

8. Describe fully your method of calling up and dismissing a class (a) in Reading, (b) in Arithmetic.

9. How would you deal with each of the following cases :—

(a) Many pupils come to school with lessons unprepared.

(b) Many speak and read indistinctly.

(c) Some of your pupils pay no attention to cleanliness or neatness.

(d) Many habitually copy.

(e) Some of your pupils are addicted to truancy.

ELOCUTION.

1. What is inflection? How does the voice slide in the rising inflection and how in the falling inflection? Give examples.

2. When is a syllable said to be accented? How is the accent, when marked, denoted? By what authority is the accent determined?

3. What is emphasis and what is its object? Distinguish between absolute and relative emphasis. Give examples.

4. What is the principal difficulty in reading poetry correctly? How may this be overcome? What caution should be observed with regard to the cesura? How should a simile be read in poetry?

5. "And had he not high honor?—

The hill-side for a pall;
To lie in state while angels wait,
With stars for tapers tall;
And the dark rock pines, like tossing
plumes,
Over his bier to wave;
And God's own hand, in that lonely
land,
To lay him in the grave."

(a) Mark the emphatic words in the above extract.

(b) Give a full rhetorical analysis of this stanza.

(c) What are the chief characteristics in its vocal expression?

(d) Define quality and volume as applied to Elocution with examples from this stanza.

6. Name the different kinds of gesture and give rules for their use.

7. Accentuate and mark all the rhetorical pauses in the following extracts. Place a key of the marks used at the head of the answers to this question.

(a) "The combat deepens. On ye brave,
Who rush to glory or the grave!
Wave, Munich, all thy banners wave,
And charge with all thy chivalry!"

"Few, few shall part, where many meet!
The snow shall be their winding-sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre!"

(b) "Thou glorious mirror, where the Al-
mighty's form
Glasses itself in tempests; in all time,
Calm or convulsed"—

(c) "But where is the iron-bound prison-
er? Where?
For the red eye of battle is shut with
despair.
Say, mounts be the ocean-wave, ban-
ish'd, forlorn,
Like a limb from his country cast
bleeding and torn?"

(d) "Do you ride to town to-day? Show
that as the emphasis varies these six words
may be made to express seven distinct mean-
ings.

(e) "Not a drum was heard, not a funeral
note
As his corpse to the rampart we hur-
ried."

(f) "We praise thee, O God; we acknowl-
edge thee to be the Lord."

(g) "But if a man were present now at the
field of slaughter, and were to inquire for
what were they fighting,—'Fighting!' would
be the answer; 'they are not fighting; they
are pausing,' 'Why is that man expiring?
Why is that other writhing with agony? What
means this implacable fury? The answer
must be, 'you are quite wrong, sir, you de-
ceive yourself,—they are not fighting,—do
not disturb them,—they are merely paus-
ing!'"

COLOUR OF WRITING PAPER.—The ques-
tion of the colour of writing paper to be used
in schools in France has been discussed.
Some time ago whitey-brown paper was
ordered, as being far less injurious to the
eyes than ordinary white paper. It has
lately been recommended that all school
paper should have a yellowish tint, but white
paper is not absolutely proscribed.