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The School

(Registered)

Vol. IV

Toronto, November, 1915

No. 3

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DEPARTMENT OF EDUCATION, Sept., 1915

Ontario Department of Education

Teaching Days for 1915

High, Continuation, Public and Separate Schools have the following number of teaching days in 1915:

January.....	20	July.....	
February.....	20	August.....	
March.....	23	Sept. (H. Schools, 18)...	21
April.....	16	October.....	21
May.....	20	November.....	22
June.....	20	December.....	16
	119	(High Schools, 77)	80
		Total.....	199
		Total, High Schools.....	196

DATES OF OPENING AND CLOSING

Open.....	4th January	Close.....	1st April
Reopen.....	12th April	Close.....	29th June
Reopen.....	1st September	Close.....	22nd December
Reopen (H. Schools)	7th Sept.		

NOTE—Christmas and New Year's holidays (23rd December, 1915, to 2nd January, 1916, inclusive), Easter holidays (2nd April to 11th April, inclusive), Midsummer holidays [from 30th June to 31st August (for High Schools to 6th September), inclusive], all Saturdays and Local Municipal Holidays, Dominion or Provincial Public Fast or Thanksgiving Days, Labour Day [1st Monday (6th) of Sept.], Victoria Day, the anniversary of Queen Victoria's Birthday (Monday, 24th May), and the King's Birthday (Thursday, 3rd June), are holidays in the High, Continuation, Public and Separate Schools, and no other days can be deducted from the proper divisor except the days on which the Teachers' Institute is held. The above-named holidays are taken into account in this statement, so far as they apply to 1915, except any Public Fast or Thanksgiving Day, or Local Municipal holiday. Neither Arbor Day nor Empire Day is a holiday.

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- (3) All work should be on the paper authorised by the Department of Education.
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The School

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Editorial Notes

The Pension Scheme.—Reports from the Teachers' Institutes are altogether favourable to the Ontario pension scheme for teachers. Its victory is now assured. Nothing remains for its friends to do but to stand back and await the action of the Legislative Assembly. That action may be delayed by the burdens of the war. It will not be permanently arrested.

THE SCHOOL and the War.—In October, 1914, the Department of Education of Ontario directed the schools of the Province to add to their curricula 'the war, its causes and the interests at stake'. The Departmental examination papers of June, 1915, contained questions upon the new subject, and it is probable that the war played an important part in the various promotion examinations of the Province.

To assist the teachers in organising for use in the schools the vast mass of available information THE SCHOOL issued a special War Number in March, 1915, and continued its discussion of war topics in the three following numbers. THE SCHOOL's action was so timely and the result so satisfactory that a similar course will be followed during the school year 1915-16. Special articles on the war will appear in the Autumn numbers and the January number will begin such a systematic presentation of war topics as might meet the needs of the various classes of schools.

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- (2) *The essay must be the work of a teacher who is engaged in a one-roomed rural school.*
- (3) *Essays will be valued by a committee of three chosen from the staff of the Faculty of Education, University of Toronto.*
- (4) *All essays must reach this office before November 15th, 1915.*

Feeble-mindedness produces more pauperism, degeneracy and crime than any other one force. Its cost is beyond our comprehension.—A. W. Butler.

Ideals are like stars. You will not succeed in touching them with your hands; but, like the seafaring man on the desert of waters, you choose them as your guides, and, following them, you eventually reach your destiny.—*Carl Schurz.*

The day returns and brings us the petty round of irritating concerns and duties. Help us to play the man, help us to perform them with laughter and kind faces, let cheerfulness abound with industry. Give us to go blithely on our business all this day, bring us to our resting beds weary and content and undishonoured, and grant us in the end the gift of sleep.—*Robert Louis Stevenson.*

In the deepest and truest lives the divine "I ought" is far more powerful than the human "you must".—*Frank V. Irish.*

Great minds have purposes, others have wishes. Little minds are tamed and subdued by misfortune; but great minds rise above them.—*Washington Irving.*

"Art is the expression of man's joy in his work, and all the joy that you weave into a fabric comes out again and belongs to the individual who has the soul to appreciate."—*Selected.*

"Four things come not back—the spoken word, the sped arrow, the past life, the neglected opportunity."—*Hazlitt.*

On Pronouncing Latin

(Second Paper)

PROFESSOR H. J. CRAWFORD, B.A.,
Faculty of Education, University of Toronto

IT is essential to recognise the syllable. A word has as many syllables as it has "vowels separately pronounced". For this purpose diphthongs count as single vowels, but the consonantal *i* and *u* must not be confused with vowels. Thus *Ae-ne-as* and *con-sue-vi* have three syllables. A single consonant goes with the following vowel, whereas two consonants are divided, as *ma-gis-ter*. Certain combinations of consonants which run easily together are treated like single consonants. These are fifteen in all, consisting of *f*, *p*, *b*, *c*, *g* followed by *l* or *r*, *t* and *d* followed by *r*, and *gu*, *qu*, *su*. Hence *pa-tris*, *la-te-brae*, *re-qui-es-co*, *de-sue-tus*. In poetry the exigencies of metre often require these combinations to be divided. Thus *pa-tris* becomes *pat-ris*, when the metre demands that the first syllable should be long. This division occurs also in composition, as *sub-la-tus*, *ab-ri-pi-o*. In the case of more than two consonants, the division falls before the last consonant or its equivalent combination, as *cons-cis-co*, *pa-lus-tris*. For purposes of syllabification, the aspirate may be ignored, thus *pul-cher*. The recognition of syllables is important, because the correct pronunciation of Latin depends so much upon an accurate knowledge of syllable length. The length of the syllable must not be confused with the length of the contained vowel. When we use the terms "long" and "short" of vowels or syllables in Latin, we mean that "short" is to be taken as the unit of time measure, equivalent to one "time" or pendulum beat, and that "long" is to be regarded as equivalent to two "times" or beats, being twice the length of "short". This may seem artificial but is sufficient for ordinary practice. Now if the contained vowel is long, the syllable is naturally long. But a short vowel may appear in a long syllable, if the vowel is followed immediately by two consonants. Strictly speaking, it is not the consonants which add length, but the pause which separates them. Thus in the line, *dividimus muros et moenia pandimus urbis*, the first *mus* is a syllable "long by position", the second *mus* is short. The vowel is short in each of these syllables, and is so pronounced; it is the syllable and not the vowel which becomes long by position.

The Romans disliked the clashing of a final vowel with the initial vowel of the next word. This hiatus they avoided by slurring it, that

is to say, by pronouncing it lightly and shortly and running it on to the following word. Compare the English "await alike the inevitable hour". This is often called elision but slurring describes it better. When the two vowels are the same, the first is suppressed entirely. Thus *quaeque ipse* = *quaequ^eipse*, but *ergo omnis* = *ergomnis*. In connection with elision, it is to be noted that a final *m* preceded by a vowel and an initial *h* followed by a vowel may be virtually ignored. For example the words "*quamquam animus meminisse horret*" may be represented *quamqu^aanimus meminiss^ehorret*.

Since one must know the natural length of all vowels in order to pronounce accurately, it would be well for beginners to mark the long vowels of every new word. As exceptions are so numerous, mere rules are of little service; and at any rate grammars provide these. Accordingly I pass by Mr. Westaway's chapter on this topic and come to that on "hidden quantity". In the great majority of Latin words as of English, a vowel followed by two consonants is short. Still there are many exceptions and many cases where our knowledge is incomplete, because the evidence is scanty. The quantity of many vowels followed by two consonants is then said to be "hidden". But we must be careful to pronounce such a vowel long, when it is known to be long. Vowels are always long before *ns* and *nf*, as *monēns*, *cōnficio*. Also the vowel is long before *ct* or *cs* when *c* comes from *g*. Compare *rēctum* with *dīctum*. Again the vowel is usually long before *gn* as in *cōgnōsco* and before *sc* in verbs in *sco*, as *crēsko*. It is best for the learner to make for himself a list of other words where the vowel is long before two consonants. A few may be cited from Westaway: *pūblicus*, *vāstus*, *frūstra*, *frūctus*, *āgmen*, *mille*, *nōlle*, *ūllus*, *prīnceps*, *nūntius*, *quīntus*. The last two are exceptions to the rule that before *nt* the vowel is short. The precise nature of accent is difficult to settle in English and much more so in Latin, as the extent to which pitch enters with stress is hard to determine. But there is general agreement on one point, and that is that the very marked stress given to accented syllables in English was quite unknown in Latin. Hence in practice we must pronounce accented syllables in Latin much more gently than in English, whereas unaccented syllables must not be slurred over, as they so often are in English. Particular attention must be paid to the proper length of every syllable. The general rules for the position of accent are that words of two syllables are accented on the penult if that is long, and on the antepenult if the penult is short. We may illustrate with the words *bōnis*, *amābas*, *magīster*, *rēgeret*, *amābimus*. The principal subsidiary rule is that the enclitics *-que*, *-ne*, *-ve*, *-ce* displace the accent, and attract it to the final syllable of the words to which they are joined: thus *hōminum* but *hominūmq^{ue}*. In certain words the particle *-que* has become inseparable and

no longer affects the accent like an enclitic. Contrast *itáque* = *and so*, with *ítaque* = *therefore*. Prepositions when they come immediately before their nouns lose their accent altogether. Thus *per hostes* is not *pér. hóstes* but *per hóstes*. Moreover conjunctions at the beginning of a phrase do not take an accent; and the relative is unaccented but the interrogative accented. In words like *latebra* the normal accent is on the first syllable; but when metre requires the second syllable to be long, the accent then falls upon it; hence *lá-te-bra* but *la-teb'-ra*. It is necessary to guard against certain common faults in the Roman pronunciation. These are the shortening of long vowels in unaccented syllables, the lengthening of short vowels in accented syllables, and in particular the failure to dwell a sufficient length of time on long syllables which are not accented. The words *ámāvērūnt* and *sóciētās* will serve as horrible examples. In Chapter eleven Mr. Westaway makes an interesting suggestion for the practice of the pronunciation of typical words of two, three, and four or more syllables. This is to illustrate these types by means of carefully selected English words, which represent the relative length of the syllables in the Latin words. Thus *cogi* could be represented by *boar-hound*, *amo* by *volume*, *bene* by *river*, *corona* by *remainder*, *lapides* by *pinafore*, *oratores* by *our slow boar-hound*, *pecunia* by *the juniper*, *nobilitatis* by *hastily spoken*. The common practice of allowing pupils to recite their declensions and conjugations with the accent on the last syllable of the word leads to faults which are sometimes never completely overcome. The great thing to remember is TIME. Our English sledge-hammer accent and our habit of rushing all unaccented syllables must be avoided. If the pronunciation of Latin prose has been studiously observed, Latin poetry may safely be read, as far as pronunciation is concerned, after the manner of prose. It is true that the verse accent or *ictus* differs in Latin from the word accent far oftener than is the case in English. But if Latin verse is pronounced throughout with the prose accent on the words, the poet's metrical arrangement of long and short syllables will cause the verse accent or *ictus* to be felt sufficiently, though the word accent will be the more prominent. The primary consideration in Latin poetry is quantity or time. For the rhythmic effect in Latin is produced by a regular arrangement of long and short syllables, whereas in English the arrangement is one of accented and unaccented syllables. Let us take the line of Vergil—

cōn-tū-cū-ī-rē om-nēs in-tē-tū-que ō-rā tē-prē-bant
 2 1 1 2 2 2 2 2 2 1 1 2 2

The syllable length we may indicate by writing underneath 1 for the short and 2 for the long syllable. The quantity of the vowels we may

designate by the usual marks placed above. The use of distinct designations like these will save much confusion between length of vowels and length of syllables. The word accent is marked in the usual fashion. Then the succession of syllables producing the rhythm is as follows: long, short, short, long, long, long, long, long, long, long, short, short, long, long. The unit of metre, or foot, is one of 4 "times", being made up either of a long syllable followed by two short ones, called a dactyl, or of two long syllables, called a spondee. There are thus six feet in the line and the verse is called hexameter. In Vergil the fifth foot is regularly a dactyl and the sixth a spondee, to insure against monotony. The verse accent or *ictus* falls upon the first part of each metrical foot; so that in this line it will be observed that the accent and ictus fail to correspond three times in the first four feet. It is only in the last two feet that the word and the verse accents will regularly fall together. Elision, we note, occurs twice. The rhetorical pause or *caesura* comes in the third foot, after *omnes*.

After these observations it ought to be clear that the only possible way to convey the rhythm is to read the line with the utmost attention to the length of the syllables.

If this is done, and the word accent gently applied, perhaps with slight rise of pitch, it will be found that the ictus on the first syllable of each foot will assert itself naturally, and the whole effect ought to be the true poetic swing, heard, alas! too rarely.

In this summary of Westaway's chapters, the discussion of controversial matters has been avoided.

Those who wish to inquire at length into the evidence for this method of pronouncing Latin may consult Postgate's "How to pronounce Latin" or Arnold & Conway's "The Restored Pronunciation of Greek and Latin". But in deference to the request of a kind correspondent, I indicate here the chief sources of evidence. (1) The Roman grammarians from Varro to Priscian. Professor Lord of Wellesley College has collated these from Weil, in her little book on "The Roman Pronunciation of Latin", published by Ginn in 1894. (2) Incidental references in classic writers and the inscriptions. (3) Transliteration between Latin and Greek. (4) Analogies in the Romance and other languages. (5) Arguments from phonology. Weight is lent to these arguments from the fact that Latin is phonetic. This we know both from Quintilian and from various internal indications. Let us consider, for illustration, the evidence as to the sound of the Latin letter *c*. (1) Quintilian expressly states that *c* has only one sound and that *k* is superfluous. Grammarians, like Marius Victorinus, analyze its sound and declare it identical with *k*. No ancient writer gives any hint of a varying pronunciation. (2) The Greek *Kappa* is always transliterated by *c* and

the Latin *c* by *Kappa*. (3) Latin words containing *c* borrowed by Gothic and early High German are always spelt with *k*. (4) The varying pronunciations of *ce*, *ci*, in the Romance languages are inexplicable except as derived independently from an original *ke*, *ki*. (5) In some words the letter following *c* varies in a manner which makes it impossible to believe that the pronunciation depended on this; e.g., *decimus* and *decumus*. (6) If *c* was pronounced before *e* and *i* otherwise than before *a*, *o*, and *u*, it is hard to see why *k* should not have been retained for the latter use. It would be too much to expect convincing evidence on all the minutiae of Roman pronunciation; but the evidence on the main points, direct and inferential, is strong enough to convince all but the wilfully dull; nor would these believe, though Cicero should rise from the dead.

Suggestions for the Classroom

Number Devices.—In teaching primary numbers I have found that the constant drill on tables and combinations is the hardest thing in which to keep the children interested. We grew tired of “going around the circle,” so I put a ladder on the board and at one side a pail of paint with a big 3 upon it. The children were very anxious to carry the pail up the ladder without falling off. The first boy who fell off had to go to the hospital (sketch of a house in which his name is written) and stay there until he could go up the ladder without falling. You may be sure the children hated to go to the hospital.

Later we took trips on the street cars. Our cars, numbered 3 or 4, started from our home town and went along rails to the next town. Numbers were written on the rails between the ties. One child moved away and then, one after another, the others went to visit him.

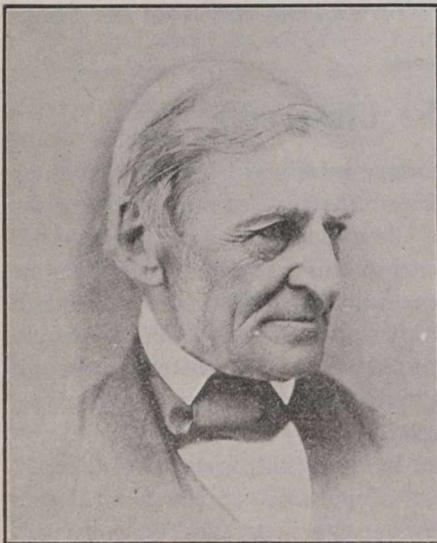
Primary children are quite anxious to learn fast so they can go “upstairs,” so we put a pair of stairs on the board with the eighth grade at the top. Every child in the room was soon able to take his book upstairs. One number of the table was on each stair.—Dora M. Beall in *School Education*.

The Junior High School.—Indications come from all parts of the country that the junior high-school movement is rapidly gaining in momentum to the effect that in many cases the change is very slight from the present organisation of the seventh and eighth grades. On the other hand, there are many indications that the movement even in those centres where it begins with slight change is rapidly carried forward, so that the character of the work done in the seventh and eighth grades is very different from that which has been common in these upper grades.—*Elementary School Journal*.

Studies in Literature

O. J. STEVENSON, M.A., D. PAED.
Normal School, Toronto.

[NOTE:—The following are intended merely as appreciations of certain well-known poems, and no attempt has been made to indicate methods of teaching. From time to time, studies of poems from the Readers or from the prescribed literature will be included.]



RALPH WALDO EMERSON

DAYS.

Daughters of Time, the hypocritic Days,
Muffled and dumb like barefoot dervishes,
And marching single in an endless file,
Bring diadems and faggots in their hands.
To each they offer gifts after his will,
Bread, kingdoms, stars, and sky that holds
them all.

I, in my pleached garden, watch the pomp,
Forgot my morning wishes, hastily
Took a few herbs and apples, and the Day
Turned and departed silent. I, too late,
Under her solemn fillet saw the scorn.

IN this poem Emerson has given the reader a glimpse into his own life, and has shown us, perhaps with a tinge of regret, what his aims have been and how they have been realised. But he does this in a figurative way. He wishes to say something as follows:

“Time as it passes by brings rewards and punishment, its pleasures and its pains. If a man makes the most of his life he can attain whatever he wishes—wealth, power, wisdom, spiritual growth. In my youth I was ambitious, but as time passed I forgot my early ambitions and was satisfied with only the simple pleasures of life. When it was too late I thought what I might have done and might have become, and realized only then how little store the world sets by the simple things which I had chosen.”

But in Emerson's poetical and figurative language the same thought is expressed in a much more beautiful way. The days are spoken of as the Daughters of Time, passing by in single file and in endless procession. Each day brings its diadems—rewards, and fagots—punishments,

and each day makes us an offer of the gifts we most desire—"bread, kingdoms, stars and sky that holds them all". Which of these gifts shall we choose? The days themselves as they go on their way speak no word of advice or warning. They are muffled and dumb and their very silence deceives us, so that in watching the endless procession we forget our early ambitions and ask only for some simple, humble thing while the world looks on our choice with quiet scorn.

Emerson himself as a young man had given up his career in the city and had retired to spend the rest of his life in the quiet of his farm at Concord. Here in his "pleached garden" he watched the pomp of the passing days and years. Did he ever regret the choice that he had made? If he did, he realised then, no doubt, that his "morning wishes" could never be recalled.

"SHE WAS A PHANTOM OF DELIGHT."

She was a Phantom of delight
 When first she gleamed upon my sight;
 A lovely Apparition, sent
 To be a moment's ornament;
 Her eyes as stars of Twilight fair;
 Like Twilight's, too, her dusky hair;
 But all things else about her drawn
 From May-time and the cheerful Dawn—
 A dancing Shape, an Image gay,
 To haunt, to startle, and waylay.

