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GAMES AND OTHER DEVICES FOR IMPROVING PUPILS' ENGLISH

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PREFACE.

Before the war Commissioner P. P. Claxton issued a questionnaire to 2,500 teachers, selected through the administrative officers of large city systems, asking for the games and exercises which the teachers used in correcting the classes of errors which are given as chapter headings in this bulletin. Detailed responses were received from some 500 teachers.

Owing to the disturbances due to war conditions, the work of tabulation was not completed until last year. At that time the compilers of the information decided that they would have the games and exercises tried out by a number of teachers, so that it would be possible to evaluate them as excellent, good, and fair; but this was found impractical. Consequently, the devices are presented as suggestions for grade teachers to use and evaluate for themselves.

The content of this bulletin illustrates a useful method of improving teaching practice. The compilers believe that if all important problems of teaching were treated in the same manner, by collecting the methods of solution worked out by teachers in the classroom, a great deal of very significant material would be disclosed. If the teaching experience of all the teachers of the United States could be pooled by a method such as is used here, a great body of valuable information would be available for the use of all.

The past decade has witnessed a radical change in the methods of language study in our schools. The old, formal study of grammar, with its learning of endless definitions, its minute and often cumbersome classification of words, its glorification of diagraming, has given place to what we believe are saner methods of teaching language. For gradually we have been coming to recognize that correct linguistic habits were seldom or never acquired by these older exercises, and that the use of good English is a habit attained much as other good habits are gained.

We have also come to realize that the child enters the school with his language habits partly formed and rapidly forming, and that we must take advantage of our opportunities during his very early and plastic years to help him establish correct habits of speech. We are also gradually awakening to the fact that the formation of even a few simple habits of correct speech among our pupils is often a task that makes all the labors of Hercules look like the pastime of a summer afternoon. When we teach a fact in geography or history

or arithmetic we are not obliged to battle with a host of other instructors proclaiming a false doctrine. The playground, the street, the market, and the home are not insisting that 6×7=41 or 43, as they are constantly insisting upon incorrect forms of speech. Fortunately, however, careful investigation, conducted in various sections of our country, has revealed the fact that, as frequent and pervasive as are many of these mistakes, the large majority of them fall into a few definitely marked classes, and that from Portland, Me., to Portland, Oreg., there is an astonishing uniformity in the nature of these errors, especially in the misuse of certain verbs and pronouns.

Naturally the first requirement for effective language training in our schools is a knowledge of the mistakes actually made by the pupils. This can be gained only by a careful survey of the speech habits of the community. Such surveys will, of course, bring results varying with the nature of the community; the problems of the teacher in the ghetto will naturally be quite different from those of her sister teacher in a fashionable suburb.

After such a survey has been completed, the next task is to decide upon the errors which shall be attacked and to assign the attack upon a small number of these to the teachers in each of the different grades. Much valuable time and strength have been wasted in our schools by shooting wildly at every error showing its head in the linguistic field. The teacher who has succeeded in helping her pupils thoroughly eradicate three or four linguistic errors from their speech in a school year may well feel that her labor has not been in vain.

Next the teacher must bring to bear in every grade whatever device or method she can discover for rousing in the pupils the desire for self-improvement, for we shall make little or no progress in this matter until we have secured the hearty and earnest cooperation of our students; linguistic betterment springs from within rather than from without. The teacher will collect and use the many effective arguments and illustrations she can find which help drive home the value of careful, cultivated speech.

She will also strive to enlist the cordial cooperation of the home, which so frequently does much more than the school in forming and moulding the pupil's speech habits. How tactfully and skillfully this appeal may be made is well illustrated by the following letter:

EVERETT, WASH., *January 3, 1916.*

To the Patrons of the Jefferson School:

No doubt you have noticed a tendency on the part of young people of the present day to use very poor, slovenly English, and an inability to express themselves clearly and intelligently.

The bad habit of using *seen* for *saw*, *done* for *did*, *went* for *gone*, and many other mistakes, are very common, and could be easily overcome if the home would cooperate with the school in the earnest effort the school is making in

this direction. We are very anxious to have the children in our school use good English and are asking your hearty support of the following plan:

The pupils of the Jefferson School will be considered members of the Good Language League, and plans and devices will be used both in schoolroom and on the playground to induce them to express themselves correctly.

If at the end of the term any pupil shows that he has grown in that respect and has tried earnestly and faithfully to carry out the above idea, recognition of the effort will be shown by presenting him with a card or certificate.

Accompanying this sheet you will find a list of expressions upon which we expect to drill. They seem very simple and elementary, but they must be so in order that the pupils shall have no difficulty in understanding them.

Will you not please make an earnest effort to help your children overcome these bad habits if they have them? Hang this list up somewhere where it will be constantly before the children.

Thanking you for the hearty support you are giving the school and urging upon you the necessity of visiting regularly,

We are, yours sincerely,

PRINCIPAL AND TEACHERS OF JEFFERSON SCHOOL.

The first step in the process of establishing a correct speech habit is to focalize the attention of the class upon the right form. Some linguistic mistakes are due to the fact that the child has never apprehended clearly the spoken word; still more are attributable to the further fact that for years his ears have been assailed by the incorrect form till he has unconsciously woven it into the fabric of his speech. To-day we are hearing a great deal about education by exposure, and nowhere is this very potent kind of training more effective than in the matter of speech. Consequently, the teacher must skillfully introduce to the mind through the eye, ear, and finger the correct form which she wishes to make a part of the child's permanent possession. Through numerous vocal repetitions, through jingles and stories she must accustom the child's ear to "Catherine and I." Through appealing to his eye, through exhibiting the form in writing, and through examples on the printed page, she must strengthen this impression; through training the child's vocal cords and his fingers in expressing the form, she must drive it deeper in his mind; and then through drill, drill, and ever more drill, she must assure it a place at the top of his spinal cord among his unconscious but thoroughly established habits of speech.

In this work she must enlist every possible aid that springs from the active participation of the pupil. She must take advantage of all the various ways and means of making good English fashionable in the school. At times she will utilize her pupils' keen delight in rivalry by matching the boys against the girls, or one-half of the room against the other, or she may pit the class against its own record by marking in graphic form the progress in eliminating the obstinate error, or she may turn to advantage the pupils' passion for clubs by forming a Better English Brigade or a Never Again Club.

As the pupils advance to the upper grades of the elementary school, they will gradually learn the grammatical justification for much that they have taken on faith; and this grammatical approach will offer a valuable means of clinching and vitalizing much of the previous drill. Yet, after all, drill is the great nurse of habit, and to perfecting and making most effective such drills the wise teacher will give much careful thought. The characteristics of a good drill are that it be brief, intensive, rapid, shared by all, and often repeated. Frequently it is well that the materials involved should be left conspicuously on the board, both for utilizing to best advantage that incidental education, the value of which is so keenly recognized by every firm that advertises extensively, and also to facilitate those rapid reviews at every spare moment which play such a valuable part in clinching these drills and thus fixing correct habits. The following pages will be found especially rich in clever suggestions for varied and valuable drills.

Even more varied and perhaps more interesting than these drills are the games here suggested. The characteristics of a good game are not far to seek. First, it must offer the lure, the excitement, and the interest that children find in their sports outside of the schoolroom. The drill aims to keep the attention focused upon the form to be mastered, and at certain stages of learning it is of unequaled value. But every experienced teacher knows that during such drills the pupil's consciousness is centered upon the proper form, and that he will then use language forms correctly which, a few minutes later on the playground, he will utterly ignore. A good game, filled with life and motion, and bristling with the excitement of competition, tends to evoke the pupil's habitual oral responses. If at such moments the child uses correct language forms he has gone a long way toward the establishment of proper speech habits. Furthermore, what he learns in these moments of pleasurable excitement stands a better chance of weaving itself into the warp of his speech than do forms introduced in the more commonplace drills. In addition to animation and pleasurable competition, a good game will be marked by its appeal to the imagination. Small children especially love games that take them to the land of fancy, to the domains of such friends as Mother Goose. Particularly valuable are games that utilize the familiar activities of the playground, especially if they involve a frequent repetition of the correct language form. Many of the games given in Language Game books devote entirely too much time to the sport in proportion to the drill in correct expression they afford; a good language game is never 95 per cent game and 5 per cent language. Finally, other things being equal, that game is best which permits a large number of pupils to participate a great

many times and gives a place especially to those boys and girls who particularly need the drill. It is hoped that in the following pages the teacher will find numerous games which meet many, if not all, of these requirements.

In conclusion, a word regarding some of the forces making for better English which fall outside of the scope of the present study. Prominent among these may be made the power of the school readers, especially in those selections which embody fine thought expressed in noble prose or verse. The reader is a much more potent force in molding the pupil's language than has been generally recognized; and the skillful teacher may augment its power by ever insisting that the pupils make their own, during these years when the habit of memorizing may be so easily cultivated, splendid lines and phrases which are rightfully a part of the child's magnificent linguistic heritage. Again, story telling and other simple forms of oral composition are, of course, of immense value in training the pupil to express himself clearly, forcefully, and correctly, while the daily recitation in every subject may be made far more effective in furthering these aims than most teachers have yet made it. Correct English every minute of the school day!

And shall the teacher stop to correct every error of speech? Of course not, especially if the error is one on which the pupils have as yet received no corrective drill. At times, however, the error should receive summary attention; but when much will be lost by interrupting the pupil's train of thought, such correction may well be deferred to a more opportune time. But an error in a form upon which the pupil has received ample drill should not escape notice and correction.

GAMES AND OTHER DEVICES FOR IMPROVING PUPILS' ENGLISH.

Chapter I.

SUBJECT OF VERB NOT IN THE NOMINATIVE CASE.

I. STORIES.

Mrs. A. D. T. Whitney, in Sights and Insights, tells of a lady who, passing one day through a London thoroughfare, heard a woman calling repeatedly from an upper window. Noticing some children playing near, she said to them, "Your mother is calling you"; whereupon a little girl replied, "Her ain't calling we; us don't belong to she."

Tell the story of Grace Darling or read it aloud.

1. *Teacher.* What did Grace wish to do?

Pupil. She wished to save the people.

Teacher. What did she and her father do?

Pupil. She and her father went out to the boat and saved all the people.

2. Have the children re-tell the whole story without any suggestive questions from the teacher.

3. Have the first child begin the story and continue with it until he makes a mistake in the use of the pronouns. Then have the next child go on with it until he makes a mistake, and so on.

II. DRAMATIZATION.

(A.) THE SICK DOLL.

Characters: The Doll, her Mother, the Doctor, the Messenger, the Nurse, the Neighbors.

Mother. My dolly is very sick. Will you go for a doctor?

Messenger. Yes, indeed. *May* I take Neighbor Catherine with me?

Mother. Certainly, if you and she will hurry.

Messenger. We will.

Messenger and Neighbor Catherine meet other neighbors, who inquire their errand.

Messenger. Catherine and I are going for the doctor.

(*or*)

Catherine. The messenger and I are going for the doctor.

(*Then the various neighbors to one another*). He and Catherine are going for the doctor. (*or*) He and she are going for the doctor.

(B.) AT THE DOCTOR'S.

Messenger. Catherine and I have come to take you to see a poor, sick doll.

Doctor. The nurse and I will come at once.

The four meet the neighbors on the way home. They talk when the doll is reached.

III. GAMES.

SERIES A.

1. *The circus.*—Pupils select partners and ask permission to go, i. e., "May John and I go to the circus?" If they ask incorrectly, they have to stay at home for that day. Those who ask correctly, however, may represent any animal they wish and, forming in a procession, march around the room.

2. *The picnic.*—There is a class picnic in a grove where there are swings, tennis courts, a baseball field, a pond for rowing, and so on. Each pupil may tell what game he has been playing with his companions.

3. *The journey; or, Over the hills and far away.*—Arrange the class in two groups as for a spelling match.

Mary (*the first child on one side, to John, the first on the opposite*). Have you come from far away?

John (*glancing at the child at his side*). She and I came from China. Have you come from far away? (*This question to Eva, the second child on the first side.*)

Eva (*glancing at child standing next to her*). He and I came from Egypt.

If a child makes a mistake, or is slow in naming a place, he must go over to the other side. The larger group at the close of the game wins.

SERIES B.

1. *Who Did It?*—Each pupil in turn blindfolds his eyes while a boy or girl, or two boys or two girls, knock on his desk.

He asks: "Who knocked on my desk?"

Answers: "I did it." "We boys did it." "We did it." "We girls did it."

The pupil then looks about and tries to guess who was responsible, saying: "He and she knocked on my desk."

Answers: "It was they." "It was he but not she."

Instead of knocking on the desk, the children may touch the guesser, may erase the board, or walk around the room. (If the guessing of the specific pupils who performed the act tends to make the children lose sight of the object of the game, or gives one child a longer exercise than the others, the questions may be limited. Thus when a pupil has asked three questions, "Was it he?", "Was it they?", "Was it you?" or made three similar statements without having guessed correctly, it might then become the turn of the next child to be blindfolded.)

2. "*Out of Sight, Out of Mind.*"—John closes his eyes, and a child leaves the room. John opens his eyes and asks, "Who left the room?" Answers: "We girls sent out a girl." "We boys sent out a boy." "We girls sent a girl from our row."

If John guesses correctly the one who was sent out he may guess again; otherwise the one who went out takes his place.

3. *Whom Have You Chosen?*—Mary leaves the room. Harry comes forward and chooses some child, speaking the name so that the class may hear. Mary returns.

Mary. Whom have you chosen?

Harry. He and I live in Newton.

Mary may have five guesses, and Harry's replies must always be a statement about the one chosen and himself. The class may join the game by answering Mary's questions, thus: "It was he," or "It was not he."

4. *The Helpers.*—A variation of "What is Your Trade?"

Children take turns showing by pantomime what each one and a brother or sister do to help mother, such as washing dishes, sweeping the floor, dusting, chopping wood, carrying coal, building the fire, and so on.

First child. This is what my sister and I do to help mother. (Pantomime follows.)

Second child. She and her sister wipe the dishes. If the first ones to guess are allowed to answer first each time, the slower children will not have as full an opportunity of drill as the others. To avoid this, it might be well to call on each child in turn first and then go around again calling on the pupils who guess first.

5. *The Corner Store.*—One corner of the room may be the store, and another corner, home. John and Mary have gone to the store. Mrs. Smith calls.

Mrs. Smith. Where is Mary?

Mrs. Brown. She and John went to the store.

Mrs. Smith. Who is staying with you?

Mrs. Brown. My sister and I are at home to-day.

At the store the grocer may ask the children questions.

Grocer. What would you and he like to-day?

Mary. He wants some apples, and I want some bread.

Grocer. Do you want these things sent home?

John. No, thank you. Mother said she and I might bring them.

IV. EXERCISES.

(A) Exercises which do not include a working use of grammar. The method most commonly used is one involving elimination, separation, substitution, and combination.

1. *By elimination:*

"Me and Catherine had to go."
"Her and her father went."
"Us girls did it."

Omit the nouns. Write the sentences on the board and let one child draw a line through the nouns or erase them. The class reads the sentences without Catherine, father, and girls. If the children do not know the nouns as such, they are sometimes told to leave Catherine or her father at home. After the sentences have been corrected without them, they may be taken along.

2. *By separation and combination:*

I have to go. Catherine has to go.
He went. His father went.
We did it. We girls did it.

Impress upon the pupil the fact that when in doubt as to the correct pronoun, he should separate his sentence into two parts and put himself last.

Simple actions may lead to the forming of these sentences. Children in sets of two or three are appointed to do something about the room. They go to the hall, they write on the board, arrange chairs in their places, and so on. Then each tells what he and his companion did:

We girls erased the board.
Sam and I put the chairs in order.

Any tendency to say "us girls" or "Sam and me" may be corrected by means of elimination. A variation of this proceeding is to blindfold some pupil. A group then performs some simple action. The leader opens his eyes and asks of the various groups, "What did you do?" "We boys shook hands." "We girls," etc.

(*B*) The children are asked to make two short sentences, later increasing to three, containing the correct pronoun. These, then, are combined. Further drill is afforded by substituting pronouns for nouns and vice versa.

Mary and Mary's father.
She and her father.
Mary and her father.

(*C*) *Supplying understood words:*

He is taller than ( )

She can do that better than ( ).

3. *Questions serve also to bring out the correct form:*

Who have to go?

Who went to Boston?

Name two people who have gone.

Two honest boys broke a window accidentally. They wish to confess any pay for the broken pane. What do they say?

Where did you go this noon?

Who else went home?

Where did he and his father go?

Did John and his brother go to the game?

Did Mary and you go to the concert?

4. *The appeal to the ear:*

How does this sound to you? Change to the one that sounds better.

Me have to go. I have to go.

Her went. She went.

Show how ridiculous the incorrect forms sound. Prepare for this appeal of the correct sound by reading selected paragraphs which illustrate the correct form and usage of pronouns and also by frequent drills.

(*B*) *Exercises which include a working use of grammar.*

1. The children are asked to give sentences about what they have done or are going to do and are then told that we use the pronoun "I" when representing the person speaking; that I is the subject form, called nominative. Then the list of pronouns which may be used as subjects is taught.

2. *Declension of personal pronouns.*—Some teachers have the declension of personal pronouns memorized. Some teachers suggest that it may be thought out, "after pupils have realized person, number, and gender." Place the nominative and objective forms on the board in miscellaneous order. Call on the pupils to give the case of each.

3. *Application to sentences:*

1. Analysis.

   Diagrams.

   Rules.

2. Suggested questions.

   What is the subject?

   What is the case of me, her, us? Case of subjects? or

   What is the case of subject? Form of me, us, her?

   What is the subject form? Decline the pronoun.

3. As a final test place on the blackboard a paragraph in which all the pronouns used as subjects are in the incorrect form. The pupil is required to recite from this paragraph, giving the correct form and the reasons for correction. Instead of writing in the wrong form, it might be better to leave blanks for the pronouns and have the pupils fill them with the correct form.

V. DRILLS.

1. Short sentences illustrating the correct use are placed on the blackboard:

I did it. I have to go. John and I came at 8 o'clock.
He did it. You have to go. May James and I water the plants?
She did it. He has to go.
We did it. We have to go. When may Henry and I go?
You did it. You have to go.
They did it. They have to go.
Grace did it.
Mary did it.

These lists are kept on the board, so that the teacher can turn to them for a few minutes at the beginning of each lesson. They are read by different pupils and then in concert by all in order that the pupils' ears may be accustomed to the sound of the correct form.

2. Instead of complete forms, use sentences with blanks. These are read first by the best pupils, next by the second best, with the most attention to the poorest.

3. A sentence may be given by each child in which he mentions that he and some companions have played a certain game, have seen a certain animal, or come to school along a certain street. Each one shall mention a different game, animal, or street, for if conscious interest is centered on this variation the child will gain practice in using Catherine and I automatically.

4. *Sentence building.*—Suggestive words may be placed on the board, written or printed on cards, enough for the class. Sentences may be built from these words:

a. John—Mary's cousin. Mary—Philip's sled.
William—Henry's dog. Ben—Margaret's father.

b. We boys. We girls.
We teachers. We people.

c. My father and I. My brother and I.
My mother and I. My sister and I.

d. Harry and (mention your own name).
Harry and (substitute pronoun).
Use name of pupil behind you with the pronoun.
Boys cut wood, milk the cows, make garden.
Girls dust the parlor, wash the dishes, make the beds.

The children enjoy this last, especially if the cards are given out indiscriminately, so that boys are doing girls' tasks.

Chapter II.

PREDICATE NOMINATIVE NOT IN THE NOMINATIVE CASE.

I. STORIES, RHYMES.

1. *Professor White.*

Some college boys, having a forbidden midnight feast, were startled by a knock on the door. Cautiously they inquired, "Who's there?" "It's me." "Who are you?" "Professor White," came the reply. "Aw, go on!" the guilty boys called boldly to the intruder. "Professor White says, 'It is I.'"

A reminder of Professor White serves later as a corrective.

One small student broke herself of the mistake, "Are these them?" by composing and learning the following rhyme:

They are these,
And these are they,
That is what I needs must say.
These are they and they are these,
Say that is correct now, please.

II. DRAMATIZATION.

The Troll and the Three Billy Goats.

Troll—A rather large child.
Little Billy Goat—A small child.
Brother Billy Goat—A medium-sized child.
Billy Goat Gruff—A large child.

The big troll crouches in the aisle past which the billy goats have to go as though crossing a bridge in search of greener pastures.

Troll (in a very grumbly voice). Who is crossing my bridge?

Little Billy Goat. It is I, Mr. Troll.

Troll. I am going to eat you for walking on my bridge.

Little Billy Goat. Oh, please don't eat me, Mr. Troll. My brother is coming soon, and he is much fatter than I am.

Troll. Very well, I'll wait for him; but don't you walk on my bridge again.

Little Billy Goat. Oh, thank you, Mr. Troll; I won't.

Brother Billy Goat now comes onto the bridge, and the conversation is repeated. Then comes Billy Goat Gruff.

Troll. Who is crossing my bridge?

Billy Goat Gruff. It is I, Mr. Troll.

Troll. Ah, you are the one I have waited for, and now I shall eat you all up.

Billy Goat Gruff. We'll see about that. (*He chases the Troll away.*)

Thereafter, if a child uses the wrong pronoun the teacher has only to remind him that even a billy goat uses better language than that, and the next time he is more careful.

III. GAMES.

In any of the guessing games the teacher may be "it" first; after that the various children may be "it," and a score kept of their guesses.

1. *Red Riding Hood and the Wolf.*—The children in one row are all Red Riding Hoods, while the children in the next row are wolves. Red Riding Hoods knock on the desks of the wolves.

Wolves. Who is there?

Red Riding Hoods. It is I, Little Red Riding Hood, Grandmother. (*The parts are then reversed.*)

2. *Jack The Giant Killer.*—The children in one row play the part of Jack, and those in the next that of the giant's wife.

Jack. Whose step do I hear?

Giant's Wife. It is he, my husband; jump into this chest.

3. *The Rainbow.*—Seven colors of paper for folding are passed.

Teacher. Who has the orange?

First child. It is I. (*He comes to the front of the room.*)

When all the colors have been called for and have responded, the children are arranged in the same position as the colors of the rainbow. The children at their desks are asked, "Who has the red paper?" etc. They answer "It is she," or "It is he." As each color is called, the child holding it takes his seat until the "rainbow" has entirely faded from the "sky."

