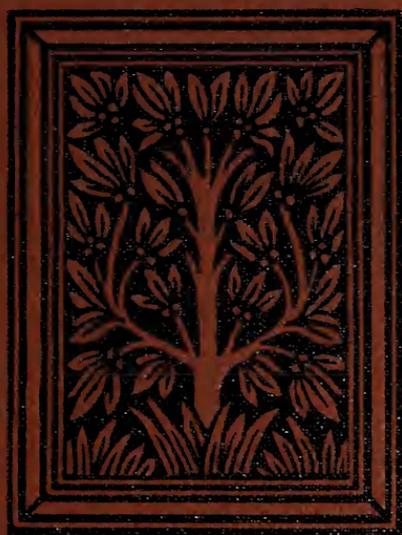


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AMERICAN LANGUAGE SERIES  
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# AMERICAN LANGUAGE SERIES

## BOOK TWO

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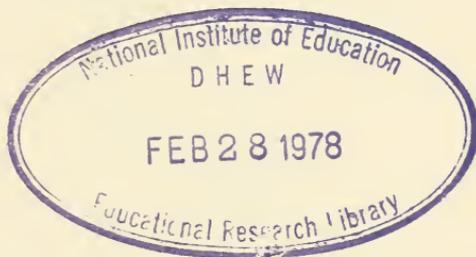
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## TO TEACHERS

### *Keep the pupils thinking.*

If it is the business of education to teach children to think, teachers and writers of textbooks should provide situations in which thinking is demanded. To this end the authors of this series of books have endeavored to provide language experiences each of which is a problem to be worked out by pupils under the leadership of their teachers. Each lesson may very properly be studied somewhat after the following general manner, subject to such modifications as the nature of the lesson or the individuality of the teacher may make desirable.

**1. Orientation.** If the attention of the pupils is directed to the title of the lesson, and if they are invited to consider what they may expect to get out of it, they are likely to attack it with more intelligence than if they charge blindly. To know beforehand what is to be done is like knowing the destination before the journey begins.

**2. Silent reading.** Any introductory material, whether a child's composition, a quotation from a masterpiece, a piece of information, a set of directions, or example-sentences, should be read silently. If the teacher has the habit of letting one pupil read aloud while the others follow the lines with books open, she should rid herself of the habit as rapidly as possible. It is a very bad one—wholly artificial, almost wholly indigenous to the classroom, and defensible only in reading lessons in the earlier years where children are still learning to identify the spoken and the written word.

**3. Testing the reading.** Teachers should not assume that pupils always derive thought from silent reading. Questions, therefore, as to what has been read are in order, especially if the introductory material of a lesson contains directions or new information.

If second or third readings are necessary, they should be allowed; but as the children grow older they should be encouraged to get the idea from one reading.

**4. Discussion.** This fourth step may or may not be distinct from the preceding one, depending upon the nature of the material. Its purpose is to relate the introductory matter of each lesson to the carrying out of the activity—to make sure that all pupils understand what they have read, what they are to do, and why. It is highly important that the discussions continue until these ends are accomplished.

**5. The activity.** The activity may be the giving of an oral composition, the writing of a composition that has been given orally, the criticism of a child's composition, the socialized revision of a composition written on the blackboard, supplying words in sentences, playing a listening game, passing judgment on some point in grammar, or some other language experience that has a definite purpose. In case the activity called for is the consideration of a list of questions or sentences, each should be read silently, careful judgment should be made, and the thing required should be done. If difficulties are encountered, full and free discussion should follow, until all the children have a clear understanding.

This sort of thing—reading, judging, doing—is plainly a thinking experience.

It is important to remember that the teacher is the guide, and that she must lead her pupils to gather the information, to comprehend the instructions, and to carry out the activity. She must throw the responsibility upon the class. To fail to do this is to fail in teaching. Almost always it is wiser to ask questions that will direct the thoughts of the children in a predetermined direction than it is to use the lecture method. This observation is made for the special benefit of those teachers who think they are not teaching unless they are talking.

Give the slower pupils time to think. To respond to the first flutter of hands is a mistake. Sometimes it is a good plan to allow a few of the quicker and more eager members of the class to come forward and give answers in a low tone, while the slower ones are pondering. Another plan, especially in the case of the more difficult questions, is to allow the children to write their answers on slips of paper. These may be collected and the answers read aloud and discussed for the purpose of finding those that are correct.

It will be observed that lessons usually contain, first, information, or directions, or both; and, second, an activity of some sort. Each may be considered a separate step, and may, if necessary, require the whole lesson period for its development; but further than this no effort has been made to adapt the length of the lesson to the number of times the clock ticks. Human experience is not normally divided into thirty-minute installments. The important thing is to give children certain language experiences, whether the time required is ten minutes or several full class periods.

The teacher must be the judge of the degree of need her class has for any given lesson. In case of corrective exercises, for example, if no child in the class makes the error which the lesson is designed to correct, it would be folly to use it. Omit it. A teacher should adapt the text to the particular needs of the children under her care, and she should draw on her own resources whenever occasion requires.

Without doubt the most important language experiences provided for in this series of books are the oral and written compositions (for which many subjects are suggested), the study of children's compositions, and the socialized revision of compositions written on the blackboard. Carrying them out involves the development of both the creative and the critical faculties; and constant growth in the use of the *sentence* and the *paragraph* as tools of expression should always be apparent. Children should

be taught to express what is in their minds in a simple and effective way, to know when they have succeeded, and to turn failure into success whenever such a course is necessary. *Teachers should keep their pens out of the red-ink bottle and teach every child to be his own editor.*

While the general character of the books is distinctly social, there is opportunity for the teacher to do some individual work with the slower pupils if she so desires. This opportunity occurs in working out the tests which appear periodically, after one or more units of instruction. Children who score 100 per cent at the first trial need do no more. Their work is done. While they read library books or labor at other tasks set by the teacher, those pupils who failed to score 100 per cent may undertake to find out, individually, the parts of the tests on which they failed. This calls for a review of some of the preceding pages and a retaking of parts of the tests. As pupils will differ in the points in which they fail, teachers can easily make each child's case an individual one, and teach him to solve his own problems in an individual way.

After the work for each year appears a composition scale, with full explanation as to its nature and use. Like the tests, it provides means of taking individual differences into account. Teachers should be familiar with it and make use of it constantly.

Following this general introduction there is a statement of "Attainments Desired" as well as an analysis of the "Essential Language Experiences" for each year. The details will be readily understood, and it should be carefully noted that *they are cumulative* as the work goes on from year to year.

## FIFTH YEAR

### ATTAINMENTS DESIRED

(Teachers must remember that attainments are cumulative. Once taught, they must be carried on.)

1. Sentence sense
2. Sticking to the point, with a sense of order
3. Good opening and closing sentences
4. Selection of title
5. Making the content interesting by choice of detail
6. Getting the right word

### ESSENTIAL LANGUAGE EXPERIENCES

(For details see the Contents)

1. Silent reading; thought getting
2. Oral composition
3. Written composition, including letters
4. Discussion, by means of questions, to secure perfect comprehension of all lessons
5. Study of children's compositions for creative and critical purposes
6. Projects
7. Listening games, to cultivate powers of attention
8. Study of poems
9. Certain uses of capital letters and punctuation marks
10. Stimulation of care in spelling and penmanship
11. Getting good manuscript form
12. Corrective exercises
13. Remembering and pointing exercises
14. Tests on units of study
15. Dictionary work
16. Pronouncing exercises
17. Study of words; avoiding unpleasant repetitions

## SIXTH YEAR

## ATTAINMENTS DESIRED

(Teachers must remember that attainments are cumulative. Once taught, they must be carried on.)

1. Sentence sense
2. Sticking to the point, with a sense of order
3. Good opening and closing sentences
4. Selection of title
5. Making the content interesting by choice of detail
6. Getting the right word
7. Theme organization; making simple outlines

## ESSENTIAL LANGUAGE EXPERIENCES

(For details see the Contents)

1. Silent reading; thought getting
2. Oral composition
3. Written composition, including letters
4. Discussion, by means of questions, to secure perfect comprehension of all lessons
5. Study of children's compositions for creative and critical purposes
6. Study of poems
7. Certain uses of capital letters and punctuation marks
8. Stimulation of care in spelling and penmanship
9. Getting good manuscript form
10. Corrective exercises
11. Remembering and pointing exercises
12. Tests on units of study
13. Dictionary work
14. Pronouncing exercises
15. Study of words; avoiding unpleasant repetitions
16. Grammar: strong emphasis on the two main parts of the sentence—subject (nouns and pronouns) and predicate (verbs, studied mainly in connection with corrective exercises)

## FIFTH YEAR

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## SIXTH YEAR

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FIFTH YEAR



# AMERICAN LANGUAGE SERIES

## *Fifth Year*

### 1. SILENT READING\*

Your way of using this book will be to read silently, to think about what you have read, to talk about it, and then to do what you are asked to do.

All your life most of the reading you will do will be silent reading. You will seldom read aloud after you leave school. As the purpose of reading is to get the thought from the page, you must learn to read silently, with your mind as well as your eyes open.

As a beginning, you will read and talk about the two following sets of questions. Read a question silently, think what answer you should give, and be ready to answer if you are called upon. If you do not agree with your classmates about an answer, talk it over till you are satisfied.

#### QUESTIONS, FIRST SET

a. What is the title of this book? In how many places do you find it? Do you think it is a good title? Tell why.

b. What page do you take to be the title page? Why should there be a title page?

c. Who are the authors of the book?

d. Who are the publishers of the book? Where is their place of business?

\*For "The Textbook as a Reference Book," see "Supplementary Materials," page 197.

- e.* When was the book published?
- f.* What artist drew the pictures?
- g.* Is the book copyrighted? What is the meaning of *copyrighted*? Consult the dictionary.
- h.* Has the book a table of contents? Where is it? What is its purpose?
- i.* Has the book a preface? What is the title of it? Why should there be a preface?
- j.* Has the book an index? Where is it? What is its purpose? How is it arranged?
- k.* What are you to learn from the book?

#### QUESTIONS, SECOND SET

- a.* What is the purpose of reading?
- b.* Why should you read explanations and directions with care?
- c.* If you don't understand explanations and directions the first time you read them, what should you do?
- d.* Why should you notice the title of a lesson? What should it tell you?
- e.* Look at some of the pages ahead. Find a lesson that has a subtitle, that is, a title under the main title. What does it tell you?
- f.* Why should you know what you are going to do before you begin to work?

## 2. THE STUDY OF WORDS

Sometimes, when you are writing or speaking, you use the same word so often that it becomes tiresome. Or perhaps you do not use the best word to express your meaning. In order that you may learn to avoid both these errors, you will have, now and then, a study of words. You will learn what words mean and how they are spelled and pronounced.

At times you will also study how words are made up. This will help you to spell certain words, and it will often enable you to know how to divide a word at the end of a line.

### 3. A STORY BY A CHILD

Here is a story for you to read silently:

#### Playing Cowboy and Indian

On Saturdays we boys like to play cowboy and Indian. When we play cowboy and Indian, some boys will be cowboys and some will be Indians. I usually am a cowboy because I have a cowboy suit. There are some dirt piles where we play, and we use them as canyons. We have secret passages through the canyons. When the Indians chase us, we have a cave into which we go and a trapdoor which we pull down. Weeds, dirt, and tin cans fall on it, so the Indians do not know where we went or where the door is.

Sometimes the Indians sit on the door and make their plans, and don't know they are on the door. After the Indians have made their plans, we do not go the way they planned to catch us. We set traps, and when the Indians chase us, we jump over the traps, and they fall in, and we capture them. We do the same to all the others till we have captured all of them.

This is a very good story, because the writer has told you many interesting things about a game he has played with other boys. He has told you about all you need to know. Now you will talk with your classmates about the story. You will talk mainly about some of the words the writer has used.

## QUESTIONS

a. "Canyons" is a very good word. Why is it better than *valleys*, or *ravines*, or *ditches*? If you don't know why these words are a little different in meaning, use the dictionary.

b. Think of the words "secret passages." Do you like the word "secret"? If the word had been left out, would the game have seemed more, or less, interesting? Why?

c. Think of "cave." Would you like *pit*, or *den*, or *dugout*? In which would you have the most fun—in a dugout, a den, a pit, or a cave? Why?

d. Think of "chase." Would *follow* do as well? Would *come after* do as well? Why, or why not?

e. How do you like "trapdoor"? Would just *door* do as well? Would *lid* do as well?

f. You see that the writer has chosen his words very well. Yet he has a little fault in choosing them. He uses the same word too often. This does not sound well. Count the times he has used the word "Indian," or "Indians." Count the times the word "cowboy" is used. Does this sound right?

g. Now rewrite some of the writer's sentences. Think of the second sentence. It contains the words "cowboy and Indian," which have already been used in the first sentence. Someone will write the sentence on the blackboard, but will use the words *this game* instead of "cowboy and Indian." Why is this better?

h. Think of the sentence beginning, "When the Indians chase us." How would it do to use *our enemies*, or *our foes*, or *the redskins* instead of "Indians"? Take your choice. Someone will write the corrected sentence on the blackboard. Why is the sentence better now?

i. Think of the first sentence of the second paragraph. The word "door" is used twice. Use *it* instead of "door." Someone will write the sentence on the blackboard. Why is this better?

j. Think of the second sentence in the second paragraph. Why would it be well to use *they* instead of "the Indians"?