I saw her upon nearer view,
 A Spirit, yet a Woman too!
 Her household motions light and free,
 And steps of virgin-liberty;
 A countenance in which did meet
 Sweet records, promises as sweet;
 A Creature not too bright or good
 For human nature's daily food;
 For transient sorrows, simple wiles,
 Praise, blame, love, kisses, tears, and smiles.

And now I see with eye serene
 The very pulse of the machine;
 A Being breathing thoughtful breath,
 A Traveller between life and death;
 The reason firm, the temperate will,
 Endurance, foresight, strength, and skill;
 A perfect Woman, nobly planned,
 To warn, to comfort, and command;
 And yet a Spirit still, and bright
 With something of an angel light.

As a tribute to womankind it would be impossible to match this poem. It describes, in its three stanzas, three stages in the development of an ideal woman; and that the ideal in this case was Wordsworth's own wife only seems to make the tribute more sincere.

The first stanza tells of her brightness and charm, the outward beauty and grace of girlhood. The words "phantom", "apparition", "shape", "image", are all intended to suggest something bright and ethereal and almost unreal. It is true that in the second four lines he gives an idea of his wife's appearance,—dark eyes and hair and fair complexion; but it is not the details of form and feature but rather the brightness and grace of youth to which she owes her charm.

In the second stanza we are given a picture of those more womanly qualities which make her an ideal household companion. She has not lost the brightness and charm of girlhood—she is still "a spirit". Her step is light and easy as she goes about her daily tasks, and a record of sweet thoughts "and promises as sweet" is written in her face. But this ideal woman is, above all things, human,—capable of feeling the passing disappointments, of giving the sympathy and showing the love which the petty round of everyday life demands.

The third stanza gives a more intimate picture still. The wife and mother, now older grown, has felt the responsibilities of life and has developed the deeper and more spiritual qualities which make her not only an ideal companion but an adviser and comforter in the more serious crises of life. But with the development of these finer qualities of mind and heart she still retains the spirit of her girlhood days, the brightness which the passing years have softened and subdued to "something of an angel light".

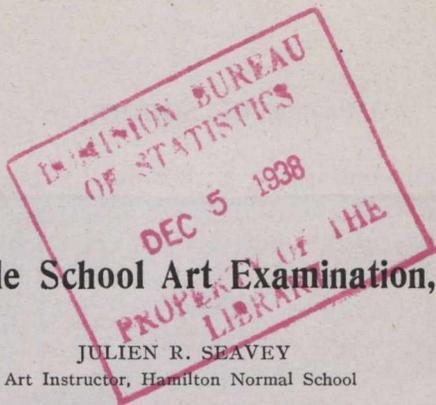
WHAT BOYS SHOULD DO.

[Written by a boy who forgot to do what the teacher told him to do. He had to stay after school and write a short essay.]

I am requested to write on this topic altho' very hard, but will try no doubt.

Boys should be obedient in every respect but not too much should be put on them. In a case like the latter if necessary the penalty should be light praphs lighter than I got, for a fact one half an hour is too much, why people often die they get in the posture and suddenly topple over dead it's a critical thing.

Boys are a queer thing any way somewhat different then Girls they are always meddling, now you see if I had not been overtaken I would of played ball or finished some part of my home work, after bugle band practice. Still writing compositions are good for you they make the muscles strong and keep them from contracting. This is all I can think of and hope it suits you for my time is about up now.—*From an Ontario Public School.*



The Middle School Art Examination, 1915

JULIEN R. SEAVEY

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NOW that the art work of the season is once more in full swing and the difficulties encountered by teachers in covering the various subjects of the prescribed course and by the students in working out the examples of representation, illustration and design are again apparent to both instructor and class, an authorised retrospect of the Middle School examination of 1915 may not be inopportune.

While the most successful art teacher is one who has an aesthetic temperament, an eye for the beautiful and a facile hand, combined with the faculty of imparting knowledge, he may not be necessarily an artist or a professional expert with pencil, brush or spatula. Neither may he expect good results only from the "born artist" of the class. It is training and experience that count. One of the foremost art instructors of America has said he did not believe in artistic genius, that success results from a combination of adaptability, patience and hard work. It surely requires the "infinite capacity for taking pains".

The preparations made by the Department of Education for an equable presentation of material or subjects for drawing and painting from nature are carefully considered, and by preliminary instructions forwarded to all presiding examiners they ensure a similarity of models throughout the province and a standard presentation of them on the day of the art examination.

After a critical inspection of the work of the candidates at the 1915 examination, the deductions arrived at may prove interesting to both those pupils who expect to be writing next year and to their instructors who have evidently made progress in improving the quality of the results during the past.

The standard of art education throughout the Province of Ontario has steadily risen of late years and the basis of measurement of its excellence has also improved. A comparison of the questions of this year with those of other years will show a tendency to elevate the standard of work required in answers at the art examinations, and indirectly of the teaching of art in our High Schools and Collegiate Institutes throughout the year. A standard set of drawings is now made in answer to the questions as set, fulfilling those requirements, and when passed upon

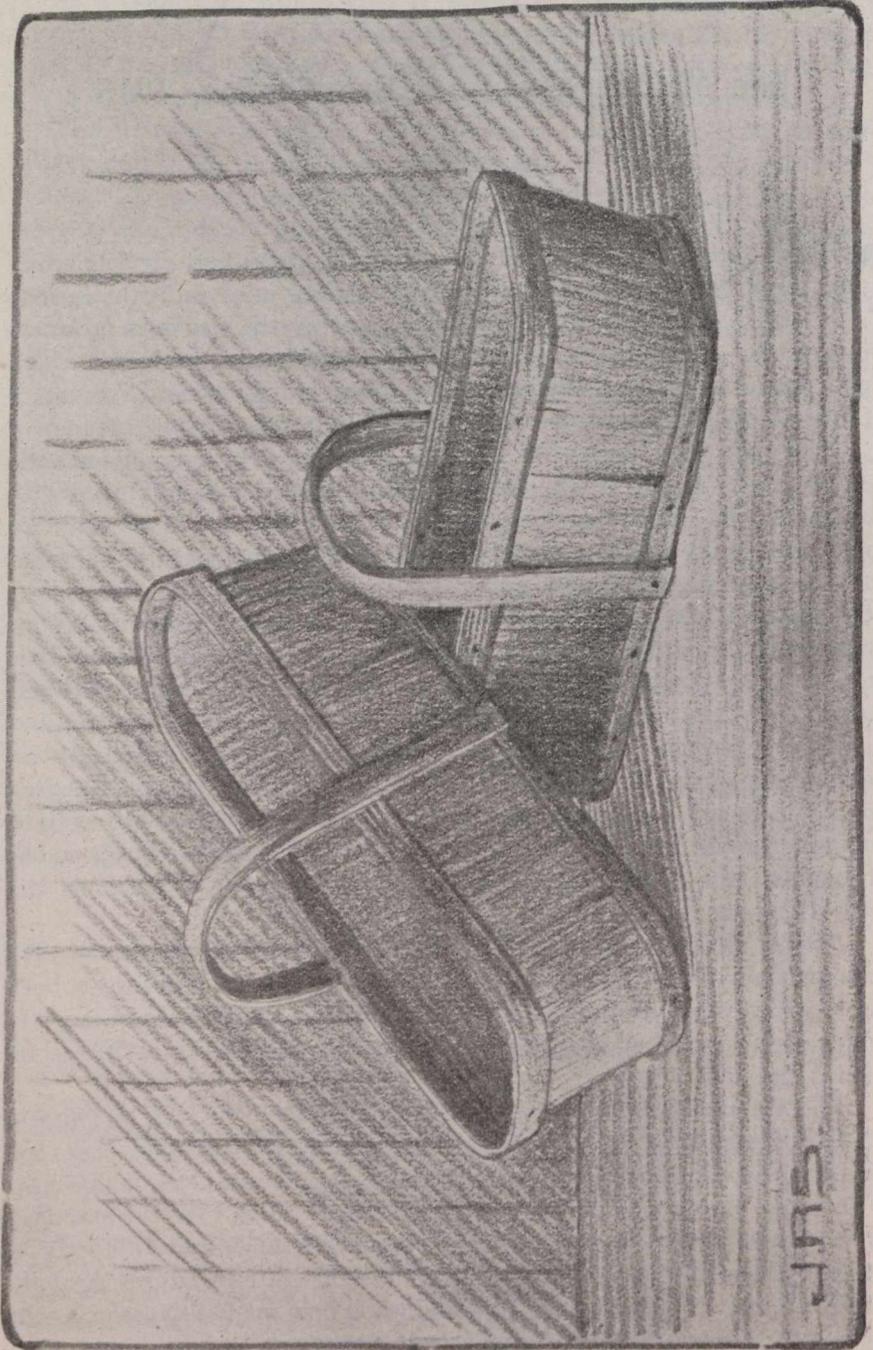


Fig. 1 (L. 1)

and accepted by the Board of Examiners as proper and complete answers to the art papers, they are used as a basis for judging candidates' drawings, due allowance being made for youth and inexperience of students.

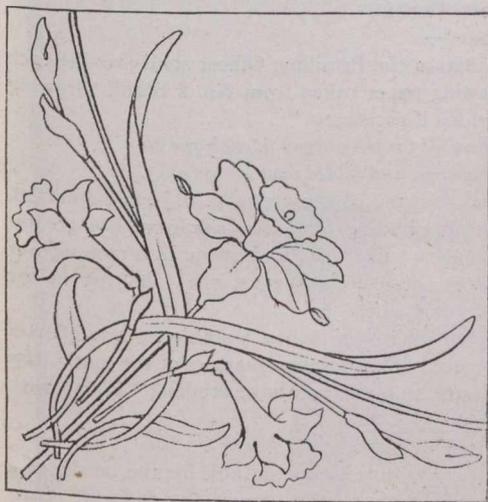


Fig. 2 (I. 2)

The accompanying illustrations are reproductions of the standard answers to the First and Second Papers of this year. Comparison of the valuations allotted in the scale below with the points to be marked on the margin of each drawing will show the equitable method of arriving at an exact estimate of its value. Being based on the percentage plan, with twenty-five marks for each of the four drawings, the sum of the four is divided by two to get the bonus total. This system is as exact as the marking of the Latin paper,

with which it is an option, or any other paper before the examining board. It is one not generally understood by teachers and pupils and the values indicated should be kept well in mind by each in the season's classwork.

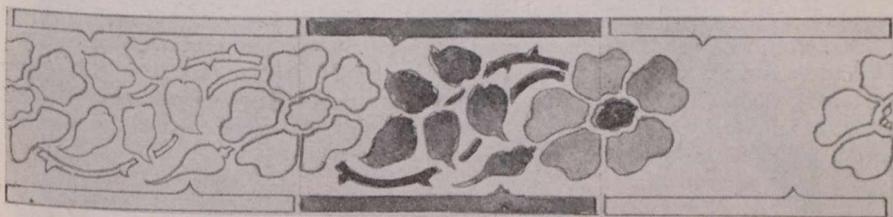


Fig. 2 (I. 2)

The method of marking the drawings submitted in answer to the question papers in art as now used may be an incentive to try for that bonus, or as a deterrent, according to the ability of the student. If he had ever a feeling that perhaps the drawings made at these examinations were merely held off at arm's length by the examiners and superficially estimated to be worth a certain number of marks, the list of the various qualities of excellence to be looked for by them in his work will be noteworthy.

Fig. 1 (I. 1)

MIDDLE SCHOOL EXAMINATION FOR ENTRANCE INTO
THE NORMAL SCHOOLS, 1915.

ART.

(FIRST PAPER.)

NOTE 1.—At the beginning of the examination the Presiding Officer shall provide each candidate with four sheets of drawing paper taken from No. 2 Blank Drawing Book. Extra sheets may be provided if necessary.

NOTE 2.—*A separate sheet of paper is to be used for the answer to each question.*

NOTE 3.—*The answer papers are to be numbered, and folded once across only.*

1. Make, with soft pencil, a freehand drawing of the group of objects submitted, having due regard to perspective, lighting, shading, and cast shadows; the greater dimension of the group to be about six inches. Enclose the drawing in a rectangle of appropriate size and shape. To complete the sketch, suggest the colouring in the group by tinting the drawing with crayons or washes.

2. Make, with pencil, a balanced design six by six inches, suitable for one quarter of a table mat; the pattern to join or connect with adjoining quarters of the mat. Use a formal arrangement of any suitable flower or plant you have studied. Finish with distinct pencil outlines.

or

Make, with pencil, a stencil design two by nine inches, suitable for the border of a curtain or drape, using a repeating arrangement of the wild rose or the daffodil. Outline the design so as to show all openings to be made in one repeat.

3. Paint in monochrome *one* of the following in a panel six by nine inches, making the figure of suitable size and using several tones of water colour sepia, black, or charcoal gray:—

- A baseball batter.
- A woman knitting.
- A hockey player.
- A girl sweeping.

4. Letter, with pencil, the front cover of a portfolio for pressed botanical specimens. It is to be seven by ten inches with a heavy border line and to have (i) a title panel containing the word "Plants", (ii) a silhouette of a simple flower or leaf, and (iii) the year, 1915. Consider spacing, size of letters, numerals, and ornament. Ruler may be used. Finish the design with brush and water colour black.

ART

(FIRST PAPER)

	Values of answers assigned in detail.	Net Value 50
1. Greater dimension of groups about 6"	2	
Perspective, foreshortening	10	
Lighting, shading, cast shadows	5	
Appropriate enclosure	3	
Colouring and finish	5 =	25
2. Correct size (6" × 6")	2	
Formalisation, conventionalisation	10	
Balance of pattern	5	
Continuity into next section to form one whole design	3	
Effectiveness of the design	5 =	25



Fig. 3 (I. 3)

OPTION

Correct size 2"×9"	2
Conventionalisation	10
Suitability as a border	5
Practical stencil	8 = 25
3. Correct size (6"×9") of enclosure	2
Truthful action, position	10
Proportion, anatomy, perspective	8
Drawing of accessories, details, colour values, handling of the medium	5 = 25
4. Size of design (7"×10")	2
Spacing, arrangement of panel, design and date	10
Silhouette of plant	4
Lettering and finish	9 = 25
	—
	2/100
	—
	50



Fig. 4 (I. 4)

FIRST PAPER

Referring to the table of values assigned it will be noticed that the first quality required in nearly every answer is one of precision, exactitude in measurement, for it has been found that if a student does not form in the lower grades the habit of being exact with his ruled measurements he will never be precise in design and his rhythm and balance will discount his harmony. If the student cannot give an exact size with a ruler there will not be much truth in representation and he would be a failure at the Technical School.

The highest marks in this table of values are given for *drawing*, the truthful representation of the subject in the medium called for. The teacher should insist on careful, truthful drawing of form or mass and of proportion, then, as time permits, values and details.

Composition occupies a prominent place on these papers, and it is a subject which plays as large a part in all kinds of art as it does in literature or music. This appears in *Question One* (I. 1) when the ability

of the pupil to make a sketch of a certain size is first required, then to frame it in an enclosing line to an appropriate size.

It was also a province-wide test of the ability of High School students to draw with pencil the same groups of objects similarly placed. Few of the candidates knew the effectiveness of a tinted drawing, the suggested colouring of the original in a pencil, crayon or charcoal sketch, finally tinted.

There was required in *Question Two* (I. 2) the formal adaptation of a given motif to a practical design, either for the corners of an embroidered table mat one foot square or a stencilled border of given size.

Many students preferred trying the optional part, evidently being far more familiar with the invention of a border pattern than the application of some flower they had already studied to a larger surface, such as a centre piece for a table decoration.

Both boys and girls found in *Question Three* (I. 3) ample scope for good figure-drawing in a simple medium with a choice of subject, the answers favoring the woman knitting, with the girl sweeping as next choice. Possibly the art teacher had thought that on a certain afternoon she might introduce pose drawing to the class, act as model herself, and while teaching the lesson get a good start on that next pair of socks for the soldiers; or perhaps the more violent action of the hockey player or baseball batter presented seemingly greater difficulties to the candidates, but in all cases the hands and feet were the weak points in the drawings.

Composition enters largely into the proper answer to *Question Four* and the breaking up of the given space into masses and silent areas. Some of the answers were almost identical with the originally prepared answer as shown here (I. 4). It was a subject with which High School students appeared quite familiar, but more attention should be paid to what constitutes a silhouette.

MIDDLE SCHOOL EXAMINATION FOR ENTRANCE INTO THE NORMAL
SCHOOLS, 1915.

ART.

(SECOND PAPER.)

NOTE 1.—At the beginning of the examination the Presiding Officer shall provide each candidate with four sheets of drawing paper taken from No. 2 Blank Drawing Book. Extra sheets may be provided if necessary.

NOTE 2.—A separate sheet of paper is to be used for the answer to each question.

NOTE 3.—The answer papers are to be numbered, and folded once across only.

1. Place your box of water colours open before you with your brush lying partly on it. Make with pencil a drawing of the group. Show by your pencil work the contents of the box, light and shade, colour values, and cast shadows. The sketch should be about full size.

2. Draw, with pencil and ruler, a panel 6 by 9 inches. Within it draw a conventional acanthus leaf of suitable size for such an enclosure. Finish the drawing in heavy pencil outline. Letter below the panel the name of the style of architecture in which the leaf was first used; the letters to be one-half inch high.

3. Illustrate in water colours the following quotation, making the picture 5 by 8 inches:—

This little bay, a quiet road
That holds in shelter thy abode.

4. An empty apple barrel lies on its side on the ground in front of the observer who can see the side and open end. Make, with soft pencil, a drawing of it about six inches in length. Show light, shade, and cast shadow.

ART

(SECOND PAPER)

Values of answers assigned in detail.	Net Value 50
1. Perspective, convergence.....	8
Proportions in box and brush and paints.....	3
Light, shade and cast shadows.....	5
Colour values expressed by pencil.....	5
Handling, technique.....	4 = 25
2. Correct size of panel (6"×9").....	2
Suitable size of acanthus.....	3
Correctness of shape.....	10
Name of architectural style.....	5
Lettering.....	5 = 25
3. Size of picture required (5"×8").....	2
Composition, arrangement of subject, balance, harmony, contrast.....	8
Perspective.....	5
Handling of water colours.....	10 = 25
4. Shape, proportions.....	5
Convergence.....	3
Foreshortening of circles.....	10
Shading and shape of cast shadows.....	3
Pencil work, handling.....	4 = 25
	—
	2/100
	—
	50

SECOND PAPER

The study of the answers to *Question One* (II. 1) by the associate examiners enabled them to estimate what sort of materials students are using and how they fail. Their placing of their own paint box and brush before them to make a good sketch, their rendering of its varied colours, its lighting, shading and cast shadows was a fair test as to whether they

knew their perspective, and an effective way of representing such a familiar subject in the simplest of mediums.