4. *Who Did It?*—One pupil is sent to the cloakroom and during his absence some one performs one of the following acts: (*a*) Rings a bell; (*b*) says good morning; (*c*) cuckoos or recites; (*d*) draws a circle, misplaces book, vase, map, balls; (*e*) writes a word or sentence on the blackboard; (*f*) changes his seat; (*g*) knocks or answers "come" to the knock; (*h*) does something previously agreed upon by the school. When all is in readiness, the pupil is recalled from the hall and tries to guess who it was that did the deed. To add variety, each one of these suggestions may be worked out as a separate game, but each may follow this general plan. The children cover their eyes, and the teacher touches Harry, who goes into the hall and knocks on the door. John calls, "Who is it?" Harry answers, "It is I." The children have one guess apiece as to who knocked. Then Mary says, "Come in." Harry enters and tries to guess who called to him, saying, "Was it he?" Was it she? Was it you?

Was it they?" John could speak to Harry both times instead of having John and Mary speak, but when a boy and girl each speak it gives an opportunity for the third child to use not only *he* and *she* in his questions but also *they*.

If after several guesses Harry does not guess who called him, his turn is over and the game may be repeated. If he guesses correctly, he may choose the next one to go into the hall.

5. *Good Morning*.—Eight or nine children stand in a row across the front of the room. The rest of the children stand by their seats facing the back of the room.

Mary, who is standing in the front of the room, says, "Good morning, Bessie."

Bessie, recognizing the voice, "Good morning, Mary."

Mary runs to her seat, saying "It was I."

If, however, Bessie answers "Good morning, Jane," Jane answers "It was not I," and remains standing.

Bessie.—Was it you, Sallie?

Sally. No; it was not I.

Bessy. Then it was you, Mary.

Mary. Yes; it was I.

Each child should be allowed not more than three guesses; otherwise, he or she will get all the practice, and that is not desirable.

6. *Who Touched Me?*—One child stands in front of the room, and hides her eyes. The teacher chooses several other children who stand around this child. One child touches her.

Dorothy. Who touched me?

Betty. It is I.

Dorothy. Is it Mary?

Class. It is not she.

Dorothy. Is it Betty?

Class. Yes; it is she.

Betty then is blindfolded and the game is repeated. If two children touch the blindfolded child, the questions and answers may run this way:

Marjorie. Who touched me?

Tom and Ethel. It is we.

Marjorie. Is it Billy and Clara?

Class. No; it is not they.

Marjorie. Is it Tom and Betty?

Class. It is he but not she.

Marjorie. Is it Ethel?

Class. Yes; it is she.

As Tom was guessed first, he is the next to be blindfolded.

The circle need not be formed, and some action other than touching the blindfolded one may be performed.

7. (*a*) *Who is Knocking at My Garden Gate?*—One child is blindfolded. Another child taps or knocks three times on a desk. The blindfolded one asks, "Who is knocking at my garden gate?" The other replies, "It was I." The first child goes in the direction from which the voice came and asks "Was it he?" or, "Was it she?" The class answers "No; it was not he," or "Yes; it was he" until the right one is selected. The one who tapped is next blindfolded, and the performance is repeated.

(*b*) *Who Seeks an Entrance to my Dungeon Deep?*—This may be varied by having the first child, the owner of the dungeon, hide under the teacher's desk, while the second one, the adventurer, knocked on it and then runs back to his seat. From under the desk, the first child may call, "Who seeks an entrance to my dungeon deep?" After the answer "It is I," the first child may emerge and seek the daring adventurer who wishes to see the dungeon. When the adventurer is guessed, he becomes the owner of the dungeon.

8. *Fairy games*—(*a*) *Follow the Fairy.*—One pupil is the fairy and is seated on a chair, her throne, in front of the room. The children, her subjects, by a wave of her wand are thrown under the spell of an enchantment and can not open their eyes. While they are under the spell the fairy passes up and down the aisles touching various children. Then she resumes her throne and calls to her subjects to awake. As they awake, the teacher or one of the pupils who has been out in the hall while this was taking place, asks, "Was it you that the fairy touched while you slept, William?"

William. No; it was not I.

Fairy. No; it was not he.

Teacher. Was it you, John?

John. No; it was not I.

Fairy. No; it was not he.

Teacher. Was it you, Betty?

Betty. Yes; it was I.

Fairy. Yes; it was she.

Teacher (*when all who have been touched have been guessed*). Why did you touch these children with your wand?

Fairy, Because I wanted them to follow me.

The children then follow the fairy, imitating all she does until she lifts her wand, when they run to their seats. (The first one to reach his seat may be the next fairy.)

(*b*) *The Fairy's Wand.*—One child, as the fairy, stands in the front of the room with her eyes closed and the pointer as her wand in her hand. The other children then form a circle around her.

The fairy says: "I am a fairy and shall touch Lawrence with my wand." She touches some child. If the child touched is the

one named, he answers, "I am he" and takes his seat. If not, he says, "I am not he." Then the fairy judging by the voice says, "Then you are Ben." (She might say, "Since you are not he, you must be, or you may be, Ben.") If she guesses correctly, he answers, "I am he," and takes his seat; if not, he says, "I am not he," and the fairy takes her seat. The one touched becomes the fairy. The fairy may continue to play the part of the fairy so long as he or she makes no mistakes.

9. *Descriptive games.*—(a) Whom Am I Describing? Elizabeth leaves the room. The class decides what pupil shall be described. When Elizabeth returns Louise describes the one chosen. After she finishes Elizabeth asks, "Is it you, Mary?"

Mary. No, it is not I; or Yes, it is I.

The guessing continues until the right one is found. That one then goes to the hall, and the game begins again.

(b) Whom Am I Describing? (Simplified for younger children.)

Teacher. Who is the boy with brown eyes?

John. It is I.

John. Who is the girl with the red ribbon?

Mary. It is I. Who is the boy with the blue tie?

Arthur. It is I.

This may continue until each child has an opportunity to say, "It is I."

10. *Blindman's Bluff.*—One child is blindfolded, another approaches. By the sense of touch the blindfolded child tries to recognize the other. She confirms her opinion with "Is it Ora?" If it is Ora, she answers, "Yes; it is I." If it is not Ora, the class answers, "No; it is not she." This continues until the child is guessed, when another blindman is chosen and the game begins again.

11. *Button, Button.*—(a) One child may be sent from the room, while the button or other small object is passed from hand to hand in the circle of children. When he returns to the room he stands in the center of the circle and asks, "Who has the button? Is it you?" The child who is questioned answers, "It is I," or "It is not I," as the case may be. The one who has the button becomes the next questioner.

(b) Instead of one guesser, there may be several. One child passes about among the rest, pretending to drop the button into each one's hands, and quietly leaves the button in the hand of one child. The children guess who has the button, thus: "John, is it you to whom Verna gave the button?" "No; it is not I, but I think it was Kate to whom she gave it." The one who is discovered to have the button becomes the one to pass it.

(c) A penny may be given to each row. Pupils pretend to pass it on to the one behind them, whether they have the penny or not.

Pupils in the third row then guess who has it in the first row, and vice versa, and the second and fourth then take their turn.

Harold. Is it you who has the penny, Frank?

Frank. No; it is not I. I think it must be he. He indicates another child in the row with Harold.

Charles. No; it is not I. I think it is she. He indicates one of the girls in the row with Frank. This continues until the holders of the pennies are all guessed.

12. *The King's Keys.* (This is a variation of Button, Button, but it is more individual than the preceding variations and hence worthy of a place by itself.)

The children close their eyes and put their heads down on their desks. One child holds a bunch of keys called the king's keys. He passes around the room touching each one's hands, giving the keys to any pupil he chooses. When he returns to his seat he says, "Who stole the king's keys, Harry?" All lift up their heads. Harry stands and says, "It was not I who stole the king's keys; it was she," pointing to Erminie. Erminie stands and repeats, "It was not I who stole the king's keys; it was he," designating some other child. The game continues until the child is addressed who has the keys. He stands and says, "I stole the king's keys. Are not these they?"

13. *The Picnic.*—This furnishes ample opportunity for drill on "It is I."

Teacher. Now we shall have a picnic. Where shall we go?

Children. Daugherty's Grove. The dam.

Teacher. How many prefer the grove?

Several children. It is I.

Teacher. As most of you prefer the grove, we shall go there. Now let us prepare the lunch and try to get things that everybody likes. Who is it who likes sandwiches?

Children. It is I. It is not I.

The teacher then asks about fruit salad, cake, ice cream, and the children answer as before. The children are then led to imagine the trip on the cars and the arrival at the grove. They are asked, "Who saw the number of the car?" "Who saw the most automobiles?" "Who saw a goose in Farmer Brown's yard?" To all of these questions they can make the answer, "It is I," or "It is he or she." When they arrive at the grove they are asked who wants to swing, or to slide, or teeter, or play games. To all of these questions the answers, "It is I," may be given. When the time for lunch has come, the teacher asks, "Who is it that wants chicken?" etc. The answer will undoubtedly be the same as that given before.

(The teacher seems to do most of the work in this game as it stands. If the children are each asked to suggest some article of food, some sight to be seen from the car, or some game to be played,

at the grove, they will probably enjoy the game more and answer with more interest the teacher's question.)

14. *Games of Hearing.*—(a) Who is walking?

Emma stands in front of the room with her eyes closed. Peter walks up and down the aisle.

Emma. Who is walking? *Peter.* It is I. *Emma.* Are you Peter? *Class.* Yes, it is he.

Peter then comes forward and another child walks.

(b) Who is opening the door?

This may be played exactly as the preceding game.

15. A list of names of objects in the room is written on the blackboard. One child is blindfolded. The teacher points to the name of an object and also to a child who runs to that place. When all the places are taken, the first child, Frances, with back to the class opens her eyes and looking at the list asks—

Who is at the chair? *Gail.* It is I. *Frances.* Is it Gail? *Gail.* Yes, it is I.

If a child who is sitting is guessed, he answers: "No, it is not I."

16. *Postman.*—Materials—Slips to be given to the children, each with a fictitious name or that of some historical character written thereon. A large envelope for the postman's bag containing duplicate slips. The teacher may choose a boy to be the postman on a new route. He should carry the bag of slips. The other set of slips are given to the pupils in the room. The postman may leave the room while these are distributed. When he enters the room the postman approaches a child and asks, "Are you Dr. John Smith?" If the child is not representing the character, he replies, "I am not he." The postman asks the same question of another child. If the second child bears the name on the envelope, he answers, "I am he," and receives the letter. The postman then selects another letter and repeats his inquiries. If in the fifth attempt he fails to find the owner of the letter he must ask to be directed to him. The owner of the letter takes the postman's place, and different children assume the names.

17. *Historical Characters.*—This game involves more than automatic repetition of correct forms. The ability of the guesser is tested as much as anything in framing correct questions. To give time for thought, the game will move slowly.

One child leaves the room. The teacher writes on the board a list of names of characters the children are familiar with, as George Washington, Cinderella, Christopher Columbus, Grace Darling, Robert Bruce, Hercules, etc. As many children as there are names in the list come to the front of the room. Each child chooses a character and stands in line, but not in the same order that the characters are listed on the board. For instance, if Washington's

name heads the list on the board, the child having that character may stand third or fourth in the line. This makes the game more difficult. The child who has been out of the room returns and looks over the list of names on the board. He does not speak the name of the character but frames a question involving some well-known deed of that character; as to the first child, "Was it you who discovered America?" If the child questioned has chosen Columbus as his name, he answers, "It was I." If he has chosen one of the other names, he answers, "It was not I." The questioner then passes to the next child in line and asks a question concerning another character in the list, as, "Was it you who rode in a pumpkin coach?" The child answers as before, "It was I," or "It was not I," as the case may be. The game is continued until each child in line has been questioned. The first child obliged to answer the affirmative leaves the room for the next game. Any child in the line who fails to recognize a question concerning his chosen character is counted out of the game.

18. *Prince of Paris.*—This game can scarcely be surpassed for rapidity, interest, and much drill in a short space of time. The children are numbered, and then the following dialogue takes place:

Teacher. The Prince of Paris lost his hat, and who's to blame but Number 9? *No. 9.* What, I, sir? *Teacher.* Yes, sir; you, sir! *No. 9.* It wasn't I, sir. *Teacher.* Who, then, sir? *No. 9.* Number Three, sir. *No. 3.* What, I, sir? *Teacher.* Yes, you, sir. *etc.*

The teacher should see that the dialogue is kept up very briskly. Any pupil who fails to respond when his number is called becomes it.

19. *Arithmetical games*—(*a*) *Multiples.*—One child leaves the room. The children in the room decide on two multiples of some table, as 28 and 56. The child returns to the room and the children in their seats say, "We have chosen two multiples of 7." The child then writes any two multiples of 7 on the blackboard, turns to the children, and asks, "Are these they?" The children respond, "Those are they," or "Those are not they." The child has four chances. If successful in his guessing, he may choose the next child to leave the room.

(*b*) *Sums.*—Instead of multiples the children may decide upon the sum of two numbers, thus, $8+6=14$. They tell the guesser the sum; he writes on the board two numbers whose sum is 14 and asks, "Are these they?" The child is allowed fewer guesses than there are combinations to form the sum.

20. *Books.*—Sometimes the children place two or more books on their desks. Mary comes to the front of the room and hides her face. John gives Mary's books to Will, who puts his own books in his desk. Mary then faces the class and asks, "Where are my books?"

Class: "These are not they."

Will remains silent, and Mary is to guess who has the books by watching the lips of those answering.

IV. EXERCISES.

1. *Question and Answers.*—Exercises which do not involve a knowledge of grammar.

Of the exercises one of the most frequently used devices is that of question and answer. Oftentimes, the teacher asks a number of questions which require the answer—It is I, he, she. Are these they? These are they. If the answer to be drilled on is "It is I," it is well to ask the pupil about something creditable he has done. Sometimes a row of boys faces a row of girls. Each in turn asks questions necessitating the use of the predicate nominative. "Who was there? Who is knocking? Who is calling? Who was singing? Who lost a book? Who closed the door? Was it he who knocked? Who takes care of the balls?"

(*a*) *Prove it.*—If, in answer to "Who opened the window?" the answer comes, "It was me?" then the teacher tells the pupils to prove it. To do that the pupils take the answer and use it with part of the question; i. e., "Me opened the window." Of course they immediately see that something is wrong, and then the error is corrected. They soon learn that the same word must be used in the answer that fits into the question. Like arithmetical examples, if it is correct, it will "prove."

2. *Inversion.*—Closely connected with this means is that of inversion. By reversing the order of the sentence the pupils may be brought to see that the complement may take the place of the subject. Thus the sentences, It was me, These are them, become Me was it, Them are these. Since the subject must have a subject form, the sentences become These are they, It was I. The error thus becomes apparent. Again, it is well worth while to use the simple illustration of connecting the subject and predicate nominative with a line showing that they refer to the same thing and must be in the same case, as, It was I. In turn, if the sentence is interrogative, changing it to an assertion, will often clear up the difficulty.

3. *Ear training.*—In all these corrections the appeal has been chiefly to the ear. The class complains that the correct form sounds wrong to them, or the pupil often says, "I know it is right to say 'Are these they?' or 'It is he,' but it doesn't sound right." Accordingly the sense of hearing must be trained by frequent repetitions of the correct form. Sometimes short sentences are kept on the blackboard for weeks. From these a two-minute drill is given at the beginning of each language or grammar period, so that in time

the correct form may sound right. When the sentences "It was me" or "These are them" are inverted, the ear is affected by the sound and the fault is corrected.

4. *Dictation.*—Correct forms may be secured by the use of dictation. The following sentences are suggested:

It was I who raised the window. It was I who cleaned the boards.

It was she who raised the window. It was she who cleaned the boards.

It was he who raised the window. It was he who cleaned the boards.

It was I who collected the books. Are these they who came in late?

It was she who collected the books. Are these they who failed in spelling?

It was he who collected the books. Are these they who brought the flowers?

IV. DRILLS.

Drills may be read daily or memorized, as the teacher prefers.

1. This little rhyme may be sung to an improvised tune:

> It is I, it is he, it is she, it is they,
> Who do the best work day by day.

2. Charts for these drills are as follows:

It is I. It isn't I. It was I. It wasn't I.
It is he. It isn't he. It was he. It wasn't he.
It is she. It isn't she. It was she. It wasn't she.
It is we. It isn't we. It was we. It wasn't we.
It is you. It isn't you. It was you. It wasn't you.
It is they. It isn't they. It was they. It wasn't they.
Was it I? It was I. Was it she? It was she. Was it we? It was we, etc.
It is I. It is you. It is he. It is she. It is we. It is you. It is they.
Is it I? Isn't it I? I am he. I am she. I am it.
Is it we? Isn't it we? Are these they? They are these. These are they.
Is it you? Isn't it you? Is it he? Isn't it he?
Is it she? Isn't it she? Is it they? Isn't it they?
It is who? It was I.
It may have been he. It may have been she.
It may be we. It may be they.

Exercises for which some knowledge of grammar is essential.

1. Even a primary child, however, can understand the simple rules that all parts of the verb "to be" take the same form before as after if enough specific examples are given. No child of average intelligence would think of saying, "Me am here" or "Him is my father." It can readily be explained to him, then, that following words such as *are*, *am*, *was*, *were* we use the same word we should use before these verbs.

2. One way of explaining the use of the predicate nominative calls for a list of intransitive verbs on the blackboard. Among these

verbs are some which may also be used as copulatives. The class decides upon the copulatives which are arranged in a column. Next, the teacher places before and after each verb a noun, both referring to the same thing, as "James is cashier"; "Mountains are barriers." Next the pupils are led to see that because two nouns mean the same and because their positions may be interchanged they must be in the same case. After a good deal of drill on the predicate noun the predicate pronoun is introduced, the nominative forms of the pronouns and their uses having been taught first.

3. At times the pupils are simply taught the rule, as "A pronoun which completes the predicate and means the same as the subject is in the nominative case. To complete the meaning of the verbs *am*, *is*, *are*, *was*, *were* and of the verb phrases ending in *be* and *been* use the subject forms, never the object forms, of the personal pronoun." After the pupils have been taught this rule, sentences illustrating the correct use of the predicate nominative are written on the board, and the pupils are asked to select and explain the predicate nominative.

4. Whenever a mistake occurs, the pupil is asked to analyze the sentence, giving the subject, the verb, kind of verbs, the predicate nominative, the case form of the pronoun used, and the rule for predicate nominative. The pupil then reviews the declensions of the pronouns, locating the different cases. At times the class may be reminded that forms of *to be* are not transitive verbs and so can not have objects.

5. Finally, the diagram may be used in order to show the arrangement and relation of the parts of the sentence. After the children have been taught the personal pronouns and the rule for predicate nominative, they place the correct forms of the first, second, and third persons in the predicate nominative place, as follows:

It/was/I—he—she, etc.

Chapter III.

FIRST PERSONAL PRONOUN STANDING FIRST IN A SERIES.

I. STORIES AND RHYMES AND SUGGESTIVE QUESTIONS.

1. Once there was a little girl who was very selfish and who wanted the best of everything herself—the largest piece of cake or candy, the prettiest picture or ribbon, the first drink of water. Quite different from her was Mary, who never thought or spoke of herself first.

Familiarize the children with this story. Afterwards if they put themselves first in the sentence, ask them if they want to be like "unselfish Mary."

> 2. My dog and I went down the hill,
> And there we met my good friend Bill.
> Bill and his dog were filled with glee
> When asked to join my dog and me.

3. (*a*) "Suppose you had a friend visiting you, and your father one evening offered his canoe for your evening's pleasure, saying, however, that he could take only one of you at a time. What would be the polite answer for you to make?" "I should like to have Olive go first." "Who should have the vacant seat, you or another? Whom shall you serve first at a table?"

(*b*) If self should come last in actions, it should come last in speech also. When the mistake occurs, the teacher may ask the pupil if he is in the habit of serving himself first even in words.

"Why did you walk behind Olive?" "Because I ought not to walk in front of her, unless it is absolutely necessary." "Then you ought not to stand in front of her in the sentence."

(*c*). Post in the front of the room a picture of two children, one of whom, a little ahead of the other, is called Olive, the second I. The teacher then has usually to motion toward the picture to indicate the error.

(*d*) Errors are most frequently made when the pupil is asking a favor. Deny the favor on account of the incorrect statement and next time the child will try to use better English. To the question, "May me and Olive go?" reply, "Olive may," and immediate correction will usually follow.

II. GAMES.

1. *Hold Fast What I Give You.*—The children stand in a circle with their hands behind them. The teacher passes around the circle with a basket containing two balls, two pencils, etc. The teacher puts an object in each child's hand.

Teacher. Hold up your objects. Who have tops?

Mary. Doris and I have tops.

Teacher. Who have balls?

Jack. Fred and I have balls.

Later three or more objects may be used to bring out the series, such as "John, Fred, Frank, and I have marbles."

2. *The Party.*—The teacher says, "We are having a party. I am the hostess, you are my guests. You must ask my permission to do certain things and have certain things. James, you may begin." "May Sue and I have some ice-cream?" "May James and I play

croquet?" "May Jane and I help you serve the small children?" "Now, tell me what you have been doing." "John and I looked at books." "Caroline, Fred, Mabel, Glen, Janet, Mary, and I played drop the handkerchief."

3. *Shopping.*—A set of brightly colored pictures cut from the advertisement pages of magazines and mounted on stiff cards is placed in a row in the blackboard groove.

Teacher. I wish some one would go to the store for me.

John. May Ralph and I go?

Mary. May Mildred and I go?

About eight children shop, and with selected pictures stand in front of the room.

Teacher. Who shopped for me?

Henry. Tom and I bought minced ham and bread. (*He hands over the pictures.*)

4. *Traveling.*—(*a*) Write on the board a list of countries, States, or buildings, numbering each: (1) Capitol, (2) Union Station, (3) post office, (4) Mount Vernon. The children on one side choose a number and a partner from the other side.

Bill. May John and I go to the Capitol?

Teacher. Yes; you and John may go to the Capitol.

When all the children on one side have asked permission to go, the teacher asks the partners on the other side where they went.

John. Bill and I went to the Capitol.

The children may tell in similar manner what they saw.

(*b*) One child walks up the aisle. The teacher names a second child.

Mary. Where are you going, Philip?

Philip. I am going to Boston.

Mary. May Anna and I go with you?

Anna and Mary follow Philip while the teacher names the next child.

Harry. Where are you going, Philip?

Philip. I am going to Boston.

Harry. May John and I go with you?

This continues until 8 or 10 have gone on the trip, when the teacher leads the way back past the seats of the various children, who drop out until all are seated.

(*c*) *Teacher.* You may choose some one to take you to Nova Scotia. Two go to the map, locate the place, while the first child says: "Fred and I went to Nova Scotia."

Teacher. Who wants to go to Yucatan?

Catherine. May Elizabeth and I go to Yucatan?

(*d*) Each pupil must name a different city as his destination, saying that he and one or more of his companions have been there. The

pupil who gives the name of a town which has previously been given is out of the game.

(*e*) A similar game has each child ask permission for himself and a friend to go to a place determined by the letter of the alphabet which falls to him in turn.

