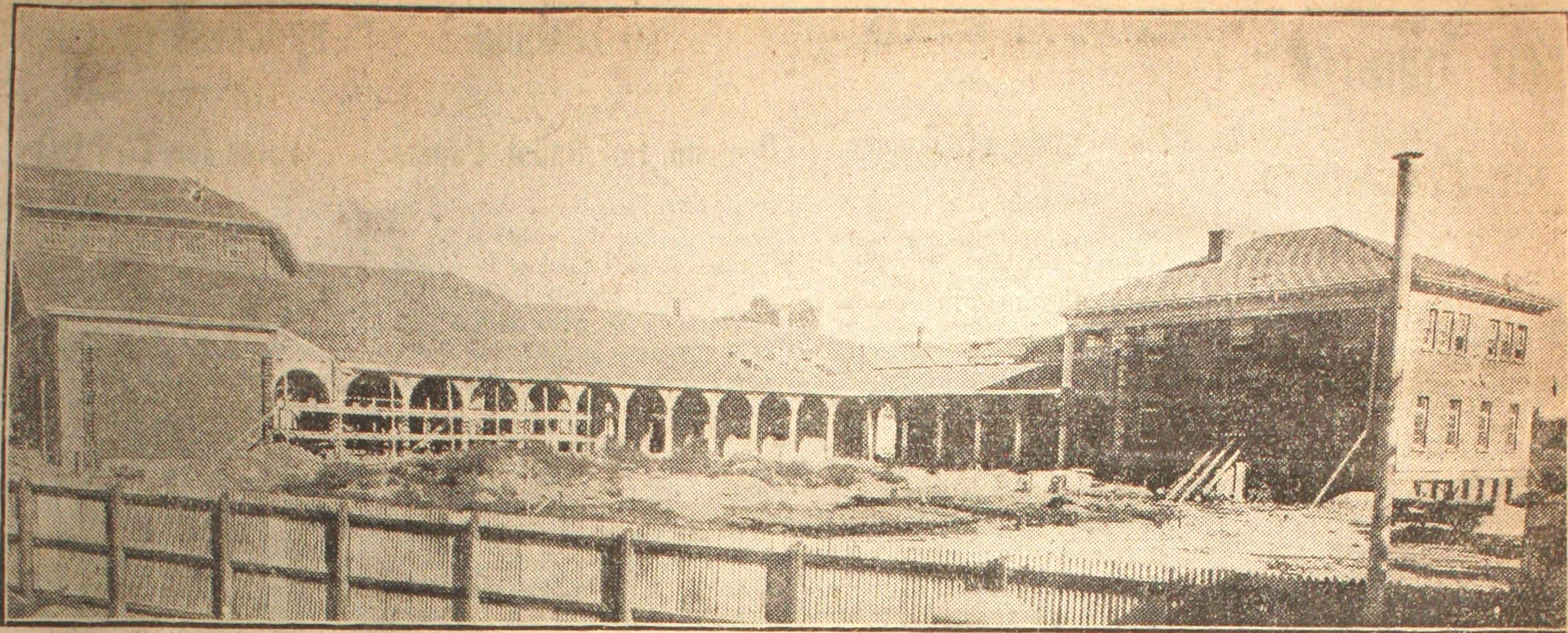


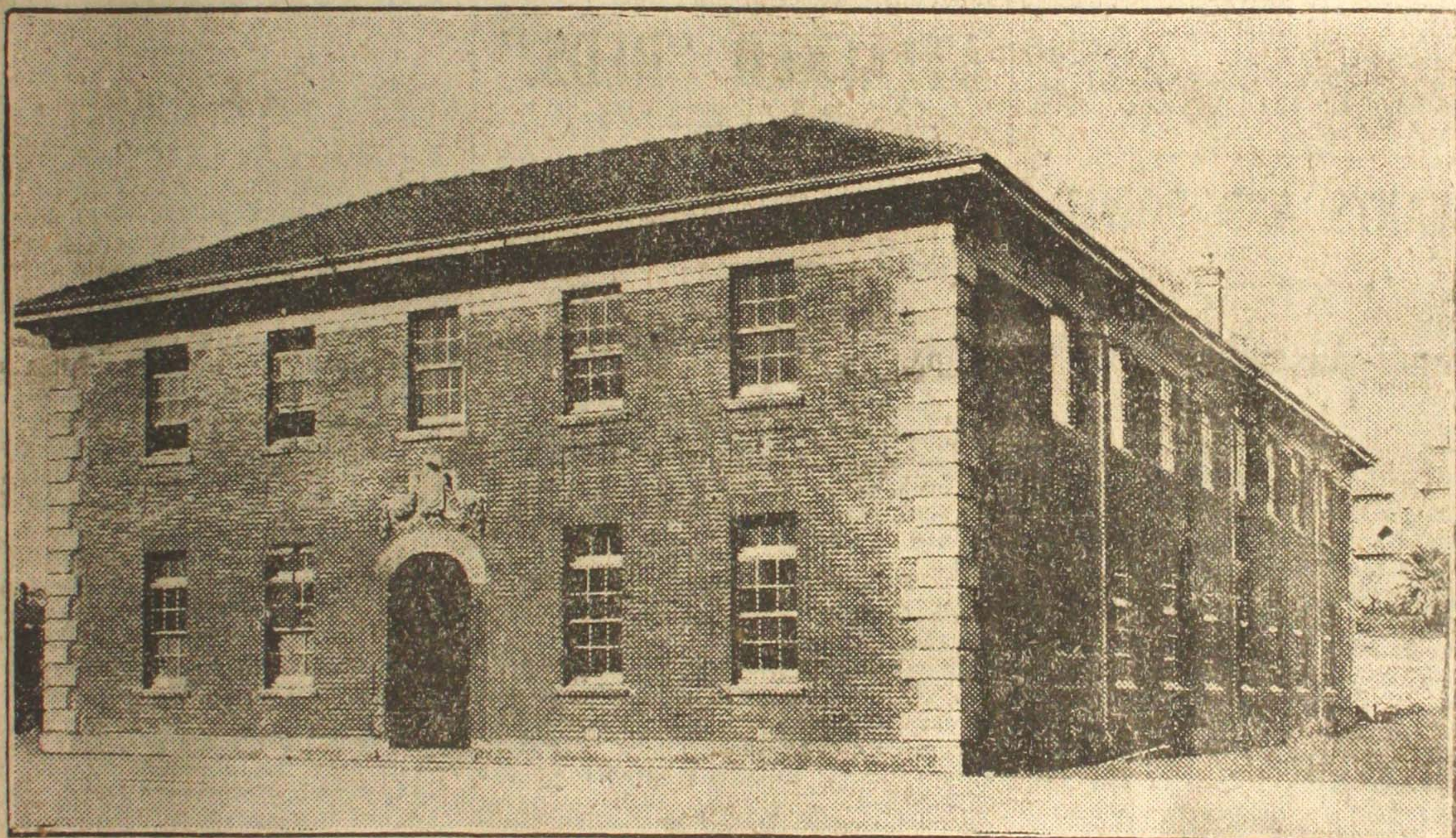
REG. 9 5 28
IMPROVEMENTS AT UNIVERSITY.



Excellent progress is being made with the construction of the Lady Symon Building at the University, the foundation stone of which was laid by Sir Josiah Symon on October 24, 1927. The section will be the women's portion of the Union Buildings, and has been dedicated to their use for recreational and social purposes.

REG. 9 5 28

NEW UNIVERSITY LABORATORY.



The Commonwealth Council of Scientific and Industrial Research has spent about £12,000 on an extensive new laboratory on Victoria Drive, at the rear of the Adelaide University. The structure is nearly completed, and Professor Brailsford Robertson and his staff, who are carrying out important investigations regarding the nutrition of sheep for wool-raising purposes, will take up their quarters there in July.

ADV. 15 5 28

ELDER CONSERVATORIUM.

STUDENTS' CONCERT.

The third concert of the 1928 season of the Elder Conservatorium was held on Monday night. The programme was rendered by the students and contained more instrumental than vocal numbers. It was varied and attractive, and included works by composers of both the old and the new schools. Particular mention might be made of one, Lekeu, who was one of the last pupils of Cesar Franck, and who died at the age of 22 years. He left behind only a few compositions; some songs, a violin sonata, a pianoforte quintet, and a work for stringed orchestra.