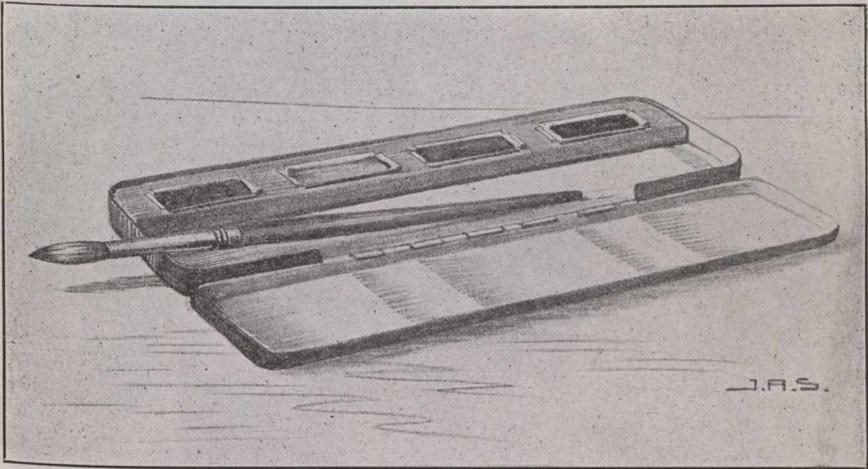
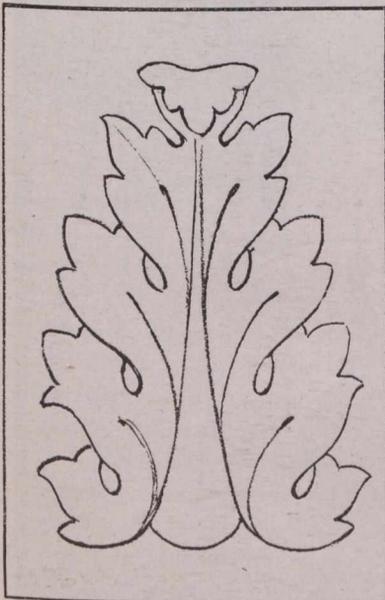


Fig. 5 (II. 1)

It was also good evidence that students are permitted in some quarters to use pale adulterated paints from which they can never get brilliant standard colour; that they have been, in many cases, vainly striving for broad washes with small worn-out brushes or trying to do designs and lettering with brushes that had "whiskers", as one instructor described them; that their facilities for making large washes before laying colour were discouragingly inadequate. Most of the candidates' drawings are decidedly weak in contrasts, in colour values and shaded pencil work.



CORINTHIAN

Fig. 6 (II. 2)

The teaching of historic ornament and styles of architecture was proved by answers to *Question Two* (II. 2) to have been lightly touched upon in some schools, although many students were more familiar with the classic decorations of last year's papers than those of 1915. Naming the origin of the acanthus ornament was beyond many a candidate.

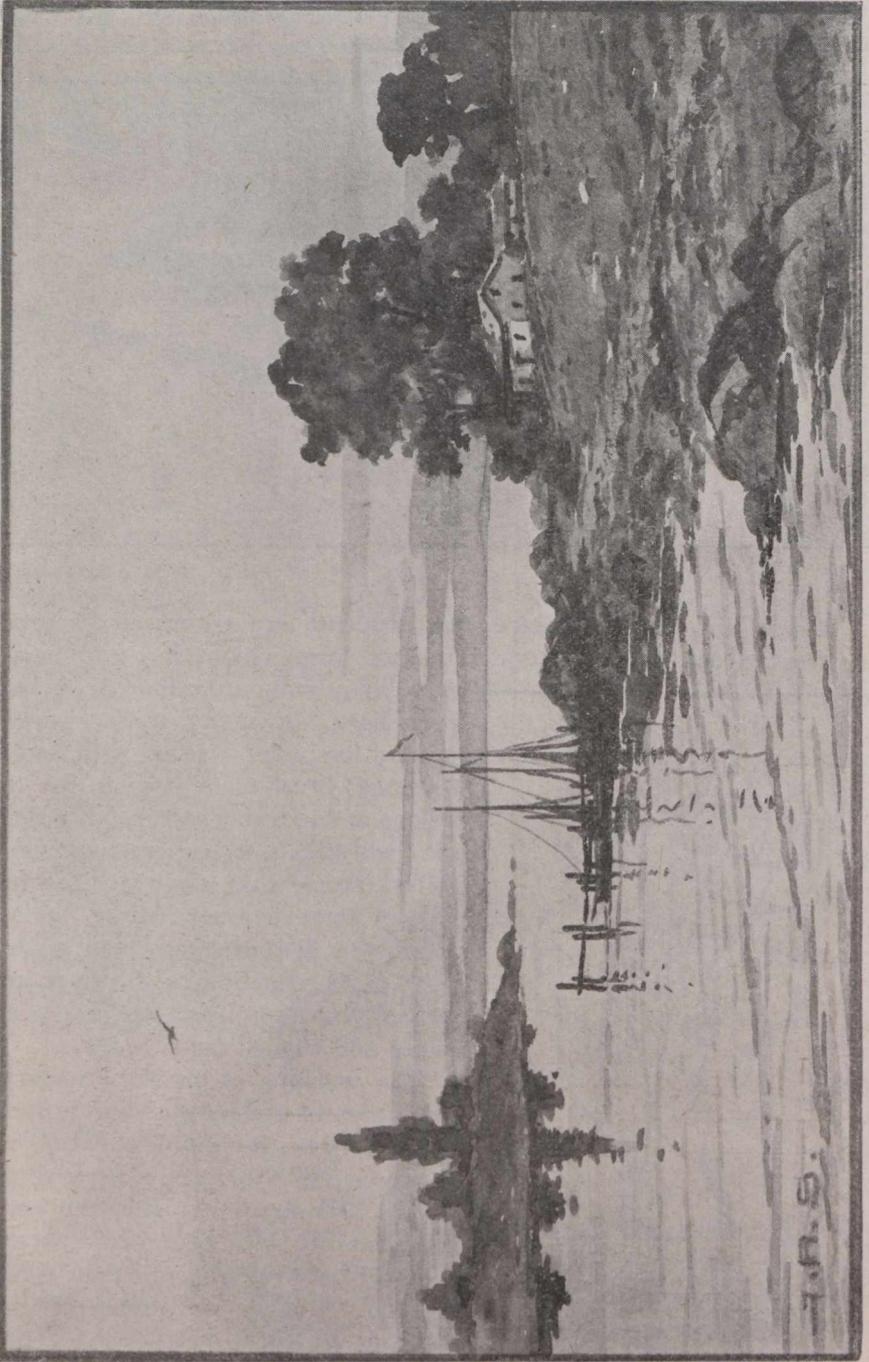


FIG. 7 (U.S.)

When they came to the illustration of a given subject showing a view of a certain kind to be done in water colours, they did their best work on *Question Three* (II. 3), some sketches being really worthy of framing; but nearly all understood that "quiet road" as other than a *roadstead*, an approach to a mariner's home. A good deal of dauby, sticky painting of the colours was often noticeable. This shows improper teaching of the management of the medium, too dry a method.

The empty apple barrel to be done in pencil for *Question Four* (II. 4) was a fine test of the ability of the candidate to draw a foreshortened circle in any position, as the subject was a common one, and on a par with

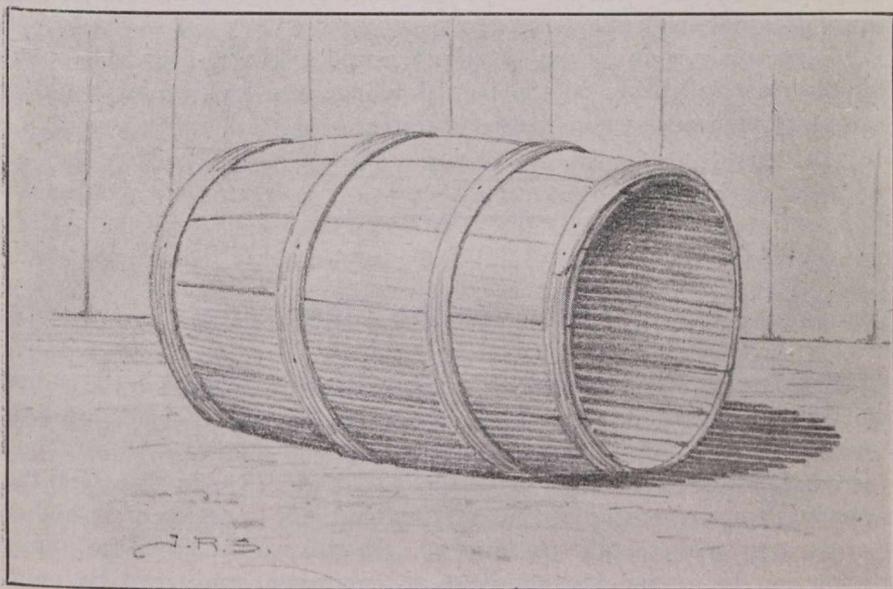


Fig. 8 (II. 4)

the stove pipes and flower pots on the ground as in former papers. It was not too difficult and afforded ample opportunity for good drawing and effective pencil work. Again most of the drawings were weak in shading, contrast or notan.

On the whole a larger percentage failed than last year, although the associate examiners considered the art papers covered all phases of the course and were very fair.

The originals of the accompanying illustrations, answers to Papers I and II, were all done on the standard No. 2 Drawing Book paper within the time allotted for the examination, and for colour a No. 7 brush with a good point was used, and combinations of standard red, yellow and blue (in tubes) Fig. 7.

The monochrome figure of the hockey player was done in washes of different values of tube sepia (Fig. 3) over action lines in pencil. Black in tube was used for the cover design in Fig. 4.

Pencils H.B. and 5B. used with varying pressure and parallel strokes, kept as simple and open as possible, gave all the necessary values in Figs. 1, 5 and 8.

If the teacher has neither the time nor the ability to show before the class what the finished rendering of the subject being taught should look like, what effect should be arrived at, such a drawing done at home or a printed facsimile of such work may be put up for inspection by the class and then removed to ensure the proper study of the subject by the individual student.

A few minutes at the end of an art period might be profitably spent by the class in voting on the best drawings and looking for qualities necessary to ensure their future exhibition.

Suggestion for the Class-room

The Junior High School.—One of the greatest changes in the course of study is at the Forster School. Here has been established what is termed a junior high school. The programme of studies is so arranged for the pupils of the sixth, seventh, and eighth grades as to give them the opportunity to take studies that will enable them to decide what higher courses they wish to take up later on. In this way it gives the pupils instruction in foreign languages at an age when study can be more easily carried on. The course taken by the pupils in this school does not prevent them from taking a different course after they enter the High School. The courses will comprise preparatory, commercial, manual arts, and grammar courses, all of which courses will devote approximately two-thirds of the time to the regular studies of the curriculum and one-third to the differential courses. In the preparatory course this year Latin will be taught, but no modern language will be taken up. In the commercial course typewriting will be offered in connection with elementary bookkeeping and business arithmetic. In the manual arts course the handwork will be of a practical nature, while in the household arts course for girls the course in cooking will aim to give the girls practice in making articles of food that would be serviceable for family use. Each of the courses will be so planned and so taught as to connect with corresponding courses in the High School.—*Boston Transcript.*

Nature Study for November

G. A. CORNISH, B. A.,

Faculty of Education, University of Toronto

THE SOIL

Introduction.—Last month we examined certain characteristics of soil, and in the present lesson it is intended to continue these investigations. The experiments described may be performed by the whole class together and then the pupils should be encouraged to repeat them at home and thus gain some little experience in finding out facts for themselves by means of experiments.

Observations by the pupils.—Examine carefully some pure clay (modelling clay is best for this purpose) and some pure sand. Notice their colour, how the clay feels between the fingers when dry and when wet and compare it in this respect with the sand. Breathe on clay and notice the odour. Has sand an odour? Mix water with dry powdered clay and with dry sand and note all the differences. Which is more plastic? What industrial use is made of clay on account of its plasticity. When both are dry how does the clay differ from the sand?

Examine the sand under a magnifying glass. What does each piece look like? What colour is a grain? Are the grains transparent? Test whether a grain of sand will scratch a piece of glass? Look up in the encyclopaedia what is said about the "sand blast" and state upon what property of the sand this use of it depends. Have the grains of dry sand any tendency to aggregate in masses? Examine the clay in the same way. Write a complete description of each.

Spread a layer of moist sand one-half inch thick in the bottom of a cigar box, make it quite compact and place it in a warm position to dry. Do exactly the same with clay. Which one draws away from the edges in drying? Which one cracks? If a dry field shows wide and numerous fissures what would you feel sure to be a chief ingredient of the soil?

Take four similar lamp chimneys and tie a piece of cheese-cloth neatly over the top of each. In one side of a heavy cardboard box cut four round holes of such a size that the lamp-chimneys will stand in them with the covered end projecting down and place a gem jar or tumbler below each. Add moist sand to one lamp chimney until it is two inches from the top; into a second put moist clay to the same height; into a third put clay that has been mixed with a little lime; into the

fourth put garden soil. Have each equally moist and quite compact, then pour the same quantity of water on each (about a small glassful). Through which does it pass most quickly? Through which most slowly? Which retains most of the water? What effect has lime on clay? Which kind of soil will drain more easily, sandy or clayey? How can clayey soil be improved in this respect? Why is sand and gravel laid on a clay road to improve it?

Fill four gem jars with very moist rich garden soil to within one inch of the top; press the soil down until it is quite compact; cover one with a layer of sawdust, a second with a loose layer of garden soil, a third with a layer of garden soil pressed very compact and cover a fourth with straw or grass clippings; then weigh each one on the school scales, and repeat the weighing each day for one or two weeks. To what is the loss in weight due? Which loses the most moisture? Which kind of soil will retain its moisture longer—soil with a hard, compressed surface or with a soft well-hoed surface? Why does cultivation improve the garden? Is there any truth in the statement that the best way to water the garden is with a hoe?

Pour milk into two narrow-necked medicine bottles until they are nearly full, plug the mouth of each with cotton-wool and place on the school stove and boil, being careful to raise and lower the temperature slowly so as not to break the bottles. Then allow the bottles to cool and in the meantime bake some soil in the fire on a tin pan. Drop a little unbaked soil into one bottle, removing the cotton plug only long enough to drop it in and drop a small lump of the baked soil while still quite hot into the other bottle. Allow both to stand in a warm place for twenty-four hours and then examine the milk. Which smells bad? Which smells perfectly fresh? What causes the milk to turn bad? Has the soil any germs growing in it? What other living creatures are there in the earth? Examine a lawn for little piles of earth, each pile containing as much material as would lie on a five-cent piece. Try to find a burrow near each of them. Count the number on a square yard of the lawn and weigh a dozen of them together to estimate the amount of earth in the castings that earthworms throw up on an acre.

Inquire at home what the following mean: a loam, a clay loam, a sandy loam, muck, hard pan.

Information for the Teacher.—If dry sand is placed under a strong lens, or better still under the compound microscope, an observation of it reveals the fact that the particles of sand are nothing more nor less than little pebbles of various sizes, shapes and colours such as one delights to pick up on the beach. Most of the grains are transparent or at least translucent and if a grain is pushed across the face of a piece

of glass the latter is distinctly scratched, indicating that the particles of sand are even harder than glass. It is on account of its hardness that sand is used in the sand-blast for polishing. A blast of sand driven against the face of a sheet of glass very quickly gives it the appearance of ground-glass. The particles have no tendency to adhere together and when moistened sand is not at all tenacious.

Clay is quite different. When viewed through the microscope it is seen to be made of much smaller particles than the sand grains and these have a strong tendency to adhere in masses. The particles seem flat and have none of the variety of colours displayed by the sand. If clay is breathed upon it gives out a characteristic odour which is called "clayey". Its colour varies from white and gray to red and brown. When wet it becomes very tenacious, is difficult to pull apart, and adheres with great force. Soil containing much clay is very difficult to work as its great tenacity makes it difficult for the plough to pass through it and even when it is turned up it adheres in great lumps that will not crumble under the action of the harrow or roller. Between the fingers clay feels smooth on account of the smallness of the particles. It is quite plastic when moist and can readily be made to take any form. On account of this property it has been used from the earliest times in making pottery of all kinds. When it dries it contracts in volume and therefore separates in fissures; hence when a person crosses a field during the hot, dry season and notices many cracks and fissures in it, he can decide that the soil of that field contains much clay.

Sand allows water to pass through it very readily while clay is just the reverse, being almost water-tight. Water collected on compact clay passes through very slowly. A little lime mixed with the clay seems to change its properties to a marked degree; when mixed with lime it loses its tenacity and adhesiveness and allows water to filter through it much more readily. The experiment with the lamp-chimneys reveals a property of clay that makes it troublesome in the soil when present in very large quantities. Clay soil is difficult to drain because the water will not pass through it to the drain, and as it retains the water on its surface, it remains cold long after the sandy soil has formed a nice warm bed in which the seeds and roots grow vigorously.

The lamp-chimney experiment teaches us something else about soils. The water passes through the sand rapidly and the latter retains little of it. The clay allows the water to pass through it very slowly and retains more of the water than the sand. The garden soil allows the water to drain through it readily but it retains much more of the water than either the sand or the clay. Now this is exactly what plants require. For their purposes the soil must not remain water-soaked but still must

not dry out too quickly. It is the organic matter and the clay that give the garden soil this property of retaining sufficient available water.

Plants require much water; this passes in through the roots and out through the leaves. It is of great importance that evaporation of soil water from the surface be prevented as much as possible. Our experiment with the four bottles teaches us that the best method of preventing evaporation is to keep the surface soft and mellow and not to allow a hard crust to form on it. Hence hoeing the surface is as useful an operation as using the watering can and serves the same purpose, besides killing the weeds and allowing air to penetrate the earth to the roots—both very necessary processes for the well being of the plant. A mulch of straw or grass serves the same purpose.

The soil has its inhabitants as well as the air and water. The earthworm is the most conspicuous and plays a very important rôle. Forever burrowing in the soil they prevent it from becoming too compact and their burrows serve as tubes through which the air penetrates and thus the soil is kept aerated. As all roots must have air this is no mean service. A single casting is a small amount of soil to bring to the surface, but as each worm builds many new mounds on the surface in the course of a season, the total amount transferred in a single year makes a thin layer over the whole surface. As this soil has passed through the body of the worm it has received its contribution of plant food and adds considerably to the soil's fertility; it also tends to keep a soft mellow layer on the top.

The soil teems with much smaller creatures than earthworms and though they have been toiling there from the time the first skin of soil was laid over the rocks, man is just now beginning to recognize their beneficent work. Only organisms can turn milk bad, and no organism, not even the smallest, can work its way through a plug of cotton wool. Yet if a bottle of milk is plugged with cotton wool and the milk boiled till all its organisms are killed, the milk in it will go bad and smell foul if a small lump of soil is introduced; while baked soil, in which all organisms are killed, dropped into such a bottle will produce no such effect on the milk. Many kinds of organisms live in the soil. If we had eyes to see these little dwellers of the soil some would be seen taking substances and changing them into others more suitable for the plants' roots to eat, others would be seen swarming into the tiny rootlets of clover and peas and gathering in innumerable numbers in little lumps on the roots. There they assist the plants in using the nitrogen of the air for food. Other evilly-disposed microorganisms are tearing down and destroying the food that the plants' roots require. Many others move slowly about all performing their duty, though as yet man has not discovered the character of their work, and hence does not know whether they are malefactors or benefactors.