May Olive and I go to Alameda?
May Olive and I go to Berkeley?
May Olive and I go to Chicago?
May Olive and I go to Denver?
May Olive and I go to Europe?

5. The game of What is Your Trade? or The Helpers, already described, applies equally well here.

III. EXERCISES.

1. *Separation, elimination, and combinations.*

Mary. May me and Olive go?

Teacher. Omit Olive's name. Use the pronoun with the verb. Separate the sentences; now combine them. If you wanted to go by yourself, what would you say?

2. *Appeal to sound.*

Mary. May me and Olive go?

If Mary runs *Me* and *and* together, the teacher may suggest that Olive is not meant. She may likewise appeal to the hearing by asking, "Does *me and Olive* sound right?"

3. *Questions and answers.*

Teacher. Who read the paper last night?

Marjorie answers, combining into one sentence the names of all the children who read the paper, "John, Henry, Betty, and I read the paper." In a like manner are treated such questions as "Who went to the store yesterday?" "Who ate the cookies?" "How many made May baskets?" The pupils may ask of each other such questions as "With whom do you play?" "To what school do you go?" "To what school do Grace and you go?" "To what school do Grace, Alice, and you go?"

4. *Conversational method.*—Lead the children to talk to their classmates of themselves and the things they have done together. At other times let the pupils work together for a short time in pairs and then give sentences telling what they did in order to show that they understand the correct order. "John and I found New York on the map." "Mary and I went to the cloakroom." "Mildred and I wrote on the board." "Gladys and I passed the pencils." "May Grace and I go?" "May Max and I raise the windows?" "May Glen and I erase the boards?"

IV. DRILLS.

(1) *First child.* Olive went. May Olive go?
Second child. I went. May I go?
Third child. Olive and I went. May Olive and I go?

(2) Have a row of six or more take this exercise. The starter gives "May" and adds his own name, as "May Charles." Each child following repeats what has been said and adds his own name, as: "May Charles and Henry," "May Charles, Henry, and Alice," until the last one adds "and I go?"

(3) Require sentences to be built from the words in columns on the board, as:

Mary / John / she — I / we / us } have the boxes.

you / they } he broke the window, etc.

(4) May John go? May she go?

May Grace go? May we go? Combine { May John and she go? / May Grace and we go? / May Olive and I go?

May Olive go? May I go?

(5) Sentences are placed on the board with blanks to be filled with the correct pronoun.

Chapter IV.

FAILURE OF PRONOUN TO AGREE WITH THE ANTECEDENT IN PERSON, NUMBER, AND GENDER.

I. STORY.

1. *Robert Bruce and the Spider.*—The correction of "It teaches us not to give up when you're started," would naturally follow a story told to illustrate perseverance. The story of Robert Bruce and the spider is one that may be used in this manner. After it has been told in class, or perhaps used as a reading lesson, the teacher asks, "What does this teach us?" The answering sentence, if given incorrectly, is, with little people, simply corrected. With older children a few sentences on the board, for study to discover the faults and to give the reasons, serve better. Then, by way of drill, the children are asked individually, "What does this story teach you?" "It teaches me not to give up when I have started."

II. GAMES.

1. *Ring on a String.*—The familiar "ring on the string" is one of the few games used in dealing with the failure of the pronouns to agree with the antecedent. The teacher supplies a string long enough to reach around the circle. On this string is suspended a ring. Each child takes the string in his hand, ready to hide or to pass the ring as it comes along. One child is "It" and stands in the center of the circle. "It" says, "John take the ring." As soon as John has the ring, "It" closes his eyes, and the ring is passed along quickly until the teacher says, "Ready." The child who then has the ring keeps it. "It" asks, "John, where is the ring that I gave you?" If the child has it, he answers, "Here is the ring that you gave me." He then becomes "It." If not, the child answers, "I haven't the ring," and the guesser continues to try to locate it.

2. *Strays.*—Mary's row goes into the hall. Pupils in the room leave articles belonging to them at various places. Jane leaves her eraser on a chair, John his cap on a desk, Robert his umbrella in a corner, Helen her ring on the ledge. The pupils return from the hall, and the game proceeds somewhat like "I spy." They look around the room. Whoever finds an object out of its place stands beside it. When all are stationary the teacher asks, "What did someone leave there, John?" "Someone left her ring here." John then asks "What did someone leave there, Mary?" "Someone left his umbrella here." Mary in turn asks, "What did someone leave on the chair, Robert?" "Someone left his orange here," and so on.

III. EXERCISES.

1. *The Lost Cap.*—The teacher sends a child to the corner of the room and also sends another child to him with his cap. A third child approaches quietly and takes away the cap. The teacher asks, "John, where is the cap which I sent you?" thus suggesting the correct form in the answer. "I lost the cap which you sent me." The teacher next turns to the child who has the cap, asking, "Did you see the cap which I sent to John?" The answer may be: "Here is the cap which you sent to John," or "Is this the cap which you sent?"

To vary this game the cap is sometimes handed about from pupil to pupil. They ask in turn, "What did you do with the cap that you had?" "I gave the cap that I had to Charles."

2. *How many?*—In order to establish the number of "somebody," after having Mary take a book, the teacher says to the class, "Somebody took a book. Who took it?" "Mary." "How many is she?" "One." Next the teacher has John and Mary take the open book together, asking, "Who took the book?" "John and Mary." "How

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many are they?" "Two." "Is it proper now to say, "Somebody took the book?" "No, one must say, 'They took the book.'" "What pronouns stand for one only?" "His, her." At this point the teacher writes on the blackboard, "Somebody left ——— coat there." Having the blank filled in as many different ways as possible adds interest.

3. *Somebody.*—Have Jacob leave his book on a chair and then ask, "What did Jacob do?" Write on the blackboard the answer, "Jacob left his book on a chair." Then while the children's eyes are closed have some one secretly leave a book on the chair. "Do you know who left the book on the chair?" "May you then use the answer on the board?" "What word can we put in place of Jacob and by so doing make the answer correct?" "Somebody." Make the change and then compare the sentence with the sentence in which the mistake occurred. "Somebody left their coat there."

4. *Somebody Has Been Here.*—After the fact has been pointed out that the sentence "Somebody left their book here" is not only grammatically incorrect but false in statement, the children enjoy passing around the room in a slow walk and, without the one watching the other, leaving a book or less easily identified article, such as a ruler, eraser, or a pencil on the desk of a classmate. When all have resumed their seats they may rise, one after the other, and say, "Somebody left his or her ruler or pencil on my desk." The teacher asks that the name be not mentioned, but when the children do know the owner of the various articles they enjoy the emphasis they place on *his* or *her* alone.

5. *This Kind.*—(*a*) For drill upon "this kind" the teacher selects a group of tall boys and then a group of short boys and asks, "What kind of boys have we here?" pointing to the first group. The teacher, again setting an example, asks, "What kind of boys have we here?" "Which kind do you prefer?" "I like this kind better." The same device is varied by arranging for games at recess. The teacher selects a large, vigorous boy, turns him around before the class, and remarks, "This kind of boy for the tug of war" or "I want boys of this kind." "Now, we want boys for the chinning bar. Look carefully and select the kind of boys who you think will do." "I think boys of this kind will do." In the same way "Girls of this kind" are selected, with emphasis on the correct form of expression.

(*b*) Instead of boys and girls objects may be used. Two piles of books of different kinds, or of pencils, erasers, are arranged on the desk. The children pass by the desk, each in turn remarking about this or that kind of pencils, books, erasers.

IV. DRILLS.

1. *Words that agree.*—Until children have a sufficient knowledge of technical grammar to apply the rule for the agreement of a pronoun with its antecedent drill on such sentences as the following helps to establish the correct form by emphasizing the sound of the sentence:

> They lost the books which you sent them.
> I lost the book which you sent me.
> She lost the book which you sent her.
> It was this kind of book which was lost.

By talks with the class and by illustrations of correct forms on the blackboard make lists of pronouns which agree with antecedents in person, number, or gender. Have sentences using these pronouns given by the class:

Cap—which, I—me, somebody—his, you—you've, us—we've, they—them, this kind, he—he's, etc.

Make a full list and have many illustrations. Drill upon sentences, continuing these pairs used as agreeing with one another.

2. *Pronouns and their antecedents.*—To correct the failure of the pronoun to agree with its antecedent in person, number, and gender, first introduce the pupils to the relative pronoun. "A studious boy is a boy who studies." "A runaway horse is a horse which has run away." "A frame house is a house that is made of wood." For what do *who*, *which*, and *that* stand? Have many exercises in which the pupils select the relative pronoun and point out its antecedent. Next use an exercise, "Mary studies Mary's lesson." "John admires John's sister." Have the children put in the pronoun instead of repeating the name. What is the pronoun? What is the antecedent? In what respect are they alike? Drill. It must be impressed upon the pupils that a pronoun is singular when it stands for a singular noun, and a pronoun is plural when it stands for a plural noun. The meaning of antecedent should first be made quite clear.

3. *Agreement.*—(*a*) "An error in the agreement of a pronoun with its antecedents in person is so rare that it needs no teaching."

(*b*) To determine the agreement in number—

1. Select the antecedent (expressed or understood).
2. Decide the number of the antecedent.
3. See that the pronoun is in the same number.

Such words as the following need special attention: Each, every, people, crowd, and so on.

(*c*) "No special teaching is necessary in giving the correct agreement in gender, although attention should be called to the use of the masculine pronoun when the antecedent is common gender. Everyone has his faults."

Chapter V.

CONFUSION OF DEMONSTRATIVE ADJECTIVES AND PERSONAL PRONOUNS.

I. GAMES.

1. *These and Those.*—The teacher places on the board two columns. One is labeled "These," and other "Those." A child is selected to read sentences from which *These* or *Those* is omitted. The children who know the correct word stand quickly by their seats. The child who stands first writes the sentence in its proper column, placing after it his initials. In the end those who have written the fewest sentences must write original ones using *these* and *those*.

2. *Shopping.*—This game begins by the children's choosing a storekeeper to take care of a store in one part of the room. He has for sale pencils, books, pads, balls, marbles, etc. A number of the other children are given toy money with which they may buy whatever they desire. The customer asks, "How much are those books?" or, "How many of those marbles do you give for a cent?" The storekeeper answers, "Those books are 5 cents apiece," or "Those marbles are 10 for a cent." The customer then makes his purchase, always buying more than one and saying, "I want two of those books," or, "Give me 3 cents' worth of those marbles." The game is continued until all have made a purchase; then new customers and a new storekeeper are chosen, and the game goes on as before.

3. *Who is Thinking of Those Erasers?*—John comes forward. The class is given a minute in which each child selects something about which to think. He must select two or more things of the same kind, as the books on the table, the pictures on the wall, certain figures on the board, or erasers, or chalk, or trees in the yard. The things selected must all be things in the room or that may be seen from the windows while the children are in their seats. After the children have had sufficient time to make their choice, John points with the pointer to some objects, as the erasers on the ledge, and says, "Who is thinking of those erasers?" All who have chosen the erasers answer, "I am thinking of those erasers." John then points to some other things, asks his question, and is answered as before. If John points to something of which no one is thinking he is "caught," and some one else takes his place. Each child, as soon as he has named the objects of which he is thinking, chooses something else of which to think.

4. *The Fairy's Commands.*—*Teacher.* "Children, Helen is a fairy, and this [holding up a pointer] is her wand. Now, put your heads down on your desks and go to sleep. Do not wake up until I call

you." While they are asleep the teacher distributes objects, two or three of a kind, on some of the desks where the children can easily see from their seats. The teacher next says, "Wake up, children," and tells them they are to bring the object to the fairy when she asks for them. The fairy sits in a chair, called the throne, and, pointing with her wand to some objects, says, "Bertha, bring those balls to me," or "Charlie, bring me those marbles." The children comment on the articles each time as they hand them over, as "These balls are large," or "These marbles are surely pretty ones."

5. *Where Did You Get Those Pencils?*—The class is divided into two parts. A child in part 1 must ask a question, using them or those, as, "Where did you get those pencils, John?" John, in part 2, answers, "My sister gave them to me." A child in part 2 then asks a question of some one in part 1 until every child has either asked or answered a question. If the words are used incorrectly, points are scored against the side making the error. The side having the lowest score is the winner.

6. *Those crayons are new.*—Objects are distributed to some of the children, several of the same kind to each child. The teacher chooses one child as the "director," who stands in the front of the room facing the children. The game proceeds as in an ordinary spelling match, although only the children who have no objects are chosen for the two sides. The "director" then calls Pauline with her object to the front of the room and asks one of the leaders to tell him something about the articles Pauline has. The leader answers, "Those crayons are new," or "yellow." If the answer is correct, Pauline joins the answering side; if incorrect, the opposing side has an opportunity to give a sentence. The side having eventually the most members wins.

II. EXERCISES.

1. *Questions and answers.*—To correct the confusion of the demonstrative adjective and the personal pronoun, the child is asked to perform an act; and then the teacher by question and answer tries to fix the correct form. Such suggestions include:

(*a*) *The roses.* The teacher says, "Bring me those roses. Which roses did you bring?" "I brought you those roses." Teacher again, "What roses are pretty?" "These roses are pretty; those are wilted."

(*b*) *The books.*—Any object may be used instead of roses. Perhaps John brings his books to the teacher explaining, "I brought these books to you." The teacher may continue the exercise by saying, "Mary, you may take these books to Jane. What did you do?" "I took those books to Jane." Jane in turn passes on the

books, explaining what she has done, until *those* seems the only natural word to use.

2. *Sightseeing.*—(*a*) The teacher has many objects on a table and asks Mary to come to the table, select two objects of the same kind, and tell something about them. The pupils take rapid turns. Mary says, "These books are green." John: "These pencils are sharp." Alice: "These apples are yellow and red." In a similar manner the children are led to give sentences using objects that are not on the table. If the objects have been collected from among the pupils, instead of describing the objects, the children may hold them up asking, "Whose mittens are these?" "Whose crayons are these?" The owner of the articles responds, "Those mittens are mine."

(*b*) Instead of the teacher's giving commands, one of the pupils may give them. He may ask the pupils to bring to the desk the various articles used in the preceding exercises. Thus, "Bring me those mittens. What did you do?"

3. *The Messenger.*—A kindred method suggests that one child be a messenger. Another child, a foreman perhaps, asks him to take or bring these or those articles: "Take those books to John." The messenger does so and must say to John, "I brought these books to you." Then John tells the messenger to do something, as "Bring those papers to me." After the messenger has done so and told what he has done, he chooses another messenger to take his place. Actions already described in the other sections may be used here, such as closing that door, opening those books, moving those chairs, looking at those pictures, and so on.

4. *Conversations.*—The questions and answer or conversation method brings out these suggestions for use:

(*a*) The teacher first paves the way by asking numerous questions, such as, "What kind of curtains are those?" "Those are green curtains." "What kind of words are those?" "Those are whose rubbers?" "What are these?" "Those are ears. Those are hands. Those are eyes." "What books are those?" "Those are your books." "Bring them to me. What do I mean by them? Which books do I want?" "Which books do you prefer?" "I prefer these books." The class is led to see that *them* stands for things spoken of; and *these* and *those* point out particular objects or things.

(*b*) Next the pupils are allowed to carry on the conversation among themselves. Sometimes a number of objects ready for use will stimulate flagging conversational powers. The pupils not actively engaged in conversation may be set to watch for mistakes, or to count the number of times these and those are used correctly.

5. *Near and Far.*—I have three or four objects, as pencil, book, pen, and eraser, on the desk. I take one of these objects in my hand and point out what I have in it by telling the children "This is an

eraser," This is a book," and so on with each object. Next I develop the idea of where it is in relation to myself and the children by saying, "I can touch this book" and "How many of you can reach this book from where you are sitting?" "Why can I touch it and you can not?" "Yes, because it is nearer to me." Therefore we use the word this for some one thing close by.

6. *He Saw Them.*—These sentences are placed on the board: "John said, 'I saw Tom, Frank, and George.' 'Where did you see them?' asked Fred." A pupil is asked to give the names of the persons mentioned in the first sentence, and next is asked for the word in the second sentence used instead of the names. The teacher then explains that *them* is a pronoun that takes the place of nouns, Tom, Frank, and George, and is used as the object of the verb *see*. It may also be used as the object of a preposition, as "He went with them." The words me, him, her, us, and them take the place of nouns used as objects, never as subjects.

III. DRILLS.

The formal set drills recommended for this error are not abundant, although there are several exercises whose function is plainly that of drill.

1. *Elliptical sentences.*—The use of elliptical sentences in this connection seems to take an unusually predominant part. Many are the sentences recommended, such as—

______ roses are beautiful. Where did you get ______ books? Give the red roses to ______. Charlotte gave ______ to me. Do these roses belong to ______? ______ are fine balls. ______ roses are mine. Yes; mother bought ______ for me. Where did you buy ______ shoes? ______ word is hard to pronounce. I bought ______ at my father's store. ______ kind is usually used.

2. *Model sentences.*—Again, model sentences are placed on the board and kept before the pupils. Child after child reads them aloud. Sentences illustrating the personal pronoun are written on the blackboard as well as ones illustrating the demonstrative adjective. The pupils contrast the uses of the two forms and then build original sentences. They also select from these original sentences the demonstrative adjectives and the personal pronouns and distinguish between them. Finally they are asked to bring to class from newspapers or magazines three sentences containing the correct use of *those* and three containing the correct use of *these*. These sentences are read in class with distinct emphasis on the adjective or pronoun in question. The children then copy carefully all the correct sentences that have been written on the board, underlining these, those, this, that, or them.

3. *Changed sentences.*—Pupils are asked also to copy such sentences as the following, using *these* in place of *this* and *those* in place of *that*, making such other changes as may be necessary. Example: This knife is sharp. These knives are sharp.

4. *Formal drills (knowledge of grammar not involved).*—The more formal drills suggested are these:

(*a*) Drill—

This book. That book. These books. Those books.
This knife. That knife. These knives. Those knives.
This pencil. That pencil. These pencils. Those pencils.

(*b*) Give each day a few minutes to making sentences using *those*. One day let the children make a declarative sentence; another, interrogative sentences; and a third day, imperative sentences.

(*c*) With a picture full of action as a basis, the children are asked to tell quickly as many things as possible that they see in the picture, beginning the sentences with such expressions as:

This girl ______. This hill ______. These children ______.
That girl ______. That hill ______. Those children ______.
These boys ______. This sled ______. These bushes ______.
Those boys ______. That sled ______. Those bushes ______.

5. *Formal drills (knowledge of grammar necessary).*—In dealing with the objective case of the third personal pronoun used for the subject, one teacher summarizes the correction thus:

"They" is the correct form because—

(1) The office of the word is the subject.
(2) The subject requires the nominative case.
(3) "Them" is the objective case of the pronoun "they."

"They" is the nominative, and because the third person plural nominative is needed "they" is the correct form.

Chapter VI.

FAILURE OF VERB TO AGREE WITH SUBJECT IN NUMBER AND PERSON.

I. GAMES.

1. *What Were We Doing?*—John and Harry go into the hall and do something which they think the class can not easily guess. They may shake hands, bow to each other, or walk up and down the hall. They will easily think of something to do. John and Harry come in, stand before the class, and say, "What were we doing?" All the class who are ready to guess raise their hands. Either John or Harry, as the teacher may decide, designates which child may answer.

The child thus designated guesses, perhaps, "You were putting on your hats?" John and Harry answer, "We were putting on our hats," or "We were not putting on our hats." The game continues until some one guesses correctly, when he may choose some one, and they go into the hall, and the game may be played again.

2. *I am Thinking of a Certain Book.*—Another form is that of "Guess What I am Thinking About." The teacher commences the game by saying, "I am thinking of a certain book." The children then ask, "Is it large?" "Is it almost square?" and so on until some child guesses the name of the book, a geography, speller, or any other of their books. In the same way two or more objects may be used.

3. *What Word did you Choose?*—A list of perhaps 20 words is placed on the board. The class chooses some child to guess. While the child chosen places his hands over his eyes, another child points to any word in the list. At the signal "Ready" the child selected takes the pointer and, pointing to a word asks, "Is it *opportunity?*" The class replies, "No; it is not *opportunity*" or "Yes; it is *opportunity*."

4. *Where Is the Book?*—Books are placed on different objects in the room, as on the table, window, chair, one book on each object. While one child has his eyes closed, another picks up one of these books and then puts it back. The children then ask the guesser, "Where is the book?" He answers, "The book is on the table." If that is the one that was picked up, they answer, "That is the book." If in two chances he guesses rightly, he may choose a child to guess the next time. In teaching *are*, more than one book is used.

5. *What Are They Doing?*—Children also may perform the motions of washing, scrubbing, playing ball, while the rest of the class guesses what is being done. Throughout all these games the drill, of course, is on *is* and *are*, so that no mistakes in their use should be allowed. After the use of *is* and *are* as singular and plural forms has been explained, the children make sentences. Each child makes one, using the singular form. This he gives to the child next in line who changes it to the plural form. If the second child gives the correct change, he passes on his singular form to his neighbor. Or the odd rows 1, 3, 5, 7 may have as their word *is* or *was*, while the even rows have *are* or *were*. A leader gives his sentence, telling from which row his word is chosen. "The birds ------ coming soon," he says, pointing as he does so to a child in the correct row. This child repeats the sentence, supplying *are*. If the leader chooses from the wrong row, he must surrender his place.

6. *Matched Sentences.*—Sometimes a set of cards is prepared, half with the subjects of sentences in singular and plural forms, the other half with the remainder of the sentences. These are distributed promiscuously through the class, and after being properly matched

by the pupils, are read aloud. Cards also are used which contain singular and plural verbs. Each child draws a card, gives his sentence, and calls on another child to give the rule. If the rule is correctly stated, this child in his turn gives his sentence.

7. *Dreams.*—Sentences are also formed by the dream route. The children put their heads down on their desks a minute, pretend to sleep, then tell what they dreamed. "I dreamed I was a flower." "I dreamed we were at the seashore paddling in the water."

8. *The Zoo.*—The children may be assigned to take the part of different animals. One child, for instance, may be a donkey. The teacher commands the donkey to bark. The donkey remains silent. The teacher comments in surprise. "The donkey doesn't bark." The children answer, "The donkey doesn't bark. He doesn't know how." This game may be varied in many ways to delight the children.

9. *Like.*—A simple little game of "Like" will furnish drill for the correct use of *doesn't.* One child asks another, "Does Harry like apples?" to which he replies, "No; he doesn't like apples." Turning to another child he asks in turn, "Does Harry like oranges?" "No; he doesn't like oranges." The questions continue until a fruit has been named twice, when the answer may be, "Yes; I think he likes oranges."

