

English.

All communications intended for this column should be sent to W. H. Huston, M.A., care of THE EDUCATIONAL JOURNAL, Toronto, not later than the 5th of each month.

SECOND CLASS LITERATURE.

OWEN SOUND COLLEGIATE INSTITUTE MONTHLY EXAMINATIONS.

I.

Such is the custom of Branksome Hall.
Many a valiant knight is here ;
But he, the chieftain of them all,
His sword hangs rusting on the wall,
Beside his broken spear.
Bards long shall tell
How Lord Walter fell.

When startled burghers fled, afar,
The furies of the Border war ;
When the streets of high Dunedin
Saw lances gleam, and falchions redden,
And heard the slogan's deadly yell—
Then the Chief of Branksome fell.

Canto I., St. VII.

1. Explain the references in italicized portions.
2. Develop any characteristics of the stanza to which we may attribute (a) its vigor, and (b) its artistic arrangement.
3. Write a note on *Branksome Hall*.
4. What are the poetic motives for mentioning Lord Walter's death?

II.

Develop fully anything in the arrangement or selection of incident in the poem that tends to arouse and hold the reader's attention.

III.

But when he caught the measure wild,
The old man raised his face and smiled ;
And lighten'd up his faded eye
With all a poet's ecstasy !
In varying cadence, soft or strong,
He swept the sounding chords along ;
The present scene, the future lot,
His toils, his wants, were all forgot :
Cold diffidence, and age's frost,
In the full tide of song were lost ;
Each blank, in faithless memory void,
The poet's glowing thought supplied ;
And, while his harp responsive rung,
'Twas thus the Latest Minstrel sung.

Introd.

1. Give, in the author's words, if possible, the other side of the picture to that in "But when he caught the measure wild."
2. Explain in simple, well-chosen words the meaning of the italicized expressions.
3. Note any mannerisms exemplified here, and quote any other examples of the same you may have met.
4. Mention any instances in which the poet's selection or arrangement of words has a strong poetic effect. Give reasons for choice.
5. What role does the *Minstrel* play in the poem? Account for his introduction.

ENTRANCE LITERATURE.

REVIEW QUESTIONS ON "THE FORSAKEN MERMAN."

1. TELL in your best style the story of "The Forsaken Merman."
2. Who is supposed to be speaking and where are the words spoken?
3. Quote a description of: (a) the life of the mermaids under the sea; (b) a storm at the ebb of tide; (c) the effect upon the mermaid of the remembrance of her former life under the sea; (d) the scene at the bottom of the sea.
4. Explain the meaning of:—"This way, this way," "The wild white horses foam and fret," (Stanza II.); "Where the spent lights quiver and gleam," "Dry their mail," (Stanza III.); "Twill

be Easter time in the world," (Stanza IV.); "By the sandy down where the sea-shells bloom," "And we gazed up the aisle through the small leaded panes," "Her eyes were sealed to the holy book," (Stanza V.); "She sits at her wheel," "And the holy well," (Stanza VI.); "She will start from her slumber when guests shake the door," "A ceiling of amber, a pavement of pearl," (Stanza VII.); "When spring-tides are low," "From heaths starred with broom."

5. Give an appropriate title for each stanza that will show its connection with the subject, "The Forsaken Merman."

6. Distinguish *champ* and *chafe*, *surf* and *swell*, *foam* and *fret*, *quiver* and *gleam*, *coil* and *twine*, *caverns* and *caves*, *gaze* and *stare*, *roar* and *whirl*.

7. What time is supposed to elapse during the recital of these words?

8. Show as well as you can that the italicized words are correctly used:—*Wild* with pain; *white-walled* town; *windy* shore; *sand-strewn* caverns; the salt weed *sways* in the stream; whales come *sailing* by; on a *red* gold throne; the *kind* sea-caves; her eyes were *sealed*; the *whizzing* wheel; there *breaks* a sigh; *sorrow-clouded* eye; the *cold strange* eyes; the *hoarse* wind; when clear *falls* the moonlight; the rocks throw *mildly* on the *blanched* sands a gloom.

9. Point out any sentences in which the words are not placed in their natural order, telling as well as you can why another order was used.

NOTES ON ENTRANCE LITERATURE.

THE BATTLE OF BANNOCKBURN.

I.

SEE that each pupil understands the line of thought followed by the author, as shown by the following paragraph headings.