Think about the picture. It may help you to select and tell a story in the next lesson.

This lesson should teach you two things: first, always to choose the most interesting words to tell just what you mean; second, not to use the same word too many times. Hereafter, when you are correcting compositions, keep these things in mind. They are very important.

#### 4. TELLING STORIES

When you read a story by a child, you will probably think of stories of your own. The story you have read will probably make you think of games you have played. Some titles given below may help you also. Use one of them or choose one of your own.

Stand before the class and tell your story. Tell the title first, and be sure the title gives a hint as to what the story is about. Your classmates will listen closely as you speak.

*Playing Policeman*  
*Playing Camping Out*  
*Playing Cave Man*  
*Playing Boy Scouts*  
*Playing Air Mail*

*Playing Calling Day*  
*Playing Baking Day*  
*Playing House*  
*Playing Camp Fire Girls*  
*Playing Church*

#### HELPING THE SPEAKERS

As you work through this book, you will often have to help others and get help from them. Think of one of the pupils who told a story about playing some game or other, and answer the following questions.

#### QUESTIONS

- a. Did he look you in the eye and talk straight at you?
- b. Did he stand straight, without leaning on anything?
- c. Did he pronounce his words clearly, so that you could hear and understand easily?
- d. Did he stick to his subject? It would be a mistake to tell something that had nothing to do with the subject.
- e. Did he tell enough interesting things about his subject? If he did not tell all that you needed to know, ask him to tell more now.

f. Did he run his sentences together with *and*? *And* is a very useful word, but it must not be used to join separate sentences.

g. Did he choose the right words to make you understand? What words that he used made you see things clearly? If he used any wrong words, tell him what they were.

h. Did he use the same important word so often you tired of it? If so, tell him what word or words he could have used instead.

If you do your speaking well, it will be easier to do your writing well. When you speak, try to help others and get help so as to improve in every way you can.

Mary Raymond      September 6, 19—  
Oglesby School      Room 309, Grade 5B

In the Attic

On a warm sunny day my mother, who was going down town, said I might invite a few girls to stay with me until she returned. She put up

A SHEET OF MANUSCRIPT†

WRITING THE STORIES

You will now prepare to write your story. Your teacher will tell you whether you are to write at the

†The arrangement of the lines in the heading of the manuscript is only suggestive. A different one is permissible.

blackboard or on paper at your seat. Look at the title *A Sheet of Manuscript* on page 9. If you don't know what *manuscript* means, use the dictionary.

Now head your story like the one called *In the Attic* (page 9), using your own name, the correct date, the name of your own school, your own room and grade.

Write the story you have told. If you can write it better than you told it, by all means do so.

### HELPING THE WRITERS

One of the children who wrote at the blackboard will read aloud what he has written. Then you will read the questions silently, one by one, and talk about what he has written. Help him make corrections if you find them necessary.

### QUESTIONS

a. Did the writer head his composition as the story called *In the Attic* is headed? If not, tell him how to correct his work. Be sure he has drawn a line under the title.

b. Is his story really interesting? Why?

c. Did he tell you enough to make you understand clearly? If not, explain to him what else he should have told.

d. Did his first sentence really introduce what he had to say? That is, did it tell you what you had to know to understand what followed? If not, help him make corrections.

e. Did his last sentence give the point of the story, or did it end in some interesting way so that you really felt that the story was finished? If not, give the writer some help.

f. Is the title a good one? That is, does it tell what the story is about, or does it make you want to read the story to find out what it is about?

g. Suppose a pupil should write a story about just one thing that happened on his summer vacation, and suppose he should choose *My Summer Vacation* as his title. Why would the title not be good?

h. Did the writer join his sentences with *and*? If you think he did, ask him to read the story aloud again, and tell him where his sentences should begin and end. You can tell from the way he reads. His voice will stop at the end of sentences, and he will begin again. He should erase the *and*'s in such cases, and put in capitals and periods or question marks.

i. Did the writer choose his words well? Tell what words helped you to understand clearly. If he used any words in the wrong way, correct him.

j. Did the writer use the same important word several times, so that you were tired of it? If so, help him make changes.

k. Did the writer spell all the words correctly? Don't overlook any misspelled words.

l. Did the writer take pains with his penmanship? If not, tell him how to improve it.

Help as many of the pupils who wrote at the blackboard as time permits. The work need not all be done in one day. Then exchange papers with some pupil. Give help and get help.

The questions just given will teach you to help yourself and others as long as you use this book. You will soon know them so well that you will not have to turn back to them.

## 5. JUST TO REMIND YOU

You do not have to think of capitals and punctuation when you speak, but you do when you write. As you will often write after speaking, you must have a



What can the poor girl do?

review. Read the following story and then answer some questions.

#### HER BLUE EYES

Not long ago Father's friend Mr. John P. Ray came to call. When he saw Betty, he said, "What is your name, little girl?"

"My name is Betty," was the answer.

"Are you Mr. Foster's little girl?"

"Yes, I am."

"Where did you get your blue eyes?"

It's hard to catch Betty with foolish questions. She answered, "Oh, they're just some I had."

Don't you think that was a clever reply?

#### QUESTIONS

- a. Count the capital letters. Why is each used?
- b. How many periods are used? Explain each.
- c. How many question marks are used? Explain each.
- d. How many apostrophes? Explain each.
- e. Explain the use of the quotation marks.
- f. The shortest answer has a comma in it. Why?

When you write, think of capitals and punctuation.

### 6. A PORTFOLIO FOR COMPOSITIONS

If you don't know what a portfolio is, look up the word in the dictionary.

You should have a neat portfolio in which to keep your compositions during the year. You should keep your compositions so that you can notice how much you improve as the weeks go by.

How can you make a portfolio? What kind of paper should you have? How long should it be? How wide? How should you fold it? If you wish to make your portfolio in the form of a large envelope, how can you make it? Talk the question over in class, get your paper as soon as you can, and do the work neatly. Remember that talking about the portfolio may be made good practice in the use of English.

### 7. A BEST-COMPOSITIONS PORTFOLIO

From time to time pupils will write compositions that are very good indeed. Copies of these should be kept, so they may be read at the end of the year. In

this way the class will be able to see the improvement that has been made.

A pupil who has made a very good portfolio will make one to become the property of the class. When a very good composition has been written, the author of it will be asked to make an extra copy to be kept in the "Best-Compositions Portfolio." The teacher will appoint someone to take care of the portfolio.

### 8. EVERY PUPIL'S OWN SPELLING BOOK

One pupil finds it hard to spell certain words. Another pupil finds it hard to spell certain other words. Each pupil should make a little book in which to keep the words he finds hard to spell. In it he should write the words he has missed in spelling lessons, the words he has misspelled in his compositions, and perhaps some of the harder words in his other lessons.

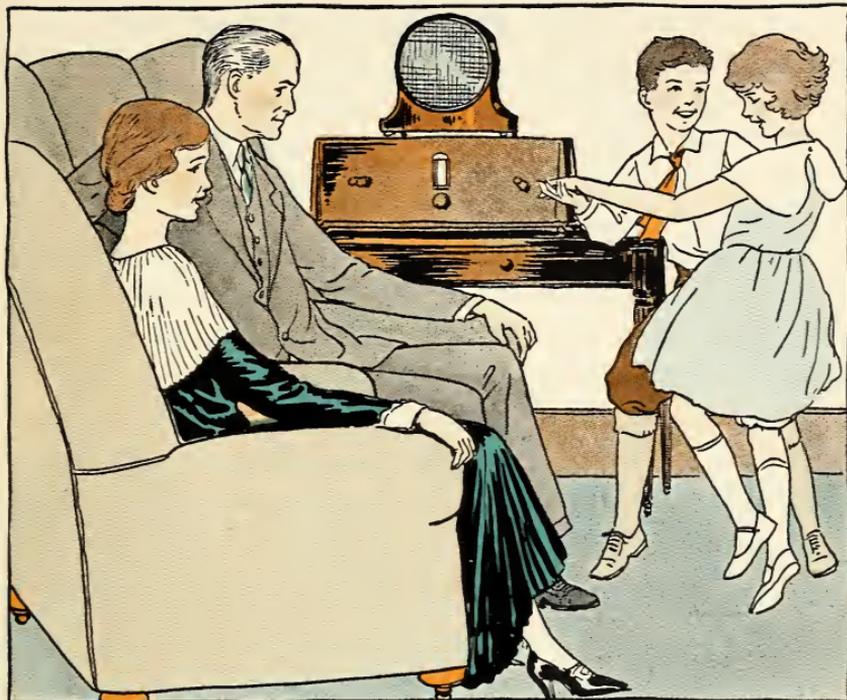
Once in a while the teacher will divide the class into pairs for a spelling lesson. One pupil of each pair will pronounce words to the other, who will spell the words orally or write them. In this way each pupil will review the words that are hard for him to spell.

### 9. A STORY ABOUT A PICTURE

Examine the picture on page 15 and have a talk about it.

#### QUESTIONS

- a. How many people do you see in the picture? Who are they?
- b. What are they doing?



c. Are they listening to a speech or to music? How do you know?

d. Is the speech or music sad or gay? Are the people tired or full of life? Give the reason for your opinion.

e. Tell which of the following old sayings fits the scene:

1. Don't put all your eggs into one basket.
2. A merry heart goes all the day.
3. Misery loves company.
4. Birds of a feather flock together.
5. In union there is strength.

Two or three pupils will tell all that the picture means to them. They must tell which of the old sayings fits the case.

## WRITING AND HELPING

Write the story of the picture, and give and get help in the usual way.

## 10. A LANGUAGE EXERCISE

## DIVIDING WORDS

Sometimes you haven't enough room at the end of a line to finish a word, and you have to divide it. There are two things to remember about dividing words. One is that you must not divide a word of one syllable, like *thought* or *meant*. The second is that you must divide a word at the end of one of the syllables. Thus the word *preventing* may be divided after *pre* or after *-vent*, because *preventing* is divided into syllables thus: *pre-vent-ing*. The marks between the syllables are called *hyphens*. A hyphen must be used when you divide a word at the end of a line.

You will find some words below. Think about each word and tell whether it can be divided and, if so, where. Use the dictionary. But be very careful. Words of one syllable cannot be divided.

silver	money	ought	never
Boston	latch	laughing	Detroit
father	should	gentle	garage
expect	Chicago	Denver	express
might	laugh	Indiana	open
myself	could	only	contraction
motor	mound	poem	Pennsylvania
queen	Texas	quarter	California
Oklahoma	quail	treeless	equal
Virginia	Nebraska	France	Cleveland

If a word can be divided in either one of two places, how many syllables has it? In how many places can *Oklahoma* be divided? Why?

Nearly every time you write you will have to divide words, so don't forget what this lesson teaches. If you are in doubt as to where a word should be divided, use the dictionary.

## 11. HEALTH

### HEALTH AT SCHOOL

#### PREPARING TO WRITE A PARAGRAPH

Four questions are given below. You are to read them silently and answer them one by one. Each answer must be just one sentence. Compare your answers with those your classmates give.

#### QUESTIONS

- a. Why should you keep your hands clean at school?
- b. Why should you never put the end of a pencil in your mouth?
- c. Why are sanitary drinking fountains used in many schools?
- d. Why should you never sneeze without wholly covering your mouth and nose with your handkerchief?

In answering the questions, you probably used two words that are new to you. They are *germs* and *sanitary*. Perhaps also you used the word *disease*. Find the meaning of these words in the dictionary.

#### WRITING A PARAGRAPH

In answering the questions, you were preparing to write a paragraph. Now you will write the paragraph.

Study the following directions.

#### DIRECTIONS

a. Your teacher will direct you. Several pupils will write at the blackboard, and the others at their seats.

b. Head your composition correctly. Refer to the sheet of manuscript on page 9. *Health at School* will be your title.

c. The first sentence will be the following: *As there are many disease germs flying about, we should take care not to let them spread.*

d. The next four sentences will be your answers to the questions you answered in the lesson before this. Remember that each sentence should give a reason, and will probably contain the word *because* or some other word like it.

e. The last sentence should be this: *At school we should always take care about sanitary matters.*

Before you begin, talk with your classmates about the directions to be sure you understand them.