10. *The Shoppers.*—John comes to the front of the room and says, "Mary and I are going to the dry-goods store to get some thread." Mary joins him, saying, "John, James, and I are going to the dry-goods store to get thread and buttons." James, coming up, says, "Jane, Mary, John, and I are going to the store to get thread, buttons, and ribbon." The game continues, each child choosing another and adding an article. All articles must be appropriate to the store.

II. EXERCISES.

1. *The Front Seat.*—Have the children in the outside row stand and face the class. Require the children at their seats to answer concerning each child standing whether he uses the front seat or not. Require them also to give descriptive subjects rather than always use the child's name. "The smallest girl doesn't use the front seat." "The tallest boy doesn't." "The last child doesn't," etc.

III. DRILLS.

1. *Model sentences.*—In dealing with the failure of the verb to agree with its subject in number and person, many of the reports emphasize developing the idea of agreement in number. This is done partly by placing on the board a series of sentences from which the pupils draw conclusions as to the use of *is, are, do, does, etc.*

The *paper was* torn.
The *papers were* torn.
The *bird was* in the nest.
The *birds were* in the nest.

How many papers are mentioned in the first sentence? What verb was used? How many papers are mentioned in the second sentence? What verb is used? At the end of a list of sentences some one will see the connection of the single thing with the use of *was* and will state, "When speaking of one thing use *was;* when speaking of more than one thing use *were*." (This same method may be employed for the use of *is* and *are*.)

Harold is at home.
Harold and his brothers are at home.
My book is interesting.
My books are interesting.
George, where are you going?
Children, why are you laughing?

2. *Questions and answers.*—The use of *was* and *were* is evolved in the same manner. Sometimes the sentences used are brought out in response to questions of the teacher, as "What can you tell me about this picture?" "That picture is pretty." "What can you tell me about these pictures?" "Those pictures are pretty." At other times sentences taken from the compositions of the children furnish ample familiar material. Then the children are set to looking through their compositions to see if they have used *is* and *are* incorrectly. Those who did stand, read their sentence, and correct it.

3. *Cards.*—Instead of having the sentences written on the board, the teacher may use a set of cards. Each card has on it two sentences, one using *is* and the other *are*. Each child is given a card and in turn asked to read it. No comments are made until perhaps a third of the cards occur again and again in the sentences. The questions and reasoning then continue as above, showing how many persons are mentioned in each case.

Teach the following rules:

Use *is* in speaking of one.
Use *are* in speaking of more than one.
Use *was* in speaking of one.
Use *were* in speaking of more than one.
Use *has* in speaking of one.
Use *have* in speaking of more than one.

5. *Emphasis.*—With pupils too young to understand that plural subjects need plural verbs, the teacher uses incidental correction, substituting the right form for the wrong. Oftentimes the pupils will recognize which form sounds better, so that mere emphasis by the teacher on the wrong word will suggest the right form.

6. *Number.*—Another correction which normally presents itself runs something like this: The sentence, "The rose is pretty" has been given. The teacher takes up the cudgel, saying, "When one speaks of *roses* does he mean one rose or more than one? When we use the word *is* do we mean one or more than one? As *roses* means more than one, and *is* means only one, we must get some word that means more than one instead of *is*. What is that?" Thus the attention is centered definitely on how many persons or things are being considered.

7. *Agreement.*—Something of novelty appears in this form of correction: "Suppose the sentence 'We was here all night' had been given in the classroom. 'Mary, where do you live?' '86 Franklin Street.' 'Jennie, where do you live?' '20 Hutton Street.' 'Very, well; you have a number and a street, do you not?' 'Suppose I wish to send a package to Mary, and I put Mary's name and 20 Hutton Street on it, is it possible, taking for granted Jennie does not know Mary, that Mary will get the package?' 'No.' 'Why not?' 'Because you put some other person's number and street with her name.' 'And that is just what you have done in this sentence. You have taken some other person's number and street and put it next to Mary's name. What corresponds to the number and street?' 'First singular or third singular.' 'What number and street belongs to *we*?' 'First plural.' 'Instead of calling these numbers and streets, when talking of verbs, what do we call them?' 'Number and person.' 'Instead of saying "Mary" what part of the sentence do we mean?' 'The subject.' 'What relation does the verb always bear to its subject?' 'The verb always agrees with its subject in person and number.'"

8. "*S-verbs.*"—A kindred method of correction deals primarily with the grammar element. The teacher begins the drive by asking, "What is a verb? What must every verb in a sentence have?" "Every verb in a sentence must have a subject?" "What parts of speech may be used as subjects? What do we mean when we say that nouns are singular or plural in form? What do we mean when we say a pronoun is in the first, second, or third person? Are verbs singular or plural in form? Do verbs have person? Give several sentences using the s-form of the verb with singular nouns and pronouns as subjects, as She is here; he was here; John is late; the boy studies? What is the person of each of these subjects? Why? Are these subjects singular or plural in form? Why? With what letter do all these verbs end? What name might you give to verbs ending in 's'?" "We could call them the *s-form* of verbs." "What is the person of the subject that goes with the *s-form* of the verb?" "The third person is used." The teacher points out the fact that *I was* is an exception, and the only exception. She then

gives several sentences in which the subject and the verb are plural, as "The lessons were long," "The roses are red." "What is the number of these subjects? What is the form of the verb? When do we use singular verbs? When do we use plural verbs? Why is the sentence, "We was here all night," incorrect?"

9. *Objects.*—One noticeably large group of these drills suggests questions which the teacher is to ask. In the reply the pupils are required to use the forms under consideration. Sometimes objects are used, as when the teacher places several erasers, pencils, roses, or pictures, on the desk or about the room. One way of using these is by writing the word *are* on the board, and then having the children tell something about the objects and *are*. Care is taken to see that the *are* is spoken distinctly. It may be also that a child at a time picks up an article, saying, "This card is pretty." "This book is large." "This doll is pretty." With the articles scattered about the room the teacher may ask a series of questions as to their location, as "Where is the eraser?" "Where are the flowers?" "Where is the dictionary?" Single objects are sometimes used first, with others added later for drill on the plural. Again the teacher has a box. In this is placed first, let us say, a ball. "What is in the box?" Next a ring is added. "What are in the box now?"

10. *Actions.*—Two or more children standing in front of the class furnish material for drill. "What is Mary doing? What are the children doing? What are all of you doing?" All rise quickly as they answer, "We are standing." A like repetition is used in seating them again. Furthermore, the teacher may use a set of questions on the homes of the pupils. "Does Floyd have to go in this direction when he goes home?" "No; he doesn't have to go east to get home." The activities of some previous time are likewise used. "Zelig, what were you doing yesterday?" "Who else was playing marbles?" An exercise which is not only interesting but fruitful of drill comes when the teachers ask such questions as What is done to things by the wind? "A tree is shaken—trees are shaken." "A house is blown down; houses are blown down." "What was done to things on a very cold day?" "Imagine that in the night some hungry rats crept into the pantry. What was done to the different things there?"

11. *Are.*—Write the word *are* prominently on the board. Place before it a plural subject, as *the boys*, and after it a phrase, *in the room.* Have the class read it individually and in concert. See that the *are* is spoken distinctly. Erase the subject and the phrase and substitute new subjects and new endings. Have many of these subjects ready in your notes so that rapid drill can be given.

12. *Plural answers.*—"I shall tell you something about one person or thing. You may tell me the same thing about more than one. This boy is playing." "The boys are playing."

13. *Doesn't.*—Name five things your mother doesn't do; your father; brother; a squirrel; a robin; a kitten.

14. *Nouns desiring positions.*—First place on the board a long list of nouns in both singular and plural, more plurals preferably. Tell the children that these nouns are at present out of work and desire positions in sentences. If combined with the right verb they are satisfied and pleased, but if combined with the wrong one they will leave at once with great satisfaction. Then the children rapidly make sentences using *is* and *are*. Ask occasionally why *is* or *are* was used. Have the class tell rapidly which words in the list stand for one, which for more than one.

15. *Paradigms.*—Drill on paradigms, as—

Present tense.
I come. We come.
You come. You come.
He comes. They come.

Future tense.
I shall come. We shall come.
You will come. You will come.
He will come. You will come.

Past tense.
I came. We came.
You came. You came.
He came. They came.

Present perfect.
I have come. We have come.
You have come. You have come.
He has come. They have come.

From these the pupils form many sentences.

b. There was / were / are / is } number? { do. / does. / don't.

c. I am. I was. We are.
You are. You were. They are.
He is. He was. We were.
She is. She was. They were.
It is. It was.

d. I do. I do not. I don't. Do I not?
He does. He does not. He doesn't. Does he not?
She does. She does not. She doesn't. Does she not?
We do. We do not. We don't. Do we not?
You do. You do not. You don't. Do you not?
They do. They do not. They don't. Do they not?
Don't I? Don't we?
Doesn't he? Don't you?
Doesn't she? Don't they?

Pupils repeat these drills until they feel that an incorrect form sounds wrong.

16. *Don't v. doesn't.*—The chief method of correcting *don't* for *doesn't* is supplying the contracted form, expanding it to the full expression. The correct contraction of *doesn't* is explained. If the pupil is forced to say *he does not* every time he says *he don't*, he will soon overcome his habit.

17. The "*was-were*" *columns.*—A device which adds interest and keeps the pupils alive to errors consists in planning on the board a

column labeled "was—were." If a pupil uses the verb incorrectly, any pupil in the class recognizing the fact raises his hand, and at a nod from the teacher corrects the error. The name of the child making the mistake is put on the board in the "was—were" column and left there until the close of school on Friday, when all names are erased. Pupils have the privilege of correcting the teacher and of placing his name on the board if he makes a mistake. While this seldom happens, yet it removes any resentment a pupil may have in being corrected by a classmate.

Chapter VII.

CONFUSION OF PRESENT AND PAST TENSE.

I. RHYMES.

1. *Jimmy Gray.*—By repeating this nonsense rhyme, emphasizing ***ran*** each time, the children drill upon the past form:

> Once upon a rainy day
> Naughty little Jimmie Gray
> Lost his hat and ran away—
> Ran away, ran away,
> Lost his hat and ran away.

II. DRAMATIZATION.

1. *The Lion in the Forest.*—A simple dramatization dubs one pupil a lion in the forest. Other children go for a walk in this forest. On seeing the lion they turn and run. Each child then tells what he did when he saw the lion.

2. *Other Playlets.*—The children may reproduce such stories as that of the Ant and the Grasshopper, the Three Bears, or Chicken Little. (After the stories have been acted, have the children tell what they did.) In the story-telling itself there must be a thoughtful use of the word "said."

III. GAMES.

1. *The Party.* After the pupils have heard that—

> October gave a party,
> The leaves by hundreds came,

the teacher suggests a make-believe party. First the children tell how they came. I came in a carriage, an automobile, on the street cars, on horseback, by train. Then if it is a birthday party, the pupils may pass by some pupil's desk, leaving various articles. The recipient asks, "Who gave me this?" "I gave you the book" or

[illegible]y gave it to you." Much interest and merriment may be developed, and the giving of such presents may be safely encouraged.

2. "*Spell-down*" *Games.*—(*a*) Give the past tense. After several verbs have been studied the class chooses sides. The first pupil on side 1 begins with *I come.* The first pupil on side 2 responds *I came*, continuing *I run*, to which the second pupil on side 1 must reply *I ran* before he may give a present tense to the other side. If, however, he fails to respond quickly, he passes to the other side. *Swim* and *dive* are soon learned to trap the opposing side. Encourage all to give short sentences, but insist that they be correct.

(*b*) *Principal parts.*—The teacher has written on the board the present forms of the irregular verbs *abide*, *awake*, *be*, *bear*, *beat*, *begin*, etc. The first child on side A gives the principal parts of *abide*. If he can not give them, or gives them incorrectly, some other child on his side (he need not be the next in order) gives them if he can. If, however, some child on side B gives them before anyone on side A can, then the pupil who missed must go to the end of the other side.

(*c*) *Questions answered in the same tense.*—A similar match is conducted by means of a series of questions previously prepared by the teacher. First one side, then the other answers to "Where does he sleep?" "Where did he sleep?" "What do you write every day?" "What did you sing last Sunday?"

(*d*) *Questions answered in the opposite tense.*—Sometimes the pupils prepare a set of questions and select a leader. They ask the leader the questions one at a time. If the question is asked in the present tense, he is to answer in the past, and vice versa. He holds his place so long as he makes no mistakes. The pupil who asked his fateful question becomes the next leader.

(*e*) *Time.*—In the "Time Game" the leader is the questioner. He calls on different ones, always using a certain verb in its yesterday, to-day, and to-morrow form. For instance, he asks, "What did you give yesterday, John? What do you give to-day? What shall you give to-morrow?" If the student called on answers correctly, he becomes the questioner and takes up another troublesome word like *come*, *say*, *run*.

3. *Games with cards.*—(*a*) *Verb families.*—Cards are used very effectively in the games. One teacher recommends using a set of them to be played like "Authors." Each book consists of four cards, all bearing the same number, three of which have one of the principal parts of an irregular verb on them, the fourth having all three parts. One book would consist of "sing, sang, sung." There are a hundred or more of these books. The cards from them are mixed and passed to the pupils who call for the parts of the verb needed to complete a book.

(*b*) The teacher has a set of cards containing different forms of various verbs as, *see*, *go*, *give*, *sees*, *gone*, *went*, *saw*, *goes*, *seen*, *gave*, *given*. The pupils in a row stand. The teacher flashes one of the cards at a time. The child whose turn it is must name the verb and give a sentence using it. If he fails, he steps out of line. The exercise is continued until all the pupils have had a turn. Then those who have failed have the opportunity to return to the line. To return, the child must name three words and give correct sentences for them.

(*c*) Another teacher prepares a set of cards with verb forms commonly misused. She then places these cards on the ledge at the side of the room, and tells the children that in this game Class I works against Class II, the object being to see who can *not* accumulate any cards in the front ledge before the class. If a child in Class II says *I seen*, some one, teacher or pupil, places the card "I saw" before Class II. If a child in Class I says *I done*, some one places the card "I did" before Class I. The game closes each week. It goes without saying that duplicate cards are necessary, as Classes I and II may make the same error, perhaps, many times.

4. "*When*."—Six or seven pupils may play the game of "When." One of them is elected as "When," another asks questions, and the rest answer. The question asked may be, "When did you get your bicycle?" "Mother gave it to me yesterday." If the answer is given incorrectly, "When" asks the question, *when?* If some one else in the game asks it first, he takes "When's" place.

5. *Climbing the Ladder*.—In climbing the ladder the present and past forms of verbs are written on the board. Beginning with the lowest word, each child makes a sentence, climbing with each word until he makes a mistake.

6. *Santa Claus*.—One child is the questioner and asks of different members of the class, they in turn answering with a complete sentence, "What did Santa Claus give you last Christmas?" The questioner repeats the answer that is given him, supplying the speaker's name instead of *me*. When he fails to quote exactly he must take his seat, while another takes his place.

7. *Mystery Man*.—The children form a circle. They next place their hands behind them and close their eyes. The "mystery man" (the teacher or one of the children) then places some object, such as chalk, scissors, eraser, in the hands of each child. When this is done they all open their eyes, but do not look at the object. The teacher then asks each one in turn, "What did the mystery man give you?" "The mystery man gave me ———" comes the reply, as the children tell the object by touch.

8. *The Runaways*.—To help drill on *ran* Mary stands in the front of the room with her eyes closed. The teacher then touches all but

seven or eight children in the class. Those touched put their heads down on the desks. Those not touched run down the aisle and back to their seats. When the teacher says, "*Ready*" Mary opens her eyes, and the children sit in order. Mary asks, "Did you put your head on your desk, Teresa?" Teresa answers accordingly. If she says she didn't, Mary asks her why. And she answers, "Because I ran away." Mary continues until she locates all those who ran away.

IV. EXERCISES.

1. *A Twice-Told Tale.*—In order to bring out the distinction between the present and past forms the teacher selects a short story or paragraph which uses the past tense of verbs. The pupils pick out the verbs and make a list of them, as (1) *reached*, (2) *stood*, (3) *saw*, (4) *flew*. The children use the verbs, telling something that was told in the story. These sentences then are repeated, using instead of the past tense the present. Again the verbs are listed, as (1) *reaches*, (2) *stand*, (3) *sees*, *see*, (4) *flies*, *fly*. Both lists of words and sentences are written on the board, so that the children can readily see how the second group of sentences changes meaning from the first group.

V. DRILLS.

1. *Develop the simple present and past tense.*

(*a*) What does he do? (now time).
(*b*) What did he do? (past time).

(*a*) He gives it to me.	(b) He gave it to me .
They come often.	They came in an auto.
I say to him (now).	I said to him.
I run every day.	I ran away.

When pupils have become familiar with the principal parts of the verbs used most frequently, the words *now*, *yesterday*, *last week*, *to-day* are added after each sentence given. This simple test usually shows them which form to use. In this way the expression denoting time is used until the association is formed which connects the proper verb with the time expressed.

2. *Additions and changes.*—(*a*) *Say to said.* A group of responses uses the question and answer method of approach. One suggestion runs as follows: "Have a boy tell another boy that our school won the game; then ask, 'What did you say to Tom?' 'I said we won the ball game.' 'When did you say we won it?' 'I said we won it last week.' 'Why did you say it to him?' 'I said it because you asked me to and because I wanted him to know it.' 'What form of *say* have you used each time you answered?' 'I have used the past form, *said*.' 'What do you notice about the end of that word?' 'It ends in *d* to show past time.'"

3. *Break, broke, broken.*—For little people where no reference is made to verbs or tenses as such the teacher writes the three words, *break, broke, broken*, on the front board, and then asks for sentences containing the word *break*. She explains that the sentence must be something that happens right now. Then after giving an example and explaining that it should refer to some time past, she asks for sentences using *broke*. For *broken* she explains it must not be used without putting *are, was, were, had, has*, or a like word with it. Then she asks for sentences containing *was broken*, then *had broken, are broken*. She ends by a thorough drill, with all the words. She uses no game for this, because the children answer quickly without. They are anxious to talk.

4. *Questions and answers.*—Questions with their answers are recorded on the board as:

> What did Mary give me yesterday?
> Mary gave you flowers yesterday.

Is the time present or past? In all the sentences it is past. The verbs are then underlined.

> When does your father give you your lesson?
> He gives it to me every day.

Is the time referred to present or past? The present time is referred to in these sentences. What is the difference between the two groups of sentences? The sentences in the first group refer to past time, and the sentences of the second group refer to present time. The verbs have been changed to show the difference in time. The teacher then gives:

> Tenses are the forms of a verb that distinguish time. The present tense of a verb is the form that generally refers to present time. The past tense of a verb is the form that generally refers to past time.

5. *Regular verbs.*—Have sentences on the board containing regular verbs in the present time, as:

> (a) I walk to school.
> (b) I am walking to school.

The teacher takes up the sentences one at a time, asking, "What word tells what I do? What word tells what I am doing?" "Then when do you think I am doing either of these?" "What does present time mean to you?" "Now, right now." The teacher then writes *present time* on the board under which to list verbs in the present time. The pupils list the ones given in the sentences. Next, the teacher takes up the idea of actions that are finished. "We tell of those things as having happened in what time?" "Of whom did we read this morning who is not living now, who did things in the past time?" The children give sentences about Franklin and write the verbs on the board. The teacher underlines all the verbs ending

in *ed*, and develops the fact that a great many action words end in *ed* when they mean past time. The past tense of some verbs must be remembered as being very different from the present tense, as *give, gave, come, came.*

6. *Verb list.*—Divide the irregular verbs into groups according to certain similarities which occur in their forms. These are placed on the board, and each learned as a group.

(*a*) Verbs in which the vowel in the last syllable of each changes, such as—

begin	began	begun
ring	rang	rung
sing	sang	sung

(*b*) Verbs having present and past perfect alike, such as:

come	came	come
become	became	become
run	ran	run

(*c*) Verbs having all three forms alike, such as:

burst	burst	burst
cast	cast	cast
cost	cost	cost

(*d*) Verbs which have the perfect formed by adding *en* to the past, such as:

beat	beat	beaten
bite	bit	bitten
break	broke	broken

In the sentence "He give it to me," the teacher may ask, "Is the verb *give* regular or irregular?" "What are its principal parts?" "How is the past formed?" "The past is formed by the internal vowel change of *i* to *a*."

7. *To-day, yesterday, last week.*—After a vigorous study of the principal parts of the verbs, the principal parts may be used in sentences with the words, *to-day, yesterday*, or *last week*, as: "He gives to-day. He gave yesterday. He had given last week."

8. *Historic characters.*—Sometimes the teacher places on the blackboard before the lesson a list of men noted in history, science, or discovery, or names of battles or familiar places. These are used as a basis for sentences stating some past fact, as: "Washington became the first President of the United States in 1789."

9. *Change the tense.*—Sentences in the present tense are changed to the past. These may be prepared on cards, or paragraphs from the reader or textbooks may be used instead. The teacher may read the paragraph while the children, who are provided with paper, write the verbs they notice in the past tense.

10. *Formal drills.—Lists of principal parts.*—The formal drills consist in having the principal parts of the verbs that give trouble

placed on the board and repeated every day until the correct form becomes habitual, as *see, saw, seen; write, wrote, written; do, did, done.* Sometimes these forms are first given orally, next a subject is added, finally the children write the forms and sentences.

Chapter VIII.

CONFUSION OF PAST TENSE AND PAST PARTICIPLE.

I. STORIES AND RHYMES.

1. *Katy-did.*—In the evening before the birds and insects went to sleep, they had a story-telling hour. They told where they had traveled and what they had seen. Now when Katy-did told her stories she always said, "I done it," when she should have said, "I did it." One evening a fairy bird heard her say, "I done it." The fairy bird touched Katy-did's throat with her magic wand and made it so small that now all she can say is only "Katy-did, Katy-did, Katy-did."

> Our young friend Miss Katy-did
> May be green, but none
> Ever, ever hear her say,
> She done, she done.

2. *The Seen Family.*—The real abundance of stories deals with the whole participle family. Here one finds an array of blind men and their dogs, brave men, bad men, old men, mother, father, brothers, friends, cowards, the old woman in the shoe, and the bachelor who lived by himself. For mere convenience this family is called "Seen" throughout, although "Done," "Rung," "Written," or "Broken" would be quite as appropriate a cognomen, according as the case demanded.

(*a*) *The bad men and the good men.*—A story is told of the bad man Seen, who is so bad that he can't be trusted alone, but always has to have a guard with him. These policemen are called "Have," "Has," and "Had." Only one of them goes about with him at a time. On the other hand, "Saw" is a very good man and never needs a guard to make him behave.