Little Tots' Corner for November

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THIS is the "sleepy-time" of the year, the season when nature's children fold their hands and lie down to rest for the long winter. But in the schoolroom Nature's human children are not drowsy, and sometimes folded hands, even for an evening hymn, seem an impossibility. Keep the children busy "when all wild things lie down to sleep" bringing in specimens, or better still, going out to the haunts of the wild things and actually seeing them lie down to sleep. Flowers going to seed, leaves changing colour, caterpillars making their cocoons, birds flying southward, next year's buds on the branches, all these even the city-bred child may observe. Ask the children how certain things prepare for winter, earthworm, toad, frog, wasp, bee, fly, squirrel, bear, mud-turtle, spider, and see how many have actually seen such preparation. Other lessons may be devoted to preparation for winter in the home—making warm clothing, preserving fruit, laying in stores of apples, vegetables, etc., putting up storm-doors and windows, housing plants, etc. The children will delight to draw a picture of the home cellar prepared for winter, showing coal in the bin, apples in barrels, potatoes in boxes, canned fruit on shelves, eggs and butter in crocks. The fall fruits, vegetables and leaves make excellent drawing lessons, the humble potato with its brown coat and many eyes proving one of the best. Let each child bring his own and make his drawing life-size. As little children seldom space drawings properly at first it is wise to allow the completed picture to be cut out and pasted on a mounting paper. Unfortunately our national emblem, the maple leaf, is difficult to draw, but primary children can trace and colour it very prettily. These leaves when cut out and mounted as a border make a pretty room decoration.

Reading.—During the early part of the year, until page 30 in the primer is reached, and phonics are fairly well mastered, make haste slowly. The foundation of reading is being laid, and if this is done carefully and thoroughly the reading for the remainder of the year will be easy and pleasurable. By this I do not mean give little reading. On the other hand give much and of all varieties, blackboard, primer and supplementary, but let it increase in difficulty very slowly. Short stories containing from four to seven words written on slips of stiff paper make excellent reading matter. Distribute the slips and have each child come in turn to read his story. If correct he gives his slip to the

teacher and receives another to take to his seat and prepare. While waiting to read the child may write his story. Suggestions for such short stories may be found in the Manual beginning at page 32. This plan is valuable because it gives each child ample opportunity to read the story silently and grasp the thought, free from all nervous tension before he is asked to read aloud.

Phonics.—When the primer has been covered up to page 27 the main phonic sounds have all been taught, but much review and drill is necessary to give pupils a good working knowledge of phonics. Take one phonogram each day, e.g., “all”. Place before it in turn *h, t, c, f, st,* etc., and see how long a list of familiar words can be obtained. Omit such words as *fall* which might not be familiar, and whose explanation would take more time than its value warrants. Have each word as given incorporated in a story. See that each word is understood but do not make a rapid phonic drill into a literature lesson. A list of phonograms may be found on page 60 of the Manual. Vary this drill as much as possible. One day the phonogram may be placed in a circle and the initial letters on the outside. Another day the phonogram may be written on the blackboard and little cards containing the initial letters held in turn before it. Or one child may hold a pad with the phonogram while other children place before it their pads with the initial letters. Again place the phonogram on the blackboard and ask for words with that ending, each word being written in a list as given. The first dictation given to primary children might be phonic dictation of this kind. When a new sound has been taught, e.g., *j* and the children are giving *orally* words containing that sound do not refuse such words as *cage, gem,* etc. This is an *ear-test* and the sound is certainly there. When making a *written* list if such words are given omit them, saying simply “yes, but in that word it looks a little different”.

Number.—When all the addition facts in the numbers up to and including 10 have been taught subtraction may be begun, but always as a co-relative of addition, e.g., show the card containing 5 dots; cover the one in the middle. “How many can you see?” “How many did I cover?” “How many altogether?” Now reverse. “How many altogether?” “How many did I cover?” “How many are left?” Whenever a child cannot give the subtraction result, e.g., $5-3$, ask “What would you put with 3 to get 5?” Get the addition fact $3+2=5$ and then ask “Now if you take away the 3 what number is left?” This “doing subtraction” by addition is the store-keeper’s way of making change. We have all noticed that when we buy an article for 20 cents and tender a quarter in payment the storekeeper says as he hands us the 5 cents “Twenty and five are twenty-five”. Why doesn’t he say “Twenty from twenty-five leaves five?” Because for some reason

addition is the easier process. The Austrian method of borrowing in subtraction by adding to the minuend is one example of this. By the end of November the class will probably have finished the additions and subtractions to the end of the number 10. Give plenty of mental problems each day and, if you wish, weave them into a story, *e.g.*, when reviewing 7 tell the following nutting story. "Five boys started out one day after school to go nutting. They met two more boys. How many boys now? They met a waggon and the man gave three of them a ride. How many walked? They saw one hickory nut tree by the road and six inside the fence. How many trees? There were seven birds up in one tree but when they saw the boys two flew away. How many were left?" And so on bringing in nuts found, lost, and eaten, squirrels counted, bright leaves gathered, chestnut burrs collected, etc., until all the combinations of 7 have been given. This is a slower form of drill. For rapid drill try the following: the teacher simply says a number (3) and calls a child's name. The child responds by giving the number which goes with 3 to make 7(4). When rapidly done this is a machine-gun of numbers and is quite an exhilarating game. When giving a row of number-work on the blackboard to be done as seat work have you tried making each alternate row in coloured chalk? This helps the child to keep his place and prevents his omitting any of the facts. Allow the quicker children who finish the row correctly to do it over again with the number-cards. Building the number facts with these cards is fascinating work, and serves as an incentive for quick, correct work.

Memory-Gem.—Some dull day in November when the sun refuses to shine teach this memory-gem:

"Three little things we all should learn
To keep us happy and bright;
Smile in the morning, smile at noon,
And keep on smiling at night."

Ask for some of the things which might make us feel happy enough to smile in the morning, at noon, at night. The following answers are recorded as given. Morning—"Because we had pancakes for breakfast". Noon—"Because I got an 'R' in Dictation". Night—"Because Daddy plays with us before we go to bed". Even grown-up children find it refreshing to thus "count your blessings".

Nature-Study.—Just a few facts about the parsley-worm. If you found one it has probably before this entered on its winter sleep. In colour it is black with vivid green stripes running *round and round* its body. There is a caterpillar frequently found on parsley which has the stripes running lengthwise of the body, but it is a very active, quick-moving specimen while the real parsley-worm is slower of movement, shorter and thicker. In its early stages the parsley-worm is black with

whitish dots rather than stripes, but with each moult the green stripes grow more pronounced. It feeds on either celery or parsley and is quite a voracious eater. Touch its head and a pair of bright yellow, evil-smelling horns protrude—its only means of protection. Some day it will be found busy making its swing and truly never did creature look more human. Fastening each thread securely at the same spot at each end, weaving it across, broadening out the supports, meanwhile holding the finished web in its feet, it seems to display an intelligence beyond belief. When the web is finished (and it may be a couple of hours' steady work), the caterpillar pushes its head underneath, throws itself back, letting go with its fore feet, pushes and wriggles until the web swing rests in the middle of its back. Here it rests quietly for some time after its labours. In a few hours spasmodic jerks, convulsions and twists may lead you to suppose that something dreadful is happening, but it is by this means that it divests itself of its skin, revealing a whitish-gray, pointed, beringed chrysalis. The skin, black and shrivelled will be found underneath. In the spring emerges the butterfly, the Eastern Swallow-Tail, a black butterfly with long tails on the hind wings and beautiful orange and blue spots.

The Cabbage Butterfly is the other specimen recommended for study. Its larva is the common green caterpillar with a thin yellow stripe running down its back, found on cabbage plants and nasturtium leaves. It is much smaller and more slender than the parsley-worm, and is not so interesting in its habits. Its chrysalis is small and white. In the spring it emerges, reminding us of the poem

"When the first white butterfly
In the sun goes flitting by."

This is the butterfly meant, pure white with either one or two dusky spots on its forewing according as it is male or female.

When having the pupils draw a caterpillar try this method. If it is the parsley-worm they are attempting, simply colour in mass line after line of the black and green, curving each line somewhat, until a mass of about an inch and a half is done. Take the scissors and cut a long ellipse from this mass and a very presentable caterpillar results.

A professor of art, whose absence of mind is remarkable, recently had occasion to use a cab. Looking around, he espied one coming in his direction, drawn by a miserable specimen of horseflesh.

The professor, says the Boston Journal, hailed the cabman, and was about to enter the vehicle when, looking at the horse, he stopped dumbfounded—

"What's this, driver?" said the teacher of drawing, sternly.

"A horse, of course, sir," replied the cabman.

"A horse, eh?" said the professor, abstractedly. "Well, rub it out and do it over again."

Primary Spelling

MRS. A. McLEAN
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THERE was a time when the spelling lesson in any grade or class consisted merely of a number of words assigned for the next day's lesson; which in reality meant that they were learned to-day and mostly forgotten to-morrow. Fortunately for our pupils, methods have changed and we are a little more sane now in regard to the subject of spelling.

"English as she is spelled" is like a Chinese puzzle to our children and they need all the help we can give them in order to master the art of spelling. Our problem is to *teach* the words in such a manner that the pupil will learn them and use them.

So let's begin. Children who enter the primary grade in September do not have regular spelling until January or February. They have by this time visualised words; also they have written several words. All of which prepares them for the formal work.

When the little ones have become familiar with the following phonic elements *m, a, s, t, p, u, c, o, h, n, e, sh, l, i, th, f, oo, d, ar, g, u, r*, and with words formed from them, objects whose names contain those letters, viz., *can, top, cap, cup, flag, pen, hat*, etc., may be placed before the pupils who write the names of objects on their slates. Where objects are not available pictures may be drawn on the blackboard and the names written by the pupils. This will be found an excellent exercise as the name-word is associated with the object, making it more interesting and realistic. Several drills may be given in this manner and will be found of great value in introducing the subject of spelling to beginners. Follow this by lists of words containing the same phonogram as *mat, hat, rat,—pin, din, tin*, etc., using all short vowel sounds, dictated by the teacher to be written by pupils. Have them spelled orally, individually, by the slower pupils that the names of the letters may be learned. It will be found that in a very short time the names of all the letters used will be learned perfectly.

By this time the pupils will have learned many words which are of course purely phonic.

Then may be introduced some rules of spelling which have proved of very great benefit in making the way of spelling easy for our little ones. There are words which, although they are phonic, yet are often puzzling to young children, such as *bell, mell, dress, back*, etc., where the

double letter is used, also other words which present difficulty to the little minds.

The following method of dealing with these words will be found useful. Ask a child to write on the blackboard the word *bell*. He will write it b-e-l. Then tell the class that one *l* does not stay alone at the end of a word of one syllable (they have only words of one syllable of this kind) preceded by the short vowel sounds. Have several of these words written on the blackboard by pupils using words containing each vowel. Have pupils spell orally and the words may be taken next day as written spelling. In the same way show that 'ss' and 'ck' follow these vowel sounds. The children, of course, name the short vowel sound. This is excellent preparation for the written work. We often find that a child spells well orally but makes numerous mistakes in a written lesson. Here we must remember that some of these little minds think slowly and that the little fingers are unskilled in reproducing the thought.

Many are the devices which may be used in impressing correct forms on the little minds. The final 'e' which makes the vowel say its name is called "the fairy" so helpful in the words like *rake, bake, like, broke, etc.* How often the words like *bake* are spelled b-a-c-k-e. Tell the little ones that the fairy scares the little 'c' away, also that 'ing' scares the fairy away in words like *coming, rising, etc.* Ask a pupil to write the word *live*. He will write l-i-v. Then tell them that 'v' will not stay alone at the end of a word. It must have 'e' with it and have them write several words of this kind.

We also take families of words as: *book, took, look, etc.*, which we call the "book" family; *find, mind, kind, etc.*, which we call the "kind" family, always having the oral work first, followed by the written lesson. Here may be taken words with silent letters as *girl, bird, under, over*, which are also taught in families. In a short time these words will be unconsciously memorised, the rhyming sound impressing them on the memory.

Perhaps the most difficult words to deal with are those which are not phonetic and for which no rules can be given, viz.: *who, what, you, they, said, come*, several of which are found in our primer. As these words are taught some time before they are used for spelling, the pupils will have become familiar with them and will recognise them at sight, having used them in their blackboard stories, word games, etc., so that they have become visualised. Yet pupils often mis-spell them. For such words as these we have spelling races which we conduct as follows.

Ask a pupil, one who knows the word, to write it on the board while all the class watch carefully. Show them by examining the word that

it cannot be spelled by sounds. Tell them to look at it most carefully as it is soon to be erased. When this is done all take places at the black-board for a spelling race. Suppose the word is *come*. The teacher calls *one, two, three, come* when all write the word on the board covering it with hands that their neighbours may not see it. At the command "hands down" it is criticised by the class. If an incorrect form is found, it is rewritten correctly. This race is repeated until all the class can write it correctly. With *come* may be taken its sister *some*. It is infinitely better to look at the word *intently* and copy it *once* than to copy it five or ten times with little thought.

In our city schools the primary class learn three hundred and twenty-five words from the primer, of which some thirty are not phonetic, and this work is done in four or five months. By giving to each day's work about twenty minutes or a little more sometimes and having that work carefully done it will be found that at the close of the year the spelling has not been a burden, it has not been given undue prominence and the words are almost absolutely fixed in the minds of the pupils.

Suggestion for the Class-room

The Junior High School.—Rochester, N.Y., is about to establish a reorganized school system under which it will operate junior and senior High Schools.

The new system is classified in this way:

- (a) Elementary schools, each containing a kindergarten and six grades.
- (b) Junior high or intermediate schools, each consisting of three grades, the seventh, eighth, and ninth.
- (c) Senior high, or high schools, each consisting of three grades, the tenth, eleventh, and twelfth.

The number of grades is not changed, but there is a new stopping-point.

It is claimed that in arranging the two courses—one leading to completion of the senior high-school course and the other the junior—there will be no interference with the continuance through the former of the graduates of the latter, if they elect to remain in school. But it is also insisted that a better course can be outlined for those who expect to quit school with the ninth grade—and a majority do it—if plans are made with that result in view.—*Elementary School Journal*.

A Poem Study for the Senior First Class

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THE out-of-doors incentive, the things near at hand, the common rather than the rare in surroundings suggest a poem adapted to the sympathetic experiences of children promoted to the Senior First Class in September. The problem is to select from literature material which will stimulate spontaneous, unconscious growth of natural possibilities. Freedom of choice in verse should be accorded all teachers, but not the freedom which would leave real poetry out altogether.

The poem chosen is "The World" from the collection, Whittier's "Child-Life".

THE WORLD.

Great, wide, beautiful, wonderful world,
With the wonderful water round you curled,
And the wonderful grass upon your breast,
World, you are beautifully dressed.

The wonderful air is over me,
And the wonderful wind is shaking the tree;
It walks on the water, and whirls the mills,
And talks to itself on the tops of the hills.

You, friendly earth, how far do you go,
With the wheat fields that nod, and the rivers that flow,
With cities and gardens, and cliffs and isles,
And people upon you for thousands of miles?

Ah! you are so great, and I am so small,
I tremble to think of you, world, at all;
And yet, when I said my prayers to-day,
A whisper within me seemed to say:
"You are more than the earth, though you are such a dot;
You can love and think and the earth cannot!"

Life is concrete. The appeal in the poem is through the grass, the water, the rivers, the air, the wind, the gardens, the wheat fields, the cities, the cliffs, the isles, the people.

We are individual, distinct. The last stanza is the soul of the poem, in the silence and wonder, in the presence of great power revealing a greater something within. How far the road has stretched beyond the vision of the little child,—there is growing understanding here.

The poem is comprehensive in its concreteness and in its individualism, and it is as well an artistic embodiment of life. It supplies the elements necessary for the development of thought, feeling and will in a form that the pupils can assimilate, appreciate and appropriate according to their natures. In later years when grown older in psychic life, the recall of this poem will bring joy, satisfaction and sincerity.

In teaching literature the secret of success with primary pupils lies in the ability of the teacher unconsciously to radiate inspiration. Life appeals to life through the heart. And so we suggest:

I. Preparatory talks in observational geography and in nature study together with nature stories and poems and expression exercises in free cutting, in modelling and in art. We may co-ordinate with selections from Lovejoy's "Nature in Verse", with the picture stories in Stevenson's "The Wind" and with prose in the Russian tale "The Little Tree".

II. Reciting or reading of the poem by the teacher. The subtle power of tone and rhythm over the emotions is the peculiar charm in the artistic excellence of poetry. The voice reveals to the pupils the general thought of the selection and fine distinctions of meaning also.

III. Very little analysis should be attempted in the Senior First stage. One may destroy the uplift of spirit by being too insistent that every pupil comprehend details.

IV. A synthetic appreciation may include questions to develop in the children the power to express their thoughts in oral language. For example:—Who is speaking in the poem? To whom is the little child speaking? Listen while I read the poem to you. (The poem is on the blackboard covered by curtain.) What part of the poem do you like? And you? What is all about us; we cannot see it yet we cannot live without it? What does the second stanza say the wind does? Imitate the wind talking. What does it seem to say to you? Who will read the wind story for us? Have individual pupils read the first and second stanzas. Read the third stanza for the class.

Who made the

"Great, wide, beautiful, wonderful world,

With the wheat fields that nod, and the rivers that flow,

With cities and gardens, and cliffs and isles

And people upon it for thousands of miles?"

And so the goodness of the earth has a message of love for the children.

Being a real poem and not one written for the express purpose of making children good, "The World" needs no moralising by the teacher. To develop the inner spirit of the last stanza the teacher should recite

it, and, if possible, so efface herself that the little ones may forget everything in the beauty and purity of their thoughts.

The poem is typically suggestive for free expression in art work—the earth, the water, the hills, the trees, the wheat fields, the pictures of the wind; for modelling in plasticine and in sand table; for free cutting exercises and poster work.

Suggestions for the Memorisation and Recall of the Poem.

1. Memorise in the natural way as wholes or thoughts, not in the sectional method of senseless repetition of line by line.
2. Silent reading of poem from the blackboard or from typewritten slips by the pupils.
3. Oral reading of poem by selected pupils.
4. Recitation by the teacher so as to train the ear to artistic form.
5. Incidentally, at seasonable times, recall the poem.
6. Illustrations by the pupils of suggestive scenes related in sequence call up the poem.
7. Picture study of "The Gleaners" suggests the poem.
8. One gem or poem recalls others, for example, "The Night Wind", Eugene Field.
9. Friday afternoon, Verse Festival—a review of gems, prose and poetry.
10. Recitation by the teacher at such times as she realises that she may enrich the higher life of the children by interpreting the spiritual meaning through the almost imperceptible modulations of the voice. Let the pupils be hearers of lofty thoughts.

The teacher was telling his class about the conquests of Alexander the Great. He made the tale a stirring one, and at last reached the conquest of India. Wishing to impress the children, he said, "When Alexander had conquered India, what do you think he did? Do you think he gave a great feast to celebrate his triumph? No; he sat down and wept!"

The children seemed to be a little disappointed at this childish exhibition on the part of the hero; so the teacher continued: "Now, why do you think Alexander wept?" he asked.

Up went a little hand; but when its owner saw it was the only one in view, he hurriedly withdrew it.

"Come on, now, Tommy," said the teacher in his most persuasive voice, "why do you think Alexander wept?"

"Please, sir," said Tommy hesitatingly, "perhaps he didn't know the way back."—*Youth's Companion*.

"You have three pairs of glasses, professor."

"Yes; I use one to read with, one to see at a distance, and the third to find the other two."



In the Classroom

F. H. SPINNEY

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III.

MISS BOWER has a class of forty pupils in the primary grade. It was on the last day of the third month that the visitor had the pleasure of spending the first hour of the morning in her room.