#### HELPING THE WRITERS

Turn back to page 10, to the lesson on *Helping the Writers*. Use this lesson to help those who wrote at the blackboard. Be sure that each writer indents the first line of the paragraph, and no other.

#### HEALTH AT HOME

##### PREPARING TO WRITE A PARAGRAPH

Four more questions are given below. Read them with care, and answer as you did those in the first lesson about health.

#### QUESTIONS

- a. Why should you always wash your hands before a meal?
- b. Why should you never touch food with dirty hands?

- c. Why should you always brush your teeth after a meal?
- d. Why should you bathe frequently?

As you answered the questions, did the subject of disease germs come up? If not, talk about the questions again in class.

### WRITING A PARAGRAPH

Read and follow the directions.

#### DIRECTIONS

- a. Do just as you did in writing the first paragraph about health, except that your first and last sentences will be different. Your first sentence will be as follows: *Being perfectly clean keeps the disease germs away from the home.* Your last sentence will be as follows: *A little care helps to keep sickness away from the home.*
- b. Be sure the first line of your paragraph is indented.

### HELPING THE WRITERS

Help others and get help in the usual way.

### A TWO-PARAGRAPH THEME

Both the paragraphs you have written are about health, but one is about health at school and the other is about health at home. You can put them together, making one theme, or composition. Follow directions.

#### DIRECTIONS

- a. Choose a title that will fit the whole subject.
- b. Prepare your paper in the usual way, write the chosen title in its place, and underline it.
- c. Copy the first paragraph you wrote, making all the corrections that are needed. Don't forget to indent the first line.

d. Copy the second paragraph you wrote, making corrections if necessary. Don't forget to indent the first line.

e. Be careful about your penmanship. Keep your paper clean and unwrinkled.

When you have done this, you will have a composition on one subject, having one title, but divided into two parts. What are the two parts?

### NEW WORDS

As you talked and wrote about health at home and at school, did you learn any new words? Did you learn their meaning? Did you learn how to spell them? If you did, you will go to the blackboard and write the words in a column. Anyone who wishes may ask you to tell the meaning of the words.

### 12. ORAL COMPOSITION

Now you will speak again without writing. Use one of the subjects you find below or choose another. Always give your title before you begin.

*A Jolly Trip*

*Blaming the Cook*

*Afraid of the Water*

*An Owl I Have Seen*

*My First Nickel*

*Taking Care of the Kitchen*

*Saving a Dollar*

*Our Junk Pile*

*Studying at Home*

*The Milkman's Job*

After all have spoken, the class will decide which children stuck to their subjects. It is very easy sometimes to get away from the subject. Remember that the title tells what a person is going to talk about. He must stick to the subject.

## 13. CORRECTIVE EXERCISES

Look at the first word in the title of this lesson. Is it like any word you know? Put your fingers over the last three letters of the word. Have you a whole word left? What does it mean? What does *corrective* mean? Look up the definition of the word in the dictionary.

In this book you will have many corrective exercises. They are to help you improve your English. You have probably had exercises like some of them before, and may have some of them again. This is because it is hard work to break bad habits. The next lesson will be a corrective exercise.

## 14. A CORRECTIVE EXERCISE

*It Is I, It Was I, ETC.*

It is correct to say, *It is I, It is he, and It is she.* It is also correct to say, *It was I, It was he, It was she.*

In the following sentences you are to supply *I, he, or she* as the sense requires. Any pupil who reads a sentence and fills the blank space may call upon some other pupil to write the sentence on the blackboard.

## SENTENCES

1. It was — who told you.
2. Was it — who told you?
3. They think it is — who is calling them.
4. They think it is — who am calling them.
5. Since it was — who asked you, why didn't you tell her?
6. Since it was — who asked you, why didn't you tell him?

7. He said it was Claude who did it, but I think it was — himself.

8. She said it was Anna who did it, but I think it was — herself.

9. It was not Claude who did it, but — myself.

10. Lawrence said it was — who answered him.

11. Who is in the pantry? It is —.

12. Who was in the kitchen? It was —.

13. As it was — who asked you, you should have told her.

14. As it is — who is asking you, you should tell him.

15. Since it is — who am asking you, you should tell me.

16. Was it — who complained about you?

17. Is it — who is complaining about you?

18. I didn't know it was — who was hurt.

19. Who said it was —?

20. Who says it is —?

This lesson is not given merely for your amusement. Why is it given? What are you going to do about it?

## 15. A REMEMBERING AND POINTING EXERCISE

*It Is I, It Was I, ETC.*

Read the directions and follow them.

### DIRECTIONS

a. Read the sentences silently:

1. *It was I* who told you.

*Was it I* who told you?

2. *It is he* who likes you best.

*Is it he* who likes you best?

3. *It is she* who complains.

*Is it she* who complains?

4. *It was she* who came.

*Was it she* who came?

b. Read the sentences aloud or listen while someone else reads them. Why should you do so?

c. Listen to all that is said in the schoolroom. If anyone makes an error in the kind of sentence you have been studying, turn back to page 22, show him the sentence most like the one he has used, and ask him to try again.

## 16. ORAL COMPOSITON

Here are more subjects for oral composition. Select one of them or choose one of your own.

Don't forget your first corrective exercise. If you have need to say, *It is I*, or *It is he*, or *It is she*, or *It was I*, or *It was he*, or *It was she*, do so. Think of these expressions as you speak.

*The Delivery Boy*  
*My Morning Job*  
*I Spilled the Coffee*  
*Losing My Dog*  
*A Lost Day*

*Making a Kite*  
*How to Dye Eggs*  
*How to Set the Table*  
*Making a Rabbit House*  
*How I Lost My Head*

Remember that you are to try to speak so that those who listen will be interested.

## 17. A CORRECTIVE EXERCISE

*You and I; You and Me*

If you are speaking to one of your friends, you should always mention him or her first and yourself afterward. These sentences are correct: *You and I are both tall* and *Nora is going to help you and me*.

Your directions are to fill the blank spaces and to write the sentences on page 24 on the blackboard.

## SENTENCES

1. — and — have had a great deal of fun on Saturday afternoons.
2. Betty has invited — and — to a party.
3. This cake is for — and —.
4. Mother wants — and — to make less noise.
5. — and — are not very well today.
6. Father wants — and — to go driving with him.
7. Mother told — and — to come home early.
8. — and — should be more obedient.
9. Practicing is hard for — and —.
10. Here are some books for — and — to read.
11. — and — are good friends.
12. If — and — were busier, we should be happier.
13. When — and — are older, we shall study more.
14. These apples are for — and —.
15. These peaches are too high for — and — to pick.
16. — and — are fond of fruit.
17. When the fruit is ripe, — and — will gather it.
18. — and — do not like rainy days.
19. Yet there are indoor pleasures for — and — on rainy days.
20. — and — are fond of outdoor games.

To mention your friend before you mention yourself is polite, just as it is polite to let your friend pass before you when you are entering a room. You must be careful about how you use *you*.

**18. A REMEMBERING AND POINTING EXERCISE**

*You and I; You and Me*

Read the directions on the next page and follow them carefully.

## DIRECTIONS

a. Read the sentences silently:

1. *You* and *I* are both tardy.  
Are *you* and *I* both tardy?
2. I think *you* and *I* had better be going.  
Don't you think *you* and *I* had better be going?
3. The teacher wants *you* and *me* to help her.  
Does the teacher want *you* and *me* to help her?
4. Laura invited both *you* and *me*.  
Did Laura invite both *you* and *me*?

b. Read the sentences aloud or listen while someone else reads them. Why should you do so?

c. Hereafter, if any child makes an error in the use of *you and I* and *you and me*, show him a correct sentence above and ask him to try again.

## 19. ORAL COMPOSITION

Select your subject in the usual way. Don't forget that you have had two corrective exercises. If you have to speak of yourself and other persons, whom should you mention first?

*A Lost Penny*

*I Forgot the Change*

*A Sunday Visit*

*Lost in a Fog*

*A Job I Didn't Like*

*Making a Crib for a Doll*

*Making a Boat*

*Making a Doll*

*Getting a Telephone Number*

*Being Housekeeper*

Were you careful while speaking to use the correct forms that you have been taught in your corrective exercises?

When you are on the playground, are you as careful about your English as you are required to be in the schoolroom? If not, why not?

**20. A CORRECTIVE EXERCISE***He (She) and I; Him (Her) and Me*

It is polite to mention yourself last when you are speaking of yourself and others. Thus you would say, *Jack and I study together* or *He and I study together*.

Also you would say, *Mother gave Jack and me some doughnuts* or *Mother gave him and me some doughnuts*.

Read the sentences very carefully and think how the blank spaces should be filled. Several pupils will write the sentences, one by one, on the blackboard. Watch closely to see whether they use the right words in the blank spaces. Help correct all errors.

## SENTENCES

1. My sister and — made up a picnic.
2. She and — prepared many sandwiches.
3. Mother let her and — make plenty of lemonade.
4. My brother and — packed the dishes.
5. He and — packed them in a big basket.
6. My friend Nellie and — made three cakes.
7. Kate Rogers and — baked six pies.
8. Mrs. Rogers let Kate and — bake them in her oven.
9. Kate and — have baked many things in that oven.
10. My brother and — made the ice cream.
11. My mother allowed him and — a great deal of cream and ice.
12. My mother and — packed some pickles in a jar.
13. Sarah, Mary, and — got the napkins from our mothers.
14. Sarah's mother let Sarah and — take a tablecloth.
15. Mary and — got the knives, forks, and spoons.
16. Our mothers would not allow her and — to take the best ones.

17. Anyway, the second best were good enough for my friends and — to use at a picnic.

18. My brother, Kate, and — packed the things in the cars.

19. There was hardly room enough for Kate and — and the baskets in the back of our car.

20. My friends, their brothers, and — had a good time at the picnic.

If you had a plate of peaches and were going to offer one to a friend, would you not ask him to take one before you took one? Just so it is courteous to mention others before mentioning yourself.

What do *courteous* and *courtesy* mean? How can you find out?

## 21. A REMEMBERING AND POINTING EXERCISE

*He and I; Him and Me*

Read your directions with care and follow them.

### DIRECTIONS

a. Read the sentences silently:

1. *He* and *I* study together.

The teacher asked *him* and *me* to study together.

2. *Norman* and *I* were playing.

Father saw *Norman* and *me* playing together.

3. *Sophie* and *I* are schoolmates.

Mother asked *Sophie* and *me* to go on an errand.

4. *She* and *I* were sewing.

Mother gave *her* and *me* some sewing to do.

b. Read the sentences aloud or listen while someone else reads them. How does this help you?

c. If any child makes an error in the use of *he and I*, *him and me*, and similar forms, what should you do?

## 22. WRITTEN TEST NUMBER ONE

It will do you no good to study correct English unless you remember what you learn and unless you use it. You have now had three exercises that point out words you are supposed to use. The following test will show whether or not you *know* what you have studied, but only you and your friends can tell whether or not you really use the words. You should be learning to watch your own speech in order to improve it.

In every sentence following there are words in parentheses. In every case one word or one set of words is right and the other is wrong. You are to choose which is right. First study all the sentences silently. Then you will be given some directions.

## TEST SENTENCES

1. He thought it was (*me, I*) who told (*Tom and he, Tom and him*) to get the car out of the garage.
2. (*You and I, You and me*) don't believe it was (*him, he*) who put ashes on the slide.
3. It was (*she, her*) who called for (*you and me, you and I*).
4. It was (*he, him*) who told (*you and I, you and me*) to do it.
5. If it was (*she, her*) who told (*me and you, you and me*) that story, I have forgotten it.
6. I think it was (*her, she*) who got the grapes for (*him and me, me and him*).
7. They all think it was (*him, he*) who brought the car around for (*you and her, you and she*).
8. It was not (*me, I*) who got the lunch for (*he and she, him and her*).
9. No, it wasn't (*she, her*); it was Clara who admitted (*me and him, him and me*) at the door.

10. If (*he and I, him and I*) had bothered you, it would not be for (*him and me, me and him*) to brag about it.

Now you are ready to write the test. Read and follow the directions.

#### DIRECTIONS

a. Head your paper just as you do when you write a composition.

b. Write the sentences from 1 to 10 inclusive. Always choose the correct form within the parentheses. Do not repeat the parentheses.

#### JUDGING YOUR WORK

Now you will judge some pupil's work and let him judge yours. Follow directions.

#### DIRECTIONS

a. Exchange papers with some pupil.

b. Someone will write the first sentence on the blackboard. If it is not correct, tell the writer how to correct it. Be sure you are right.