(*b*) *Little Fraid Cat and her brother.*—Strange to say, this bad man Seen next becomes a cowardly little girl, afraid even of her own shadow. She wouldn't step out of the house alone, not even to play in the garden; so that her parents had to employ two nurses for her. One stayed with her all day, and the other sat by her bed at night. These nurses' names were "Have" and "Has." One of them walked before Seen whenever she went out. (The children make several sentences using *have seen, had seen,* and *has seen.*) Now, Seen had

a little brother Saw, but he was the bravest lad in the whole country. He even went out and pumped a drink for two Indians who came one day in a boat. They did not hurt him a bit. Instead they gave him some strings of beads, real Indian beads, because he was so brave. He did not want any nurses poking along with him. He would rather be alone, and had just lots of fun roaming about the woods, and fishing down at the brook. (The children make several sentences with *saw* to fasten its use in their minds.) They label the verb forms, as they give them, brave or cowardly.

(c) *Mrs. Seen and Mrs. Saw.*—The next metamorphosis of Seen is to a lovable mother. Mrs. Seen and Mrs. Saw were both members of the family of See, but were very different in their desires and habits. Mrs. Seen was a lovable woman who loved all good children, especially her own little ones, Have, Has, and Had. It was a common sight to see them in turn climb on her lap. What is more, she never under any circumstances went out without taking one of her children with her. But Mrs. Saw was not so lovable. In fact, she liked neither children nor home, and was often seen going to the club or theater alone. She never took Have, Has, or little Had along. The children quickly grew to fear her, and when she came near they would scamper away to find their best friend, Mrs. Seen, who always comforted and cheered them.

(d) *The family.*—In another version Saw, instead of being the unsociable enemy of children, becomes the father, who, because he must go to work, can not take the children along. In yet another version the present form See is the mother, who is sometimes not very strong and at times needs a helping hand as Shall, Will, Do, or Did. The past form is the father who is strong and needs no help. The past participle is the feeble grandmother who always needs the assistance of Has, Have, Had, Am, or Was.

(e) *The Lame and the Halt; or, Mr. Seen's crutches.*—"Seen" next becomes a little boy, a man, or an old man. In all cases he is lame, so lame that he always needs either a crutch or a cane. He can not walk without it. Now, just as children do not like to wear the same suit all the time, so Seen does not like to use the same cane all the time. Let's see how many crutches or canes he may use. Have, Had, Is, Was, Had, etc. With some of his canes he is quite selfish. He will loan none of them to Saw, nor will he let See carry Has, Have, or Had.

(f) *The two brothers.*—Seen and Saw are brothers, as different as brothers can be. Seen must always have help to do his work. His helpers are: Is, Are, Was, Were, Have, Has, Had, etc. Saw needs no one to help him. He does his work alone. He does not care for his brother's friends; he will not allow them to touch his work; he is angry if they come near him. If you have sharp ears, you can hear the fuss he makes when one of Seen's friends comes near him.

Those same sharp ears can also hear the fuss Seen makes if anyone tries to force him do his work without a helper.

(*g*) *Goosey-Goosey Gander.*—"Seen" next appears on the board as a goose. Trailing behind her are many little goslings, Have, Has, Was, who were always with her. Saw also is drawn on the board, a gander who has no children. As different words are considered, such as *came* and *come*, *did* and *done*, the names of the goose and the gander change, but the goslings remain the same. For variety a picture of the Old Woman in the Shoe is used in place of the goose, with children instead of goslings, and a picture of When I was a Bachelor for the gander.

(*h*) *The Blind, or Mr. Seen's dogs.*—Finally, Seen having been lame and halt, now goes blind. He can travel the right road only when led by his faithful dogs, whose names are Have, Had, and Has. The past form, Saw, needs no help and is led into trouble by the blind man's dogs. When a pupil says, "I seen him," the teacher comments "Alas, my faithful dog is gone."

3. *Going, going, gone.*—(*a*) *Johnny.* For older pupils the anecdote may have its place. Johnny habitually used *have went* for *have gone*. The teacher thinking to break the habit told him to write *have gone* on the board 100 times. Before Johnny had finished the task the teacher was called from the room. Later when he returned he found on the board,

DEAR TEACHER: I have wrote my paper 150 times and have went home.
JOHNNY.

In a like manner may serve the quotation, "I never made a mistake in grammar in my life, because just as soon as I done it I seen it."

(*b*) *Go, Little Booklet.*—Similar to this is the little poem, said to have been written in one of Bill Nye's books. One teacher in submitting it says:

Despite the fact that it is not good pedagogy to put the wrong expression before the child, the writer has secured good results by reciting for the pupil this stanza from the well-known humorist:

Go, little booklet, go!
And bear an honored name,
Till everywhere that you have went
They're glad that you have came.

"Go, little booklet, go," is all the cue that is necessary to suggest correction.

4. *Sights and sounds.*—(*a*) Perhaps here also belongs the jingle-furnishing drill on *I saw:*

I saw Esau kissing Kate.
The fact is we all three saw,
For I saw Esau, he saw me,
And she saw I saw Esau.

(*b*) Somewhat more pedagogical is the use of Stevenson's Foreign Lands and Longfellow's Bell of Atri. These are read aloud, with emphasis on all the forms of *see* and *ring*. The teacher then allows the children to imagine themselves in the cherry tree, and tells them to jump down and be ready to answer rapidly in turn. "What did you see while you were up in the tree?" Or she asks, "Who rang the bell of Atri?" "Why had the bell rung?" "How was it rung?"

5. *An artist.*—One final set of verses remains for consideration. These are used to illustrate the correct forms of *draw*.

> Yesterday I drew a tree,
> It was easy as could be;
> First I made the trunk just so,
> With the branches, high and low.
> Said my teacher, "Boys, do you
> Know this tree that William drew?"
> 'Twas an oak, they all could tell;
> I had drawn my tree so well.

II. DRAMATIZATION.

Several kinds of imitation are used in correcting this error and teaching the correct habit.

1. *The Verb Dolls.*—One pupil represents *seen*, one *have*, one *has*, one *saw*. Another pupil is selected to come forward to touch *seen* or *saw* and if necessary a *helper*. Like animated dolls, they speak their names. The children at their seats think of sentences, using the words selected. *Has* and *seen* may be the words pointed to by the child. The sentence given by the children may be "He has seen a flock of geese."

2. *The Rat Princess.*—More bona fide dramatization is suggested, however, in the acting of the "Rat Princess" from Bryant's "How to Tell Stories to Children." Here, as the father rat comes to the various celebrities to offer the hand of his daughter, he prefaces his remarks each time by telling why he has come, thus affording drill on *have come*.

3. *The Go Family.*—To fix the correct forms of *go*, two children are selected to play the parts of parents of a large family. The first scene shows the family at home performing assignments. Father and all but two of the children leave for work, school, store, and market. A neighbor calls for mother to go shopping. The two children are left to answer the questions put by tradespeople, truant officer, friends, and neighbors as to where the different members of the family have gone.

4. *The Sentinels.*—Since *seen* and *done* are the two most misused of these forms, another teacher selects two wide-awake children,

naming one Seen and the other Done. Whenever these words are used incorrectly these children simply stand, not saying a word. The culprit then corrects his own mistake.

III. GAMES.

In turning now to the use of games one finds a number of suggestions of wider significance than mere application to past tense and past participle, which have been previously discussed under general methods. Thus, here are found the telephone game, numerous forms of the old spelling match, those in which sides are chosen by using a troublesome verb in a sentence, those in which sides banter back and forth questions and answers, incorrect and correct form sentences first with past tense, next with past participle and principal parts of verbs.

1. *Choose.*—(*a*) A game on the order of a spelling match, but applicable chiefly to verb forms, has not yet been mentioned. In it the teacher gives out the following groups of words one by one:

A bubble.	A tulip.	A riddle.
A potato.	A whistle.	A wagon.
A bean bag.	A ball.	A flag.
A horn.	A seedling.	An answer.

The pupil whose turn it is should reply instantly, choosing the most fitting answer from the following sentences. It is a miss to hesitate or to use a sentence which is not applicable.

I grew it.	I threw it.	I flew it.
I drew it.	I blew it.	I knew it.

(*b*) A similar game may be made, using the following sentences:

I saw it.	I gave it.	I did it.	I sang it.
I chose it.	I took it.	I wrote it.	I hid it.
I broke it.	I bit it.	I tore it.	I shook it.
I wore it.	I swung it.	I ate it.	I rang it.

2. "*Oh, the Sights We've Seen.*"—Practically all the other games are built upon the action in the word on which the drill is to be concentrated. Although these may at times be adaptable to other words, the discussion naturally falls under the verb most adaptable to it.

(*a*) The teacher's desk is covered with various articles. The children march slowly past the desk back to their seats. Different children stand and tell what they saw, as "I saw a box," "I saw a book," "I saw five pencils." The child who names the longest list wins the game. Care should be taken that, despite the drill on *saw*, the game elements predominate enough to make the exercise quite interesting and keep it from being a mental bugbear. Sometimes on the march the pupils are told to notice one thing in the book-

case. Each later reports his find. Perhaps greater interest is maintained if imagination is allowed to enter in. The teacher tells the pupils to play they are going to a toyshop, which has around the room rows of shelves on which are displayed the pretended toys. When the pupils return to their seats, after a march, they tell what they saw. Boys may take one side; girls the other. Every child is called upon to tell five things he saw. "I went to the toyshop. I saw dolls, I saw drums, I saw balloons, I saw kites, I saw whistles." Later these items are enlarged into more detailed sentences, as "I saw a doll with a pink dress." All those who do this quickly and correctly stand in a row. The side having the largest number when the game ends wins.

(*b*) Another quite popular game is that, previously described, of going to the circus. After the imagination has filled in all the necessary details of the trip, tents, side shows, etc., the pupils tell what they saw at the circus. The same plan holds true for the pupils who go to the farm or the woods instead of the circus. Sometimes, to increase the sense of the difficulty overcome, the enumeration becomes cumulative. The first child says, "I saw a bear." The second child says, "I saw a bear, I saw a lion, and I saw a tiger."

(*c*) Another cumulative game is played by having one child point to an object, saying its name, as "Clock." A second child says, "I saw a clock," and points to it, then to another object. The third child continues, "I saw a clock, I saw a chair," as he points to a third object.

(*d*) The teacher, dividing the room into two equal divisions, says, "We are going to take a journey. Each one may go where he likes, and when he returns he may tell me what he saw." Children close their eyes and think a minute. "Now our journey is over, and we are at home again." The children open their eyes and are ready to tell what they saw. The teacher chooses first one from one division, then one from the other division to tell what he saw. Each child called upon tells where he went and five things he saw, as "I went to the beach. I saw boats, I saw fisherman, I saw the wharf, I saw the waves, I saw crabs." The teacher may ask them what they saw at the circus. Such a game, it is evident, is closely related to the games of travel previously discussed.

(*g*) The children pretend they are in some country which they have studied about in geography, such as Switzerland, where Jeannette, the little Swiss girl, lives. Each one tells what he saw.

(*f*) A list of words on the board is concealed from view. Then the pupils are allowed to look at the words a moment, after which they are again covered. The children then see who can name the most words seen.

3. *Newcomers.*—(*a*) The game starts with the story of a prince from a far-off country who is coming to visit the class. Each pupil may ask him a question. One child then is chosen as the prince; the others ask about his coming, "Who came with you?" "When did you come?" "Did you come far?" "How did you come?"

(*b*) Several children go to the store in one corner of the room. The busy storekeeper tries to find out who came first. "When did you come?" After having decided the order in which they came he asks what they came for. He then wraps the articles and asks, "Who came for tea?" "Who has come for sugar?"

(*c*) One child acting as Mother Goose leaves the room. Other children choose which Mother Goose character each will represent, *e. g.*, Humpty-Dumpty, or Mistress Mary. Mother Goose on returning is greeted by a chorus of "For whom have you come?" "I have come for Mistress Mary." Mistress Mary goes to the front of the room. Again the chorus, "For whom have you come?" and again the selection until all are taken.

4. *Bell ringers.*—(*a*) Naturally, the games on the verb *ring* center about the ringing of a bell. Sometimes this is hidden in a pupil's desk while all the pupils keep their hands in their desks. It is softly tinkled to help the guesser locate it as he asks "Did you ring the bell, Joseph?" Sometimes several children ring the bell during the guesser's absence. He endeavors to guess the four or five who did the ringing.

5. *Runaways.*—(*a*) The teacher chooses three or four children to run a race. These children decide what the different parts of the room will represent. At a signal given by the class, "Ready, one, two, three—run!" the children run to the places they have decided upon. The class then asks, "Where did you run, Alice?" "I ran to a fire." "Where did you run, Tom?" "I ran to the store."

IV. EXERCISES.

Conversations and exercises, accompanied as far as possible by performing the acts mentioned, furnish the greatest drill on the different forms of the verb and their correct use.

1. *What did you do?*—On the board is placed a list of verbs, as *see*, *write*, *ring*, *break*, *come*, *do*. Using these words, various children make sentences asking other children to do these things: "John, write your name." "Mary, run to the window." "James, ring the bell." When they have performed their tasks they stand in a row in front of the room and tell what they did. "I broke a stick;" "I wrote my name." The teacher then asks them to tell what it is they have done. She may next ask some pupil at his seat what John did.

"He wrote his name." "How do you know he did?" "I saw him write it." With older pupils two actions may be involved; as, "Henry had written his lesson before he went home." "John had gone home before his sister came."

2. *See.*—For convenience the actions suggested for the different verbs are simply listed:

(*a*) Teacher and class go on a field trip. On returning to school the teacher questions the class as to what they saw.

(*b*) Several children run to the window and then tell what they saw, asking also, "Have you ever seen it?"

(*c*) One child walks along the back of the room, noticing as he does so such objects as blackboard, chalk, erasers. With his back turned so he can not see the back of the room, he tells all he saw.

(*d*) A group of objects is arranged on the desk. A child is chosen to run to the desk and take one article. "Who saw what Mary took?" "I saw her take a pencil."

(*e*) With objects on the desk, pupils pass by and tell what they *saw*—not *seen*, not *sorra*.

(*f*) Arouse the curiosity of the pupils by placing articles on a table behind a screen in one corner of the room. Two children are allowed to go to the table. One of them raises an object so that it can be seen by the remainder of the class. He lowers it quickly behind the screen, while the class responds. "I saw———." The expression *I saw* is thus repeated many times.

3. *Do.* One child raises the shade. "Who raised the shade?" "You did it." "Who closed the door?" "He did it."

4, *Come.*—(*a*) Teacher beckons to some boy, saying, also, "Come to me." "What did you do?" "What have you done?"

(*b*) Teacher sends one pupil out of room to return immediately. "Who has come back?"

5. *Ring.*—John comes to the front of the room and rings a bell. While he is doing it, he says, "I ring the bell," or "I am ringing the bell." When he stops he must say, "I rang the bell." "I have rung the bell." or the teacher asks, "What are you doing?" "What did you do?" "What have you done?"

6. *Go.*—(*a*) Send one child to the hall, one to the board, one to another's seat. "Where did John go?" "Where has James gone?"

(*b*) Have two or more children go to the same place. "Where did Susie and Mary go?" "Where have George and Carl gone?"

(*c*) Teacher whispers to different pupils to go to places in the room. At a signal the children go to these places while the ones at their seats question, "Where have you gone?"

V. DRILL.

1. *The helpers and the helped.*—Several sentences containing *saw* and *seen* are placed on the board.

1. John saw a robin.	1. Mary has seen the book.
2. Helen saw a bluejay.	2. We have seen you.
3. You saw a bird's nest.	3. Alice had seen the nest.
4. He saw a crow.	4. They have seen robins.
5. The boy saw a lark.	5. We have seen pussy-willows.

The children read the first group of sentences and locate the word that is repeated; *saw* is underlined. Next they read the second group, locating the word repeated there; *seen* is underlined. The pupils then look for some word that is used with *seen* and determine whether any such word was used with *saw*. They are then led to form the conclusion that *seen* is not used alone while *saw* is. This method involves then: (1) Presentation of varied sentences containing past form and past participle; (2) comparisons made of the difference in use; (3) generalization developed, participle used with a helping word, past tense alone; (4) a listing of helpers used in the sentences with other sentences and other helpers; (5) application in the form of sentences containing past tense and past participle given by the children.

The idea of the helping word, brought out strongly by the stories, is employed again and again with the explanation, "Some words are never used alone but need a helper." The pupils are set to hunting for helpers in sentences. They make lists of verbs which can and those which can not be used with *has*, *have*, or *had*. Then comes drill, using these verbs in sentences. It is well at times to have these sentences changed from the past participle to the past tense.

2. *Verb forms.*—"There is but one remedy for this most common error (confusion of past tense and past participle). Teach thoroughly the principal parts of the common irregular verbs. Insist that they be drilled upon and thoroughly mastered. The class should be taught to find the principal parts of unfamiliar irregular verbs in the dictionary, since they will keep a dictionary after an English textbook has been sold.

3. *Things seen.*—After pupils know and understand the why, the next step is drill and more drill. The object, of course, is to evoke as much repetition as possible of the correct form. One set of suggestions emphasizes the use of what the children saw or heard as they came to school or went home. Perhaps the teacher may begin by saying, "As I came to school this morning I saw a big automobile. What did you see?"

4. *Contractors.*—Lists of words—noun, verbs, or sometimes phrases—may be placed on the board, and from these the children form sentences. To make the drill more interesting, tell them they

are contractors who must build sentence houses for their thoughts. If the sentence is not grammatically correct, the houses will fall down. One child may lay the foundation, "The fire alarm," and the next may complete the house by saying, "Has rung just now." The sentences thus formed are made over into old or new houses by changing the tense from past to present, or vice versa.

At times a sentence contest is held. The teacher first gives the six or seven verbs, then calls on a pupil quickly, saying, "Verb, ran —— Give a sentence using present tense," or "Verb, write —— Use the past participle in a sentence."

5. *Formal drills.*—Many of the formal drills repeat over and over the principal parts of the verbs. The principal parts are written on the board and used in several ways. The pupils read the list in concert and individually. They prefix a pronoun. They take words by columns. Having only the present forms before them, they drill on the past, or the participles, and so on.

6. *The up-to-date car.*—Throughout all the drill work the teacher emphasizes the fact that there is no "speed limit" in reciting. If the pupils are especially interested in automobiles, she gives them the quotation "A habit is an action with a self-starter." She fills in the comparison, emphasizing the loss of time if one is required to crank his machine, or if he has to stop to correct his language. She asks them to see how many can drive 50 minutes without getting out to *crank*. It is surprising to observe the disgrace attached to one who does not drive an up-to-date car.

Chapter IX.

USE OF THE INCORRECT VERB.

I. STORIES AND RHYMES.

One of the best and pleasantest ways for the children to learn correct forms in English is through the story-telling period.

1. *The Three Bears.*—In the Three Bears occur the statements "Some one has been eating my soup." "Some one has been sitting in my chair." "Some one has been lying in my bed." This affords nine times a repetition of correct forms of much-abused verbs, as well as emphasizing the pronunciation of *-ing.* "Some one has broken my chair," and "Some one has eaten all my soup," occur also. In reproducing this story, care is taken that these sentences are given verbatim, as well as that *and*, *so*, and other connectives, may diminish.

2. *The Little Pig.*—In the story of the little pig, repetition of *may* and *can* appears. The little pig grew tired of living in his pen;

so he decided to go to the woods and build himself a house. On his way, he met a rabbit. "Good morning, pig," said the rabbit. "Good morning rabbit," said the pig. "Where are you going this spring morning?" asked the rabbit. "I am tired of living in a pen, so I am going to the woods to build myself a house," said the pig. "May I go with you?" asked the rabbit. "What can you do?" "See my sharp teeth? I can cut down the trees to build your house." "You are just the one I want then; come along with me," said the pig. The pig then met a duck and a rooster, and the same conversation ensued, except that the duck said, "See my broad bill. I can carry mud with it. You will need mud to plaster your house," and the rooster added, "I'll be your clock to wake you up in the morning."

3. *Boy Scouts.*—A story of the Boy Scouts may arouse interest and stimulate repetition. William and John are of the same age and are in the same class. William has belonged to the Boy Scouts for a year and has told John about it. John wishes to join the Boy Scouts, but before he can do so he must be able to do certain things.

William. Can you swim?

John. No; I have never learned how.

William. Can you walk a long distance without getting tired?

John. Yes; I can walk a long distance.

William. Can you make a fire for mother in the morning?

John. Yes; I can make a fire.

Thus the questions continue. John is determined to join the Boy Scouts, but he must have his parents' permission. He goes home to obtain it.

John. Mother, may I join the Boy Scouts?

Mother. Yes; you may.

John. Father, may I join the Boy Scouts?

Father. You may, if your mother agrees.

John then asks permission to learn how to do certain things. Different children in the room, after being familiarized with the story, take the place of William and of John and of the mother and the father.

4. "*Can I Run?*" The teacher, after emphasizing the difference in meaning between *can* and *may*, may quote this rhyme:

> **Can I run? Can I play?**
> **Both are silly things to say.**
> **Surely one can run and play**
> **If he is well and has his way.**
> **All folks' rights we must observe,**
> **Some folks' rules obey.**
> **If permission one does seek,**
> **"May I, please?" is what to say.**

5. "*Mr. Aint, Miss Am Not*, and *Miss Are Not.*" From a magazine is cut a large picture of a slovenly man. This is pasted on a cardboard and labeled, "Mr. Aint." A picture of a pretty girl called "Miss Am Not" and another for "Miss Are Not" are also provided. It seems that Miss Am Not and Miss Are Not can not live in the same room with Mr. Aint. The pupils are asked to select which shall live in their schoolroom. Mr. Aint is accordingly relegated to the closet, where he must live until some one brings him in. When a child uses *aint* he must take Miss Am Not and Miss Are Not down and bring in Mr. Aint, who stays until the correct expression has been used a required number of times.

6. *Some rhymes.*—In the courses of study of the schools of Decatur, Ill., the following rhyme is offered:

> A fat little boy who said ain't
> Fell into a big can of paint,
> And when he got out
> He said with a shout,
> "I'll say isn't, and aren't, not ain't."

When children have learned the uses of *will* and *shall* and have perhaps heard the rhyme:

> When I or we desire to ask
> Of things that are or may be,
> We summon shall and bid it lead
> Our question on its journey.

They may appreciate the story of the Frenchman who, because he cried when drowning "I will drown, nobody shall save me," was allowed to drown.

II. DRAMATIZATIONS.

7. *The winds.*—Drill on *shall* and *will* is afforded through dramatization.

Five children may represent the cold north wind, five the east wind, five the warm summer south wind, and five the west wind, while other children represent flowers of different seasons of the year, as violet, daisy and goldenrod.

East Wind. Shall I come now, Violet?

Violet. Yes; and bring your warm spring rains.

The east wind blows and the five children softly pass the violet.

South Wind. Shall I come now, Daisy?