1. The advantages and disadvantages of the Scots.
2. Bruce's plans to make up for the disadvantages.
3. The approach of a portion of the English army and its attack by Randolph.
4. The departure of Douglas to assist Randolph.
5. The assistance not needed.
6. Arrival of van of English army.
7. Contest between Bruce and the English knight.
8. Commencement of battle.
9. English thrown into confusion and defeated.
10. Magnitude of the defeat.
11. Result of battle on England.
12. Result of battle on Bruce.
13. Result of battle on Scotland.

II. See that pupils understand the nature of the fight by asking them to draw a plan of the battle.

III. Let the various scenes be described in their own words orally or on paper by the pupils.

IV. See that the pupils understand the meaning of the words, testing them on: Assembled, gathered; commanded, ruled; nobles, barons; exceed, surpass; wealthy, rich; purpose, intention; occupied, held; terminated, ended; brook, creek; information, news; anxiously, carefully; relieve, aid; danger, peril; fame, honor; pony, horse; prepared, ready; disorder, confusion; rabble, crowd; pursued, followed; prisoners, captives; exile, banishment; free, independent; princes, kings; warriors, soldiers.

LEARNING without thought, is labour lost; thought, without learning, is perilous.—*Confucius*.

A MAN should say, I am not concerned that I have no place: I am concerned how I shall fit myself for one; I am not concerned that I am not known: I seek to be worthy to be known.—*Confucius*.

Music Department.

All communications for this department may, until further notice, be addressed to A. T. Cringan, 23 Avenue St., Toronto.

THE Tonic-Sol-Fa system is divided into carefully graded "steps" which serve as a guide to teachers in arranging the work to be done. At the close of each step it is advisable to review and decide whether sufficient progress has been made to warrant the introduction of the next in order. The review of the practical work can only be accomplished by an oral examination, but the theoretical examination may be conducted by a series of questions requiring answers, written and verbal. The following set of questions will assist the teacher in this work.

TUNE.

To sing from the modulator the tones d, m and s in any order and in any key within the compass of the pupils' voices.

To sing short phrases composed of the above tones written on the black board, first using syllabic names, and afterwards the syllable* *laa*. Example: d s d m s d' m s s d.

TIME.

To sing on one tone to time-names and *laa* exercises in two, three, or four-pulse measure, containing full-pulse tones, continuations and half-pulse tones.

QUESTIONS FOR ORAL AND WRITTEN EXAMINATION.

Write on slates or books a diagram showing the tones d s m d' s m', in their proper (vertical) position. See first page, Book I.

What is the mental effect of *doh*, of *me*, of *soh*? Write an example of two, three, and four-pulse measure.

Write the following on your slates, and give the time-names underneath | d : d.d | d :— | d.d : d. d | d :—|| | d :—: d.d | d : d.d : d ||

All the exercises must be sung with a pure soft quality of tone. Whenever pupils attempt to sing loudly or harshly they must be repressed instantly. The voice exercise No. 54, on page 9, will be found useful in softening and purifying the voices. In a future paper the subject of vocal physiology will be treated, and instructions given in tone production. The following lesson on the above exercise will meanwhile be found sufficient for all practical purposes.

LESSON ON VOICE PRODUCTION.

Teacher.—While you were studying your former music lessons I did not think it necessary to say very much about your voices, but now we are going to study how to produce the sweetest possible quality of tone. (Writes Ex. 54 on black board.) This is practiced until pupils can sing it easily from memory and can give undivided attention to voice production. Care must be observed in singing the upper *doh* without any signs of straining or forcing the voice. T.—Gives order to "stand up." (Pupils stand in an easy position, with hands by their side, and heads erect, but not thrown back.) "Take breath slowly while I count four, inhaling through the nostrils." Pupils in doing this will probably raise shoulders and bulge out the upper part of the chest.† This is an altogether wrong and vicious method of breathing, and must not be tolerated. The teacher must give an example of breathing by expansion of the lower part of the chest.‡ Pupils will now imitate. Now take breath as above, and hold it under control for four seconds by simply keeping the chest expanded, then letting the breath escape suddenly through the mouth. When this has been repeated a few times pupils will have gained a certain degree of control of the respiratory organs and will be prepared to sing the exercises in the following manner:

1st. Sing to vowel *ah* very slowly, taking breath before each tone. In singing *ah* the mouth must be opened sufficiently to enable the tips of the thumb and forefinger to be placed between the teeth.

*This is termed "vocalizing."

†Termed clavicular or collar-bone breathing.

‡Midriff or diaphragmatic breathing.