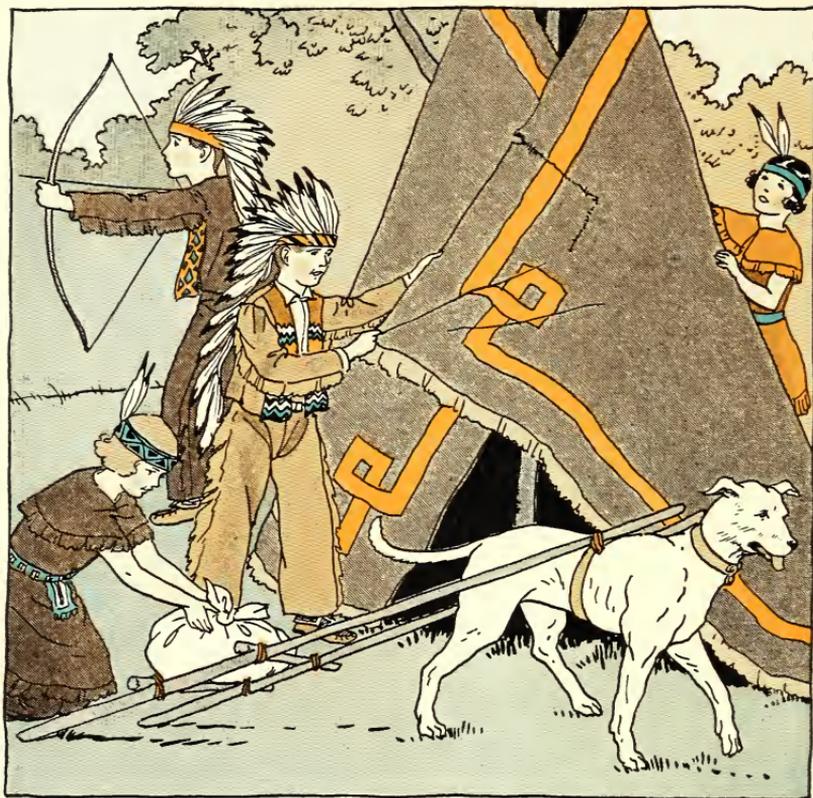
c. Now notice the first sentence on the paper before you. Remember that the correct form in two different sets of parentheses is to be chosen. If both are correct, write two *C*'s (meaning *Correct*) in the margin. If only one is correct, write one *C*. If neither is correct, write nothing at all.

d. Do the same with all the sentences.

e. Count the *C*'s on the paper and write the number at the top of the page. Or, if you prefer to grade the papers on a scale of 100, think how you would do it. It will be a good little problem in arithmetic.

#### FURTHER DIRECTIONS

a. Those who had twenty *C*'s on their papers need do no more; their work is done.



If this picture reminds you of anything you ever did, tell about it.

b. Those who did not have twenty *C*'s must try again, and still again, until they can write every sentence correctly. Each pupil will make his own list, copying correctly from the blackboard all the sentences that are incorrect on his own paper. Then the sentences on the blackboard will be erased.

c. Later, the next day perhaps, the pupils will rewrite, from the test sentences in the book, any of the sentences they missed. They will practice until the teacher approves their work.

**23. ORAL COMPOSITION**

Choose your subject as you have chosen before. How many corrective exercises will you have to think of? Don't forget to mention your title before you begin to speak.

*A Thanksgiving Incident**An Indoor Game**A Halloween Incident**How to Play Jackstones**A Christmas Incident**How to Play Jackstraws**A Fourth of July Incident**A Motherless Kitten**A Vacation Story**Making an Indian Village*

Are you improving as a speaker? Do you remember that the title tells what you are to speak about? Do you stick to your subject?

**24. TWO STORIES BY CHILDREN**

Here are two stories for you to read silently. Try to decide which is the better, and why.

**A Lion Fight**

When I was at the circus, I saw a ferocious fight among four angry lions. They were all through with their act, but did not get down from the ladder on which they had been performing. The ladder fell, and one lion fell on another. Then the two began to fight. Two more lions felt like fighting, so they started in too. One lion was bitten by another, and he went back to his cage. Then the trainer fired a blank shot. The big tent was in an uproar, but the fight was ended and I was glad the trainer was not hurt.

**At the End of the Road**

One night we went for a ride in my uncle's automobile. When we were on the main road, my uncle turned. He said

we were on a short road that was not used much. He said that at the end of the road we would see a ghost. All at once we saw it, but as we drew nearer we found it was only a big white post with a round top.

Has one of the stories some words in it that help to make it interesting? Answer the questions.

#### QUESTIONS

a. What word tells you the kind of fight the lions had? What does the word mean? Is it a new word to you? If you like the word, tell why. Can you tell about what the word means from the way it is used? Think of these sentences: *A lion is ferocious. A lion has ferocity.* Find the meaning of *ferocious* and *ferocity* in the dictionary.

b. What word tells the humor the lions were in? Find the meaning of the word in the dictionary. Find the meaning of *mad* also. Do "angry" and *mad* mean just the same thing?

c. Think of the word "uproar." Do you know its meaning? If not, can you tell its meaning from the way in which it is used? Find the word in the dictionary. Find what word might be used in its place.

d. The word "lion," or "lions," appears four times in the story of the fight. This does not sound very well. How would such expressions as *great beasts* or *big cats* do in place of "lions"? Make the changes in any way you think best.

e. The writer of the second story used the word "road" three times. You can get rid of the word in one place by substituting *it*. Find the place to write *it*.

f. Which writer really has the more interesting story to tell? Why?

g. The first sentence of each story is a good beginning. That is, it introduces the story. Tell how.

h. The last sentence of each story is a good ending. That is, it concludes the story. Tell how.

*i.* A title is good if it tells what the story is about or if it makes you want to read the story to find out how it ends. Are the titles good? Tell why.

Do you find new words interesting? Why should you learn new words?

### 25. TELLING STORIES

Perhaps the stories you have read make you think of things you have seen or heard. Here are some titles that may also make you think of a story you can tell. Be sure to tell about just one event, that is, about only one thing that happened.

*An Automobile Ride*

*A Bad Puncture*

*A Near Collision*

*Out of Gas*

*A Bad Road*

*Quarrelsome Roosters*

*A Sulky Dog*

*A Spitting Cat*

*An Angry Snake*

*Spiteful Kittens*

Are there any words in these titles that are new to you? If so, try to tell what they mean from the way they are used. Then look them up in the dictionary.

Now tell your story.

### HELPING THE SPEAKERS

Help the speakers in the usual way. Remember that each child should try to make his story interesting to those who listen.

### WRITING THE STORIES

Write your story as usual. Maybe the help you had after telling your story will help you to write better than you spoke. Some pupils will write at the blackboard.

## HELPING THE WRITERS

Help those who wrote at the blackboard, and then exchange papers with some pupil. Did anyone use the same word too often?

## 26. TWO-PART STORIES

## PREPARING TO WRITE PARAGRAPHS

Some stories must be written in two paragraphs because they really have two parts. Look at what you find below:

*An Automobile Ride*

(First Part: Outward Bound)

(Second Part: Homeward Bound)

*A Joke on Myself*

(First Part: I Play a Trick)

(Second Part: I Am Caught in It Myself)

*In Trouble and Out Again*

(First Part: Getting into Trouble)

(Second Part: Getting Out Again)

*A Dollar*

(First Part: How I Earned a Dollar)

(Second Part: How I Used It)

Now answer some questions.

## QUESTIONS

a. Think of the title *An Automobile Ride*. How many parts has the story of the ride? Then how many paragraphs should the story have?

b. Answer the same questions about the other titles.

c. Should three titles be used when you write the stories—the main title and the two subtitles? Find a story in your readers and find whether or not a separate title is used for each paragraph.

The pupils who can tell stories on the topics given on page 34 will do so. If others can think of stories that really have two parts, they may tell them. Listen carefully to each speaker to see whether you can tell which was the first sentence of the second part of his story. Why are you asked to do this?

### WRITING TWO-PARAGRAPH STORIES

Those who told stories will write them in two parts, or paragraphs. Those who did not tell stories will write the stories the others told. Each story should have just one title.

### HELPING THE WRITERS

As you help each writer, be sure that he has all of one part of his story in one paragraph and all of the other part in the other paragraph. He must not have any part of his story in the wrong paragraph.

### 27. A CORRECTIVE EXERCISE

#### *Did, Has Done, Have Done*

Have you formed the habit of saying, *I did it* and *I did not do it*? If you have not yet succeeded in doing so, here is a game that will help you. It will also help you to remember that *done* is used after *has* and *have*, but never by itself.

On the next page you will find a list of sentences with blank spaces in them. You are to supply *did* or *done*. If you don't know which word to use, reread the preceding paragraph.

Before you begin, be sure you know just what you are to do. Think hard about which is the right word to use in each sentence.

## SENTENCES

1. Billy — his work very well yesterday.
2. He — done his work well for a week now.
3. Most of the children have — their work well of late.
4. They have — a good deal of playing too.
5. They always — their work before playing.
6. Lucy has — more work than anybody else.
7. She has — too little playing.
8. Tommy — his arithmetic today better than his reading.
9. Clara — her reading better than her arithmetic.
10. Both have — fairly well.
11. Bob — his work very poorly.
12. He has — his work poorly for a long time.
13. He has — his work as second baseman much better.
14. He has always — his playing better than his work. (Be careful here: there is a *has* to go with the word that you supply.)
15. Has Agnes — her work well? (Be careful here. Look for *has*.)
16. She — her work well yesterday but not today.
17. Have Charlie and Edgar — their work well? (Look sharp again.)
18. They have never — very well in school. (Look for *has* or *have*.)
19. If the teacher — her work poorly, we should not like it.
20. She has always — her work well.

Some children probably wrote their sentences on the blackboard. Look them all over carefully and see that they are correct in every way. Next look over your own sentences.

## 28. A REMEMBERING AND POINTING EXERCISE

*Did, Has Done, Have Done*

Here are some directions for you to read and follow.

## DIRECTIONS

a. Read the sentences silently:

- |                             |                                   |
|-----------------------------|-----------------------------------|
| 1. I <i>did</i> it.         | 4. We <i>did</i> it.              |
| I <i>have done</i> it.      | You and I <i>have done</i> it.    |
| 2. He <i>did</i> it.        | 5. You <i>did</i> it.             |
| Arthur <i>has done</i> it.  | You <i>have done</i> it.          |
| 3. Katherine <i>did</i> it. | 6. They <i>did</i> it.            |
| She <i>has done</i> it.     | Tom and Dick <i>have done</i> it. |

b. Read the sentences aloud or listen while someone else reads them. They should sound right to you, for *did*, *has done*, and *have done* are used correctly in them.

c. Hereafter, if anyone makes a mistake in the use of these words, turn back to this page and point out to him the sentence most like the one he has used. Ask him to correct his error.

## 29. ORAL COMPOSITION

Select your subject in the usual way, and give your title before you begin to tell your story. Don't forget: *has* and *done* are used together, and *have* and *done* are used together, but *did* is used by itself.

<i>A Race I Lost</i>	<i>Using a Fireless Cooker</i>
<i>An Unhappy Day</i>	<i>Tending the Furnace</i>
<i>An Unexpected Guest</i>	<i>Moving to a New House</i>
<i>A Troublesome Guest</i>	<i>How to Pack Dishes</i>
<i>I Go Calling</i>	<i>Using the Vacuum Cleaner</i>

How many corrective exercises have you now had? Try to recall them. Are you using them all when you have need for them?



### 30. A STORY ABOUT A PICTURE

Study the picture at the top of this page and answer the following questions.

#### QUESTIONS

- a. What interesting persons and things do you see in the picture? Where are they?
- b. What do the two animals think of each other?
- c. What is the boy thinking about? What does he hope to do?

*d.* What is going to happen? Think carefully. Perhaps it will be better if you don't have the same answer as the others do.

Several pupils will tell their stories orally, using as many sentences as necessary. They should not join their sentences with *and*. When the stories have been told, tell which one you like best, and why. Remember that a story must have a good ending.

### WRITING AND HELPING

Write your story. When you have finished, help those who wrote at the blackboard, and then exchange papers with some pupil. Give help and get help. This is the way to learn to do better.

### 31. A LITTLE BOOK ABOUT COTTON

If you live in the South, you may know much about cotton. If you live in the North, perhaps you know very little about it. But there are ways of finding out. Your geography will tell you much. Maybe you have other books at school or at home that will tell you something. Besides, if every pupil in the class tells what he knows, you will be surprised to learn how much it all amounts to. Perhaps, also, you can find pictures of cotton fields, cotton gins, and cotton mills that will help you.

### WHAT SOME CHILDREN DID

Some children in school spent many days in talking about cotton, in writing about it, and in making books

about it. First they talked over each of the following topics in turn:

*The Uses of Cotton*

*Eli Whitney*

*Where and How Cotton Grows*

*The Cotton Seed*

*A Cotton Plantation*

*A Cotton Factory*

After they had found out all they could about the first topic and had talked about it, they each wrote a neat paragraph about it. Here is a paragraph a little girl, somewhat younger than you, wrote about the uses of cotton.