Daisy. Yes; you may come now and bring warm weather.

The south wind passes the daisy very, very quietly.

West Wind. Shall I come now, Goldenrod?

Goldenrod. Yes; you may come and bring Jack Frost.

The west wind with huffing and puffing passes by.

North Wind. Shall I come now, Flowers?

All Flowers. Yes; you may come and scatter our seeds about.

The north wind passes noisily by, and the children scatter to their seats.

2. *The Four Musicians of Bremen.*—The Four Musicians of Bremen are interesting actors. Four children may take the parts of the cat, the dog, the donkey, and the rooster, respectively. The other children may be the audience, and when one of the actors makes a mistake the child first detecting it may take his place.

Dog. What shall you do?

Cat. I shall lie on the rug by the fire. What shall you do?

Dog. I shall lie by the tree. What did you do?

Cat. I lay on the rug. What did you do?

Dog. I lay by the fire.

(The rooster and the donkey carry on a similar conversation. The whole story may be worked out in this way.)

3. *Mother Goose's visitor.*

John. Good morning, Mother Goose, I have come to see you and your children.

Mother Goose. Come right in, I'm glad to see you, but my children are not all at home.

John. I am very sorry, for I love them all. I hope Boy Blue is here.

Mother Goose. No, he is not. He is still lying under the haystack fast asleep.

John. Does he lie there all the time?

Mother Goose. He has lain there many years.

John. Are Jack and Jill away, too?

Mother Goose. No; they are lying in bed.

John. Lying in bed! Oh, yes; I remember. They tumbled down after they had run up the hill, didn't they?

Mother Goose. Yes and cracked their crowns, poor things.

John. I am sure I shall find Jack Horner here.

Mother Goose. Yes; he still sits in the corner.

John. And Bo-Peep, where is she?

Mother Goose. Always hunting her sheep.

John. Look, Mother Goose, I see a mouse!

Mother Goose. Yes; he belongs to the family.

John. The one that ran up the clock?

Mother Goose. The very same.

John. Mother Goose, I must go home. I have enjoyed my visit; good-by.

Mother Goose. Good-by. Come again.

John. Yes; thank you.

ERIC

III. GAMES.

1. *Supply the Missing Link.*—After the difference between *lie* and *lay*, *sit* and *sat*, *let* and *leave*, and *shall* and *will* have been taught, a game drilling upon all these adds interest and helps to gain results. Four groups of short sentences are placed on the board with the same number of sentences in each group. The blanks in sentences in group 1 require either *lie* or *lay;* group 2, *sit* or *sat;* group 3, *let* or *leave;* group 4, *shall* or *will.* The class looks at the sentences; then, one pupil from each row goes quickly to the board and fills the blanks for his row. The mistakes are then discussed, and the reasons reviewed.

2. *May I Have Your Pencil?*—A game which provides repetition of the use of *may* and *I have no* sends a group of four or five children to the front of the room where each selects some article. A leader stands before them. The children show the articles very quickly, then place them behind their backs. The leader asks, "May I take your bell, Alice?" "I have no bell, Mary." "May I have your pencil, James?" "Yes; you may take my pencil." This is continued until the leader has collected all the articles.

3. *Can and May.*—(*a*) One child stands before the class. He holds up before them a piece of crayon and a music reader. He asks different children questions, as "Can you draw?" "Can you sing a song?" The first child answers, "Yes; if I may have the crayon." The second, "Yes; if I may have the music reader."

(*b*) Rose goes to Freda, who asks, "Where are you going, Rose?" Rose replies, "I am going to Boston." "May I go?" "Yes; you may go." Freda then goes to another child, who asks the same question. Freda replies by saying, "I am going to New York." The question, "May I go?" is repeated, and the game continued.

(*c*) A leader is chosen. The class questions the leader, who must answer with a sentence using *can* or *may*. When the leader gives an incorrect answer, he goes to his seat and another is chosen in his place.

(*d*) First pupil goes to the hall; the second acts as doorkeeper. To the first pupil's knock the doorkeeper replies, "What do you wish?" The answer is, "I wish to come in. May I?" The doorkeeper repeats the request to the class. If the question is correctly given, the class responds, "Yes; you may come in"; if not, "No; you may not."

IV. EXERCISES.

As with the games, so with the exercises; almost all of them deal with specific illustrations rather than general suggestions. These latter are limited to quite broad methods, such as illustrating the

correct form, using sentences with blanks, conversational development, corrections, incidental or by sound, all of which have been previously considered. The one idea chiefly applicable to this group is that the meaning of these words be made absolutely clear and then drilled upon until it is familiar. Throughout practically this whole group meaning is the keynote.

1. *The Bouncing Ball.*—One boy chooses a second boy; the second chooses a third; the third a fourth. The first boy bounces a ball; turning to the second boy he says, "John, can you bounce a ball?" John answers, "Yes, Tom, I can bounce a ball." Tom, "Then you may bounce the ball." John then turns to the third boy and asks the same question. Questions and answers must be the same each time.

2. *Come, Write on the Board.*—Lena stands in the front of the room. She says, "Come, write on the board, Lucille." Lucille stands and says, "Shall I come now?" Lena answers, "Yes; you may come now." Lucille performs the act, and then calls upon another child to read or recite a poem, receiving and giving the same answer and reply.

3. *Getting What You Have.*—Ruby is sent to the closet to get a book. "What did you do?" asks the teacher. "I got a book." "Who has it now?" "I have it." "Then what is the difference between *got* and *have?*" In this manner is developed the fact that *got* is used to describe the act of obtaining and *have* the possession of a thing. The teacher gives two marbles to Ruth, saying "You may place one in Robert's hand and one in his pocket. Robert tell me where you have the marbles." Next she has a row of pupils come to the desk and choose an object from it. The children then stand in front of the class and say, "I have a pencil." "I have an eraser." "I have a book." Pupils in their seats question each other, asking, "What does Margie have?" Then the children put the objects back on the table, and again each tells what he had.

4. *Lay it Down and Let it Lie.*—Much the same method illustrates *lie, lay; sit, set.* "Josephine lay your book on the table. Where is it lying? Who laid it there? Why did you lay it there? What position has the book? What has Josephine done?" The teacher returns the book to Josephine, asking for a repetition of the act. "What is Josephine doing now?" Two or three chairs are placed together, and Harry is sent to lie down on them. A similar set of questions is asked concerning the meaning of *lie* and *lay.* From these answers the meaning of *lie* and *lay* is determined.

5. *Sit and Sat.*—In developing the distinction between *sit* and *sat*, a vase, book, or chair is used. The teacher again questions, "What did Raymond do? What did you mean by set? Where is the chair now? Why use the word *sit?* How long has the chair been

there?" Raymond then sits down in the chair, and the questions concerning his action continue. The children in one row exchange seats with those in another and tell where they are sitting. Mary takes nine pins and sets them in a row. From the constant query in case after case, the differences between the words and their uses become apparent.

6. *Shall and Will.*—For drill on *shall* and *will*, small mounted pictures, or objects, or cards, are used. These represent either in picture or in writing an apple, cherry, lemon, orange, basket, penny, and so on. If cards or pictures are used, shuffle and let pupils draw. If objects, put them into a large box and have the pupils close their eyes while drawing. As each pupil draws the teacher asks, "John, what did you draw?" John, "I drew an orange." Teacher, "What shall you do with your orange?" John, "I shall make some orangeade and give you all a drink of it."

Chapter X.

INCORRECT USE OF MOOD.

Opinions regarding the teaching of the use of the subjunctive mood vary. To-day few uses of the subjunctive exist as anything more than a historical remnant of past elegance. Except as introductory to verb work in foreign languages little is done with the subjunctive. Probably many who study the subjunctive will find in later days that "If I was sure" and "I wish there was swimming" will have become syntactically possible through enlargement of the function of the verb *was*.

I. GAMES.

The games are all very similar, practically all of them being a form of the wish game with only slight variations. The basis for most of these is this:

1. *If Wishes were Horses, Beggars would Ride.*—A set of cards is supplied with these words:

king	goldfish	poet	horse
bird	silkworm	[illegible]	tiger
dog	prince or	[illegible]	cricket
robin	prin[illegible]	star	kitten
explorer	elephant	Santa Claus	farmer
raindrop	fairy	clock	mouse
butterfly	millionaire	artist	bee
apple tree	[illegible]ator	sunbeam	star
musician	alligator	auther	snow flake

The teacher passes a card to each pupil, taking one herself. The teacher begins the game by saying, "I wish I were an apple tree. If I were an apple tree, I would give a big red apple to each little boy who passed by."

Each child follows in the same manner, using his own word. Later pupils may use these sentences as beginning of imagination stories.

This game may be varied by putting appropriate adjectives before the noun, as "I wish I were an old, gnarled, wide-spreading apple tree," etc. The teacher must insist upon the correct form and correct use of *a* and *an*. Refer to these as "Rules of the game."

Or choose partners. Pass cards to questioners. No. 1 asks, "If you were a ———, what would you do?" etc. His partner replies, "If I were a ———," etc. The list of words may vary so that Indian, Eskimo, flowers, spring of water, king, knight in Arthur's court, are all suggested.

2. *The Fairy Wand.*—Let each pupil draw a number. The fairy wand is given first to pupil No. 1 who holds it up and makes a wish, as, "I wish I were a brownie."

Pupil No. 2 then asks, "If you were a brownie, what would you do?" Pupil No. 1 must then reply by telling something he would do, as, "If I were a brownie I'd slip into Santa's sleigh on Christmas Eve and fill the stockings of every poor little girl and boy I know."

He then passes the wand on to pupil No. 2, who makes a wish as before. Pupil No. 3 asks the question of pupil No. 2. Thus the game goes round the class.

3. *The good fairy.*—Another fairy game is played as follows: Select one child for the fairy, another for a bird, another for a boy, another for a girl, another for a squirrel. The fairy passes by, and each in turn calls out to her for a wish.

Boy. Oh, Good Fairy, hear me, give me a wish to-day.

Fairy. What do you wish for?

Boy. I wish there were swimming here.

Fairy. Behold! There is a swimming pool behind you. I wish there were more little boys to swim with you.

Girl. Oh, Good Fairy, give me a wish to-day.

Fairy. What can I do for you?

Girl. I wish the sun were shining so I could go and play.

Fairy. Behold! There is the sunshine. I wish there were more little girls to play with you.

Bird. Oh, Good Fairy, grant me a wish, too.

Fairy. What do you wish for?

Bird. I wish there were a few worms here for my little birds.

Fairy. Behold! There are some worms on the ground for you. I wish there were more.

Squirrel. Oh, Good Fairy, give me a wish.

Fairy. For what do you wish?

Squirrel. I wish there were nuts here so I could gather my winter's store.

Fairy. Behold! There are the nuts. I wish there were many more busy squirrels like you.

4. *Dreams.*—The basis for the rest of the games for training in the correct use of mood is this:

Teacher. Children, all sit back in your seats. Close your eyes. Go to sleep. Dream that you are not a boy or a girl, but are some animal or flower or tree. (Waits while they dream). Wake up! What did you dream that you were, John?

John. I dreamed that I was a fish.

Teacher. If you were a fish, what would you do?

John. If I were a fish, I would swim.

Teacher. Mary, what did you dream that you were?

Mary. I dreamed that I was a butterfly.

Teacher. If you were a butterfly, what would you do?

Mary. If I were a butterfly, I would fly high in the air.

Continue as long as the children are interested. If they fail to dream of a variety of things, the teacher may be a fairy and whisper a name to them while they sleep.

Sentence testing.—Many sentences are given to be tested thus:

If he were here (he is not here), he would help you.

If he had come (he did not come), you would have seen him.

If I were sure (but I am not), I should be happy.

I wish there were swimming (but there is not).

If this is possible (I assume it is), he always comes.

Were he a millionaire, I could not respect him.

II. DRILLS.

After the uses of the subjunctive have been explained, understood, and learned, the conjugation of *be*, subjunctive mood, is memorized. Then the most essential thing is drill. "The correct form should always be heard in the school room, and in general there should be more drill in building sentences than in tearing them down." "Drills and exercises to fix the correct use of mood may be made very interesting, because the average pupil hears the incorrect form oftener than the correct, and is so sure that he knows. Therefore the live teacher may have many helpful discussions and even 'polite arguments.'" Even when the pupil knows the rules, he is prone to be confused sometimes in the application. It is drilling until the ear is trained and the tongue gives the form automatically that counts for most.

Drills like the following are placed on the board and used frequently:

(a) If I were. If we were. If she were.
If you were. If you were. If Mary were.
If he were. If they were. If John were.
(b) Suppose I were, etc.
(c) I wish I were, etc.

Chapter XI.

DOUBLE SUPERLATIVES.

I. STORY.

Tell the story of Snow White and follow it with a dialogue on this order:

Who was Snow White? She was a princess.

Who was the queen? She was Snow White's stepmother.

Did she love Snow White. No; not at all.

Why not? Because Snow White was beautiful.

But was not the queen beautiful too? Yes; but Snow White was more beautiful than the queen.

What did the queen ask the mirror? The queen asked the mirror who was the most beautiful in the kingdom.

What did the mirror tell her? It told her that she was the most beautiful in the kingdom, but that Snow White, who lived with the Seven Little Men, was the most beautiful in the world.

II. GAMES.

In teaching the comparison of adjectives and in the subsequent drill, actions play a very subordinate part in explanations. Consequently, it seems well to consider them only in connection with the other general exercises.

Colors.—A box of crayons is placed on the desk. The teacher calls on Mary, who hides her eyes, and then on Helen, who comes forward and selects a color. When Helen has chosen one the class says, "Ready." Mary looks up, and Helen says, "Guess what color I chose as the most beautiful."

Mary. You think blue is the most beautiful.

Helen. No; it is not blue.

Mary. Then, you think green is more beautiful than blue.

Helen. Yes; it is green I like best.

The teacher then calls on two more children, and the game goes on. This game might be varied by alternating the color liked best with the one liked least.

III. EXERCISES.

1. *Comparison of adjectives—knowledge of grammar not involved.*—Compare various objects in the room as to color or size and so on. Compare the height of two pupils. Which of the boys is taller, Sam or Ted? Which of these two pictures is more beautiful?

In the same way by using three or more objects the idea of the superlative is developed. The children may be asked to frame a sentence concerning one of the articles with reference to the other two. The shortest pencil is the sharpest. If one of the pencils is removed, the sentence becomes: The shorter is the sharper. The same process is repeated with other objects and other qualities. The yellow daisy has the shortest stem. A clear idea of this use may be gained from the following description: The material used is two pencils, one with no point, the other with a broken point. A teacher says, "Let us look at these two pencils. What kind of a point has this one in my left hand?" "It has a bad point." "What kind of a point has this other pencil?" "It has a bad point, too." "Is it the same as the other?" "No; it is worse." "Now, tell the whole story." "The point of the pencil in your right hand is worse than the point of the pencil in your left hand." In a like manner colors may be used for the pupils to decide which shades are lighter or darker than others, or which are most beautiful.

One of the steps necessary early in the teaching, though by no means the first one, is checking up on the earlier preparation to make sure that the pupil fully understands what is meant by positive, comparative, and superlative degree. The pupil should be perfectly sure that when only two things are compared the comparative degree is used; that when more than two things are compared the superlative degree is used. Sometimes drawing a stepladder with three steps helps visualize the idea. On the first step is written, for instance, "Beautiful," on the second "More beautiful," on the third step "Most beautiful." The thought is developed that if one stands on the third step he can go no higher on that ladder, and that another ladder of the same height can afford no help, as the highest point has already been attained. Therefore one ladder is all that is necessary for reaching the desired place.

2. *Comparison of adjectives—knowledge of grammar involved.*—(*a*) *Comparison of adjectives that end in -er, -est.*—When two things are compared, as "This book is prettier than that book," most adjectives end in *-er;* but when more than two things are compared, as, "Of all my books, this is the smallest," the adjectives usually end in *-est.* To this is added the idea that adjectives of one syllable and adjectives of two syllables, if easily pronounced, are compared by these endings *-er* and *-est.*

(*b*) *Comparison of adjectives by more and most.*—The pupils are next ready to learn after many illustrations have been given of adjectives ending in *-er* and *-est* that adjectives may also be compared by using in front of them *more* or *most*—that is, by adding words (adverbs); the endings *-er* and *-est* are used with words of one syllable and sometimes of two, while the words are used with longer adjectives, as stronger, strongest, lighter, lightest, more beautiful, most beautiful. Emphasis should be placed strongly on the number of syllables in a word, and on the sound, as euphony largely determines the choice between *-er* and *-est* and the adverbs *more* and *most*. Particularly in the lower grades should euphony play a large part. Here the teacher asks, "Which sounds better to you, 'This is the most beautifulest I have ever seen,' or 'This is the most beautiful'?" In this respect, at least, the children's ears soon respond readily and rightly to the correct form.

(*c*) *Irregular comparisons.*—Finally the pupils are ready to learn that some adjectives are not compared by adding *-er* or *-est* or by using *more* or *most*, but by changing their form entirely; *good*, *better*, *best*; *bad*, *worse*, *worst*. These forms must be learned. They should be put upon the board, recited in chorus and individually by the pupils, and used in sentences both oral and written.

(*d*) *General observations and directions.*—To correct the fault of the double comparative, especially after the pupils have learned the methods governing the comparison of adjectives, one device suggested several times is to show the absurdity of comparing the same word by two methods at the same time. The teacher explains that such a heaping of terms is called a double comparison. Sometimes she may also explain that such a use was at one time common in English, so that we find in Shakespeare *more braver*, *most unkindest*; but such expressions are not used by our writers of the present day.

(*e*) *Reviewing and testing information.*—After the pupils have been familiarized with explanations, various methods are used for reviewing and testing their information. Sometimes from sentences they are asked to pick out the simple adjective and compare it. Again, what three degrees of comparison of adjectives have we? What three ways have we of changing the positive to the comparative, or superlative? What kind of adjectives add *-est* to form the superlative? What part of the word *darker* says more?

IV. DRILLS.

1. *Lists.*—One method of drilling the pupils consists in placing a list of adjectives on the board. These the pupils are required to compare quickly. A list of adjectives irregular in their comparison should be memorized and used frequently in oral drill. The most

drill naturally should fall upon the most puzzling one. Sometimes, instead of giving the degree of comparison, the pupils are asked to use the different forms in sentences.

2. *Ladders and triangles.*—Sometimes for drill work the ladder suggested under the explanation of degrees of comparison is used; or three triangles of increasing sizes may sometimes be substituted. Only one word can be balanced on the point. With three triangles before him, the child is to point quickly to the one where the form he reads from a list belongs.

3. *Other methods.*—Adjectives are selected from sentences on the board or in text books, and each one capable of comparison is compared. One report suggests that, "It gives pupils power to have a mental picture of a page of compared words. Most pupils learn by being able to recall work as reference on which to build new language expressions." Much drill finally is given in sentence building both oral and written.

The main elements emphasized in teaching the correct use of the comparative and superlative degrees are: (*a*) Have the pupils understand the meaning of the degrees of comparison; (*b*) Teach the pupils that it is incorrect to use double comparatives and superlatives; and (*c*) Drill.

Chapter XII.

CONFUSION OF ADJECTIVES AND ADVERBS.

Games, drills, and exercises on this subject should extend through the whole school life of a pupil, for no other error is so widely made by all classes. Furthermore, the teacher should never miss an opportunity of calling a pupil's attention tactfully to the incorrect form, so that he will be alert in watching for such errors among his classmates.

I. GAMES.

1. *School.*—Children, even good-sized ones, like to play school. I have had good results and interesting lessons, when occasionally I have turned the class over to them. Selecting some child whose language is good and who is sensitive to incorrect forms, I give him a list of incorrect sentences and have him read them one at a time, calling on some other child to correct the form.

2. *Employment agency.*—John stands in front of the room and plays he keeps an employment agency. The other children are people who wish to do some work. Each child decides what kind

of work he can do. When they have decided, they raise their hands and John calls on different ones:

John. Mary, what can you do well?

Mary. I am a good writer, and I write well.

John. I know a man who wants a good writer who can write well. Ned, what can you do well?

Ned. I am a good tailor, and I can sew well.

John answers as before. He then continues calling on different children and receiving answers as, "I am a good cook and can cook well." "I am a good blacksmith," etc.

3. *Well, well, well.*—Call on different pupils to describe, in three sentences, using *well* in each sentence, the dress of any child they choose. The other pupils guess who is being described.

4. *Fill in the blanks.*—While one child is out of the room the others select some adjective and also its adverbial form, assigning these alternately to the members of the class. The child sent out returns and asks questions of the children in the order in which they sit. The child questioned answers, using the word form assigned him, but instead of saying the word out loud he says [blank] in its place. If he uses the form incorrectly, the other children raise their hands and give a fitting answer. The questioner continues asking questions of different children until he guesses the adjective and adverb.

5. *Alternate sentences.*—At times the teacher, after putting a list of adjectives and adverbs on the board, may divide the class into two sides and write the names of the two divisions on the board near the list of words. She then calls upon the children from the two sides alternately to make sentences, using the words in the list together with an adverb modifier in the order in which they are written. Every time a child makes a correct sentence the teacher puts a mark in the space allotted to his division. At the end of the period the marks of each division are counted; the side having the most credits wins.

6. "*Artist Words.*"—Little people may be brought to understand adjectives and adverbs better by playing artist. The teacher begins by saying, "Let us play artist and paint some pictures, word pictures. I shall paint a rose. What color shall it be?"

Children. Red.

Teacher. Mary, what will you paint?

Mary. A house.

Teacher. What kind of a house?

Mary. A new house.

After having a list of nouns to which suitable adjectives have been prefixed, the teacher explains that these "artist words" are called adjectives. He then continues, "Adjectives have some cousins that

often resemble them. They are called adverbs. They never paint lovely pictures. They are always busy answering questions. See if you know them and can tell me which one to use. The river flows (how)?"

Children. Swiftly.

Other sentences are given in which the children supply the adverbs.

II. EXERCISES.

The use of a word in the sentence, the kind of idea it expresses, determines what part of speech it is. The chief and really only way of distinguishing between adjectives and adverbs is by their use in the sentence. One of the first things to make clear, then, is the use of the two classes of words.

1. *What question does the word answer?*—The teacher may write on the board, "These apples are good," and "He is a good boy." After which he may ask, "What do we find out in the first sentence?"

Children. We find out that the apples are good.

Teacher. What else could we say?

Children. We know what kind of apples they are.

The teacher then emphasizes what kind, and deals with the second sentence in the same manner, showing that it tells what kind of boy he is.