There were twelve sentences written on the front board. The words were plainly written and well spaced. The teacher was standing in one corner of the room, and the pupils were eagerly using their eyes to ascertain what message each "story" contained. They knew that some of the stories would ask for certain activities on their part, and that others would ask some question for them to answer. Each pupil was eager to be ready to do whatever the story demanded.

In about three minutes the teacher asked—

"Who is ready for any story?"

Nearly all were ready.

"Tom, no. 6; Harry, no. 3; Nellie, no. 5; Mary, no. 8," said the teacher, *slowly and distinctly*.

Thereupon Tom ran to the door; Frank ran to the window; Nellie tossed the ball into the basket; Mary sat on the teacher's chair.

Each pupil had performed the activity indicated in the sentence named. The teacher knew that each child grasped the meaning of the

sentence because the activity was correct. Other activities were performed by other children in a similar manner.

"All shut your eyes and I'll write a new story—one that you never saw before."

Forty little heads were laid on the desks, and remained there until the teacher gave the word "Ready!"

What eager eyes scanned that new story! But only one boy whispered it correctly to the teacher.

"As Bernard is the only one who can read the new story, he may do what the story says."

Bernard went to the front of the room, took out a top and began to wind a string around it.

"You may all go up close to see what Bernard does."

A circle of eager faces surrounded Bernard, and he soon won the applause of the entire class by giving the top just the right kind of spin.

"Now, all run to your seats."

That direction was certainly well understood.

"Who can read the new story now?"

All were ready to try.

"Harry may read it."

SPIN THE RED TOP ON THE FLOOR.

Harry received enthusiastic applause for reading the new story so well.

What were the most commendable features about this lesson?

First, every pupil in the room was *mentally alive* during the entire period, because each anticipated a call for physical activity—an attractive prospect to all children.

The teacher held herself in the background. She did not confuse the children by superfluous questions and comments as is so often done by some teachers.

All of the children were given an opportunity of standing and moving about the room. This prevented *restlessness* and *inattention*—two of the most common *crimes* of childhood.

The "game" spirit of the child was active throughout the entire lesson. To every child there was the persistent challenge: here is something hard to be done; can you do it? That same game spirit is the secret of success throughout life. There is something *big* to be done; can I do it? is the persistent challenge that spurs us all to make our best efforts. The teacher who learns this secret early and learns it well is bound to make a marked success. There will always be *hard things* to be accomplished. Those who can do the *hard things* the best are the ones who will most enjoy the game of life.

Suggestions for the History Teacher

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NO lesson can be duller than the one in history if it is handled in the wrong way. On the other hand no lesson can be made more interesting if the teacher is intelligent and well informed and brings to his aid plenty of illustrative material. Lantern slides and pictures help wonderfully in stirring the imagination of the class and in creating a live interest in history. Prof. Macpherson has already dealt with their use in previous numbers of *THE SCHOOL* and in the educational pamphlet issued by the Ontario Department of Education under the title "Visual Aids in the Teaching of History". Of even greater importance is an adequate supply of books for the pupils. It has always been recognised that the teacher must have access to an adequate library, but it has not yet been fully realised that it is almost as important that pupils should have an opportunity to read more than the text-book.

Books for the history classes are of three kinds: larger books of reference, which have their place in the school library; smaller books of reference which should be kept in the class room; biography and historical fiction. It may not be very necessary at this late date to speak of the importance of having in the school library a good encyclopaedia and an adequate supply of the larger histories, but the personal experience of a couple of boys may serve to emphasize the importance of such works of reference. Not many years ago, and in a High School not far from Toronto, Scott's *Ivanhoe* was being read in the Matriculation class. Two of the boys became very much interested in the historical background of the story and went to the school library to look for a *History of England* that would give them a better account of the times of Richard I than the one in the history text-book. The only large history in the library was Macaulay's which did not serve their purpose. The boys went away with their curiosity unsatisfied and soon lost their interest in mediaeval English history. The school library should have a good supply of works of reference, and the boys and girls should be encouraged to consult them.

Histories for the classroom are still more important, because plenty of pupils will consult a history, if it is close at hand, who will not bother going to the library. If the class is studying Canadian history, enquiring pupils should be able without too much trouble to get fuller accounts,

for instance, of Cartier's voyages or La Salle's explorations, or a good biographical sketch of any important man or woman mentioned in the history. Sometimes the teacher will have time to give the class the details in which they are interested, or to read a good account from one of the longer histories, but more frequently it will be possible only to tell the class where they can find the longer, more detailed and, therefore, more interesting account. For instance, if there were on the teacher's desk, for the use of the class, one general history of Canada such as Robert's, "The Romance of Canadian History" for the French period, "The Pathfinders of the West" for western exploration, and the "Everyman Literary and Historical Atlas of America", the class would have a fair chance of looking up matter for themselves. When English history is being studied, it is necessary to have not only general histories, such as Gardiner's or Green's, and a good atlas but also source books of which there are now many good ones. For instance, when the class is reading about the Puritan Revolution, it adds a great deal to the interest of the lesson to read Cromwell's own account of the storming of Drogheda, or an account by one of the Puritan soldiers of the miraculous way God turned aside the bullets of the enemy. If the class is studying the great period of reform around 1832, it will get much more vivid ideas of the need for reform if it can read, or have read to it, some of the contemporary accounts of conditions in the factories and mines at that time. The need of supplementary books is just as great in the case of Ancient History. The pupils in the Upper School classes in European History are of such an age that every one of them may reasonably be expected to do considerable supplementary reading in history. Indeed, the curriculum for these classes is arranged purposely so as to encourage such reading. A portion of the Upper School course calls for outlines, but the rest requires a more intensive study of comparatively brief periods. For these classes, then, an even larger and more varied supply of books should be available in the classroom. It is suggested that these classroom reference books should be kept on an open shelf or on the teacher's desk and that the pupils should be allowed to consult them at any time when class work is not going on.

Short biographies and historical fiction are of the greatest assistance to the history teacher. From them also our pupils get the vivid, picturesque details which are essential for the cultivation of a taste for history. It may be necessary to urge the average boy to read the ordinary history text-book, but no urging is required to induce him to read either well written brief biographies or historical fiction. Publishers and authors are now catering generously to the schoolboy's taste for biography, and it is now possible to put into the school library at very moderate cost a fine collection of books dealing with the chief characters mentioned

in our school histories. In giving out library books I have been very much struck by the popularity of this class of books. Of historical fiction there is an abundance, and it has now been so thoroughly classified by Baker in his "Guide to Historical Fiction" and by others that the librarian or teacher can easily make a systematic and intelligent choice. In making up lists for supplementary reading and in choosing form libraries it is advisable to have the biography and historical fiction cover the same periods as the history. For example, if Form I of the High School is studying Canadian history, the biography and historical fiction for that class should illustrate Canadian history. If this plan is followed the average graduate of the school will have read biography and fiction to illustrate and supplement a good deal of the history read in class.

It is not possible within the compass of an article like this to give a list of suitable biography and fiction; that may be done later. Below is given a list of reference books in history that are recommended for classroom use. Some day it may be possible to have a small encyclopaedia for each classroom, and such a set of books as "The Chronicles of Canada" for each Canadian history class. For the present we can start with a more modest equipment.

BOOKS FOR CLASSROOM USE

Canadian History.

Roberts, History of Canada—Macmillan	\$1.00
Edgar, Romance of Canadian History—Macmillan75
Laut, Pathfinders of the West—Macmillan	1.00
Munro, Canada (in series of English History Source Books)—G. Bell & Sons25

English History.

Gardiner, Students' History of England (1 vol., or 3 vols.) —Longmans	3.00
Green, Short History of the English People—Macmillan	1.50
Warner and Marten, Groundwork of British History— Blackie	1.50
Kendall, Source Book of English History—Holt	2.00
Colby, Selections from the Sources of English History— Longmans	1.50
Keatinge and Frazer, A History of England for Schools (partly narrative, partly sources.—Black	1.25
English History Source Books (12 vols.)—Bell each	.25

Ancient History.

Tappan, History of the Roman People (for Lower School) —Houghton	\$1.25
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Ancient History—Con.

Tappan, History of the Greek People (for Lower School)	
—Houghton	1.25
Botsford, History of the Ancient World—Macmillan . . .	1.50
Gilman, Rome (Story of the Nations Series)—Putnam's	1.50
Harrison, Greece (Story of the Nations Series)—Putnam's	1.50
Pericles, Alexander the Great, Hannibal and Julius Caesar in Heroes of the Nations Series—Putnam's, each	1.50

European History.

Robinson, Readings in European History (2 vols.)—Ginn	each 1.75
Emerton, Introduction to the Middle Ages (up to 800 A.D.)—Ginn	1.25
Emerton, Mediaeval Europe (800 A.D. on)—Ginn	1.75
Munro, History of the Middle Ages—Appleton	1.00
Bryce, Holy Roman Empire—Macmillan	1.50
Johnson, Europe in the Sixteenth Century—Rivingtons	1.75
Sichel, The Renaissance—Briggs25
Robinson and Beard, Development of Modern Europe (2 vols.) (Louis XIV on)—Ginn	each 1.75
Fyffe, History of Modern Europe—Holt	2.75
Mathews, French Revolution—Longmans	1.25
Belloc, French Revolution—Briggs25
Fisher, Napoleon—Briggs25
Gooch, History of Our Own Times (1885 to 1911)—Briggs25

ATLASES.

Gardiner—School Atlas of English History—Longmans	1.25
Literary and Historical Atlases of America, Europe and Asia in Everymans Library—Dent30
Ginn's Classical Atlas—Ginn	1.50

Jackson and Johnson are not on speaking terms. It all arose as the result of an argument.

"I tell you", said Jackson "you are altogether wrong in your conclusions."

"Pardon me, but I am not," replied Johnson.

"Didn't I go to school, stupid?" almost roared his opponent.

"Yes," was the calm reply, "and you came back stupid."

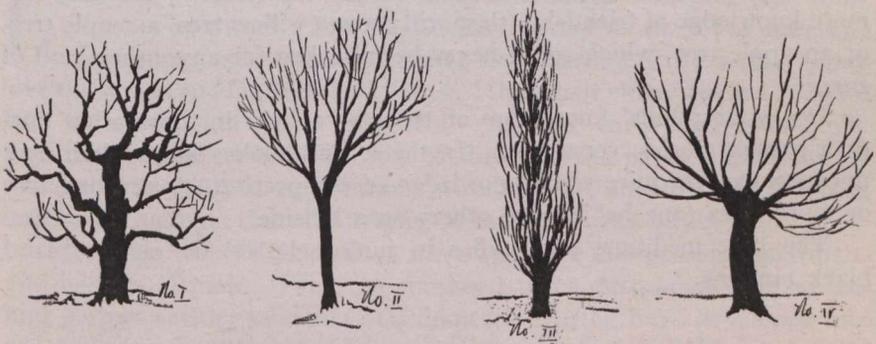
A teacher had told a class of juvenile pupils that Milton, the poet, was blind. The next day she asked if any of them could remember what Milton's great affliction was. "Yes'm," replied one little fellow, "he was a poet."

Primary Art for November

MARGARET D. MOFFAT,
Assistant Supervisor of Art, Toronto.

DURING the past two months we have been studying and drawing trees, with all the richness of their autumn foliage. The bright yellow of the beech, the vivid red of the maple, and the deeper crimson and brown of the oak have shown up in greater richness against the unchanging green of the pines. Now Jack Frost is going to help us become even more familiar with these trees by presenting them in a new aspect for our consideration.

After the frost has robbed the tree of its foliage, how plainly its trunk and branches are outlined against the clear, autumn skies! How easily autumn can find out its peculiarities of growth, and trace the steps from thick, sturdy trunk to fine, lacey twigs!



Observe the sturdy, gnarled trunk of the oak, which has stood firmly through ages of sunshine and storm. Notice its branches twisting out from the trunk, and turning up and out, with sharp angles here and there. Have you seen any other tree which grows just that way? (Illustration No. I).

Compare it with the tall, slender trunk and graceful branches of the elm. How close those branches keep to the trunk. (Illustration No. II).

We find the poplar trunk growing tall and straight, sending out small branches, which grow up close to the trunk, accounting for the slim, yet compact appearance of the tree during the summer. (Illustration No. III).

The willow we have been interested in all year. We watched in the spring for the "pussies" to throw off their winter waterproofs, and

come out in soft grey fur. How we did enjoy drawing them! Then, as spring advanced, the willows gradually took on the appearance of big, round, green apples. All summer the branches with their delicate leaves have swayed with the slightest breeze. Now, when its leaves are forming a thick carpet on the grass, and the bare tree is silhouetted against the sky, we can understand why it looked so round and why its branches swayed so easily. The trunk of the willow is rather short and thick, spreading out at the top. From this broad top grow innumerable slender branches, spreading out rather evenly in all directions. (Illustration No. IV).

In drawing bare trees all observations should be made from a distance to get a better estimate of proportions and a clearer view of branches against the sky.

Notice carefully the strong joining of branch to branch, and of larger branch to trunk, also the gradually diminishing size of the branches as they grow farther away from the trunk.

The success of our lessons in tree drawing will depend on the thoroughness with which our pupils make friends with the trees. With the intimate knowledge of friendship they will draw a willow tree, a maple tree, or an apple tree, which could never be mistaken for any other kind of tree.

Use your pupils' knowledge of trees as a help in illustrating outdoor games, stories, verses, etc. In the second books, the children may unconsciously acquire some knowledge of perspective, by drawing two or more trees (one behind the other) on a hillside.

The best mediums for studies in junior classes are charcoal and black crayons.

Suggestion for the Class-room

The Economic Side of Buying.—An educational plan has been inaugurated in the public schools of New York City with the view of teaching the pupils how to buy food supplies. This announcement was made recently by the chairman of the mayor's food supply committee.

More than 800,000 circulars, the first of a series on the subject, were distributed among the Public Schools. The first dealt with practical suggestions on "How to buy". Others dealt with "What to buy", "When to buy", "How to save waste", and the like.—*Elementary School Journal*.



Collie.



Eskimo dog and Toy Pomeranian

Domestic Dogs

MARGARET D. MOFFAT

Bolton Avenue School, Toronto

LIKE the pioneer, the teacher must constantly be making the tools for her own work. She must catch at every straw (bit of material) which passes her way. Children are hoarding little souls. They love the scraps and fag-ends and "trash" that their elders discard. So we find them bringing these to school—cigarette cards and soda-cards. And the teacher seizes them, not to throw in the paper basket but to make charts of Arctic explorations with the one, and to begin teaching lessons on animals that are helpful to man with the other.

From the earliest times dogs have been the companions, guardians and helpers of man. They are supposed to be descended from wolves and jackals and by selection and domestic rearing have developed into the sagacious creatures we know as domestic dogs. Children are fond of dogs as play-fellows. They are the only animals with activities akin to their own which can join, often intelligently, with them in play. The children can tell all the tricks their dogs can do, speaking, begging, jumping through hoops holding sugar on their noses, or walking on their hind legs. They know what work the dogs can do, pulling carts, carrying parcels and driving cattle. Tell the children to ask their parents and their grandparents for true stories about dogs they have known. Make a written collection of these stories. When you begin pointing out the differences which mark the classes of dogs you will find the little folk greatly interested and delighted to notice and remember them.

As a rule domestic dogs carry their tails curled over their backs or at least turned *upward* at the tips, while their ears, if not drooping, are turned *downward* at the tips. A wolf's tail hangs down and its ears

are erect. Nearly all kinds of dogs bark, while wolves squeal or howl. Wolves have long narrow skulls. Six main divisions are not too many for ten-year-olds to remember—(1) wolf-like dogs, (2) dogs which hunt by sight, (3) spaniels, (4) dogs which hunt by scent, (5) mastiffs and (6) terriers. Make a drawing of one kind at a time either on the black-board or on a large sheet of manilla paper.

I. *Wolf-like dogs*.—(a) Eskimo dogs have small erect ears, bushy tails curled over their backs, fairly sharp muzzles, rough coats and strong legs. The children will notice that the ears are erect, wolf-like, and that the tail is curled, dog-like. Many of them are white with black heads; a few are pure white. Generally they are brownish-black. In winter they are fed on dried or frozen fish (hump-backed salmon). On the road each dog is given one-third of a fish twice daily and a fish and a half at night. In summer they forage, picking up eggs, birds nesting in the moss and other game. Mostly they are half-starved. They are hitched to sledges in teams of eight or more. When the snow is hard and even they can in a day's work pull three hundred and fifty pounds a distance of forty miles. In their villages a dog is tethered to a tripod of poles because if left free it cannot resist fighting. Dr. Egerton Young in his book, "My Dogs of the Northland", gives exciting descriptions of these dogs. To their masters their help is indispensable. Without them the Eskimos could not travel in search of food nor bring home the products of their sealing and fishing expeditions. In Eskimo land there are no roads, nor cars, nor waggons, nor vehicles of any kind except the sledge, and no way of moving the sledge except by the dogs.

(b) Pomeranian Dog.—Compare the appearance of the Pomeranian with the Eskimo dog. Most children have seen the white and the black spitz dogs which are used as sheep-dogs in their native country, and they know the toy Pomeranian kept as a household pet. The fur on the throat forms a thick ruff and there is long hair on the fore-legs.

(c) Sheep-dog.—The children instantly recognize the picture of Collie and by this time can describe him. He is a medium-sized dog with a sharp muzzle, sharp eyes, ears drooping at the tips, bushy tail carried up at the tip, a beautiful ruff on his neck and with strong legs. In a pure-bred collie there is a thick under-fur under the long hair. The fore-legs may have a fringe of hair but the hind legs should have none. Sheep-dogs in England, France and other countries herd sheep, cattle and goats. They begin their training in their first year and learn with great rapidity. "Bob, Son of Battle, or Owd Bob", by Alfred Oliphant, is a splendid story of sheep-dogs. Just now, in the war, they are trained as Red Cross dogs. They scent out the wounded men and are taught to bring a man's cap when they find him wounded. They never mistake a dead man for a wounded man. The story comes of a dog finding a

wounded soldier. He could get nothing to carry back as the soldier's cap was lost, so the poor animal sat beside the wounded man and howled till help came. Invite all the stories that can be read or collected about the sagacity of a collie.

At this time every one should read "A Dog of Flanders", by Ouida. It is beautifully written but so hopelessly sad that it is well to modify the ending for children by saying "But in later years in Belgium, laws were passed making the people take better care of their dogs. When a woman goes to market she has to carry a mat for her dogs to lie on and a dish from which to give them a drink of water".

Book Reviews

Chemistry of Familiar Things by S. S. Sadtler, 320 pages. Lippincott Co., Philadelphia. \$1.75. This is a very handsome volume. The printing, paper and illustrations are all that one could desire. According to the author it is prepared, not as a text-book, but as a book of information for the novice in chemistry. Hence it has the minimum amount of theory and the maximum amount of practical application. It is an excellent book to put into the hands of a science pupil in the High School as supplementary reading in chemistry. He will find in it many practical applications of the facts that he learns from his school text. The illustrations are beautiful full-page half-tones. It can be recommended for the science library of our Canadian schools.