#### The Uses of Cotton

Cotton is used for earache, for thread, and sore fingers. It is used for toothaches, mattresses, quilts, and pillows. It is used for jackets and gloves. It is used for padding cushions, for sweaters and handkerchiefs. Shirts, stockings, underwear, sheets, and many other things are made of it.

The first sentences are rather funny, are they not? Can you tell why? Of course the little girl did not intend to be funny. Since you are older, you should do much better than she.

When the children had written a paragraph on each of the six topics, each on a separate sheet of paper, they bound them into a little book, with colored paper for a cover. On each cover was a picture cut from a magazine, or perhaps a design cut from paper of a different color from that of the cover. The children did all the work themselves. They worked several days at the task.

Now talk about all that these children did.

## HOW TO WORK

Here are your directions.

## DIRECTIONS

a. Find out all you can about the uses of cotton. Look at the index of your geography. Turn to the pages indicated and find out all you can about the one subject—the uses of cotton. Look at books in your school library. Find out what you can at home.

b. When you have talked about the subject, write a short paragraph on the subject *The Uses of Cotton*. Stick to the subject. Write five, or six, or seven sentences only.

c. When you have written the paragraph, exchange papers with someone. Give all the help you can and get all the help you can. Afterward copy your paragraph neatly.

d. Next take up the second topic, *Where and How Cotton Grows*. Do with this just what you did with the first topic.

e. After this do the same with the other topics in turn.

f. When you have written all the paragraphs, make a little book of them. Get colored paper for a cover. Get paper of another color and cut a design for it — a cotton boll, or a cotton gin, or something else pertaining to cotton. Or perhaps you can find a picture from a magazine to paste on your cover.

Talk about the directions in class. Be sure you know just what you are to do.

## NEW WORDS

When you have finished your book on cotton, tell the class about the new words you have learned. It would be a good plan to write the new words, to tell what they mean, and to use them in sentences.

Did the other pupils use any new words?

## 32. A CORRECTIVE EXERCISE

*Saw, Has Seen, Have Seen*

Have you formed the habit of using *saw*, *has seen*, and *have seen* correctly? While *saw* is used by itself, *has* and *seen* are used together, and *have* and *seen* are used together.

In the following sentences you are to supply *saw* or *seen*. Remember that you are not to use *seen* unless *has* or *have* is used also.

After one child has read a sentence, supplying *saw* or *seen*, he will ask another child to go to the blackboard and write the sentence.

## SENTENCES

1. At the railroad station yesterday I —— a train come thundering in.
2. I have —— many trains come into the station.
3. Have you —— a train run by a station, full speed?
4. We have frequently —— trains run through stations.
5. Has any one of you —— the engineer wave his hand?
6. I —— the engineer wave his hand yesterday.
7. I have —— the baggageman standing in his car as the train rushed by.
8. Every day for a week my brother has —— the baggageman's dog standing in the baggage-car door.
9. Once I —— a beautiful greyhound in the baggage-car door.
10. The greyhound must have —— me, for he wagged his tail.
11. He was the most beautiful dog I ever ——.
12. My brother and I have —— two trains racing.
13. We —— them on roads that were parallel for a few miles.
14. Racing trains are a sight that few people have ——
15. My father has —— such races several times.

16. Have you — people on the platform of a rear car?
17. Yes, I have — them frequently.
18. Have you — them wave their hands?
19. Yes, I have frequently — them do that.
20. My brother has — the President of the United States on the platform of a rear car.
21. Have you ever — the colored lights at the rear end of a train?
22. I have — them both by day and by night.
23. Last night I — some as a train shot by.

Did you find any new words in the exercise? What were they?

### 33. A REMEMBERING AND POINTING EXERCISE

*Saw, Has Seen, Have Seen*

Follow the directions carefully.

#### DIRECTIONS

a. Read the sentences silently:

- |                            |                                     |
|----------------------------|-------------------------------------|
| 1. I <i>saw</i> it.        | 5. Ed and I <i>saw</i> it.          |
| I <i>have seen</i> it.     | Ed and I <i>have seen</i> it.       |
| 2. He <i>saw</i> it.       | 6. You <i>saw</i> it.               |
| He <i>has seen</i> it.     | You <i>have seen</i> it.            |
| 3. Lenore <i>saw</i> it.   | 7. They <i>saw</i> it.              |
| Lenore <i>has seen</i> it. | They <i>have seen</i> it.           |
| 4. We <i>saw</i> it.       | 8. John and he <i>saw</i> it.       |
| We <i>have seen</i> it.    | John and Allie <i>have seen</i> it. |

b. Read the sentences aloud or listen as someone else reads them. If you make the mistake of using *seen* without *has* or *have* before it, read the sentences until you cannot forget the correct forms. Educated people do not make this mistake.

c. Hereafter, if anyone makes the mistake in the classroom, what should you do?



Have you ever dreamed of circuses you have seen?  
Dreams make good stories.

**34. ORAL COMPOSITION**

Choose your subject in the usual way.

<i>A Big Fire I Saw</i>	<i>What I Saw in the Kindergarten</i>
<i>A Good Radio Program</i>	<i>Circuses I Have Seen</i>
<i>A Boy Scout I Know</i>	<i>A Camp Fire Girl I Know</i>
<i>Making a Scarecrow</i>	<i>An Unlearned Music Lesson</i>
<i>My Long Trousers</i>	<i>My New Hat</i>

Have you learned not to string your sentences together with *and*? It is very important to let your voice fall at the end of a sentence and to begin again. If you do not, any one of your stories will be just one long sentence. Think of this when you read the story by a child in the next lesson. The sentences are not joined by *and*.

**35. A STORY BY A CHILD**

Read the story silently. Try to decide why it is divided into two paragraphs.

**Lost with the Monkey Man**

One time when my brother was three years old, he was playing on the front porch. A monkey man stopped in front of the house. The monkey began to dance and to do tricks. My brother had never seen a monkey do tricks, so he went down into the street to watch. Soon the monkey man began to go. My brother followed him until he was lost.

By and by he sat down in front of a drug store and began to cry. Just then the police auto came by. It stopped, a big policeman took him up, and he was taken to the police station. My aunt was at my house that day. When she found that my brother was lost, she went to the police

station. When she walked in, she found him in a chair eating candy. My aunt took him home, though he wanted to go in the police auto.

Now talk about the story in class.

#### QUESTIONS

- a. Do you think it is a good story? Why?
- b. How many interesting things has the writer told you about her brother getting lost?
- c. How many interesting things has the writer told you about her brother being found?
- d. What helps to make a story interesting?
- e. Why are there two paragraphs in the story?
- f. What two lines are indented? Why?
- g. Is the title a good one? Was the monkey man lost? Try to make a better title.

One of the words in the story is "followed." It is a form of the word *follow*. Many people mispronounce this word. Find out how it is pronounced.

#### WORD STUDY

Look again at the story about the child who followed the "monkey man." Answer some questions.

#### QUESTIONS

- a. A word that means one thing, as *boy*, is said to be *singular*. A word that means more than one thing, as *boys*, is said to be *plural*. "Monkey" is singular. What is the plural? How is it spelled? "Candy" is singular. What is the plural? (Be careful about these words; perhaps you had better use the dictionary.)
- b. How many syllables has "brother"? How would you divide it at the end of a line? How many syllables have "police," "policeman," and "station"?

c. Give the plurals of the following words. If any word has more than one syllable, tell how you would divide it at the end of a line. Don't forget the dictionary.

girl	fence	man	chair
cat	house	woman	play
dog	garden	church	potato

d. "Playing" is made up of *play* and a suffix. What is a suffix? If you don't know, how can you find out? What is the suffix in "playing"? How would you divide the word at the end of a line?

e. If you take the suffix away from the following words, what words are left? How would you divide the words at the ends of lines?

going	performing	talking	buying
singing	allowing	eating	selling
obeying	rowing	drinking	lunching

Hereafter, be on the watch for suffixes. There are many of them, such as *-ed*, *-ment*, *-less*, *-ness*, *-able*, *-ly*, *-ous*, and others. Open your reader and hunt for suffixes on one page.

### 36. STORIES OF TWO PARAGRAPHS

The story about the lost child had two parts. The first part told about his being lost. The second part told about his being found. Each part made a paragraph of the story.

It is easy to tell stories of this kind. Here is a little outline:

#### MY DAY OF TROUBLE

First paragraph tells how I was lost.

Second paragraph tells how I was found.

Answer some questions.

#### QUESTIONS

- a. If you should tell a story about a nickel or a dollar or some other thing being lost, how could you make two parts to the story?
- b. If you should write the story, how many paragraphs should it have?

### 37. TELLING STORIES

Now you will tell a story about some person or some thing that was lost and found again. Remember that it must have two parts.

#### WRITING THE STORIES

As you have written many stories, you will know how to write this one. Be sure to have two paragraphs in your story.

#### HELPING THE WRITERS

Give and get help in the usual way. Don't forget that each story must have two parts, one paragraph to each part.

### 38. ANTICIPATING SPELLING

Look up *anticipate* in the dictionary.

What does *anticipating spelling* mean?

Suppose you were going to write a composition about the animals you have seen at the zoölogical gardens, or zoo, as it is usually called. You can easily anticipate the spelling.

On the next page are some questions about animals which most children have seen or read about. Suppose

two of the questions were: *What animal has a trunk? What kind of noise does it make?* The answers would be: *The elephant has a trunk. Its noise is called trumpeting.* One child will write these questions on the blackboard. Another child will write the answers.

In this way the children will take turns in writing the questions and answers on the blackboard. Every child should be sure he knows how to spell all the words correctly. If he does not, he should look them up in the dictionary.

#### QUESTIONS

1. What big yellow animal has stripes over his back? What kind of noise does he make?
2. What animal has very large hind legs and very small front legs?
3. What big yellowish brown animal has a mane? What kind of noise does he make?
4. What animal has a very long neck, so that he can reach up and eat the leaves of trees?
5. What animal hangs from trees by his tail? What kind of noise does he make?
6. What kind of animal has a very long slim body and no legs at all? Does he make a noise?
7. What animal has a hump on his back?
8. What animal has two humps on his back?
9. What animal has a big horn on his nose?
10. What animal has branched horns and very slender legs?
11. What bird has very gay feathers? What kind of noise does it make?
12. What birds have hooked beaks? What kind of noise do they make?
13. What birds have very long and beautiful feathers?

14. What bird has big eyes and flies only at night? What kind of noise does it make?

15. In what are many of the animals and birds kept?

Here is a little game you may play: One child will stand with his back to the blackboard, or perhaps close his eyes, so that he cannot see the sentences that have been written. The other children will take turns asking him to spell orally the names of the animals. When he misspells one of the names, the one correcting him will take his place.

Someone will erase the sentences.

### 39. TALKING ABOUT THE ANIMALS

If you have ever gone to see strange animals at a circus or a zoo, you will tell about how you happened to go.

#### QUESTIONS

- a. Did a circus ever come to your town? How did you hear that it was coming?
- b. Did you get up early the day it came? Why?
- c. What did you see in the parade?
- d. How did you go to the grounds?
- e. What did you see there?
- f. Where did you buy your tickets?

If you went to a zoo in a city, you may answer the following questions.

#### QUESTIONS

- a. How did you happen to go to the zoo?
- b. Who went with you?
- c. How did you get there?

- d. Was the zoo in a park? If not, where was it?  
e. Were all of the animals in houses? If not, where were they?

Now you may tell about the animals you saw at the circus or the zoo.

#### QUESTIONS

- a. Were you frightened when you went in? Why?  
b. What animals did you see first? What were they doing?  
c. Tell of the most interesting animals you saw.  
d. Tell of the most interesting birds you saw.  
e. Did anything unusual happen?  
f. How long did you stay?

#### WRITING AND HELPING

Your composition must have two paragraphs. The first paragraph must be about how you happened to go to the circus or the zoo. The second paragraph must be about what you saw.

Would *Strange Animals I Have Seen* be a good title? Choose another one if you wish.

After you have written, give and get help in the usual way.

#### 40. A STORY BY A CHILD

Here is a story for you to read silently:

##### Hungry Elephants

Last week my cousin Lester and I went to a circus. We had front seats in the amphitheater, so we saw about everything in the arena. There were several enormous elephants walking around, and as we had some peanuts we threw a few to them. It seemed very funny to watch them wiggle their trunks around chewing up the peanuts, and

lowering their trunks to the ground to pick up the peanuts. There were some other elephants that didn't get any peanuts, and they began to grumble. It seemed as if they were saying, "Our partner elephants are quite hoggish, aren't they?"

