

systematic drill in synonyms and antonyms. I knew a very dull class, unusually limited in vocabulary, who improved surprisingly in a few months under such a drill. They were reading certain books of Pope's Iliad, and after each lesson they were given a list of words from the passage read. For each they found two synonyms and these they had to use in sentences of their own, besides filling in blanks in sentences on the board.

From that they went on to giving equivalents for certain phrases, three or four being set from each lesson, *e. g.*

"To avert the impending woe."

"The pleasing burden."

"With kind compassion."

"Tydide's wasteful ire."

Another exercise was to collect epithets applied to certain people or things; thus Andromache is called,

"His soul's far dearer part,"

"His blameless wife."

"His beauteous princess."

"Her whom his soul desired."

Pass from words to sentences. My experience is that girls of fourteen or fifteen often do not know what is a sentence and what is not. They will write down strings of words, containing participles, and relative clauses—but no principal verb, perhaps no principal subject. This is very bad. I believe it would never occur if they were practised from the time they could write at all, in composing short, complete sentences. But since we have them thus, what are we to do? Some useful exercises are;—analysing the imperfect sentences; building up, first, long simple sentences, then complex sentences, from a simple subject and predicate. Underlining the principal subject and principal verb in every sentence in their compositions. To avoid ambiguity a good deal of drill is generally needed on the correct positions of modifying words and phrases, especially the word "only;" and on the clear use of pronouns. A very good practice exercise is to turn ambiguous indirect discourse into direct quotations, *e. g.*

Jack told Frank that his horse had run away. Jack said to Frank, "Your (or my) horse has run away."

If the class are inclined to write long, involved sentences, causing obscurity, they must have practice in splitting them up into short ones. If they write

short, jerky sentences, give them groups of such to combine into compound or complex sentences.

Some of these exercises can be done orally, and such as are written may be corrected in class, thus saving the teacher's corrections for the connected compositions.

The use of paragraphs can be taught quite early. The definition of a paragraph in many rhetoric books, "a paragraph is an expanded sentence," is not a good one for school children. It is too hard. They cannot analyse a paragraph as they can a sentence. But they can readily see why, as a rule, a new paragraph is made. A new paragraph is made when we begin to talk about some new subject—or some new part of our subject. Let them learn this by analysing a well-paragraphed chapter or story in any reading book or history that they are using. At first they should simply answer the question, "Why is a new paragraph begun here?" "Because, (*e. g.*) it has left off telling about the English soldiers and begins to tell about the French," and so on. Later on, they may take a narrative, and write a short sentence giving the gist of each paragraph.

I said "as a rule" each paragraph takes up a new division of the subject, but that is not always so. There is no hard and fast rule about paragraphs. Students will soon find out that even good writers have paragraph divisions that cannot be accounted for, except as being made to break up a long passage. Also, they will learn that division into paragraphs is not a matter of absolute correctness or incorrectness. Different divisions may be accepted as equally good.

For clearness, the things to be remembered in writing a single paragraph are unity and continuity. But the children can learn to observe these long before they even know the technical terms. A paragraph must be about one subject, or one part of the subject; that is *unity*. The sentences in the paragraph must be arranged in an orderly way, so that one leads naturally on to the next; that is *continuity*. When two or more paragraphs are written in a connected composition, a third part, essential to clearness, comes in, namely, *explicit reference*. That is, some word, phrase or sentence in each paragraph, must plainly refer to the paragraph before it, and show the connection between the two. For example;—in the composition referred to in an earlier paper on the Jacobite