G. A. C.

Garibaldi and His Red Shirts, by F. J. Snell, 188 pages, price 1s; *Peter the Great*, by Alice Birkhead, 188 pages, Price 1s.; *Tales and Legends of Scotland*, by Dorothy King, 128 pages, price 6d.; *Queen Victoria*, by E. G. Browne, 188 pages, price 1s.; *Julius Caesar*, by Ada Russell, 188 pages, price 1s.; *Anselm*, by E. M. Wilmot-Buxton, 188 pages, price 1s.; *The Girlhood of Famous Women*, by F. J. Snell, 192 pages, price 1s.; *In Victorian Times*, by Edith L. Elias, 240 pages, price 1s. 6d.; *Great Names in English Literature*, volume II (Dryden to Burke) by Edith L. Elias, 189 pages, price 1s. 3d.; *Our Country's Industrial History*, by William J. Claxton, 252 pages, price 1s. 6d.; All of these volumes are published by Messrs. George G. Harrap & Co., London, England. They make delightful reading and are eminently suitable for the school library; the first seven of them will be enjoyed by Public School pupils, the last three are better suited for Continuation and High School students. Their great merit is that they give "content" to the study of history; they will help to make the men and women of other days live in the imagination of the children of to-day; they supply the stories and anecdotes which many of our ordinary school histories lack.

Stories from the Earthly Paradise retold in prose by C. S. Evans. 216 pages. Price 1s. 6d. Edward Arnold, London. This volume consists of ten stories from "The Earthly Paradise" by William Morris; it makes very interesting reading for boys and girls. The stories are all well-known legends.

Heroes and Heroic Deeds of the Great War, by D. A. Mackenzie. 192 pages. Price 1s. 6d. Blackie & Son, London. Harold Copp, Toronto. One of the very best of books for giving children of junior classes or of any classes a vivid idea of the men and events of the present war. It gives interesting biographies of Kitchener, Joffre, French, and Jellicoe as well as a good deal of excellent material of a general nature.

Picture Study

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AUGUST EXAMINATION IN ART

(a) The figure of Napoleon, as he sits brooding by the fireplace, compels our interest. The artist points him out as the centre of interest, (1) by placing him in the foreground, (2) by directing the gaze of the other occupants of the room towards him.

(b) There are two groups of persons within the room. (1) The emperor and his attendant. The former is anxious, as is shown by the far-away look on his face, tired, as is proven by the sagging of shoulders usually haughtily squared. The latter is sympathisingly solicitous for his idol whose cloak he is either warming or drying by the fire. (2) The second group consists of awestricken peasants. Though they have suffered through his wars, they manifest a respectful pity for him. This is particularly shown by the father, a retired soldier whose sword hangs on the wall and whose armless sleeve is pinned to his breast, and by the little woman whose dark dress proclaims her widowhood. The little boy with the drum shares his father's attitude of mind, while the little girl in bashfulness or fear clings to her mother's gown. Does the questioning look on the mother's face show that the man of war stands for judgment before the tribunal of a suffering woman's heart?

(c) The furniture and decorations are commonplace. Sword and drum, soldier and widow, lend a military aspect to the room, in keeping with the emperor's presence. There is a general untidiness. A picture hangs awry on the wall, and a plate with its contents lies where it has been carelessly placed, on the floor. It is the home of poor and none too thrifty people.

(d) A suitable name would be: "A Shattered Idol", or "Napoleon After Waterloo", or "Fallen Greatness", or "The Defeated Emperor Among Pitying Peasants", or the name given by the artist, "On the Road from Waterloo to Paris".

Johnny handed the following note from his mother to the teacher one morning: "Dere teacher: "You keep tellin' my boy to brethe with his diafram. Maybe rich children has got diaframs, but how about when there father only makes \$1.50 a day and has got five children to keep? First it's one thing, then it's another, and now it's diaframs. That's the worst yet."



By Marcus Stone, R.A.

In the Guildhall Art Gallery.

Diary of the War

(Continued from October number.)

AUGUST.

- Aug. 1. Germans are held on the Blonie line west of Warsaw, but occupy Mitau, south-west of Riga.
- Aug. 2. British submarine sinks a large German transport in the Baltic containing a regiment of Von Below's army. British submarine torpedoes a steamer off Mudania Pier, and a small steamer in Karabogha Bay. Austro-Hungarian troops gain a success before Ivangorod, capturing 2,300 prisoners and 32 guns. German success at Hill 213 in the Argonne. Germans defeated by British on the Northern Rhodesian border.
- Aug. 3. British submarine announced to have sunk a German destroyer near the German coast on July 26th. Germans force the Blonie line, and the Narew line near Ostroleka. Ivangorod partly occupied by the Austro-Hungarians. Germans unsuccessful in attacking French lines in the Argonne.
- Aug. 4. Fall of Warsaw. French cruiser destroys the German submarine base at Spelia in Asia Minor. Italians capture big entrenchments on the Carso. Four Allied Powers make representations to Serbia in order to get an understanding among the Balkan States.
- Aug. 5. Fall of Ivangorod. Germans under Prince Leopold of Bavaria occupy Warsaw. Russians begin the evacuation of Riga and take offensive in the Caucasus. Russians obtain a minor success in the Baltic Provinces.
- Aug. 6. Fierce fighting reported in the Argonne near Hill 213. New landing at Anzac cove in Gallipoli. General Sarrail appointed French Commander-in-Chief at the Dardanelles.
- Aug. 7. Germans repulsed near Riga. Portion of Sari Bahr crest occupied; Turks report a landing above the Bulair lines. Germans capture Sierok on the Bug and advance towards Wyszkwow. French repulse the Germans on Lingekopf.
- Aug. 8. Nine German battleships and twelve cruisers repulsed in the Gulf of Riga; one cruiser and two destroyers damaged. The auxiliary cruiser India sunk in the North Sea by a German submarine. A small armed vessel, H.M.S. Ramsay, sunk in the North Sea by the armed German liner Meteor, which was afterwards abandoned and blown up by British cruisers. Turkish battleship Hairredin Barbarossa sunk by British submarine.
- Aug. 9. British capture 1,200 yards of trenches at Hooge. Zeppelins raid the East Coast killing fourteen and wounding fourteen; a Zeppelin damaged by gunfire of land defence, and finally destroyed at Ostend by aircraft. French air raid on Saarbrücken. Germans repulsed in the Bois le Prêtre. British destroyer Lynx mined and sunk in the North Sea.
- Aug. 10. Sir Ian Hamilton reports progress in Gallipoli; the ground held at Anzac nearly trebled in area by the gallantry of the Australian and New Zealand troops. British also advance 200 yards at Krithia. Admiralty announce the sinking of a Turkish gunboat, Berk-i-Salvet by a British submarine in the Dardanelles. German fleet in Gulf of Riga again driven off.

- Aug. 11. Austrian submarine U12 sunk in the Adriatic by an Italian submarine. Germans reach the Petrograd-Warsaw railway. Germans repulsed in the Argonne at Marie-Thérèse and La Fontaine-aux-Charmes. Van evacuated by the Turks.
- Aug. 12. Zeppelins raid the East Coast killing six and injuring twenty-three. Austrian submarine U3 sunk in the Adriatic by the French destroyer Bisson after being rammed by an Italian auxiliary cruiser. Germans repulsed in the Mitau region and driven beyond the River Aa. Germans capture Siedlce and make progress towards the Bug. Belgrade bombarded. Flight-Lieutenant Edmonds sinks a Turkish transport filled with troops in the Dardanelles.
- Aug. 13. German munition works at Jaffa destroyed by a French cruiser.
- Aug. 14. British transport Royal Edward torpedoed and sunk in Aegean Sea by a German submarine; loss of life about 1,000. Germans bombard Novo Georgievsk with heavy guns. Severe fighting on Zlota Lipa.
- Aug. 15. The new forces landed in Gallipoli at Sulva Bay advance 500 yards. Germans driven back south of Riga. Germans break through the Russian lines at Bransk between the Narew and the Bug; Leopold of Bavaria and Von Mackensen close in on Brest-Litovsk. Van recaptured by the Turks.
- Aug. 16. Germans capture forts at Kovno and Novo Georgievsk. Russians partly evacuate Bialystok. A German submarine shells the Cumberland coast.
- Aug. 17. Fall of Kovno; 400 cannon captured by the Germans. Von Mackensen's army cuts the Cholm-Brest-Litovsk railway. Zeppelin raid on the East Coast; ten killed and thirty-six wounded.
- Aug. 18. President of Duma reports that a strong German squadron which had penetrated the Gulf of Riga had been repulsed with the loss of two cruisers, eight torpedo boats and four barges full of troops attempting to land at Pernau. The Moltke reported torpedoed by British submarine; the truth of this report has subsequently been denied by the German Admiralty. A Russian gunboat, the Sivoutch, was sunk in this action. Germans cross the Bielsk and penetrate the outer positions of Brest-Litovsk near Rokitno.
- Aug. 19. Fall of Novo Georgievsk. White Star liner Arabic torpedoed by German submarine off the south coast of Ireland. British submarine E13 grounds on the Danish island of Saltholm in the Sound; crew, while in the water, fired upon by German destroyer and fifteen killed.
- Aug. 20. Italy declares war on Turkey. Germans enter Bielsk.
- Aug. 21. Cotton declared absolute contraband by the British and French Governments. M. Venizelos accepts the Greek Premiership. Further gains in the Anzac and Sulva Bay zones, Gallipoli. German squadron driven out of the Gulf of Riga.
- Aug. 22. Ossowiec occupied by the Germans; retirement of the Russians from the Nieman and Bobr line. Two French torpedo boats sink a German destroyer off Ostend.
- Aug. 23. British warships shell the Belgian coast near Zeebrugge. Seven French aeroplanes bombard Ternier and Noyon.
- Aug. 24. Germans cross the Narew near Tykocin. Count Bernstorff asks the United States Government to postpone any decision on the Arabic affair until the German report is available.
- Aug. 25. Brest-Litovsk falls. Sixty British, French and Belgian airmen make a raid on the Forest of Houthulst.

- Aug. 26. British aeroplane, Squadron Commander Arthur W. Bigsworth, R.N., destroys a German submarine off Ostend. Sir Edward Grey replies to speech of the German Chancellor made in the Reichstag on August 19th. Lord Selborne announces that "the navy have the submarine menace well in hand." Allied airmen bombard German poison-gas factory at Dornach and the station at Mülheim. Russians evacuate Olita on the Niemen. Count Bernstorff announces that German submarines have been ordered to attack no more merchantmen without warning.
- Aug. 27. Germans advance from Brest-Litovsk and push the Russians back nearly to Kobryn. Zlota Lipa positions pierced north and south of Brzezany. Renewal of coal strike in South Wales.
- Aug. 28. Germans attempt an air raid on Paris and French make an aeroplane attack in the Argonne. Mr. Balfour states that Zeppelins have, to date, killed eighty-nine and wounded two hundred and twenty civilians, and wounded seven soldiers and sailors.
- Aug. 29. Germans take Lipsk and make an attack on Friedrichstadt.
- Aug. 30. Mr. Balfour gives reasons for reticence of Admiralty over Zeppelin raids.

Book Reviews

The School Kitchen Textbook by Mary J. Lincoln. 308 pages. Price post paid 60c. Little, Brown & Co., Boston and Chicago. The first part of the book (82 pages) contains twenty chapters on such subjects as: cleaning and housework, sweeping and dusting, dish washing, care of food, laying the table, waiting on table, table manners. The treatment is simple and lucid. The next 208 pages include 59 lessons on the subjects of food groups, processes of cookery and the simpler chemical elements and their action. The work has been made practical and easy for the teacher. The appendix contains 32 lessons outlining a practical elementary course in home sewing. The book is an excellent one for home and school.

Asia in Pictures, by H. C. Barnard. 64 pages. Price 1s. 6d. A. & C. Black, London. The Macmillan Co., Toronto. This book contains 65 illustrations, 32 of which are in colour. It should be an excellent aid in teaching geography to Second Book classes.

A Foundational Study in the Pedagogy of Arithmetic, by Henry Budd Howell, New York. The Macmillan Company, 1914. Pages x+328. Price \$1.25. This is an enlargement of a doctorate thesis presented to New York University in partial fulfilment of the requirements for the degree. Let it be understood at the outset that it is an excellent piece of work, although in the reviewer's opinion it does not reach the standard of excellence of the treatise it somewhat closely resembles, namely, Huey's "Psychology and Pedagogy of Reading." The dissertation is divided into two parts. The first part summarises the chief studies, 78 in number, made during the past twenty-five years on the psychology and pedagogy of arithmetic. The second part is experimental. Two problems were selected: (a) the determination of ability in number apprehension; and (b) the determination of ability in fundamental processes. In the latter problem use was made of Mr. Curtis's tests in arithmetic. The conclusions reached seem to be justified by the evidence. A "lighter touch" would have improved the book immensely. The style is unnecessarily heavy and cumbersome. But for all that it is the best book of its kind on the market and the author deserves the thanks of all educators. P. S.

Be Known by Something

MINNIE L. ARMSTRONG

Rose Avenue School, Toronto

“FENELON harnessed his young pupil in the light reins of sweet reasonableness, made the road to knowledge as attractive as a rose lane, and won his heart with an enchanter's power.” This is the character given to the tutor of the Duke of Burgundy by his biographer. Would that it could be written of every one taking up the profession of teaching the youth of our land!

When Abraham Lincoln was told that some one had said that he was just of the common people, he replied, “The Lord must love the common people; He made so many of them”. Now teachers are only common folk, but they are expected to do most uncommon and extraordinary things, sometimes with very common clay. While we cannot all be Dr. Arnolds or, coming to our own times, (the idol of our student hearts at Normal), Thomas Porters, we can surely rise to some height in the most glorious of professions.

Many years ago a young man taught in a rural district. Twenty years after when travelling on a train, he had to share his seat with a fellow-traveller. After exchanging a few words the stranger said, “Are you not Mr. H—?” “I am,” he replied, “but I am afraid you have the best of me. I cannot recall knowing you.” “It is not likely,” said the younger man, “that you could, as I was but a lad when you were our teacher, but I remember you well. You were the teacher that played the fiddle.” If we are known only as the one that played the fiddle we may be grateful. *Be known by something*. Rather than go down to oblivion, be remembered by severity, dignity, dress, yea, even by flippancy—“that you were a jolly good fellow”.

Twenty years ago a young girl struck out to try her fortunes as a teacher in a rough lumbering town on the north shore. She was good to look upon and, to the natives, was a dainty bit of humanity. Soon after her arrival big boys who had left school some time previous informed their parents they were going back to studies. Her class swelled from fifty to one hundred. Bewildered trustees had to institute half-day system. Her stay was only one year, but to this day they talk of her as “the pretty teacher”. Men shake their heads and say, “We never had another like her”. It seemed as if a beautiful flower bloomed in their midst for one season only and could never be forgotten.

We cannot all be pretty, but our care of our appearance may add much, so for those not enlisted in the beauty class let me relate a story

of a teacher in our own city. A very plain-looking teacher was known to be very popular. Pupils quoted her daily at home. One child in particular expressed such devotion for her that her father said, "I do not see why you are such a worshipper of Miss B—". The child replied, "Oh! but she is such good fun!" That teacher's average attendance was ninety-eight per cent. every month. Pupils cried when kept home by parents. If you haven't any other charm, cultivate fun.

A lady, now nearing superannuation, is spoken of in the most respectful manner by former pupils for the sympathy shown them in their early days of school trials. Young men and women, former pupils, visit her and ask her opinion on all sorts of subjects. How sweet to be known by well-placed sympathy!

A young man had been having a very hard time with a number of rather rough boys. After spending sleepless hours in planning he hit on a scheme. He invited them out to Grenadier Pond to skate. They were so curious to see what kind of figure he presented on skates that they were all on hand. He had practised skating and producing a muscle daily so was in good trim. After performing some fancy work on his runners, he proposed playing "crack-the-whip" and succeeded in slinging every boy in turn almost across the pond. Pity for any broken bones or bruises was killed by remembrances of their conduct toward him in school. There was no further trouble in the class and afterwards two pupils, now young men, related how they were sent sprawling over the ice while the slinger went on making a beautiful figure eight. His physical powers kept him from joining the great army of unremembered.

One of our city staff told me how one mathematical master left his image stamped on her memory, and said that should she live to be an hundred the hour in which he became her hero could not be effaced from her memory. Never being able to understand Euclid she had memorized the books, and in consequence never could demonstrate a deduction. One day Mr. DeL—, with the patience of Job, and that rare gift of making one see the most difficult problem, made clear to her mind a deduction. She almost sprang from her seat, and in that moment he became a god. Now, after eighteen years, his name brings the same elation, the rapid heart-beat, as in that hour when he enabled her to triumph over the giant through his master mind opening hers.

There are a thousand ways wonderful and beautiful by which you may be known in the remembrance of your pupils. Do not pass out of their lives and be lost as a drop of water falling into the sea.

Be rather as the drop which finds its way to the root of the tree, causes it to grow and bloom, and is remembered by the flower as the chief source of its unfolding.

The Use of the Geography and History Readers

JOHN E. GOWLAND
Belwood, Ont.

NO doubt every teacher has experienced the difficulty of interesting pupils of the third grade in these two subjects as they are presented in the ordinary school text-books. This I believe to be especially the case in regard to history. Children who love stories, whose eyes glow with enthusiasm over the achievements of the Vikings and the Crusaders, or the heroism of General Brock or Joan of Arc, will yet declare with fervor that they "just hate history", and on being asked to write the simplest account of the subject about which they have been studying, will electrify their instructors with such answers as the following:

"Frontenac was noted as a great lacrosse player. He objected to the sale of fire-water to the Indians. He was murdered by the Iroquois in a drunken brawl, but was afterwards recalled by the King of France."

"Henry VIII was the son of a poor butcher, but afterwards rose to fame."

"He (the same king, but this time from a different paper) had eight wives which he disposed of in various ways. They were, Anne Boleyn, Catherine Arragon, Wolsey, Cromwell and others."

"Elizabeth passed many good laws, she built monasteries and reformatories and put a tax on religion."

"Charles I did not believe in reciprocity nor transubstantiation."

Geography seems less of a bugbear, but it also has its difficulties. In the play-ground imagination may change a trampled snow-drift to a fortress as great as Gibraltar, or a shaded fence-corner to a den of lions; but in the schoolroom too often maps remain merely coloured paper or chalked lines on a black-board, and such names as Paris and London, Himalaya and Mississippi, bring to the mind no picture, or at the best a most confused and uncertain one.

It is to remedy this state of affairs that our geography and history readers have been prepared, but how far they DO remedy it depends on the wisdom of our methods of using them. And these methods will of course vary with the personality of the teacher, with the character and advancement of the pupils, and with the amount of time at the disposal of the class and the instructor. One teacher's way of dealing with a given subject may fail utterly when attempted by another; but the basic principles underlying the work must remain the same, and

every teacher may change or alter the methods here suggested to suit his or her individual need.

In the first place let us notice that these books are distinctly marked as "readers". They are not text-books in history or geography. The pupil here need make no agonised struggle to remember. He may forget he is in school at all—much better if he *does* forget and for the time being becomes a traveller in Japan or Africa, a visitor at the mosques of Arabia or the catacombs of Rome, a Crusader following the Lion-Heart over the burning eastern desert, or one of a party of Canadian *coureurs-du-bois* making its way silently through snow-sheeted forests, eyes ever alert for signs of Indian foes.

Much better if he *does* forget, for through these imagined experiences comes a true education, a true culture, an extension of life which can never be gained by the most exact mastery of dates and dynasties, or the memorising of long lists of rivers, cities and exports, and for the gauging of which no written examination can be found adequate. Also, and this is of reflexive value in all other lines of work, the pupil learns to read—not merely to recognise words and phrases, but to understand and love the use of books.