From such a beginning she proceeds to show (1) that adjectives or adjective modifiers answer the question *what*, as, The rose is mine. What rose? The red rose. Red is an adjective modifying rose. (2) That adverbs answer the questions *where*, *why*, *how*, *when*, *as*, The boy runs quickly in the yard. Runs how? Quickly. Runs where? In the yard. Hence quickly and in the yard are adverbial modifiers. (3) That regular adjectives as quick, slow, pretty, etc., become adverbs by adding *-ly*.

2. *What kind of a word is modified?*—One explanation of the adverb is that it is something added to a verb to tell us a fact about that verb. Thus *slowly*, *quickly*, *lightly*, *coldly*, are all *ad*-verbs. Combined with a word of motion or state or condition, they tell us something about the actions. Such words often end in *-ly*; then they are easily distinguished. But sometimes they have the same form as the adjective or are unique in form. Whenever one wishes to know whether to use an adjective or an adverb, the chief test is to ask whether the word tells something about a noun, the name of a person or thing, or whether it tells something about the action of the verb. If it is telling about a noun, an adjective form is used; if about a verb, the adverbial modifier. Emphasis clearly should be placed on this fact that adjectives tell about or modify nouns. The

children ought to be able to respond quickly to "How do we recognize an adjective?" "An adjective always modifies a noun." In the same way the teacher must drive home the fact that the adverb tells about the verb. The sentence, "The fast horse ran rapidly," may illustrate, what kind of a horse? What kind of a word is *fast?* Fast is an adjective because it modifies a noun. How did the horse run? What part of speech is *rapidly?* How do you know? Because it tells about the verb. If the meaning of *modifies* is not clear, take a piece of paper and tear off one corner. "What have I done?" "You have torn the paper." "I have modified it. I have changed it so it isn't now quite the same as it was before."

3. *How many questions may an adverb answer?*—After the nature of adverbs has been developed, show the children that most of them end in *-ly* and answer one of four questions; *how*, *when*, *where*, and *how much*. Thus, in the sentence, "Run as quickly as you can," *quickly* is used because it tells how and modifies the verb; in "My, you write well," *well* is used because it tells how you write; in "Surely, I will," *surely* tells how I will. Considering the sentence, "The rose smells sweetly," another teacher approaches it by asking, "Does *smells* denote action? Substitute *is* and read. Does it sound correct? What is the syntax after *is?* Is *sweetly* an adjective or adverb? Which form is needed here? Then she explains that after such verbs as *feel*, *taste*, *smell*, *look*, *seem*, *turn*, we should use an adjective if we wish to describe the subject, an adverb if we wish to tell the manner of the action expressed in the verb. Thus, "We say, 'we feel warmly on this subject' when we mean that our feelings are stirred up."

4. *Summary of exercises.*—(*a*) Review the lessons on the adjective and have plenty of drill work on the selection of the adjectives, with the reason given why each particular word selected is an adjective.

(*b*) Review lesson on the adverb. Have a great deal of drill work on the selection of adverbs, with the reason given why each particular word selected is an adverb.

(*c*) Select adjectives that are often confused with adverbs and show that when the word is used to describe the person or thing, an adjective should be used; but when the word is used to show the manner in which an action is performed, an adverb must be selected.

III. DRILLS.

Perhaps too much stress can not be placed on the uses of the adjectives and of the adverb. A thorough drill and understanding of these, together with the application of a little thought avoids the confusion between the two. Over and over again the pupil should revolve the fact that adverbs modify verbs, adjectives, and other adverbs, and that most words ending in *-ly* are adverbs.

It is difficult for young children to discriminate between adjectives and adverbs, so that much reliance must be laid on drill in the use of such words as *well*, *good*, *very*.

1. *How shall it be done?*—One form of drill to which the pupils respond quite readily consists in having each child tell another child in turn to perform some act, and in the telling use an adverb.

Tom. Lucy, run quickly to the door.

Lucy. Certainly, I shall. (*She does so.*)

Lucy. Sarah, write a word neatly on the board.

If the request is not made correctly, the one asked need not respond. On the other hand, if he forgets so far as to make a slip, he is deprived of executing the command. Each child is allowed his turn in giving commands and may give as many as the time, size of class, or prevalence of the error requires. The same idea prevails in the suggestion to choose a leader who may select a group of helpers. The leader gives commands to each child, as, "Tom, run as quickly as you can around the room;" "Jenny, walk as slowly as you can down the aisle." Each child must obey unless the leader makes a mistake, when he must go to his seat and another takes his place.

2. *Lists.*—One of the most frequent methods of drill is to have a list of adjectives and adverbs in two columns:

quick	quickly
slow	slowly
neat	neatly
graceful	gracefully
industrious	industriously

These are used in sentences given rapidly; the girls sometimes making sentences from the adjective column, while the boys use the adverbs. The adverbs need not be given. Instead, the pupils are asked to use the words in the first column to describe a person or thing; next, to these same words, add *-ly* and use the word to tell how something was done. Then if both the adjective and adverb must be used in the same sentence the pupil's ability is tested. The horse travels slowly; therefore he is a slow horse.

3. *How many can you write?*—Another drill suggested is as follows: Each row of pupils is given a noun. One pupil from each row works at the board, preferably at the back board, to avoid giving suggestions to those seated. At a given signal all write as many well-chosen adjectives as they can in three minutes to describe their noun. No incongruous, inappropriate adjective will be considered. The lists on the board are examined and discussed, and additions are made to each list from those at their seats. The same drill may be used for adverbs and for phrases. It is a helpful way to enlarge the pupil's vocabulary.

Here again the correct form is displayed and drilled upon to establish correct habits of speech.

The boy is swift, quick, rapid, slow.
The boy runs swiftly, quickly, rapidly, slowly.

The pupil is also given sentences for which he must select the word, as "The boy runs quickly," and thus creates the habit of selecting the best word to express an idea or to describe an object.

4. *Prove it.*—Still another method of drill involves testing the pupil's knowledge. The pupils are asked to analyze sentences which contain the two parts of speech, adjectives and adverbs. They must prove whether the word is an adjective or an adverb by telling which word and which part of speech it modifies. After the correct form is given, a repetition of it by several children will help to make a lasting impression.

Chapter XIII.

MISPLACED MODIFIERS.

No stories, poems, or games are suggested to vivify the training in the correct use of modifiers. Even the actions are quite limited.

I. GAMES.

A kindred use of objects results when the teacher gives to each child a number of buttons, varying the number with the children. One of the children asks the others in turn, "How many buttons have you?" "I have three." "I have only two," or "just one." The children march past a child at the desk, leaving a varying number of buttons. Further drill is afforded this time in response to "How many buttons have you?" to those who have descended to only one or two.

II. EXERCISES.

Naturally the exercises and explanations vary. Yet in this case there is really much less divergence of opinion and methods than in many of the other sections. For little people this type of error is regarded as too technical to be entered into, except to train the child to arrange and rearrange the parts of the sentence until it becomes clear which is the best form to convey the meaning intended.

1. *Sound.*—"In my experience I have had very little trouble with misplaced modifiers, as the children seem to be governed by the sound of the sentence." "Such errors can be corrected by placing the correct forms on the board and having the children repeat them aloud often until the ear becomes accustomed to the correct forms." "If an error is made and escapes unnoticed by the children, it should be

corrected by the teacher, and the forms illustrating the correct position read from the board."

2. *Meaning.*—(*a*) *Do you mean what you said?* One of the chief points to be emphasized in dealing with misplaced modifiers is the meaning of the sentence. The sentences causing trouble should be analyzed, the meaning of each explained, the thought tested to see if it is really what the speaker intended to say.

One of the most advantageous times for considering an error in the placing of a modifier is when returning or checking up on spelling or arithmetic papers or in timing seat work. If the work is not such that an interruption will prove serious, the teacher may ask from time to time, "How many sentences have you yet to write?" "I have only three more." "How many have only two more problems to solve?" "I have only two more." If this form is not given correctly, the teacher repeats the question and stresses the point until the pupil sees which word is modified. The teacher may further guide this work by asking in connection with such a sentence as "I just have one to do," "Do you intend to emphasize *have* or *one?*" In such cases as the sentence "I only have one wrong," the questions may be, "Is it only have or only one?" or "You only have one wrong? Has no other child one wrong?" Hands are raised. "What made you think that you were the only child having one wrong?" or "Mary only has one wrong; then all the others are 100 per cent." "No; John has two wrong; George has three wrong. You said that you were the only one that is wrong." "I didn't mean that. I meant that I had only one wrong." By means of these questions the children are led to see that by inappropriate position of the modifier an ambiguous or wholly wrong meaning may be brought to mind. One helpful device, here as in most other corrections, is to get the pupils enthusiastic over "catching" one another. When this specific is fully at work the teacher will find her burden much lighter.

(*b*) *What does the modifier mean?*—One good method of showing the force of modifier is that of placing it in as many positions as possible in a single sentence or in several similar ones. For example, the sentence to begin with is "I have one wrong"; to this only is to be added wherever possible. The children readily give "I only have one wrong," "I have only one wrong," "Only I have one wrong," "I have one only wrong." The teacher then asks the class to analyze the sentences and to explain the different meanings. In such sentences as "She is only a child" and "She is an only child" the pupils will have no difficulty in seeing the difference in meaning. The class may be led to see that the difference also in "I only said one" (I said it, but did not write it); "Only I said one" (it was I and no one else said one); "I said only one" (I said one and not two). With a little training along this line the pupils will soon

be able to distinguish quite readily shades of meaning. Pupils should then be given further drill in changing the positions of modifiers and in showing the resulting change in meaning; they should be required to bring to class illustrative sentences which they have found in textbooks, readers, magazines, or papers; finally they should be drilled in writing sentences to express different meanings, explaining clearly the import of each sentence.

(c) *Where should the modifier stand?*—The establishment of a rule will help in determining whether the modifier has been placed correctly. Sometimes the teacher develops the idea in some such fashion as this:

We like to have the things that belong to us somewhere near us. You lend your friend a book; and, if you are fond of the book, in due time you like to have him return it. Much the same is true of words in sentences; they like to have the words that modify them near by. Then the principal words are happier, and the whole sentence does its duty better.

Again—

The pupils are told that a modifier must be placed near the word which it describes or limits. Then they are given many simple subjects and predicates, such, for example, as *dog ran, cat ate*, etc., to which they add modifiers, showing in each case how the meaning is changed by the addition, and explaining why they added the word just where they did.

The following exercise may serve to emphasize the importance of the position of a modifier in a sentence. Write the following sentences and modifiers on the board:

The flower is growing	in the pot
The little girl is hiding	behind the tree
The child is sick	in bed
The boy is playing	in the park

(1) *Teacher.* Think of a sentence in which the modifier in the pot is used to tell which flower is growing.

Pupils. The flower in the pot is growing.

Teacher. Which flower is growing?

Pupils. The flower in the pot.

Teacher. In the pot then modifies which word?

Pupils. In the pot modifies the word "flower."

Teacher. What important word is it near?

Pupils. It is near the word "flower."

Teacher. Inclose the modifier *in the pot* in parentheses and indicate the word which it modifies.

Pupils. The flower (in the pot) is growing.

The teacher repeats the process with the other sentences, using the phrase as a modifier of a noun.

(2) *Teacher.* Think of a sentence in which the modifier (in the pot) is used to tell where the flower is growing.

III. DRILLS.

After all this preparatory work several methods are used for drill.

1. *Lists*.—(*a*) *Words*.—(1) It is well to have memorized a list of commonly used words which frequently cause trouble by being misplaced, and which must be placed next to the words they modify: *Only, merely, just, almost, ever, hardly, scarcely, quite, nearly.*

(2) The teacher writes the word *just* on the blackboard and tells the children they are to use that word in answer to every question. How many books have you? How many flags are in this room? How many more problems have you to solve? are some of the questions asked.

(*b*) *Sentences*.—(1) Place on the board a list of sentences, the meaning of which is to be explained: He only loaned me $5. He loaned me only $5. He only hinted it to me. He hinted it only to me. I only saw him yesterday. I saw him only yesterday.

Chapter XIV.

DOUBLE NEGATIVES.

I. POEMS AND STORIES.

Perhaps one of the first things to be done here is to secure an introduction to the negative family.

1. "The Negative Family! Let's learn all their names; None, Nobody, Nothing, and Never. Not, Neither, Nor, Nor They contradict so. Only two get along well together. Neither, Nor." The quarrelsomeness of the family is again revealed in—

Negatives double
Cause trouble.

After the general family trait has once been understood, all the correction that is necessary may be a reference to the negative family or negative double.

2. A little story that serves occasionally as a timely reminder is that of the boy, who, on being asked for the core when he was eating an apple replied, "There ain't going to be no core." "While the story is a crude one, it has been very helpful at times." The teacher after having applied the story once needs, when the two negatives are used together, only reply, "There ain't going to be no core," to convey the impression and suggest correction.

3. *Si Hopkins*.—In the same manner can be used also the remark of Si Hopkins, "I never do nothin' for nobody that don't do nothin'

for me." Sometimes the comment itself is repeated; at other times only, "Remember Si Hopkins." This always causes laughter, but reminds pupils that a double negative has been used.

II. DRAMATIZATION.

1. *Polly's Mistakes.*—

When Polly first came to live in the city with her grandmother, she made queer mistakes. In the country, where she had lived, there was one store for everything; so she thought that in the city she could buy in one store everything she wanted.

After hearing the story of Polly's search for candy, the children will undoubtedly enjoy acting the story. No properties are necessary. The milliner, the florist, the grocer, the baker, the dry goods merchant, the butcher, the keeper of the fish market, and many other merchants may be represented, each by one of the pupils. Besides these characters, there are Polly and her grandmother.

Grandmother. Polly, here are 10 cents for you to spend just as you wish.

Polly. Thank you, Grandmother, I had not had any candy for a long time, so I shall buy some.

Polly then goes to the butcher's.

Polly. I want to buy some candy, please.

Butcher. I haven't any. This isn't a candy store.

This dialogue is repeated at each store. Finally Polly returns to her grandmother without any candy.

Polly. This is the strangest place, Grandmother. None of the stores have any candy. Our store at home always has some.

Grandmother. You must have gone to the wrong store. None of the stores keeps candy but the candy store. I shall go with you now and we may find some.

The two start for the candy store where Polly at last makes her purchase.

Polly. Have you any licorice?

Confectioner. I have no licorice.

Polly. Have you any marshmallows?

Confectioner. Yes, I have some.

Polly. I should like 10 cents' worth.

This gives an opportunity to many children to play, for almost as many stores may be represented as there are children. Those left at their seats may be policemen. If one of them catches a merchant using a double negative, the policeman may "arrest" the merchant; that is, send him to his seat to become a policeman. The one making the arrest may then become the merchant. In this manner all the pupils may be kept interested. The dialogue should be spoken

rapidly, for speed will prove the pitfall for the careless; hence teach them the necessity for speaking correctly; even when in haste, if they wish to avoid the arm of the law.

III. GAMES.

1. *Button, Button, Have You the Button?*—The game most often recommended for correcting the double negative is a form of the old button, button, which has previously been described in Chapter II. Here the pupils are asked not, "Who has the button or penny or ring?" but "Have you the button?" The responses are usually "I haven't any," or "I haven't the button, ring, or cent," whichever is being used. The pupils make the motion of passing the object until told by the leader to stop. Then the questioner begins to guess who holds the object.

2. *Mind Reading.*—As mistakes in using the double negative are made from time to time by the children, the teacher writes the correct form on the board. When there is a list of several, a game is played. One child says, "I am thinking of a sentence on the board." The children in the seats guess which one it is by asking, "Is it 'I have no pencil?'" The questions continue until the sentence the child was thinking of is given.

3. *Have You a Bird?*—The children write on slips of paper the names of birds, flowers, or objects on their desks as the teacher suggests. These slips are exchanged. The teacher becomes a guesser. Against her, score is kept. Her object, seemingly, is to see how many correct guesses she can make. She guesses, "Have you a bird? a robin? a bluejay? a sparrow? a blackbird?" The game affords plenty of repetition of "I have no——."

4. *Did You Get Something?*—Many objects are placed on the table. The children close their eyes as each takes an object. When all the objects have been taken, the children open their eyes. All those who have objects remain standing. May, who has taken a pencil, asks some other child standing, "Sarah, did you get a pencil?" Her object is to guess an object which Sarah does not have. If she succeeds in this, she remains standing while Sarah guesses further. If she fails, she must take her seat, the object being to see how many can remain standing.

5. *The Neighborhood Grocery or The Corner Store.*—Once in a while an interesting lesson may result from playing store. One child is storekeeper. Others come to buy. Of course, occasionally the storekeeper is out of things. A customer asks, "Have you any eggs to-day?" The storekeeper answers, "No, I haven't any eggs." "Haven't you any butter either?" Very little help in the way of

suggestions is needed from the teacher. Children readily play this, and "I haven't" is not such a bugbear as in doing less interesting things.

III. EXERCISES.

In turning now to the explanations and exercises dealing with the double negative one finds matters more complicated. Two main methods are used in teaching the avoidance of the double negative. One of these is based on faith on the child's part; that is, he is to believe what is told him with the prospect that some day he may understand. The second includes explanations which try to make plain the use and meaning of single and double negatives.

1. *The use of the negative.*—In the first place the teacher endeavors to show clearly the use of the negative. To do this he writes on the board two sentences, "I have a pencil," "I have no pencil."

Teacher. What is the meaning of the first sentence?

Pupils. It means you own or possess a pencil.

Teacher. What is the meaning of the second sentence?

Pupil. You do not possess a pencil.

Teacher. Does the second sentence mean the same as the first?

Pupils. No; it means just the opposite.

Teacher. Then we may say that the second sentence denies what I declared to be true in the first. Which word did the denying?

Pupils. No.

The teacher then proceeds with similar sentences until several negatives have been used. The sentences are left on the board.

Teacher. We now have a number of words which tell me whether a thing is true or not. Suppose we make a list of them.

He writes on the board as the children name them: No, not, never, nothing, nobody, none, neither.

Teacher. These are short words, but they have a long name. They are called negatives. The word negative comes from another word which means to deny. Let us count these words. How many did you find?

Pupils. Seven.

Teacher. How many did you find in each sentence?

Pupils. One.

Teacher. Now, there is something we must remember about these seven little words. We can use only one negative in one statement.

This last statement is written on the board.

Teacher. How many children?

Pupils. We can use only one negative in a statement.

The children are then allowed to make sentences containing the negatives. Here the meaning of the negative is made clear. The children are not expected to understand that two negative statements

make an affirmative. They are simply told not to use two negative words in the same sentence.

2. *The use of the negative explained.*—This second method uses several types of explanation, each of which endeavors to clarify the point.

(*a*) "I make the children realize that two words of the same meaning are not only more than necessary, but are so unnecessary that they make a difference in the meaning. I take the two negatives and place them side by side on the board showing that they are just as wrong when separated by one or more words as when they are placed side by side."

(*b*) "This comment paves the way for an explanation that is frequently made, namely, that the expression is redundant. When two negatives are used I show that the word *no* is equivalent to *not any*, then by writing the sentence on the board and having the children read it, they come to see by the sound that one negative is superfluous. I did not get not any excuse. This he is willing to change to 'I didn't get any excuse.' Teach that one *no* in a sentence expresses the negative, therefore no other negative is necessary."

3. *The meaning of the sentence.*—After the pupils have learned the effect of the double negative, if they consciously observe the meaning of the sentence when one occurs, they see the absurdity and are ready to say at once what they mean. One of the tests, then, is the meaning. What does the sentence really say? Is that what was really meant? By making it clear to the child that if he hadn't no apples, the meaning he had not none, the child may come to see that not none may mean some. The double negative then comes to mean to him a positive, after he really understands the meaning. The meaning of the sentence may be analyzed in some such way as this: "I didn't get no excuse." What does *didn't* mean? Did not. What does *no* mean? Not. What does the sentence as it stands really mean? What meaning was intended? What unnecessary word was used? To help in the understanding, the sentence is sometimes expanded, sometimes contracted. It becomes "I did not get no excuse. I didn't get no excuse. I didn't get an excuse. I did get no excuse." The meaning of each form is explained until the pupils come to learn the correct form. Sometimes if the pupil says, "I never studied no words," asking him what he did study will cause him to explain his meaning. On the other hand, this may be explained by saying that *no words* means a lack of words, a vacancy. A piece of paper without writing represents no words. If the blank paper is what wasn't studied, what was studied must have been paper with writing or some words on it; that is, some words must have been studied. After such a lesson a little boy said to me, "How foolish it is to study *no words*."

Chapter XV.

CONFUSION OF PREPOSITIONS AND CONJUNCTIONS.

The recommendations made for treating the confusion of prepositions and conjunctions are noticeably less numerous than in many of the other cases. Several reasons for this paucity of material suggest themselves. One is that, "This is a difficult form to correct." Another, that only one type sentence was given in the questionnaire; another, that this feature is not especially emphasized in many schools.

I. GAMES.

1. *He looks as if he were ———.* This is a pantomine game similar to "What Can You Do?" and "What's Your Trade?" One child comes to the front of the room and imitates some action such as rocking a cradle, sowing seeds, playing horse, etc. The children at the seats comment, "He looks as if he were playing horse." "He looks as if he were playing ball." The child who guesses correctly what is being done may become the performer. (Any child who says "He looks *like* he was playing ball" may be penalized one point or more and not allowed to perform, although he guesses correctly. If sides are chosen, score may be kept, and the side making the fewer errors proclaimed the winner. This would stimulate more interest in the game.)

2. *Complete my sentence.*—After the pupils have learned that *like* may not be followed by a statement and that *as* or *as if* should be, one of them begins a sentence: "He looks like———" which a second pupil finishes. The pupil who finishes the first sentence starts another: "It feels as if———" which a third child finishes and so on.

II. EXERCISES.

One of the chief features to be emphasized in teaching the use of *like* as a preposition is the difference between *like* and *as* and the correct use of *like*.

1. *Difference between "like" and "as."*—(*a*) *As.* Place upon the board the following unit:

1. John and James have a new canoe.
2. Their father is teaching them to paddle.
3. He tells them to sit in the canoe as he sits.
4. They sit as he sits.
5. He says, "Hold your paddles as I hold mine!"
6. They hold their paddles as he holds his.
7. "Stroke as I stroke," says their father.

8. They stroke as he strokes.
9. They do as he does.

Have the children read these sentences aloud. Then question as follows:

"In sentences 3 and 4 what likeness is expressed?"
"The likeness of position of bodies."
"Through what word is likeness expressed?"
"Through the word *as*."
"In sentences 5 and 6 what likeness is expressed?"
"The likeness of the position of the paddles."
"Through what word is the likeness expressed?"
"Through the word *as*."
"In sentences 7 and 8 what likeness is expressed?"
"The likeness of method of stroking."
"Through what word is the likeness expressed?"
"Through the word *as*."
"In sentence 9 what likeness is expressed?"
"The likeness of action."
"Through what word?"
"*As*."
"What is expressed in each sentence?"
"Likeness."
"Through what is the likeness expressed?"
"Through the word *as*."
"What is used each time after *as*?"
"A sentence or clause."