The story begins well, ends well, and is very good between beginning and ending because the writer has told some interesting things about elephants. He had something to say. In other words, he stuck to the subject. Now talk about some of the words used, and one other matter.

#### QUESTIONS

a. "Amphitheater" is rather a big word. Can you tell what it means from the way it is used? You know a part of the word. What does this part mean? Find the definition of *amphitheater* in the dictionary.

b. What is an "arena"? Can you tell what it means from the way it is used? Get the dictionary definition.

c. What does "enormous" mean? Can you tell what it means from the way it is used? Think of several other words that could be used instead. Which one do you like best?

d. Don't you think that "wiggle" is a very good word? It seems rather funny. Would *move* do as well?

e. The writer chose his words very well, but he has used certain words too often. Count the number of times he has used "elephants" and "peanuts."

f. Look at the last sentence. Add an *s* to "partner" and take out the word "elephants." Why is this better?

g. "Peanuts" is used four times. You can easily get rid of the word in two places. Instead of "around chewing up peanuts," say *as they ate*. Instead of "to pick up peanuts," say *for more*. Why does this sound better?

*h.* Notice the quotation in the last sentence. Can you make neat quotation marks? What mark separates the quotation from the rest of the sentence? Does the question mark at the end come before or after the quotation marks?

#### 41. TELLING STORIES

The story about the elephants probably made you think of stories you know about animals. Tell a story that you may call *An Animal I Know*. Be sure to tell just one story, and to tell all that your hearers should know. Try to make a good ending.

#### HELPING THE SPEAKERS

Help the speakers in the usual way. If they use any words that help you to understand just what the animals look like, or just what the animals did, mention the words and tell why you liked them. If you can think of better words than were used, tell what they are and why you like them.

#### WRITING THE PARAGRAPHS

As you are to write just one incident, or story, you should have just enough for one paragraph. Try to use words that will tell exactly how the animals look, or how they acted, or both. Put a quotation in your paragraph. Punctuate it properly.

#### HELPING THE WRITERS

Help the writers as usual. If you think any child has used interesting words, words that really help you to understand, tell what they are and what they mean.

## 42. COMPOSITIONS OF TWO PARAGRAPHS

## SANTA CLAUS

Now you will talk with your classmates about a familiar subject. Do you know what *familiar* means?

## QUESTIONS FOR THE FIRST PART

- a. When you were very small, what did you think Santa Claus looked like?
- b. How did you think he got into the house?
- c. Where did you place your stockings?
- d. What did you do in the morning when you found your stockings?
- e. Were you very good just before Christmas? Why?

## QUESTIONS FOR THE SECOND PART

- a. Now that you are older, who do you think Santa Claus is?
- b. What reason have you for thinking so?
- c. Have you ever discovered strange packages just before Christmas?
- d. Which do you prefer—the old or the new Santa Claus?
- e. Are you still very good just before Christmas? Why?

Stand before the class and tell, first, what you used to think about Santa Claus, and, second, what you think now. Think of the answers to the questions as you talk. When you have finished, others will speak. Compare their stories with yours.

Think why some pupils spoke better than others.

## WRITING PARAGRAPHS

You will now write two short paragraphs. In the first you will tell what you used to think about Santa

Claus. In the second paragraph you will tell what you think now.

After you have finished, give and get help in the usual way.

### 43. TELLING CHRISTMAS STORIES

A long time ago the boys of a certain family, on Christmas Eve, put their caps on the hearth before the fireplace instead of hanging up their stockings. In the morning one boy found cabbage leaves in his cap. Picking it up, he threw it across the room. Out rolled candies, a singing top, a beautiful knife, and two silver dollars. How do you think the boy felt?

Does this story make you think of things that have happened to you at Christmas time? If so, you may tell them. Maybe one of the subjects given below will help you think of a story of your own to tell:

*How I Played Santa Claus*

*A Christmas Surprise*

*Getting up Early on Christmas Morning*

*The Present I Didn't Want*

*The Present I Didn't Get*

### WRITING AND HELPING

Write the story, and afterward give and get help.

### 44. STUDY OF A POEM

On page 56 is a poem for you to study and afterward to copy. First read it silently, and then discuss in class the questions that follow.

## FABLE

The mountain and the squirrel  
 Had a quarrel,  
 The former called the latter "Little Prig";  
 Bun replied,  
 "You are doubtless very big;  
 But all sorts of things and weather  
 Must be taken in together  
 To make up a year  
 And a sphere.  
 If I'm not as large as you,  
 You are not so small as I,  
 And not half so spry.  
 I'll not deny you make  
 A very pretty squirrel track;  
 Talents differ; all is well and wisely put;  
 If I cannot carry forests on my back,  
 Neither can you crack a nut!"

— RALPH WALDO EMERSON

## QUESTIONS

- a.* Which does the greater part of the talking — the mountain or the squirrel?
- b.* The squirrel tells the mountain that everything, no matter how small, has its part to play in the world. Can you find the lines that say this? Study them carefully.
- c.* In which lines does the squirrel seem to be making fun of the mountain?
- d.* With what kind of letter does each line of poetry begin?
- e.* All that the squirrel says is inclosed by quotation marks. Find where his talk begins and where it ends.
- f.* Riming words, as you know, are words that sound alike. "Prig" and "big" make a good rime. "Squirrel" and "quarrel" make a poor rime. Find all the words that rime with each other.

Find two poor rimes. Find three lines whose end words do not rime with other end words.

Now copy the poem neatly.

### HELPING ONE ANOTHER

In order to make sure that you have copied correctly, exchange papers with some pupil. Think of the following questions as you examine the paper.

#### QUESTIONS

a. Has the pupil written his name and the date in the right places? If not, write them for him.

b. Is the title correctly written, with a line drawn under it? If not, correct it.

c. Does every line of the poem begin with a capital letter? If not, make the corrections.

d. Are the punctuation marks correctly copied? If not, insert them.

e. Are all the words correctly spelled? If not, rewrite them.

f. Is the penmanship good? If not, write *Penmanship not good* at the bottom of the sheet.

g. Is the name of the author written at the bottom? If not, write it there.

If the marks on your paper show you did not do well, you should copy the poem again.

#### WORD STUDY

Think about some of the words in the poem you have studied.

#### QUESTIONS

a. What words mean about the same as "quarrel," "sphere," "talents," "bear," and "forests"? The dictionary will help you.

b. "Former" and "latter" are used to avoid repeating two important words. What are these two words?

c. Is "prig" a new word to you? What does it mean?

d. "Doubtless" means *doubt+less*. Which is the main part of the word? Which is the suffix? What other words can you think of ending with *-less*?

e. How is "wisely" made up? How would you divide it at the end of a line?

f. Add the suffix *-ly* to the words given below. Tell what each word means. Tell how you would divide each word at the end of a line.

free	quick	awkward	queer
slow	sour	graceful	odd
rapid	sweet	loud	unpleasant

#### 45. IMAGINARY QUARRELS

Now put on your thinking cap. Emerson wrote the story about a quarrel between a mountain and a squirrel. Can you write a story about an imaginary quarrel between things that can't talk? Think of these titles:

*A Quarrel between a Tree and a Woodchopper*

*A Quarrel between a River and a Dam*

*A Quarrel between the Moon and a Cloud*

*A Quarrel between a Jay and an Owl*

*A Quarrel between a Dog and His Shadow*

*A Quarrel between a Smoking Chimney and the Wash on a Line*

*A Quarrel between the Wind and a Weather Vane*

*A Quarrel between a Street Car and a Truck*

*A Quarrel between Summer and Winter*

What might each of these pairs of things quarrel about? Take time to think very carefully. Next you

should make a selection, and prepare to talk or write, as may be required. If you tell your story orally first, you will be able to improve it when you write, because you will think of more things to say. Make the quarrel funny if you can.

Perhaps you would like to tell your story in poetry. It will be great fun. Try to do so.

#### 46. A CORRECTIVE EXERCISE

##### *Is AND Are*

When you are speaking of one thing, you should use *is*. Thus it is correct to say, *The day is stormy*. When you are speaking of two or more things, you should use *are*. Thus it is correct to say, *These days are stormy*. In one case you are speaking of one day. In the other case you are speaking of more than one day.

If you like, you may say that *day* and *is* are singular, and that *days* and *are* are plural. Singular means *one*. Plural means *more than one*.

But when you speak to one person, you say *you are*, just as if you were speaking to more than one person. This is regarded as polite. A long time ago people used to say *thou art* when speaking to one person, but they no longer do so.

In the following exercise you are to supply *is* or *are*. If you are not sure which to use, read the preceding paragraphs again, always silently. After one child has read a sentence, supplying the missing word,

some other child should write it on the blackboard. Be sure that neither makes any mistakes.

## SENTENCES

1. These autumn days — very pleasant. (How many days?)
2. A cloudy day — very rare. (How many days?)
3. There — no need of heavy clothes. (How many needs are spoken of?)
4. My umbrella — never out of its case.
5. Our overshoes — dusty.
6. — winter days as pleasant as those of summer? (How many days are spoken of?)
7. But perhaps you — fond of winter weather.
8. — you eager for the snow to come?
9. — you a lover of biting winds?
10. Some people — in better health in cold weather.
11. Still one — likely to be happy in warm sunshine.
12. The sun — a very good friend.
13. The snow — beneficial too.
14. Sunshine — a thing that — always welcome. (“That” refers to “thing.” Is this word singular or plural?)
15. Snows — things that — often troublesome. (“That” refers to “things.” Is this word singular or plural?)
16. — you fond of winter sports?
17. Coasting — a sport that — very popular. (“That” refers to “sport.” Is this word singular or plural?)
18. Sleigh riding and skating — sports that — very much enjoyed. (“That” refers to “sleigh riding” and “skating.” How many things are mentioned?)
19. There — lands where there — no winter. (How many lands are spoken of? How many winters?)
20. Where — the lands where there — no winter?
21. There — lands where summer — short.
22. Where — the lands where summers — short?

## 47. A REMEMBERING AND POINTING EXERCISE

*Is* AND *Are*

Read and follow the directions.

## DIRECTIONS

a. Read the sentences silently:

1. He *is* here.  
Addie and Nora *are* here.
2. Annette *is* here.  
Annette and I *are* here.
3. You *are* here early.  
You and your friend *are* early.
4. It *is* here.  
They *are* here.
5. We *are* here.  
*Are* you here so early?
6. *Is* Dave here?  
*Are* Dave and Ned here?

b. Read the sentences aloud or listen as someone else reads them.

c. How can you help others use *is* and *are* correctly?

## 48: WRITTEN TEST NUMBER TWO

Turn back to the first *Written Test*, page 28. Reread the explanation before the sentences, and also the directions after the sentences. Carry out this test just as you did the first one.

## TEST SENTENCES

1. (*Is, Are*) that all that you boys (*done, have done*) in the last hour?
2. We (*did, done*) all the chores that (*are, is*) usually expected of us.

3. Have you (*saw, seen*) the cattle that (*is, are*) being driven into the pasture?
4. This boy (*did, done*) all the problems that (*are, is*) in the lesson.
5. This girl (*done, has done*) all the work that (*is, are*) assigned for the day.
6. I (*have seen, seen*) all the boys and girls that (*are, is*) interested in the matter.
7. We (*saw, seen*) what he (*done, did*).
8. Has Elbert (*saw, seen*) the boys who (*done, did*) this thing?
9. The peaks of this mountain (*has seen, have seen*) all the storms that (*are, is*) common to these high altitudes.
10. The father of these children (*is, are*) going to show them the things he (*has done, done*) for them.

### JUDGING YOUR WORK

Judge some pupil's work and let him judge yours as you did in the first test. If you do not have twenty *C*'s on your paper, you must keep on trying. Study the sentences you did not write correctly, and write them again. Keep trying until you can write every sentence correctly.

### 49. ORAL COMPOSITION

Choose your subject in the usual way. Don't forget the corrective exercises and the tests. You should learn to use the correct forms.

*My Friend and I*

*Mother and I Keep House*

*The School Doctor and the Nurse*

*How to Get a Book at the Library*

*An Unwelcome Music Lesson*

*My Dog and I*

*My Dog and My Cat*

*My Day to Cook*

*Pictures I Have Made*

*Studies I Like*



When you are speaking to your classmates, do you try to tell them just what they would like to hear?

Do you say enough for them to understand just what you are trying to tell? Do you pronounce your words clearly so they can hear what you say?

### 50. A STORY ABOUT A PICTURE

Study the picture on page 63. Then answer these questions.

#### QUESTIONS

- a.* What are the children with spades doing?
- b.* Why is one of the children holding a tree?
- c.* Two boys have buckets of water. What are they going to do with the water? Why?
- d.* Are there more trees in our country than formerly, or fewer? Why? Why should we have more?
- e.* What is tree-planting day called?