But this free play of imagination comes hard to Grade III, or Grade IV or V, or even you or me for the matter of that—if its exercise must be interrupted by the task of recognising new or unusual words and the still more difficult task of grasping their meaning; and it may be greatly stimulated and wisely guided by conversation with one of wider interest and greater experience regarding the topics under discussion. Hence to me it seems desirable that when possible the teacher should read *with* the pupils, that is, read aloud to them, discussing the story with them where he deems it expedient, discussing particularly the pictures with which the books are so well illustrated, and where he can, supplementing these with photographs or prints. A few well-chosen remarks from him serve to connect the lesson story with that which has gone before. Under his direction, and in companionship with him, the dictionary loses its formidable character. Interpreted by his look and tone intricate passages become suddenly luminous. Thus the pupil's interest and anxiety is only for the story, and when it is finished and the teacher has gone he has a vivid picture of the scenes and characters portrayed.

In connection with most of the lessons of the geography readers, and indeed with many of the history stories, maps—preferably outline maps filled in as the reading advances—serve to make the content more clear and add a certain amount of interest. These maps should be drawn not only by the teacher on the black-board but by each pupil as well. Relief maps made of plasticine or on the sand-table, photo-

graphs from the countries studied, samples, where possible, of important foreign products also help greatly in impressing the facts of the lesson on the memory of the class.

After the lesson is over, and the teacher has left the class, comes the individual work of the pupil. He re-reads the story carefully; he draws his own map of the country which it portrays; he writes a list of important products or draws a diagram of well-known trade-routes. Perhaps he rewrites the history story in his own words or describes a visit to the country of the geography reading—but this only if the class be so well grounded in language work as to enjoy such writing. Above all should be avoided the mistake of making these lessons degenerate into mere tasks. Do not demand too much at first. Be sure that the pupil understands what he has read, that he sees clearly in imagination the scenes portrayed in the lesson,—in short that he is interested in it.

But once a lesson has been thus read it should not pass forever from the thought of the class. Next day's lesson brings a brief oral review. If the class have forgotten, or if their knowledge seems indefinite, then it may be made more clear by reiteration either by the teacher or by members of the class,—the latter of course to be preferred. Days after, while the teacher waits for the Fourth Class to work a problem in decimals, the Thirds stop their arithmetic for a moment to remember the Crusaders or to take a backward glance at their trip through Nova Scotia. Weeks after maybe, in a class in oral composition, somebody has a chance to tell all he knows of Richard the Lion-Heart; or the pupils have a game of writing all the exports of the maritime provinces which they can remember in three minutes, while Class II finish their reading lesson.

Sometimes where each pupil possesses a reader the monotony may be varied by the pupils reading the lesson without the teacher's aid. In this case a list of guiding questions, the answers to which are found in the lesson, may be written on the black-board. This aids in directing the attention of the class to the important points of the lesson. Answers to these may be written by the pupils, using their books as reference in case of uncertainty; or they may be considered orally in class later, or reserved as a test for the work of the review lesson. Or the pupils may be asked to read the lesson aloud, the teacher listening and questioning to make sure that the pupils are forming mental pictures as they read.

Spare time after seat work is completed may be utilised to read either history or geography stories, the pupils reading at will where they are most interested. It will not spoil a story when it comes to the

class that many of the pupils are already familiar with it. To them the old story is better than the new.

I know that many teachers, especially those in large, ungraded schools, may object that they have little or no time to spend in this way, but even a very few minutes so utilised will bring astonishing results. All the classes of a small ungraded school might be combined for a ten or even a five-minute lesson in geography or history. If the pupils each own a reader they may be asked to read the simpler lessons for themselves, the teacher only working with them for the more difficult lessons and discussing the others with the class as opportunity offers.

One of the advantages of the method first outlined is that in many schools it does not seem expedient to require that each pupil invest in books, which, at least when compared with the other texts, are so decidedly expensive, and studied in this way, two or three copies owned by the school and kept in the school library may be used by class after class with very satisfactory results. When this is done the books should be easy of access, and pupils should be allowed to consult them freely during school hours or play-time.

It is much better both in the work of geography and history to take time, doing the work thoroughly and with interest rather than to attempt to cover all the ground if that should necessitate hurry and thus cause lack of pleasure in the work.

Above all, the work of the history and geography readers is first,—to lay the foundation for more advanced work by creating an interest in the world and its inhabitants and in the events and personalities most affecting our own country and people in former years, and second,—through their lessons to broaden the child's experience and sympathy, thus laying the foundation for that patriotism and liberal tolerance which will make him a useful member of his community, a loyal citizen of our great country, and a strong wise unit in that splendid brotherhood which strives for the uplift of all the world.

There is a little girl in Springfield, Massachusetts, who, like many of her sex, resents the imputation that the feminine mind is not so strong as the masculine.

One day her mother remarked on the apparent lack of intelligence in a hen.

"You can't teach a hen anything," she said. "They have done more harm to the garden than a drove of cattle would. You can teach a cat, a dog or a pig something, but a hen—never!"

"H'm!" exclaimed the child, indignantly. "I think they know as much as the roosters!"—*Youth's Companion*.

"Bobby, won't you be a good boy and go to school this morning without a fuss?"
"Will you let me skip my bath, Saturday, if I do?"



Fig. 1

Fig. 2

Fig. 3

The New School

EVAN W. DEVINE

Senior Graduation Class, Cumberland Public School

SITUATED between the river Ottawa and the large hill called Mount Carmel, some sixteen miles east of Ottawa lies the picturesque village of Cumberland. Here in the summer of 1914 our new school was erected. We are indeed proud of it, for it is one of the prettiest and best, for the size of the place, within a radius of many miles. It is built of red brick with a cement foundation and cost in the neighbourhood of \$10,000. It consists of three classrooms, a teachers' room and a hall the entire length of the building, with an entrance at each end. Each classroom contains a divided cloak-room, and the senior room is equipped with a science table, for work two years beyond entrance is taken. In the basement there are three large rooms which serve as excellent winter and rainy-day playrooms. The lighting, heating and ventilation of the building are excellent. Our school ground is nearly five acres in extent and of this a small part is used for flower and vegetable gardens.

Last fall when the autumn term was well on its way we organised two Progress Clubs, one for the girls, the other for the boys. These have proved great successes. Elections were held and the necessary officers and committees were elected. Each club met every Friday afternoon from 3.30 to 4. The girls decided to take up sewing. Towels for the school, curtains for the teachers' room were made and much work was done for the Red Cross Society. The boys' meetings were along agricultural lines and school ground improvement. In the winter the Boys' Club organised a hockey team and were successful in a game with a neighbouring school. The team is shown in picture No. 1. With the proceeds of the game we bought a punching-bag and a baseball

outfit, and also a basketball outfit for the girls. This resulted in the forming of the girls' basketball club. Picture No. 3 shows two teams from the Girls' Club. At Christmas the two clubs united and held a concert. For weeks before we were all busy practising for it but we were well rewarded, for the concert proved a success and was said to be the best school concert ever held here. It was largely attended and the proceeds were used in buying books for the library.

On account of the extra work for our final examinations we had to discontinue our meetings at Easter, but in our spare time we have been carrying out the improvements planned at our meetings. Picture No. 2 shows some of the boys at work on the gravel paths.

We have found this year to be the best of any of our school days and it has passed all too quickly, especially for those of us who will not be here next year. Teachers and pupils have worked untiringly to make our school the very best and we have not worked in vain. We only hope that the succeeding years will be as good, or better if possible, for our new school.

[NOTE.—The teacher, Miss Annie V. Dorrance, writes:—"This is my first experience with 'Progress Clubs' and I would not wish to teach in a school without them. I thought the suggestion was worth passing on."—EDITOR.]

Book Reviews

An Introduction to School Hygiene, by W. B. Drummond. London, Edward Arnold, 1915. Pages x+237. Price 3s. 6d. Dr. Drummond is such a well-known authority on schools and children that anything coming from his pen must be read with respectful attention. This, his latest work, reaches the high level of its predecessors. It is eminently sane and practical, though somewhat beyond the elementary teachers who would benefit by it most. Physiology is not touched upon, while many unfamiliar topics such as "The study of children" and "Rewards and Punishments" are dealt with. The book is based on a knowledge of schools in Great Britain, and is intended for a British audience. We wish that somebody would write a book on "Hygiene for the Country School in a place with a continental climate". That is our main school hygiene problem. A difficult one in all conscience!

P. S.

Foundations of Chemistry, by A. A. Blanchard, Ph.D. (Mass. Tech.) and F. B. Wade, B.S. (Shortridge H. S.). 446 pages. 13.5 by 19 cm. Cloth. 1914. American Book Company. The outstanding feature in this book as compared with other elementary chemistries is the emphasis laid on important industrial processes and applications to daily life. Yet the uppermost idea is that the principles concerned in these and minor processes are of universal application. Chemical theory is deferred to the later chapters (12 and 14). A summary and a series of well graded problems conclude each chapter. Some seventy-five illustrations of merit enhance the value of the book. An appendix of eleven pages contains valuable information on important topics, notably solubility. Teachers will find the book valuable as a reference book, or collateral reading for their brighter students.

H. A. G.

One Way of Teaching Civics

C. P. HALLIDAY
Normal Model School, Ottawa

WE wished to teach the elements of the civil government of Ontario and Canada to a Junior IV class of forty pupils. Now children of that grade experience little pleasure and perhaps less profit in learning by rote the names and duties of the various officials of our government. The way in which we solved the difficulty may be of some use to others confronted with the same problem.

The class was told that we were going to choose a number of pupils to make laws for our room just as a number of men make laws for Ontario. They were told that what our legislature passed would become law in reality and visions of "home-rule" and the pleasures to be reaped therefrom filled every mind. The class was divided into six electoral districts (one row of seats made one riding) and each was to elect two members, just as the ridings in our city do. We began with three parties, and election speeches, candidates' cards and advertisements in our class paper made the election quite realistic. The results of the voting were: 6 government members, 4 opposition and 2 independent. The teacher was Lieutenant-Governor (self-appointed) and when Premier and cabinet were duly installed and clerk of the House chosen, we were ready for the first session. The speech from the throne outlined much legislation. The Speaker was first elected. Then the government introduced a bill to permit girls to hold seats in the house. (The girls had had votes but had been denied membership in the legislature). After a splendid debate the independents voted with the government and the bill was passed. At each succeeding sitting one bill was put through its three stages. The opposition with the help of the independents carried a bill to abolish homework; the budget provided for the levying of a tax on each pupil to purchase a new picture for the room; the government took over the management of the class paper. After the business of the legislature was concluded the Lieutenant-Governor came to dissolve the House. His power of veto was indelibly impressed on each mind when he exercised it on the bill abolishing homework.

The next election was a Dominion one and Parliament, with its two Houses, was reproduced on a minor scale. The bills introduced were similar in their application to those of the Legislature.

The time taken to carry out this scheme was the half hour each Wednesday devoted to oral composition. In the three months of

January, February and March every pupil gave at least one speech either in Legislature, Commons or Senate or on the hustings. The interest taken in this by the pupils may be judged when we state that they were most eager to attend the debates of the real Ontario Legislature when it opened. And several times we sat far into the night with the embryo statesmen who were paying unusual attention to the debates of the real ones of the Ontario House. When their teacher saw how well his pupils had learned the system of government he felt amply repaid for his extra work.

How to make the Hektograph

CORAL McNAUGHTON,
Normal Practice School, London, Can.

[A number of our readers have asked for this recipe.—EDITOR.]

- 1 oz. gelatine dissolved in three tablespoonfuls of warm water.
- 5 ozs. glycerine.
- 3 tablespoonfuls sugar.
- 10 tablespoonfuls water.

When the gelatine is dissolved mix all together and bring to the boiling point. Pour into a pan (about eight inches by ten inches is a good size) and set where it is level. If there are any bubbles remove them by means of a card. Let stand until stiff (over night) Before using wipe the hektograph with a cloth dipped in cold water.

Write the pattern distinctly on a smooth paper, using hektograph ink. Lay the copy face down on the hektograph and rub it carefully so that every part will come in contact with the pad. Let it remain a minute or two, then remove it carefully. From the impression left, forty or fifty copies may be taken by gently pressing sheets of paper on the pad and removing them instantly.

If the copy becomes faint wipe it lightly with a cold, damp cloth. When the desired number of copies have been printed, wash the pad at once with a cloth and warm water.

The Renaissance of the Teacher

FAITH GREER
Public School, Gananoque

TEXT-BOOKS on education are full of material on the mental and moral development of the pupil. Of the development of the teacher they have little or nothing to say. Yet the mental growth of the teacher is of supreme importance if the school is to be successful. This growth is not steady or continuous. It is often sudden and may be likened to the intellectual awakening of the sixteenth century which we call the Renaissance.

Before the Renaissance the world was believed to be flat. Columbus, among others, denied this and proved his case. At this the world, as it were, was aghast! People said "Our fathers have told us for generations that the world is flat, perchance they have told us other fabrications! Truly we must not believe because our fathers bade us do so. But where indeed shall we find truth?" They rejected the "do-as-my-father-did" way and sought truth for themselves in Italy and elsewhere.

Many teachers pass through this "Do-as-my-father-did" stage. It is not to their discredit. The discredit comes through remaining there. I remember a girl at Normal rushing up to me after the lesson slips were distributed and asking, "How do you teach a lesson in spelling to a second class"? as if there were a definite rule for teaching spelling as for making an angel cake. I do not mean to say that this girl or any other was not doing a great deal of thinking. But we were in such close contact with the methods employed in the Model School and we heard so much about methods from day to day that it flooded our minds and prevented us from thinking things through for ourselves. This was not in any way the fault of the work done there. We were simply too close to see things in their proper perspective. But the point is this, has the teacher in her own school become a real teacher or has she remained a mere imitator, or worse still, become a drifter without a purpose? Have the ideas which were given her at the Normal School become vital truths? If she has been thinking honestly she will get results. If she has not she will forever remain a mere copyist, a dragger-behind of the times. She may transmit facts but she will never become an educator.

However, the teacher who really does teach must think, and there must come a period in her thinking when she will say, "What I have

been taught and what I have read I need not accept unless sanctioned by my own thinking". Along with this line of thought she will try to discover a purpose in all she is doing. And when she has to some extent found the vital object at which she is aiming she will bring, in her eagerness, all she can find of the experience of others, the methods taught at Normal, educational books of all kinds to stand before the tribunal of her own reasoning. From these she will select what will help her to accomplish the purpose she has in view. She will not always find the idea for which she is seeking, so she, like Columbus, will go on a voyage of discovery to find it.

And then indeed she has reached her Renaissance! She cannot fail. All who go forward in the spirit of Columbus must win gloriously. She will find that which she is seeking and will apply it with greater effectiveness because it is her very own, the product of her own thought. And is not just this the glorious possibility of the schoolroom? The dull routine will never altogether fade until human nature has become perfect and that, I suppose, is the millenium. But the spirit of progressiveness in the teacher will banish a great deal of it. The air becomes electric with interest where there is always something new afloat. The new confidence of the teacher in herself will have its effect on discipline.

And last of all, this belief of the teacher in the right of every individual to work out her own problems by her own reasoning will affect her treatment of the child. She will emphasize the capacity for original thought above mere fact learning. For thought is the most vital thing in our lives. It makes us heroes or villains. Those who can go from thought to thought most logically are the genii of the world. They have lifted us from cave men to our present civilisation. The teacher who has reached the Renaissance of her profession will above all things teach her children to think.

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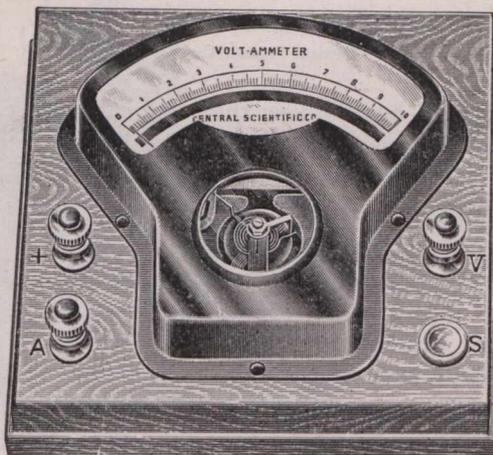
Once a year the newsboys of London are given an outing some place on the Thames River, where they can swim to their heart's content. As one little boy was getting into the water his little friend said: "Johnny, you're pretty dirty!" "Yes," replied Johnnie, "I missed the train last year."

Even high school students occasionally make mistakes.

"What is the meaning of X?" was asked of one not too long ago.

"X," was the truthful if ambiguous reply, "is the sign you use when you don't know what you're talking about."

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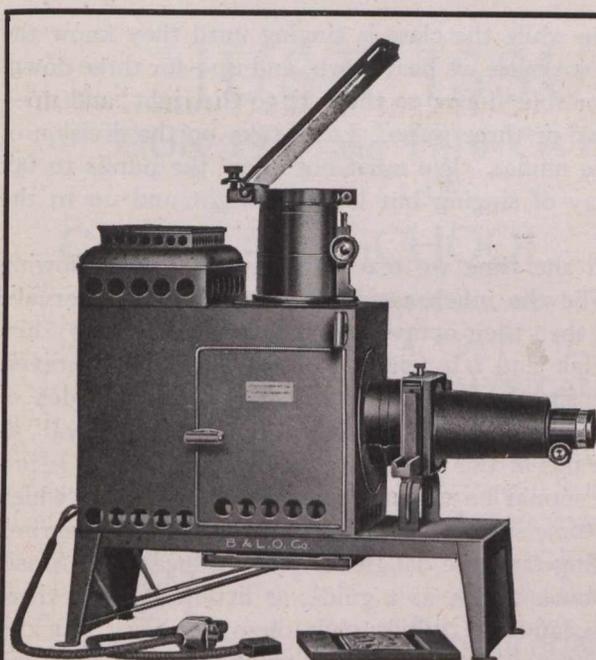
THE earlier a child hears music the sooner will his ear receive training. If we had our way the child would hear good music almost before he could understand; but our work begins when he comes to us at school. That is the time for us to begin—and to begin, of course, with rote songs—the very simple ones at first then the harder. It seems to be first the rhythm, then the harmony, and last of all the sentiment of the song which appeals to the class. This should aid us in our choice.

Then we must be careful *how* the children sing. Two musicians were one day talking of a certain vocal teacher in town. One asked of the other "What do you think of his method? Is it sound?" "Yes," said the other, "all sound." That is one thing we must avoid from the very first. Do not permit the children to sing too loudly. To avoid harshness our own singing should be as near the desired tone as possible, and we should have the class feel that they are simply telling a story—only in a more beautiful way than usual.

Before taking the tune the song should be taken up as a story so that the children grasp the meaning and the feeling. Then in teaching the tune the teacher should never sing with the class. If she does so they are not receiving the necessary ear training. But to teach a song, sing one line, or it may be just a phrase over and over again—not once or twice but four or five times. Then have the class sing the same line or phrase five or six times correctly, less often will not be sufficient even though they seem to know it after the second time. It must be impressed on their minds. And so on with the next line or phrase. Then join, and have the class join the first and second lines or phrases—repeat this, and so continue to the end of the song. Each time the class sings a line or phrase it should be the first tone, and the first one only.