Deductions: Use *as* to show relation between *sentences* that express a likeness.

(*b*) *Like.*—Place upon the board the following unit:

1. Here is a picture of Ole, the immigrant.
2. His hair is like flax.
3. His eyes are not black like Pedro's.
4. They are blue like Blenda's.
5. His cheeks are like red roses.
6. By and by he will wear shoes like yours, Fred.
7. Does he come from a country like ours?

Have the children read the sentences aloud. Then question as follows:

"In sentence 2 what likeness is expressed?"
"The color of hair and the color of flax."
"Through what word is the likeness expressed?"
"Through the word *like*."
"In sentence 4 what likeness is expressed?"
"The color of Ole's and Blenda's eyes."
"What likeness is expressed in sentence 5?"

"The color of Ole's cheeks and red roses."

"Through what word in sentences 4 and 5 is likeness expressed?"

"Through the word *like*."

"In sentence 6 what is the likeness expressed?"

"The likeness of Ole's and Fred's shoes."

"Through what word?"

"Through *like*."

"In sentence 7 what likeness is expressed?"

"The likeness of Ole's country and our country."

"Through what word?"

"*Like*."

"What is expressed in each sentence?"

"Likeness."

"Through what word is the likeness expressed?"

"Through the word *like*."

"What relation does like show in each of the sentences?"

"The relation of words."

"Do you find in any case a sentence after *like*?"

"No; only words." *Deduction:* Use *like* to show relation between words that express a likeness.

Establish rules: I. *As* is used to show relation between sentences that express likeness. II. *Like* is used to show relations between words that express likeness. In order to test whether a statement or a word follows, this advice is used: (1) Can you sing as, or like, I do? (2) Can you sing as, or like, me?

What follows in sentence number one? Should *as* or *like* be used? Why?

2. *The uses of like.*—One teacher establishes the use of *as*, *as if*, or *as through* instead of *like* by teaching the various ways in which *like* may be used correctly, by means of which its service as a conjunctive is eliminated. To do this she places on the blackboard the following groups of sentences:

Group I. 1. I shall not look upon his like again.
2. You do not consider my likes and dislikes.

Group II. 1. I like apples.
2. I like to dance.
3. The boys like history.

Group III. 1. Write like me.
2. He talks like a crazy man.
3. He can write like Ruskin.
4. She sings like a nightingale.

The pupils are led to tell how the word *like* is used in the different groups. As they decide for each, the teacher writes over the first group of sentences, *noun*; over the second group, *verb*; over the third

group, *preposition.* Following this she places on the board such sentences, as: "He looks like he is sick." "Do like I do." "He talks like he knew how to sail a boat." The sentences are analyzed to find the function of *like.* When it is pronounced a conjunction the pupils are referred to the dictionary. "Occasionally it is well to have one pupil consult the dictionary right in the classroom, and report to the class just how the word like may be used. Is it ever a conjunction? No. But in the sentence here given a conjunction is needed, because the sentence is complex and needs a connecting word."

3. *The connecting link between two clauses.*—Sometimes the idea of the two clauses is developed in a manner like this: "To-day I heard a little girl say, 'Helen tries to do like Mary.' (This is written on the board.) Can any pupil tell how many sentences are in that one sentence? Read the first one. Read the second. What word joined the two sentences? We may use the word *like* in many places, but we must never use it to join or connect two sentences. *As* is a conjunction and may introduce a clause; *like* is not a conjunction and should be substituted for *as* or *as if.*"

Older pupils may learn that *as* is a conjunction introducing a clause; *like* is frequently a preposition introducing a phrase. They dwell upon the difference between a phrase and a clause and also upon the fact that the preposition needs an object that is a noun or pronoun, not a dependent clause. Thus, "He acted like the rest did," is vulgar; but "He acted as the rest did," or "like the rest," is correct.

4. *Like implies resemblance.*—Another means often employed is that of impressing the fact that *like* implies resemblance. The teacher asks, "What does he look like?" "He looks like he was sick." "Did you ever see a sick?" "What is a sick? Could you see a sick standing before you?" The teacher then develops the fact that the word *like* in the sentence needs to be followed by something that is sick or, "Why is the word like used in this sentence?" "It is used that we may compare." "What kind of things may be compared?" "Only like things may be compared." "Like what person does John look?" "It does not tell." "Like what does it say he looks?" "It says he looks like he is sick." "Is 'he is sick' a person or a thing?" "It is neither a person nor a thing, but tells how he looked, not like whom he looks." "*Like*, then, is used to indicate resembling or similar to and should be followed by the noun or pronoun that names the person or thing resembled." Sometimes the pupils may be told that *like* is used, generally, when it can be followed by *to*; otherwise *as if* is better English.

III. DRILLS.

"Often a child will use the incorrect form because the correct has never really become part of his vocabulary."

1. *Type sentence.*—"Give a list of type sentences containing frequently confused forms and drill constantly on them until the pupil is so familiar with the correct form that the incorrect form calls attention to itself."

> He looks like a king.
> He stands ——— a soldier.
> He walks as if he might be late.
> He studies as he should.
> Do as your teacher tells you.
> He looks like his father.
> He walks ——— his father.
> He acts as if he were ill.
> He sings ——— he had a cold.
> He walks ——— he were tired.
> They acted ——— they were bored.

2. *Elliptical sentences.*—Another way of drilling upon the correct usage and also of supplying the correct form in elliptical sentences is that of having four pupils come to the front of the room. They are named *as if*, *were*, and *blank*. The teacher writes on the board, "John looks ——— sick," and asks which ones shall be chosen to fill "blank's" place. The words are then properly arranged and another sentence is given as before.

3. *Looks.*—(*a*) One child stands before the class saying, "I feel happy. How do I look?" The children, taking their cue from his statement, answer, "You look as if you were going to the circus." When their invention flags, another child is called to the front. He may vary the statement by saying, "I feel tired;" "I feel angry;" and the children shape their answers accordingly.

(*b*) Further drill is furnished by having a list of adjectives on the board—*kind*, *happy*, *solid*, *sleepy*, *dusty*. The children apply these to objects in the room in replying to the teacher's question, "How does the kitten in the picture look?" "It looks as if it were sleepy." "How does the road look?" "It looks as though it were dusty."

(*c*) If several pictures in which the children have definite, strong expression on their faces are provided, the teacher calls the attention of the pupils to their different expressions. "How does this little boy look?" "He looks as if he were pleased." Or one pupil may ask, "How does John look?" The second pupil replies, "He looks as if he were sick." Second pupil, "How does John look?" Third pupil, "He looks as if he were tired." "How does John look?" and so on indefinitely.

Chapter XVI.

SYNTACTICAL REDUNDANCE.

I. STORIES.

Among the stories serviceable in the correction of syntactical redundance are the following:

1. *Boy Blue.*—After telling the story of Little Boy Blue, the teacher says to the pupils that when the people could not find Little Boy Blue they asked, "Where is he?" After that, whenever the incorrect form "Where is he at?" is heard, she says, "What did the people ask about Boy Blue?" The pupils answer "Where is he?"

2. *Red Riding Hood.*—In the story of Red Riding Hood the mother says to Little Red Riding Hood, "You must go to your grandmother's cottage." Thereafter, when the expression "You've got to go" is heard, the teacher asks, "What did Red Riding Hood's mother say to her?" "You must go, not you have got to go."

3. *Simple Simon.*—Simple Simon when questioned as to his penny replies, "I haven't any." When the expression "I ain't got no pencil" is heard, the teacher replies, "What did Simon tell the pie man?"

4. *Polly's Mistake.*—The story of Polly's Mistake, mentioned previously, also affords drill on "I haven't any."

II. GAMES.

1. *Button, Button, Have You the Button?*—The game of Button, Button, or A Penny, a Penny, is commonly used to add in the correction of "I ain't got." The central feature of the game is that some object is given to one among the many pupils. Another pupil who does not know who holds the objects guesses, asking, "Have you the button?" The answers must be "I haven't it," or "I have it."

2. *Shouting answers phrases.*—Shouting phrases again appears. After some object has been given to one pupil the guesser returns. He asks, "Who has the eraser?" and the chorus responds, "I haven't it," all save the one voice which says, "I have it." With this clue the guessing begins.

3. *Have you a Pencil?*—One child acts as leader. Several others hold small desk articles in their hands. The leader asks each one a question, always trying to ask about something he has not. "Have you a pencil?" "No; I haven't a pencil." If at any time he asks a child about the object he has, the leader has failed, and a new one takes his place.

4. *Bean Bags.*—In the midst of a bean bag or ball game the teacher may ask frequently, "John, have you the ball?" If the pupil answers incorrectly, he may forfeit his place in the game.

5. *How Many Grains?*—The class is divided into two sides. Each child is given a certain number of beans or kernels of corn. One child then comes to the front of the class and tries to guess the number of beans a child on the other side has. A score is kept of the correct number of guesses for each side, and the side with the greatest number wins.

6. *Who Has my Ball?*—Pass one card to each pupil, using as many as desired for the game.

ball	clock	hat	candy
doll	vase	gloves	orange
skates	cap	pencil	cap
apple	box	paint box	purse
book	dollar	rubbers	watch

The teacher retains a duplicate list and begins the game by saying, "I have lost my ball: John, have you my ball?" John answers, "No, Miss White; I haven't your ball, but I think James has it." (Naming the pupil behind him.)

The teacher then asks James the same question, to which he gives the same answer; this continues until the pupil who holds the card bearing the word *ball* is reached, when he answers, "Yes, Miss White; I have your ball." The teacher then says, "William, will you please return my ball to the box?" (This will be placed in a convenient place.) When it has been returned the teacher says, "Thank you, William, for returning my ball." If a child fails to respond when he holds the card, the teacher should take it away, saying, "I am sorry Jennie found my ball, because she did not return it to me. We should always return things that we find."

7. *She Has to Go.*—To drill on She Has to Go, a leader is selected who sends a child to any point in the room, as "Alice, go to the window." The children in the seats ask, "Where does Alice have to go?" The leader answers, "Alice has to go to the window." The same leader sends five children, unless he makes a mistake. Then another leader is chosen.

8. *Whose Books are These?*—To help pupils form the habit of using *those* instead of *those there* this game is suggested: One pupil leaves the room. Another comes forward and lays two or more articles of the same kind on the teacher's desk. At a given signal, the pupil outside enters the room. The children at their seats ask in concert, "Whose books are those?" or, Whose pencils are those?" The answer is given in this form, "Those books are John's; or, "Those pencils are Mary's." If the answer is not correct, the class

repeats the question until three guesses have been made, after which a fresh "guesser" is chosen.

9. *Stop.*—To correct such a habit as "Louis, he" the stopping game is played. This game is a continuous performance and is not played at set times as other games are played. When such an error occurs during an oral recitation the class "stops" the story by clapping hands. This is taken as a signal that the child reciting has stuttered or said "Louis, he" which is the same as saying "he, he." The pupils usually enjoy using this device, which has proved very effective.

III. EXERCISES.

1. *What did he do?*—The use of actions is limited largely to establishing the correct form for "Louis, he was hurt." The teacher writes on the board or gives several commands, as, "John, open the door." "Sam, pick up the book." When the children designated have executed the commands, the teacher asks, "What did John do?" "What was John doing?" "What did Sam do?" "What was Sam doing?" The answer is, "John opened the door." "Sam picked up the book." After such a drill the teacher continues: "Yesterday in one of your written stories (or when Mary described the game, or whenever the error was made) this sentence was given: 'John, he put up the window.' Did you say it that way just now in making statement telling what these people did?" By a few questions here many children will soon see the mistake and tell what is wrong without help from the teacher. Or, John may walk down the aisle. As he does so, the teacher writes on the board: "1. John walked down the aisle. 2. He walks down the aisle. 3. John, he walks down the aisle." Placing before the child the correct forms in sentences 1 and 2 makes him feel the incorrect[illegible], as he expresses it, of repeating or doubling his su[illegible]

IV. DRILLS.

1. *Questions.*—For drill on omitting *here* from the expression *this here* one child takes a pencil from the teacher's desk. "Alice, point out and tell which boy took my pencil," says Miss Smith. "This boy took your pencil," replies Alice. Several children then take pencils. Once more Miss Smith inquires of Mary saying, "Point out and tell which children took pencils please, Mary." So Mary responds, "These children took your pencils."

2. *Discussion.*—Such expressions as *this here, those there,* are often used by pupils coming from illiterate environments. In order not to reflect on the homes of the pupils, the matter must be handled tactfully. Sometimes the discussion may be a general one dealing with all or almost all cases of syntactical redundance. There may

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be frequently discussions in class as to why such forms have come into our language.' The pupils are asked to make note of similar expressions and to bring these to class. Playground workers may note and correct all they can outside of school.

3. *Lists.*—Sometimes the children keep a list of these errors found in a week's work in all their classes and at the end of the week make a class comparison. The teacher at times writes on the board such sentences as give the pupils trouble. These sentences are read aloud again and again; the exact meaning of each one is explained. The general principle is stated and restated. In writing or talking use no word that does not add something to the meaning. Use no useless words.

4. *Analysis.*—Have the children test their sentences in this way: "What word in your sentence is useless? What word may be omitted without taking anything away from the meaning? Is an unnecessary word used? Why is it unnecessary? Reread the sentence, omitting the useless words. What does the sentence mean now? Is the meaning changed any by omitting the word?" In some cases, however, the sentence with the superfluous words is really absurd. After such explanations, when the mistake occurs, the pupil making it is asked to explain the exact meaning of what he said. Such analysis of the sentence containing the redundant words seldom fails to show the uselessness of them. One teacher finds the term "wordiness' words" appropriate to them. "With all such errors, usually the teacher's criticism, 'Your sentence contains a word not needed,' produces an immediate remodeling." The pupils are asked to find the needless words in sentences like the illustration given in the questionnaire. Such a list is placed on the board. The class is asked to study each sentence carefully, and to decide which word or words could be left out without destroying the sense of the sentence.

5. *Visual representation.*—A visual representation of this error sometimes helps. The teacher explains that "We have put 'ain't got' or 'this here' in a cage so it can not escape." The pupils then cage all the superfluous words in the sentences. After the corrections are made, the sentences are read and reread. "Since this is a common mistake in oral composition but extremely rare in written work," comments another paper, "these errors should be corrected orally by having the child say sentences correctly, being careful to omit an unnecessary word." "Pupils should be led to see that the use of superfluous words makes ill-sounding sentences, and that they who would use good English must not be guilty of using unnecessary words." "We try to realize that good English also has its commercial value in these days of practical education."

Chapter XVII.

CONFUSION OF PARTS OF SPEECH DUE TO SIMILARITY OF SOUND.

I. RHYMES.

1. *To, too, two.*—Here is a jingle which never fails to arouse interest and which, being dictated, or written on the blackboard and copied, serves to emphasize the use of *two, too*, and *to:*

> The question at issue that divided us two
> Was how to spell rightly the little word "to."
> So we wrote to two scholars to learn what to do,
> And, strange the agreement, they spelled it to, too.

II. GAMES.

1. *Spell it.*—Sentences with blanks instead of *to, too, two*, or *their, there* are placed on the board. The children choose sides. One pupil says *to*, and the pupil opposite him must place the word in the correct blank. The game is carried on until all the blanks are filled.

2. *Mother Cat—Correct use of There are.*—The teacher selects Mary for the Mother Cat. She touches six children who come forward and are mice in the trap. All the other children are kittens. Mother Cat: "All the kittens must go to sleep." While they are sleeping two of the mice run away and hide. The Mother Cat then wakens the kittens and asks, "How many mice were there in the trap?" "There were six mice in the trap." Mother Cat to another kitten: "How many mice are there now?" "There are four mice now." If both kittens answer correctly, they may find the hidden mice. The kittens sleep again while one, three, four, or five mice may be caught, thus changing the number in the trap. If the Mother Cat makes a mistake, a new cat is chosen.

3. *What Are They Doing?*—In drilling upon *they* for *there*, and vice versa, the game is played in which several children act as if washing clothes, going to sleep, etc. The other children guess what they are doing: "They are washing clothes."

III. EXERCISES.

1. *Dictation.*—Six children are sent to the board, one from each row. A sentence is dictated, such as, "The two boys came to school too late," or, "Their house is over there." The mistakes are checked; score is kept for each row. The winning row is the one with the lowest score.

2. *The Four Circles.*—Four circles are drawn on the blackboard. In one circle is written *to*, in another *too*, in another *two*, and in the

fourth *prison* or *hospital*, where those who are weak in language go. The teacher allows a minute for the pupils to think of an interesting sentence containing some form of *to*, *too*, *two*. Then beginning with a row, the first pupil comes forward, gives his sentence, and places a mark in the circle showing the word he used. While he is marking his word the second pupil is giving his sentence. If the wrong word is marked, it has to be erased and put in the hospital circle.

3. *Cards.*—The teacher prepares a set of cards containing *to*, *too*, or *two*, one word on each card. Of these several uses may be made:

(*a*) Let each pupil draw a card, come to the front of the room, and give a sentence containing the word on his card. Next he chooses a pupil to spell the word he used. If correct, that pupil takes his place as teacher, gives his sentence, and calls upon another child to spell his word.

(*b*) The pupils without drawing any cards are asked to give sentences containing this word. After the sentence is given, the pupil spells his *to;* if he spells it correctly be secures that card, which he may keep on his desk until the lesson is over; otherwise the card remains in the pack and another sentence is given. By changing cards, both of these games may also be used for *there* and *their*.

(*c*) Distribute one card to each pupil. He spells his "2" orally or writes it on the board with his word. Later he uses it in a sentence. In higher grades the sentence should be given at once and the word spelled as, "He changes too much, t-o-o."

2 much	2 silly	2 easy	2 read	2 write
2 school	2 church	2 work	2 dinner	2 noisy
2 apples	2 quiet	2 lazy	2 dimes	2 sing
2 sing	2 play	2 slow	2 solemn	
2 dollars	2 books	2 stores	2 fast	

IV. DRILLS.

1. *Spelling.*—The confusion of parts of speech due to similarity of sound is, perhaps in most cases, a matter of spelling; although in others, as *would of*, it is also a matter of lack of comprehension and careless enunciation.

A Washington teacher testifies: "*Could have*, *there was*, *would have*, *to* (go), *too* (cold), *two* (books), *their* (books), (over) *there*, these combinations ought to be given in spelling lists, instead of as single words. Washington pupils used to make a great many mistakes with such expressions as *used to* and *have to*. Since these expressions have been included in the spelling lists, improvement has been noticeable." Another teacher thus comments upon his method of using these words in the spelling lessons: "I use a few minutes each day to develop some one of these groups, as *they* for *there*; *to*,

too, *two*, *of* for *have*. Then, at the end of the written spelling lesson, I give as many sentences as words in the group taught that day. For instance, if I teach *to*, *too*, *two* in the morning, then at the close of the written spelling I give three short sentences or in some other way use those three words. Mary went to the library with two books. Did John go, too? Homonyms are taught in connection with spelling; and many dictation exercises are given to illustrate the use of such words as *their*, *there*, *to*, *too*, *two*. Let the pupils understand thoroughly they will be graded down on spelling every time they use one of these words incorrectly. Above all, never fail to make a pupil rewrite a sentence every time one of these words occurs in it misspelled."

2. *Enunciation*—(*a*) *Avoidance of contractions.*—Many such mistakes as "I could of gone," "They was a fairy," "Who'd a thought," are due to the fact that the children have failed to understand correctly. Oftentimes the expressions have developed because of the indistinct enunciation of many adults. "The correct expression must again be placed before the children; they must pronounce slowly and clearly, 'I could have gone,' 'Once there was a fairy.'" Their ears are not keen, and they have heard the contractions slurred so often that they are unconscious of error. "I've seen," for instance, indistinctly pronounced, often carries as "I seen" to the children. "Who'd have thought it?" voiced by a careless speaker often seems, "Who'd a thought it?" Children ought to be asked to avoid contractions, and teachers should also avoid contractions. It may at times seem stilted expression to use invariably "I have seen," "We are not," but the children had better hear this form than careless slurring. By rewriting the sentences on the board with the incorrect word correctly written in capitals, "I could HAVE gone," "Once THERE was a fairy," "Who'd HAVE thought it," the doubtful word becomes obvious and the meaning clear.

(*b*) *Repetition.*—"The first three errors are probably the result of poor enunciation. This I drill upon continually in reading; also I never accept a recitation which is not clearly enunciated to be heard and understood all over the classroom. It is necessary to make the pupils do things correctly and accurately at all times." "The repetition of difficult sentences and parts of sentence combinations serves as effective drill in enunciation; it is also of assistance by means of keeping the correct form before the pupils; 'I could have gone; he could have stayed; we could have come.' 'Once there were three billy goats.' 'Once there was a little boy.' 'Once there was a cat.' 'Who would have done it?' 'Who would have thought it?'"

3. *Oral composition.*—Oral composition, developed by allowing pupils to tell some of their own experiences, is one of the most efficacious

ways of correcting this habit of speech. Unconsciously the pupils make use of these expressions. After they are through with their stories the class corrects the errors. "Only by persistent and faithful effort on the part of the teacher, and cooperation on the part of each pupil, can success be attained."

4. *Analysis.*--Several methods of correction are suggested: Some of these involve the analysis of the sentence, or the parts of speech and functions of the incorrectly used words. The teacher asks if *of* or *a* is ever a verb form, if *there* is an adverb, etc. Sometimes the pupil writes a sentence on the blackboard and is corrected by another pupil. He then erases the incorrect form, writes the correct one, erases it, repeats it, and writes it once more on the board.

5. *Summary.*—There follow two sets of suggestions which may prove helpful:

(A) First set: (1) Let the pupils bring as many words as possible that sound alike but are different in meaning and spelling.

(2) Dictate sentences, letting children supply the correct words.

(3) Give the spelling of the word and have it used in a sentence.

(4) To overcome defects in speech:

(*a*) Give tongue exercises showing proper position of the necessary organs involved in producing correct sounds.

(*b*) Give special attention to ear training.

(*c*) Give exercise to correct careless pronunciation and enunciation.

(*d*) Don't allow mumbling.

(B) Second set: (1) Repetition of correct form after the teacher.

Pupil. I could of gone.
Teacher. I could have gone.
Pupil. I could have gone.

(2) Writing of such form on the board.

Pupil. Who'd a thought it?
Teacher (on board). Who would have thought it?
Pupil. Who would have thought it?

(3) Study of sentences containing *to*, *too*, *two*.

I go to school.
John is too young to go.
Two boys are not too tired to go.

(4) Dictation of sentences similar to those above.

(5) Filling blanks in sentences.

(6) Writing original sentences containing the word "studied."