Now you will tell the story. Think of the questions as you talk. Compare your story with those told by other pupils. Which pupils did best? Why?

Do you know an oak tree from its shape? a pine tree? an elm? a willow? Close your eyes and think about the shapes of these trees, and then draw pictures of them. Exchange drawings with some pupil and see whether you can tell what kind of trees he has drawn. If you have not succeeded very well, notice the shapes of different trees as you go home from school or through the park, and try again another day.

#### WRITING AND HELPING

Write the story. Exchange papers with some pupil. Give and get help in the usual way.

## 51. A STORY BY A CHILD

Here is a story to read silently. Think why it is written in two paragraphs and whether or not it contains any interesting words.

## Easy Money

One day when I had my skates on, my mother asked me if I would go to the delicatessen for her. I said, "Yes," and she told me to scurry along and not let the grass grow under my skates. I went almost as fast as our neighbor's greyhound. When I came back, she said, "What! Are you back already? It didn't take you long." Then she gave me a dime fresh from the mint.

Afterward I circled round the block, searching for more business. I got so tired after a while that I thought I would go home, but two ladies called me to go to the store for them. When I got back, one lady gave me a dime and the other a nickel. That night my father gave me a quarter. That was a profitable day for me.

Talk about the story in class.

## QUESTIONS

- a. Why is the story divided into two paragraphs?
- b. "Delicatessen" is a German word. The first part of it is like our word *delicate*. What does *delicate* mean? The second part of the word is German for *eating*. Now can you tell what *delicatessen* means?
- c. Think of *run*, *hurry*, *scamper*, and "scurry." Which word do you like best? Why? Will each of the words fit in the second sentence?
- d. How did the child let you know how fast she went?
- e. How did she let you know that her mother gave her a new dime?

f. Think of *went*, *skated*, and "circled." Which word do you like best? Why? Will each of the words fit in the first sentence of the second paragraph?

g. Suppose this were the last sentence of the story: *I made a lot of money that day.* Do you like this as well as the last sentence the writer used? Tell why or why not.

h. Has the writer used any important word more often than she should?

What is there in this lesson that should help you as you speak and write?

## 52. TELLING STORIES

Can you tell a story with the title *A Profitable Day for Me?* It might be about money that you have earned, or about some unusual pleasure that you have had, or some lesson of life that you have learned. Think about the subject before you tell your story. If your story has two parts, let your audience know it by the way you speak.

### HELPING THE SPEAKERS

Help the speakers as you usually do. If any child used words that helped you to understand clearly, or that helped to make good pictures in your mind, tell what the words were and why you liked them. Which speakers told stories that had two parts?

### WRITING THE PARAGRAPHS

If your story has just one part, how many paragraphs should you have? If it has two parts, how many paragraphs should you have? Don't forget to

indent the first line of each paragraph. Use quotation marks around the words somebody says.

### HELPING THE WRITERS

First help the children who wrote at the blackboard, then exchange papers with someone. Don't forget that you are studying interesting words—those that help you to understand and those that help to build good pictures in your mind. Mention those that help you.

### 53. THE GOOD CITIZEN AND THE FLAG

Sometimes you salute the flag and swear allegiance to "the republic for which it stands." Do you know all that this means? Let us see whether you know at least some of the things that it means. You will find two sets of questions following this paragraph. Answer the questions. Talk about them with your classmates. Try to give your answers clearly, so that everybody will understand just what you mean.

### QUESTIONS

#### *The Good Citizen*

- a. Does a good citizen obey the laws? Why?
- b. Why are laws made? Could we get along without them?
- c. Why should you not abuse other people's property?
- d. Can you tell how some children have abused the property of other people? Why did they do it?
- e. Have you any right to abuse property on Halloween? Why not?
- f. Have you known children to harm public property, such as lamp globes? If so, who had to pay for the damage?

- g. Does a good citizen do such things? Why not?
- h. Does a good citizen do unto others as he would like others to do unto him? Why should he?
- i. When you salute the flag, are you agreeing to obey the laws? Why?
- j. When you salute the flag, are you agreeing to respect the rights and property of others? Why?

#### *The Good Citizen at School*

- a. Are there laws at school? What are they? Why should there be laws at school?
- b. Tell some ways in which the laws of the school are sometimes broken. Don't mention the names of the children who break the laws.
- c. Tell why you should treat school property as carefully as you treat home property.
- d. Why should you be as careful about the rights and feelings of your classmates and your teacher as you are about the rights and feelings of your family?
- e. What is the Golden Rule? Is it a good rule? Why?
- f. When you salute the flag, are you agreeing to be a good citizen at school? Why?

### 54. SUMMING UP THE TALKS

To sum up a talk, or a discussion, is to tell briefly what has been said. Here are some directions.

#### DIRECTIONS

- a. Two or three children will take turns in telling briefly what was said about *The Good Citizen*.
- b. Each child must end his talk by telling what obeying the laws has to do with saluting the flag.
- c. Each child must stick to the one subject, and he must not string his sentences together with *and*.

d. When a child has finished his talk, his listeners may tell him how he might have made it better.

e. When all have finished the topic of *The Good Citizen*, the other topic, *The Good Citizen at School*, will be talked about in the same way.

### TWO-PARAGRAPH THEMES

The two talks together will make one theme, or composition, of two paragraphs. They will be short paragraphs. Each writer will tell what interested him most in the discussion, and he will end each paragraph by saying how the good citizen can show his respect for the flag. The title of the whole composition will be *The Good Citizen and the Flag*.

Now you will write. Several of the pupils will write at the blackboard.

### HELPING THE WRITERS

First help the pupils who wrote at the blackboard. Be sure that each writer stuck to his subject in each paragraph and that he indented the first line of each paragraph.

After you have helped those who wrote at the blackboard, exchange papers with some pupil. If you cannot decide any point by yourself, ask the teacher for help.

### NEW WORDS

In talking and writing about the good citizen and the flag, did you use any new words, or at least words that you had never written before? If you did, you

will write them on the blackboard. You will also explain their meaning and use them in sentences.

### 55. A CORRECTIVE EXERCISE

#### *Was AND Were*

In writing and speaking you say, or at least you *should* say, *I was, He was, She was, It was, We were, You were, and They were.* Perhaps you use the names of persons in place of some of the words before *was* and *were.* Thus you would say, *Annie and Margaret were.*

If you ask questions, you turn the words around. You say, *Was I?* or *Was he?* or *Was she?* or *Were we?* or *Were you?* or *Were they?*

You are most likely to make mistakes in the use of *You were* and *Were you.*

In the following sentences you will find blank spaces which are to be filled with *was* or *were.* If you are in doubt, read the explanation again.

One child will read a sentence and fill the blank space or spaces. Another will write the sentence on the blackboard. Each sentence will be studied in this way. All mistakes must be corrected.

#### SENTENCES

1. — you at church last night?
2. Yes, I — there. — you?
3. No, I — not, but my sister —.
4. Why — you not there?
5. My mother — away, and I — obliged to stay at home.
6. — she visiting?

7. No, she —— helping a neighbor who —— ill.
8. —— your father there?
9. No, he —— out of town.
10. —— you all alone at home?
11. Yes, I ——. All the family —— away.
12. —— you alone all that time?
13. No, my uncle —— there for a few minutes.
14. You —— not afraid, I suppose.
15. I ——, just a little.
16. —— your uncle aware of it?
17. No, he ——n't. I —— brave when he —— there.
18. ——n't you eager for him to stay?
19. Yes, but I —— too proud to ask him.
20. You —— alone about two hours, I suppose.
21. It —— ten o'clock when the family returned.
22. Oh, dear! And you —— alone all that time.
23. Yes, and I —— glad when they —— all home again.
24. ——n't you sorry to miss church?
25. Yes, but I —— glad to oblige Mother by staying at home.

## 56. A REMEMBERING AND POINTING EXERCISE

### *Was* AND *Were*

Follow directions.

#### DIRECTIONS

a. Read the sentences silently:

- |   |   |
|---|---|
| 1. You <i>were</i> at home.<br><i>Were</i> you at home?                               | 4. If he <i>were</i> here, I should<br>go.                  |
| 2. If I <i>were</i> you, I should go.<br>If I <i>were</i> he, I should go.            | I should go if he <i>were</i><br>here.                      |
| 3. Where <i>were</i> you this<br>morning?<br><i>Were</i> you at home<br>this morning? | 5. <i>Were</i> you with them?<br><i>Were</i> they with you? |
|   | 6. He <i>was</i> with us.<br>She <i>was</i> with us.        |

b. Read the sentences aloud or listen as someone else reads them. They should sound right to you.

c. You are likely to use *was* after *if* when you should use *were*. You are likely to use *was* before and after *you* when you should use *were*. If you do, someone should turn to page 71 and correct you.

### 57. ORAL COMPOSITION\*

Some titles are given below. As you speak, try to tell just what your classmates would like to know on the subject you select. Don't forget to use *was* and *were* correctly.

*An Interrupted Ride*

*A Movie I Liked*

*A Book I Like*

*Keeping the Flies Out*

*Spoiling a New Suit*

*Listening to the Radio*

*An Airplane I Saw*

*Making a Garden*

*A Hole in the Screen*

*The Birds Go South*

Have you learned to make good sentences? Have you learned not to join your sentences with *and*? Have you learned to use *was* and *were* correctly? If you have failed in any of these matters, what should you do?

### 58. TWO STORIES BY CHILDREN

Here are two stories to read silently. Think whether the writers have chosen their words well and whether they have chosen their titles well.

#### How the Fire Started

Before I went to school one day, I saw smoke coming up the radiator. When I told my mother, she went to the basement and found that our tenant had put some paper on top of the furnace and that it was smoldering there. She told

\*For "Dividing a Story into Sentences," see "Supplementary Materials," page 198.

me to get the lady next door, and I rushed to do it. As soon as I was gone, my mother put some water on the paper and put the fire out. When I brought the lady next door, there was nothing for her to do.

### An Exciting Time

One day just before Christmas when my mother, my two sisters, and I were sitting by the window, a man came in and rang the bell. My mother went to the door to see what he wanted. When she opened the door, he said very politely and quietly, "Madam, your house is on fire." Mother screeched and ran to the telephone, but before she could get the number the firemen were there. How did it happen, I wonder?

The stories are told rather well. Think about the words and the titles.

### QUESTIONS

a. "Radiator" is an interesting word. So are *radio*, *radiation*, and *radiate*. They all come from a Latin word that means *to send out rays*. What rays does a radiator send out? a radio?

b. A "tenant" is one who holds. What does a tenant in a flat building *hold*? *Renter* would do just as well in the sentence in the story. Why?

c. Think of "smoldering." Would *burning* or *flaming* do as well? Tell why or why not.

d. Would *ran* do as well as "rushed"?

e. In the second story, just what words does the writer use to tell you how the man spoke to her mother? Would the sentence be better, or not so good, if these words were left out? Why?

f. How do you like "screeched"? Would *screamed* or *cried* do as well? Give reasons for your answer.

g. Is "How the Fire Started" a good title? Does it really hint at the point of the story? Make a better title.

h. "An Exciting Time" would fit many stories. Make a title that will fit this story alone. How would the last sentence of the story do for a title?

### 59. TELLING STORIES

Have you had any experience with a fire? If you have, you may want to tell about it. Below are some titles that may help you think of something to talk about.

When you choose a subject, think whether the story has just one part or two parts. If you take the first title, "A Barn Afire," you may want to tell how the fire started and how it was put out. There would be two parts. In a like manner, each of the other subjects might have two parts.

*A Barn Afire*

*Playing with Matches*

*Upsetting the Lamp*

*A Gasoline Can*

*A Chimney Burned Out*

*A Fire Engine in Our Street*

Are you careful to speak clearly at all times? Do you look your audience in the eye? Do you really try to tell the listeners something that will interest them? You should keep these things clearly in mind as you tell your story.

### HELPING THE SPEAKERS

You have had several corrective exercises. Are you making use of them? Do you say, *It is I, She and I, He and I?* Think over the stories you have just heard. Did anyone make any of the mistakes your exercises are intended to correct? If so, what should you do about it? Help the speakers in every way you can.



How did the fire start? How was it put out?

### WRITING THE PARAGRAPHS

If your story was about just one event, how many paragraphs should it have? If your story was about two main events, how many paragraphs should it have? Write in the usual way.

## HELPING THE WRITERS

Help the writers in your usual manner. Be sure that you are making good use of the corrective exercises.

## 60. A CORRECTIVE EXERCISE

*Came, Has Come, Have Come*

When you speak of things that have already happened, you say *came*, *has come*, and *have come*.

This is a correct sentence: *The cows came from the pasture early last night.* It would be wrong to use *come* in this sentence.