Even in our very first grades we can begin taking up our tonic sol-fa work. In it we take both time and tone, though they must be taken separately. To introduce the idea of time have the class clap their hands to tunes they sing themselves or ones the teacher sings where the rhythm is different. Gradually—beginning with two pulse time teach them how the measure gives us the time (two pulse, three pulse, four pulse, six pulse), taking up the strong pulses of each, and showing how the strongest pulse begins a new measure. With each show them how to beat time for

(Continued on page 268).



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it and always beat time while the class is singing until they know the song thoroughly. For two pulse we beat down, and up—for three down, to the right, and up, for four down, to the left, to the right, and up—for six we beat as in two or three pulse. Later take up the division of the pulses and the time names. We must not allow the pupils to fall into a slow, drowsy way of singing but have it bright and up to the strict time.

Hand in hand with the time we teach the tones. The following order seems to me to be the much easier way to take the intervals. First take *doh, me, soh*; then their octaves; next *te* and *ray* (s, t r¹); then their octaves: finally *fah* and *lah* (chord f, l d¹) with their octaves. The use of the hand signals is a great aid in giving the idea of interval if the hand is raised a little higher for each interval as the sign is given. The use of the modulator or blackboard drill is imperative. Little songs should be taken along with these, songs which the class read from the tonic sol-fa themselves. When they have learned their first song by reading they are delighted. The Educational Music Course is an excellent book to use as a guide, as little songs are there provided for each step, and the pupils pick them out very quickly. First have them get the tones of the song from the hand signs, then the time, then the time and the tune together, still using the tonic sol-fa names. After repeating this several times, have them use the syllable *laa*—and *laa* the tune through two or three times. Then substitute the words (the meaning of which has already been taken). From the tonic sol-fa it is an easy step to the staff notation when they are ready for it.

A certain teacher of manual arts was everlastingly arguing the futility of ancient language study. His friend, the pharmacist, opposed his ideas. Said the teacher:

"Latin is a dead language, is it not?"

"Well," the pharmacist answered as he looked at a long prescription, "sometimes I think it's a dead language, and then again I get an idea that it's pretty lively, killing people on its own account."

William had just returned from college, resplendent in peg-top trousers, silk hosiery, a fancy waistcoat, and a necktie that spoke for itself. He entered the library where his father was reading. The old gentleman looked up and surveyed his son. The longer he looked, the more disgusted he became. "Son," he finally blurted out, "you look like a young fool!" Later, the old Major who lived next door came in and greeted the boy heartily. "William," he said, with undisguised admiration, "you look exactly like your father did twenty years ago when he came back from school!" "Yes," replied William with a smile, "so Father was just telling me."

"Describe the hippopotamus," said the teacher. "The hippopotamus," answered the little girl, "is a very beautiful animal, but is not useful. It is raised only in circuses."

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It is naturally impossible in the limited space at our command to give individual reviews, but all these volumes whether dealing with explorers, statesmen, or Indian chiefs, with the Canada we know ourselves or the Canada of the early settler and explorer, deserve and repay the most careful reading.

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(Continued on page 272).

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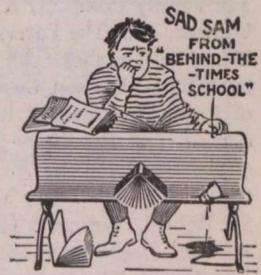
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(Continued on page 274).



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Elements of General Science, by Caldwell and Eikenberry. 308 pages. Cloth. 1914. Ginn & Company. Price \$1.00. This book outlines a course—the result of six years of experiment at the School of Education in the University of Chicago by the head and assistant of the Department of Natural Science—which will increase the fund of information about the common phenomena of nature and give the scientific interpretation of the same, as a means of increasing the efficiency of the first year science teaching, experience having shown that the pupil's lack of this fund of information is the great obstacle to efficiency in teaching. The subject matter is arranged under five major headings as follows: the air; water and its uses; work and energy; the earth's crust; life upon the earth. To indicate better the content, one section dealing with "the earth's crust" is summarised:—Natural forces upon the surface of the earth (as water, ice, frost, and living things); physical structure of the soil; soil water, drainage and irrigation; erosion and sedimentation; life in the soil. The course is an experimental one using apparatus of the simplest character, when possible home utensils. Demonstrations may even be the work of a few of the students. This will be found to be a very helpful book to lower school science teachers and continuation class teachers.

H. A. G.

Leaders of English Literature by A. F. Bell. G. Bell & Sons: London. 2s. 230 pages. This book deals with the work of the characteristic writers of each period, particularly of those who brought some new idea or way of expressing an idea into our literature.

Arithmetic by C. Godfrey, M.V.O., M.A. and E. A. Price, B.A. 468 pages. Complete with answers. 4s. Cambridge University Press, London. This book is a very practical one containing problems relating to the various trades. The large type used is especially commendable. Teachers in Canada will find it very valuable for the number and variety of its problems.

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Physical Geography, by Philip Lake. 324 pages. Published by Cambridge University Press. Price 7s. 6d. This excellent book is worthy of the attention of every teacher. It is not an elementary book suitable for our junior High School pupils where physical geography is usually taught in Canada but is more advanced and is very suitable for teachers' use. The difficult topics, such as the explanation of the cause of tides and the deflection of winds owing to the earth's rotation, are dealt with very fully and not slurred over or entirely omitted as is the case in some recent publications.

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Notes and News

[Readers are requested to send in news items for this department].

The following Normal School appointments were made recently by the Department of Education of Ontario: F. A. Jones, M.A., formerly Principal of the Ottawa Normal Model School, to Ottawa Normal School; R. W. Murray, B.A., formerly Principal of Toronto Normal Model School, to Toronto Normal School; George W. Hofferd, M.A., of Oakwood Collegiate Institute, to London Normal School; George O. McMillan, M.A., B.Paed., of Ottawa Collegiate Institute, to Hamilton Normal School; Miss Muriel G. Oakley, M.A., of Sarnia Collegiate Institute, to Hamilton Normal School; E. E. Ingall, B.A., formerly Inspector of English-French Separate Schools, to Peterborough Normal School; H. G. Martyn, B.A., of Berlin Collegiate Institute, to Stratford Normal School; Harry E. Ricker, M.A., formerly Principal of Wingham High School, to North Bay Normal School; Miss C. Brenton to the Kindergarten-Primary department of Toronto Normal School; J. A. McKone succeeds E. E. Logan as writing master in Peterborough Normal School; J. W. G. Brethwaite succeeds Dr. F. C. Anderson as writing master in Ottawa Normal School.

W. J. Lee, B.A., formerly Principal of St. Joseph's Boys' School, Ottawa, has been appointed an Inspector of Separate Schools in succession to Michael O'Brien whose new appointment was noted in last issue.

Thomas Swift, Ottawa, has been appointed an Inspector of English-French Separate Schools in succession to E. E. Ingall, B.A.

M. A. Sorsoleil, B.A., of the Toronto Normal Model School, and C. E. Mark, B.A., of the Ottawa Normal Model School, have been promoted to the principalships of these schools.

Mrs. W. A. Spence has received an appointment to the staff of the Toronto Normal Model School.

News of the class of 1914-15 in the Faculty of Education, University of Toronto, since last issue is as follows: Miss E. Meryl Hicks is teaching in Wheatley, Ont.; John T. Norris has been appointed to the staff of Lansdowne School, Spadina Crescent, Toronto. Miss M. Grace Rattray is teaching in Kelvin, Ont. John T. Fawcett is teaching in West Monkton, Ont. The address of Miss Gladys F. Wills is R. R. No. 2 Puslinch, Ont. Miss Mary L. Rodger has a position on the staff of Springfield Public School. Miss Grace Burns, B.A., is teaching in Kincardine High School. Miss Ada C. Found has a position in Bracebridge High School. G. A. C. O'Hara is teaching Latin in the De La Salle Institute,

(Continued on page 278).

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Toronto. Miss Beatrice Vickery is on the Toronto Public School staff. Miss Gertrude M. Cole has for present address R.R. No. 4 Waterford. Miss Margaret J. Helson, M.A., has been appointed to the staff of Seaforth Collegiate Institute as teacher of moderns. Morley F. Taylor is teaching in Riverside Public School. I. Goldstick, B.A., has an appointment in Upper Canada College, Toronto. James McQueen, B.A., is teaching mathematics in the Technical High School, Toronto. S. P. Griffin, B.A., has been appointed to the staff of Jarvis Street Collegiate Institute, Toronto. Miss Alma A. Van Velzer has for present address R.R. No. 1, Beamsville. James H. Watt is teaching in the John Fisher Public School, Toronto. B. H. Hewitt is in S. S. No. 10, Chatham Tp. J. P. Hill is on the staff of Pauline Avenue School, Toronto. Miss Annie E. Brown is teaching in Hudson Consolidated School, Hillview, Ont. Leslie K. Devitt is teaching in S.S. No. 2 Pickering township. Miss Vera B. Durnin has as present address R.R. No. 3 Goderich, Ont.

The article in our September number entitled "Children's Literature from the Canadian Point of View" by Miss Adeline Cartwright, Children's Librarian, Dovercourt Branch of the Toronto Public Library, was read originally before the Ontario Library Association at its annual meeting last Easter. This acknowledgment was inadvertently omitted in our September issue.

THE SCHOOL intends publishing a list of those teachers in Canada who have enlisted for active service in the present war. So many of the profession have given up their positions either temporarily or permanently in order to assume military duties that it will be very difficult to secure a complete list. Will our readers send us the names of any of whose enlistment they know, with particulars of positions vacated and branch of active service entered?

Clarence P. Halliday and Miss Edith V. Phillips, B.A., who have been teaching in the Toronto Public Schools, have received appointments to the Normal Model School at Ottawa.

Miss Vera M. Wells of Merlin is now assistant in Palmerston Continuation School.

E. W. Durnin, B.A., of Cornwall High School, is now Principal of Kincardine High School.

Miss J. McLaughlan of Stratford is teacher of history, English and moderns in Warton High School.

Miss Annie E. Rowntree, M.A., has been appointed Principal of Waterford High School. She was formerly teacher of moderns in the same school. Miss Elsie Caverhill, B.A., is teacher of mathematics in Waterford.

(Continued on page 280).

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NEW YORK

Vincent R. Murphy, a student last year at Stratford Normal School, is now teaching at Price's Corners, Ont.

Miss Dora Stock, B.A., of Tavistock has accepted a position as teacher in the High School at Pointe-aux-Trembles, Quebec.

The Department of Education of Ontario has issued a manual on the teaching of manners and morals in the schools. This volume deals with the method of instruction and explains in detail the use of the Golden Rule Books. References are also given to lessons in the Ontario Readers illustrative of the topics to be taught.

T. S. Melady is teaching in Coniston.

A. S. Morrow of the class of 1914-15 in the Faculty of Education, Queen's University, has been appointed teacher of a Public School in South Hastings.

THE SCHOOL takes pleasure in acknowledging its indebtedness to Reeves & Sons, London, Eng., for the donation of one set of prizes per month for the Art Competition being conducted by this journal. In reply to inquiries from teachers of art we may say that, in order to preserve uniformity in the work, authorised school drawing paper should be used. The dates for completion of drawings are suggestive of the work that might be done in most schools during the months indicated, but are not compulsory as long as the sheets reach us on or before the date mentioned in the advertisement. (See page 198 in this issue).

ALBERTA

When visiting the Normal Schools recently the Minister of Education made the announcement that the Department expected to lengthen the period of training for teachers to a year beginning with 1916. This will mean but one more four-months' course. Educationists throughout the province are pleased that the time has about arrived when this will be possible.

D. S. MacKenzie, Esq., Deputy Minister of Education, has just completed an extended tour of the country north and north-west of Edmonton. Schools are being opened very rapidly in the Grande Prairie district so Mr. MacKenzie decided to view the situation at first hand.

The Department of Education was fortunate in securing two new men as Inspectors during the past summer, who are admirably fitted by temperament, training and experience for the work which they have undertaken. J. E. Hodgson, B.A., formerly Principal of Schools at Lethbridge, will have charge of the Macleod district, while W. A. Stickle, B.A., for the past two years Principal of the English School for foreigners at Vegreville, goes to Tofield. It is generally felt that these are ex-

(Continued on page 282)

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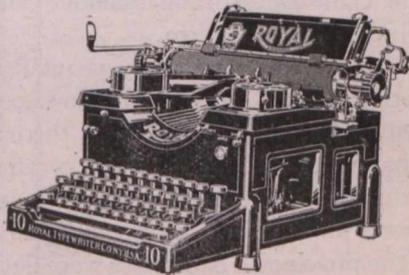
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All the High Schools and the two Normal Schools report a greatly increased enrolment for the current year. About three hundred and twenty teachers-in-training are at work in the two Normal Schools. This means practically capacity attendance and suggests that additional facilities for the training of teachers will soon be required.

C. Sansom, B.A., formerly Inspector of Schools at Macleod, has joined the staff of the Camrose Normal School as instructor in psychology and mathematics.

Negotiations are under way for the engagement of Dr. Henry Suzzallo, President of the Washington State University, for a series of addresses at the Easter meeting of the Alberta Educational Association. Until May last Dr. Suzzallo was professor of educational sociology in Columbia and in that capacity is known to a number of the teachers in Alberta. Should the committee be able to secure Dr. Suzzallo, the success of the meeting is assured.

During the summer several changes took place in the personnel of the staffs of the High Schools in Calgary. G. R. Dolan, B.A., formerly Principal of the smaller school on the North Hill, was invited by the Board to assume charge of the main school. In his place as Principal there was appointed Wm. Aberhart, B.A., formerly Principal of the King Edward Public School, one of the largest Public Schools of the city. A large number of assistants were added to the staffs of both schools in order to provide for the increased attendance.

F. D. Weir, B.A., a classical master of the Calgary Collegiate, resigned during the summer and accepted the principalship of the Practice School of the Camrose Normal School. He began work in Camrose at the opening of the Fall term.

Jas. Davidson, for many years Principal of Schools at Okotoks, has recently resigned the position to become Principal at Claresholm.

On Friday, October the 8th, the official opening of the new Camrose Normal School took place. The ceremony was performed by the Minister of Education in the presence of a large number of cabinet ministers, members of the legislature and distinguished educationalists from all over the province. Addresses were delivered by the Premier, the Minister of Education, Leader of the Opposition, President of the University of Alberta, President of the Alberta Educational Association, the Provincial Director of Technical Education, and others. The building is admirably suited to Normal School work, is completely equipped and generally a credit to the province.

(Continued on page 284)

Class Pins and Trophies

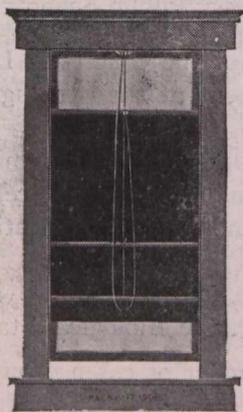
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Yours very truly,
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The descriptions are short and helpful, not spoiled by unnecessary details. The numerous colored plates are well chosen.—*W. J. Saunders, Science Master, Collegiate Institute, Kingston.*

From a letter received from JOHN DEARNESS, Head of Nature Study Department, Normal School, London, Ont.:

W. O. McINDOO, Esq.,
London, 5th Feb., 1915.
Dominion Book Company, Toronto.

Dear Sir,—

After a careful examination of the New Canadian Bird Book, by Dr. W. T. MacClement, and observing its serviceableness in the hands of students preparing lessons on birds, I am able to testify with pleasure to its usefulness, and the satisfaction it will give to those who may consult it upon the subject of which it treats.

The author's sympathetic treatment of the feathered race—even of the English sparrow—would entitle him to enter Emerson's list of friends:—

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Then be my friend, and teach me to be
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I am, Yours truly,
JOHN DEARNESS.

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Cyril H. Locke, M.A., a graduate of Yale University, has succeeded G. W. MacKenzie, B.A., as Principal of Schools at Red Deer. Mr. MacKenzie was forced to leave Alberta owing to the delicate health of Mrs. MacKenzie. He is now mathematical master in the New Westminster High School.

Red Deer suffered a further loss to its teaching staff in the persons of Messrs. A. R. Gibson and A. M. Shook. The former enlisted in July with the 66th Battalion for overseas service and proceeded to the front with the draft which left on Labour day. Mr. Shook is a member of the aviation corps. These men, with scores of others from the ranks of the teaching profession in the province, have brought the war very close home and have demonstrated again that in the matter of public welfare teachers are still as sensitive to the call of duty as we are proud to feel they have ever been.

L. McKnight, M.A., principal of McAuley School, Edmonton, spent the summer at Teachers College, taking post graduate work in education.

Gerald F. L. Manning, last year Principal of Schools in Crossfield, has just begun his work as assistant in manual arts at the Camrose Normal School.

Dr. James C. Miller, Director of Technical Education, represented Alberta at the meeting of the National Educational Association at Oakland, California, in August. While there Dr. Miller delivered an address to the Technical Education section of the congress. Later in the month he visited Toronto and was present at the opening of the new Technical High School.

The University of Alberta opened its work for the academic year 1915-16 in its new main teaching building. An official opening ceremony was held on the afternoon of October sixth and later a convocation was held for the conferring of honorary degrees.

J. R. Tuck, M.A., instructor in science in the Camrose Normal School, spent the summer in work at the Marine Biological Station at Nanaimo, B.C.

QUEBEC

A new school has been opened in Montreal, the Bancroft School, and R. D. Colpitts, M.A., has been appointed Principal.

Mrs. F. W. Clayton has been appointed Principal of the Greenshields Ave. School, Montreal.

The total enrolment for all schools in Montreal is 22,171 of whom 20,865 are in elementary grades and 1,305 in High School grades.

The Protestant Committee of the Council of Public Instruction met in Montreal on October 1st, when congratulations were offered to two

(Continued on page 286).

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members on the honour of knighthood which was conferred upon them, namely Sir William Peterson and Sir Herbert B. Ames. A report was given on the Lachute Summer School for elementary teachers, showing that diplomas were recommended as follows:

Permanent rural school diplomas	35
Interim rural school diplomas	67
Recommended for extension and another summer session	10
<hr/>	
Total	112

As many of these rural school teachers have found their way into Superior Schools and as thirty-four Model School teachers are without positions, a committee was formed to report on modifications for training teachers in rural schools.

Eighty-seven students attended a Summer School at Macdonald College for nature study and elementary agriculture and were awarded certificates.

NEW BRUNSWICK

The report of the University of New Brunswick Matriculation Examiners recently published shows that 162 candidates wrote the Junior Matriculation, and 12 the High School Leaving Examinations. Of the candidates for matriculation, 16 passed in the first division, 60 in the second, 20 in the third, 42 in the third division conditionally, and 24 failed to pass. Of the High School Leaving candidates, 6 passed in the second, 1 in the third, 1 in the third division conditionally, and 4 failed to pass.

In the Normal School Entrance Examinations, held at fifteen points in the Province at the same time and places as the Matriculation Examinations, 892 candidates were admitted. Of these 264 entered for first, 557 for second and 71 for third class license. The results of these examinations show that 94 were passed for first, 297 for second, 265 for third class, and 236 failed to pass for any class.

The University of New Brunswick opened for the academic year 1915-16 on September 20th with about 120 students enrolled. There are 29 in the freshman class. The total attendance is less than for last year as 28 of the students enlisted for foreign service before the close of the last year's work, and a number of others who would have matriculated this year have also enlisted.

The Provincial Normal School, Fredericton, opened on the first day of September with the largest enrolment in its history. The total number of students is 307, of whom 83 entered for first, 146 for second and 78 for third class license.

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