The programme opened with a Frank Bridge group for the piano, "April," "Rosemary," and "Valse Capriccio," by Miss Olive Dyer. Versatility and good execution were displayed in the performance of this bracket. A violin solo, "Scherzo Tarantelle" (Wieniawski), by Mr. Fred Groth, was a musicianly effort. He showed good technique and excellent bowing. An organ solo, "At the Ferry" (from "Idylls of Iona"), was played in a convincing manner by Mr. Norman Chinner, this year's Elder scholar for the organ. He is a student of great promise. Lekeu's sonata for violin and piano (1st movement), by Misses Evelyn Morley and Katie Yoerger, was a particularly fine number. Miss Morley played in a sympathetic and artistic manner, and Miss Yoerger, who is another promising student of the violin, gave an excellent execution of double-stopping and octaves. Her firm tone was sweet and smooth. An interesting and unusual item was provided in the form of a 'celli ensemble, "Sarabande" (Handel), by Misses Lorna Brown and Frances Solomon, and Messrs. Allan Gibbs and James Gibbs, with Mr. Norman Chinner at the organ. This was received with warm applause. Mr. Eric McLaughlin's interpretation on the violin of (a) "Spanish Dance" (Sranados-Kreisler) and (b) "Waltz in A Major" (Brahms-Hochstein), was very pleasing, and was played with a good even tone. The double-stopping in the second piece was well executed. A song, "Ave Maria" ("Das Feuer Kranz"), (Max Bruch), was rendered with charming effect by Miss Valda Harvey. Mr. Les Crisp sang "E. lucevan le stelle" ("La Tosca"), (Puccini), and "Love, I Have Won You" (Landon Ronald), in good dramatic style. A contralto solo, recit., and aria, "Armida, distrietata," Lascia chio Pianga," by Miss Melva Sieber, was well received. Misses Reta Lyons and Gladys Henry gave a creditable interpretation of Mozart's "Sonata in D Major," Op. 3, for the piano (four hands). "Aimons-nous" (Saint-Saens), sung by Miss Kathleen Magarey, was rendered in a clear, easy manner. Miss Nora Noonan's piano solo, "Aufschwung" (Schumann), was well received, the young pianist showing good style. The programme closed with "Rondo Brillante," Op. 23 (Mendelssohn), by Miss Joan Bensley, with Miss Lucy Daenke at the second piano. The brilliant execution of this number was a fitting close to an interesting and artistic programme. Miss Alice Meegan and Miss Joan Mellowship were the accompanists.

ADV. 17 5 28

EXAMINERS EXAMINED.

A TEACHER'S CRITICISM.

"UGLY CONSTRUCTIONS."

The comments of the University examiners contained in the "Notes by Examiners" published in the "University Examination Manual," are replied to by Mr. C. M. Ward, the deputy headmaster of the Adelaide High School, in an article, "The Examiners Examined," in the May issue of the "Teachers' Journal." The following are extracts from the article:—

In the University examination manual, recently published, the examiners in English have contributed twenty dreary pages to the section headed "Notes by Examiners." They roundly condemn the standard of the work submitted, criticise frankly, not to say offensively, the capabilities and morals of teachers, and in fine public-spirited style rebuke the educational authorities for their alleged neglect to provide proper facilities for the teaching of English.

At the outset, I would assure the examiners that teachers are well aware of the genuine faults pointed out by the examiners, and are continually striving to correct them. The educational authorities

moreover, not only see that their teachers are, in the main, well qualified, but take care that English receives its fair share of time on school programmes, always bearing in mind, of course, that very few of the pupils are being prepared for a literary career.

The teaching profession, nevertheless, have an uneasy feeling that all is not well with the literary side of school work, and are quite ready to shoulder their portion of the blame. The prevailing opinion, however, is that University examiners are by no means faultless either in their interpretation of the syllabus, or their criticism of candidates' work. It would be profitless to analyse in detail the twenty pages of this murky effusion, but a few examples will show that the intensely specialised literary training, which the examiners have no doubt received, has not freed their style from the very faults which they consider capital offences in a young student. Only those who have read the report will believe that examiners, who advise candidates to "prune their adjectives severely and all but obliterate their superlatives," could be guilty of the following:—

"Loose slovenly English and unsanctioned colloquial usages," "the comparative absence of cultivated artificiality," "strange jargon," "strange fascination," "one strange candidate," "produced perhaps the strangest results," "equally strange was the common use of human," (is there not by the way, a suspicion of drawing-room gush about this favorite word "strange?"), "delightful embellishment," "surprisingly large number," "glaring examples," "it

cannot be stated too plainly that—," "Examiners are only too ready to welcome—," "One of the most noticeable things in this paper was the rooted objection," "Any conceivable term," "Infinitely better," "in numberless papers," "high time," "a gross case of this fault" (not a gross case of jam!), "young people, of course, are gross little materialists." (Why, "of course" Wordsworth and other simple souls hold the opposite view).

The whole report abounds in ugly constructions and here are a few more samples:—"Another common error of treatment arose from a wrong approach having been made to the play," "One candidate devoted a whole page of writing to telling," "In a few cases there was evidence that certain passages had a quite definite appeal to the candidates. When this was the case, and when they expressed their feelings in terms of moderate ability, generous marks were given," "In those cases, where success was achieved, it was the result not so much of real merit as of its being very difficult to say so much without occasionally hitting the nail on the head," "The study of metre is becoming a thing of mechanical rule rather than matter of feeling," ("thing" and "matter" are both barren words, but why the change?).

I have taken up much space with what, I trust, is destructive criticism because any other method of attack on the English examiners' stronghold seems impossible.