Dog.	Sheep.	Cart.

The children should also be taught to tell their names; the name of the street in which they live; the names of their parents and of their brothers and sisters; the days of the week; to know their right and left hands; in what city or town they live.

It will be observed that these simple conversational exercises might be extended almost without a limit; also that the interests of the pupils can be awakened and kept alive by such variations as will readily suggest themselves to the ingenious

teacher. Sometimes it might add interest to these exercises to tell the children beforehand what object will be talked about for the next lesson; but this should be done only where it affords the class additional pleasure, and with subjects for which the children show great interest.—*Calkins.*

EAR TRAINING.

RHODA LEW.

IN the close of our last lesson ear exercises were mentioned as a part of the work in music. Let us further consider the subject to-day.

It is not advisable to try to include every branch of the musical training in the *daily* lesson, but voice exercises, modulator drill, and sight-singing should never be omitted. Ear exercises, *time*, and practice of songs should be taken on successive days.

Ear cultivation is an important factor in musical education. We can have little or no doubt as to a child's ability to read music correctly when he has acquired the power to recognize, key-note being given, a tone or succession of tones, as soon as heard. And this power is one that can easily be acquired by a systematic use of exercises for definite ear-training. The perception of tone-relation becomes more acute with every lesson, and the effect upon the sight singing is very soon felt.

We must begin very simply. Place the numbers 1, 2, 3, 4 on the black-board. Sing **s, m, s, d**, or any other succession of tones, to **laa**, pointing to the numerals while singing, and ask the children to watch and tell to which number **doh** was sung. Take up **me** and **soh** in the same way. When mistakes are made do not correct by telling or singing names yourself, but question as to the mental effect of the tone. Ask if it were firm enough for **doh**, quiet enough for **me**, etc.

In place of number four sketch a bird. Sing a short phrase again to **laa**, but this time let the children tell you which tone was sung by the bird.

Take four children to the front of the class. Let them represent the notes. Sing to **laa**, as before, touching the head lightly as you sing. The class may either watch for one particular tone, or tell you which note Robert was, which Helen, etc.

Draw four houses on the black-board, giving each a number. Suppose a note to live in each little house. Find the number of **soh's** house. Find who lives in number sixteen. Four tents, a boy standing at every entrance, singing. Four or five bird houses. Four toy horns. These are some plans commonly used and with success.

One other method of giving the exercise is to point, while singing the phrase, to different objects in the room, such as the cupboard, table-drawer, cloak-room, clock or water pitcher. Let the children understand that you are going to hide **doh, me** or **soh**, as the case may be, in one of the places to which you pointed. There will be no lack of interest shown in discovering the hiding place.

Answers to exercises may be taken in a variety of ways. Verbal answers must suffice at first, but as soon as possible let them

be either written on slates or indicated by means of the manual signs. An excellent plan which has been adopted by some teachers is to provide each child with a set of cards (the older pupils in the school will make them), each of which bears the name of a single tone. The cards are arranged before the children, and when an answer is called for they select and hold up the card bearing the right name. Answers must always be given with great promptitude so as to insure individual work.

Another point before leaving the subject of music to-day. Begin as soon as possible the *writing* of music in tonic-sol-fa notation. Dictate exercises to be written on the slate or work-book, and occasionally give exercises to be copied from the board. The children then sing from their slates instead of the board. This is a great aid in sight-singing and will pave the way for work in the "music-readers" which are introduced in the senior classes.

In dealing with this subject of primary music I have not touched on many of the technicalities of the tonic-sol-fa system. That it is based on true philosophic principles of teaching is the verdict of all who have really, and with unprejudiced minds, studied the subject. But to those who are not familiar with the system, so rapidly establishing itself in our country, I would recommend the study of the "Teacher's Hand-Book," by A. T. Cringan, and issued by the Canada Publishing Co., Toronto. This work gives us, in addition to a clear and concise outline of the whole subject, examples of lessons in every branch, and innumerable hints that to every teacher, primary and advanced, must be exceedingly suggestive and helpful.

BUSY WORK IN COLOR.

FOR VERY LITTLE PEOPLE.

WRITE the names of the colors.

Write the names of some red flowers.

Write the names of some blue flowers.

Write the names of some white flowers.

Write the name and color of your favorite flower.

What colors look well together?—*Sel.*

LANGUAGE LESSON.

FILL blanks with *their* or *there*.

1. The boys have lost — books.

2. — are a great many mosquitoes to be found around ponds.

3. It was — that I saw your cap.

4. The little girls were making — aprons.

5. — home is many, many miles away.

6. It was — we saw the beautiful parrot.

7. The deer are — most beautiful pets.
—*Popular Educator.*

O ARISTOTLE, if you had had the advantage of being "the freshest modern" instead of the greatest ancient, would you not have mingled your praise of metaphorical speech as a sign of high intelligence, with a lamentation that intelligence, so rarely shows itself in speech without metaphor—that we can so seldom declare what a thing is except by saying it is something else.—*George Eliot.*