These are also correct sentences: *The brown cow has come up to the pasture gate. Our cows have come up to the pasture gate.* You say *has* when you speak of one thing, as *a cow*, and *have* when you speak of more than one thing, as *cows*.]

You are to fill the blank spaces and write the sentences. Talk about them in class.

## SENTENCES

1. The cows have —— home from the pasture.
2. They think milking and feeding time has ——.
3. Have you —— to do the milking?
4. Old Dobbin has —— with the cows.
5. Poor old horse! He knows his feed time has ——.
6. He —— up with the cows yesterday.
7. The cows have —— on time every day for a week.
8. One day last week they —— an hour early.
9. How can they tell when the right hour has ——?
10. The horses in the south pasture have also —— up.
11. They also know that feeding time has ——.

12. The geese have —— waddling in from the pond.
13. They —— earlier than the cows and the horses.
14. The ducks —— after them, waddling slowly along.
15. The chickens have —— in from the orchard and the fields.
16. Last night the blackbirds —— in very early.
17. They ——, as usual, to our maple grove.
18. They have —— to the grove for many years.
19. As soon as night has ——, they stop their chattering.
20. When night has ——, all things sink to rest.

Can you remember that *has* and *come* are used together, and that *have* and *come* are used together, but that *came* is used by itself?

There are two interesting words in the exercise. One is "waddling." Would *walking* or *running* do as well? The other is "chattering." Would *singing* do as well?

## 61. A REMEMBERING AND POINTING EXERCISE

*Come, Has Come, Have Come*

Read the directions and follow them.

### DIRECTIONS

- a. Read the sentences silently:
  1. Betty *came* to see us.  
Betty *has come* to see us.
  2. Billy *came* with her.  
Billy *has come* with Betty.
  3. Her father *came* with her.  
Her father *has come* with her.
  4. Her mother *came* with her.  
Her mother *has come* with her.
  5. In fact, the whole family *came* with her.  
In fact, all the family *have come* with her.

b. Read the sentences aloud or listen as someone else reads them. Do they sound right to you?

c. *Came* is used when you are speaking of something that happened an hour ago, or yesterday, or last week, or at some other time in the past. Many people say *come* when they should say *came*. The error is a bad one. If any member of your class makes it, you know what to do.

## 62. ORAL COMPOSITION

Some titles are given below, as usual. Make your selection.

*My Visit to a Farm*

*When the Postman Came*

*The Policeman Came Along*

*Mowing the Lawn*

*What I Saw in the Street*

*What I Saw at a Factory*

*When the Iceman Comes*

*Trick Dogs I Have Seen*

*Our Aquarium*

*As I Came to School*

Do you remember all the corrective exercises you have had? Think them over. Look back over the pages of the book and review them. Are you using what you have learned?

## 63. A LANGUAGE GAME

### THE RAGGED RASCALS

Read the following sentence to yourself, very slowly and carefully:

*Round the rough rocks the ragged rascals ran.*

Now some pupil will read it aloud. Others will try, being careful to pronounce every syllable distinctly.

The work will continue like a game. One pupil will read the questions and another the answers. All the pupils will read the last paragraph together.

## A CONVERSATION

*Question.* What did the ragged rascals do?

*Answer.* The ragged rascals ran round the rough rocks.

*Question.* Why did the ragged rascals run round the rough rocks?

*Answer.* The ragged rascals ran round the rough rocks to reach the ruddy road that ran to the rippled rill.

*Question.* What is a rippled rill?

*Answer.* A rippled rill is a very little river roughened with ripples.

*Question.* Why did the ragged rascals want to reach the ruddy road that ran to the rippled rill?

*Answer.* The ragged rascals wanted to reach the ruddy road that ran to the rippled rill to roll in the red dust.

*Question.* Why did the ragged rascals want to roll in the red dust?

*Answer.* The ragged rascals wanted to roll in the red dust to render themselves raggeder and raggeder and raggeder.

*All together.* Oh, yes, the ragged rascals ran round the rough rocks to reach the ruddy road that ran to the rippled rill to roll in the red dust to render themselves raggeder and raggeder and raggeder. That's why the ragged rascals ran.

Two other pupils will read the questions and answers. All the pupils will read the last paragraph.

This lesson is really a test in pronunciation. Do any pupils have trouble in saying all the words clearly and easily?

Why is everyone expected to read the conversation so carefully? Can you see why you should come back and read it again occasionally? Can you tell why you should think of it when you are speaking to the class?

**64. ORAL COMPOSITION**

Select your subject in the usual way:

<i>What I Saw at the Seaside</i>	<i>What I Saw at the River</i>
<i>How to Quiet the Baby</i>	<i>Play and Work on Saturdays</i>
<i>Bird Nests I Have Seen</i>	<i>How to Be Clean and Healthy</i>
<i>How to Trim a Tree</i>	<i>Our Electric Toaster</i>
<i>What Birds Eat</i>	<i>A Nest in a Tree</i>

Did all the children speak distinctly as they read the exercise about *The Ragged Rascals*? Everyone must learn to speak clearly. Think who spoke carefully, pronouncing every word distinctly. Who did not? It is better to judge from the back part of the room than from any other place. Why?

**65. A STORY BY A CHILD**

A story to read silently:

**A Letter**

I am a letter that went astray because the person who wrote me was careless and did not put the return address on the envelope. When I got to the place I was going to, the people had moved. They did not leave the new address. The postman tried and tried to find the place where I was supposed to go, but he could not find it. Then I was sent to the Dead Letter Office. The Dead Letter Office is in Washington, D. C. Here I was opened and read. There was much time, money, and labor wasted for carelessness.

Now think about the questions.

**QUESTIONS**

a. What is the main point of the story? Does the title tell it, or even hint at it? Every child who thinks he can write a better

title for the story may write it on the blackboard. Select the best one of those suggested.

b. The last sentence is a good one. Why?

c. The writer did not tell what became of the letter. If the name and address of the sender were inside the letter, what do you think was done with it? If the name and the address of the sender were not inside the letter, what do you think was done with it?

d. Every child who thinks he can write a good sentence, to be used just before the last one, may go to the blackboard and write it. Select the best one.

e. What does this lesson teach about the sending of letters? Think carefully and get a good answer.

Do you know that "D. C." after "Washington" means *District of Columbia*? Our capital city, Washington, is not in a state or a territory, but is in a *district*. Read about it in your geography.

### WORD STUDY

Study some of the words in the letter.

### QUESTIONS

a. Think of "careless." It is made up of *care* and *-less*. *Care* is the base word, and *-less* is the suffix. You can add *-ly* or *-ness* to *careless*. Then you will have *carelessly* and *carelessness*. How many suffixes has each of these words? In what places would you divide each of the words at the ends of lines?

b. Look up the word "address" in the dictionary. On which syllable does the accent fall? What different meanings has the word? In what way do many people mispronounce this word?

c. Notice the word "moved." Take off the final *d*, and what word have you? If you add the suffix *-ing* to *move*, what letter must be dropped from *move*?

d. There is a list of words below. Add *-ing* to each word. Be careful; sometimes you will have to drop a letter, and sometimes not.

love	roam	write	remove
rove	prove	type	blame
clean	shove	guess	make

e. Think of "opening." If you take away the suffix *-ing* and add the suffix *-ed*, what word have you? Do the same with *walking*, *removing*, *roaming*, *blaming*, and *guessing*.

f. In what two ways could you divide "Washington" at the end of a line?

Are you becoming interested in the way words are put together?

## 66. TWO LETTERS

Read these two letters, and then talk about them in class:

327 Maple St.  
Dunkirk, N. Y.  
April 6, 193-

Dear Don,

When I visited you last summer, you had a new dog that I liked very much. You told me where you bought him, but I don't remember the name of the man who sold him to you. I think you said you got him in a town called Blue Island. As I want to buy a dog of the same breed, I wish you would let me know at once where to go to look for one.

Your friend,  
Harry

Let us suppose that Harry receives a letter from Don, giving the name and address asked for, and that he writes the letter shown on page 83.

327 Maple Street  
Dunkirk, New York  
April 18, 19—

Kennard Kennels  
134 126th Street  
Blue Island, Illinois

Dear Sirs:

About a year ago my friend Don Amberry of Aurora, Illinois, bought a police dog of you which I very much liked, and I want to buy a dog of the same breed if I can. If you have no record of having sold a dog to Don, you may remember selling a dog to a boy who was visiting the Nelson family, who live not far from your place. This was Don. Will you please let me know the price of a dog of the same breed, and whether you could send me one soon.

Yours truly,

Harry Benning

#### QUESTIONS

a. Which letter would you call a friendly letter and which a business letter?

b. What would you call the heading of each letter? Of what three parts is it composed? How are they punctuated? Note that on page 82 "New York" is abbreviated, but spelled out in the letter above. A writer has his choice, but in the same letter he should not abbreviate some words and spell others in full.

c. What would you call the address of the purely business letter? Of what parts is it composed? How is it punctuated?

d. What would you call the salutation of each letter? What is it *to salute*? How is each salutation punctuated?

e. What would you call the complimentary close? What is it *to compliment*? How is each complimentary close punctuated?

f. What is the signature of each letter? What is it *to sign*? How do the signatures differ?

## THE ENVELOPES

On the opposite page are shown forms for envelopes.

## QUESTIONS

a. Why should the writer's address be placed on the envelope? How should it be punctuated?

Notice, on each envelope on page 85, the address of the person to whom the letter is to go. Is the address of *Kennard Kennels* written the same as in the letter on page 83? In a business letter the full address of the person to whom the letter is to go should be written both in the letter and on the envelope. In a friendly letter the address is usually omitted in the letter, but it must be placed on the envelope.

## 67. WRITING LETTERS

You may write two letters—one a business letter and one a friendly letter. Suppose that you are Harry, that you have bought the dog, and that you have had it two or three days. Write to the Kennard Kennels, saying that you received the dog and that it arrived in good condition. Write to Don, thanking him for telling you where he bought his dog, and giving him the news about your own dog's coming and the fun you have had with him.

## HELPING THE WRITERS

When you have finished writing, exchange papers with some pupil and make corrections. Look very carefully at the heading, address, salutation, complimentary close, and signature in each letter. Are these parts properly placed and punctuated? Are the envelopes properly addressed?

Harry Benning  
327 Maple Street  
Dunkirk, N. Y.



Master Don Amberry  
654 13th Street  
Aurora  
Illinois

Harry Benning  
327 Maple Street  
Dunkirk, N. Y.



Kennard Kennels  
134 126th Street  
Blue Island  
Illinois

The arrangement of the lines on these envelopes is only suggestive.  
A different one is permissible.

## RURAL FREE DELIVERY

The United States Government delivers letters and packages to the rural districts, that is, to farms and other places not in towns and cities. *R. F. D.* means *Rural Free Delivery*. Each route out of a post office has a number—1, 2, 3, 4, etc. Thus *R. F. D. 4*, written on an envelope instead of the street and number, would mean that the person to whom you are writing lives in the country on Route 4 near the town or city to which you send the letter. Don't forget this. You may need it.

## OTHER LETTERS

Can you think of other letters to write? Sometimes you write letters to your friends. Why not practice writing them in school? You could write letters that you may send.

## 68. A LANGUAGE EXERCISE

## ABBREVIATIONS OF NAMES AND TITLES

Look at the following words:

Mister	Mistress	Street	Avenue
Colonel	General	Professor	Superintendent
Captain	Alderman	Reverend	Railroad
Company	United States	Doctor	District of Columbia

Now look at these abbreviations:

Mrs.	Mr.	Col.	Gen.
Ald.	Capt.	U. S.	Co.
Ave.	St.	Supt.	Prof.
Rev.	Dr.	R. R.	D. C.

Answer some questions.

#### QUESTIONS AND DIRECTIONS

- a. What is an abbreviation?
- b. With what kind of letter does it begin?
- c. What punctuation mark follows it?
- d. Of what word is *Mrs.* an abbreviation? Is the word pronounced like the abbreviation? Consult the dictionary.
- e. In the lower list on page 86 find the abbreviation of each word in the upper list.
- f. Think of these two sentences: *Dr. Jones lives on our street. The address on the doctor's letter was 9022 S. Robey St.* When does *doctor* begin with a capital and when not? When does *street* begin with a capital and when not? There is one abbreviation in one of the sentences that is not in the list on page 86. What is it? What does it mean?
- g. Write one sentence for each word in the list of words and one for each abbreviation in the list of abbreviations. Be careful about capitals and periods. Some pupils will write on the blackboard. Give and get help in the usual way.

The abbreviations used most are *Mr.*, *Mrs.*, and *Dr.* Hereafter, when you write, be sure to use what you have learned in this lesson, especially when you are writing letters.

#### 69. A LANGUAGE EXERCISE

##### NAMES OF THE MONTHS; CAPITALS; ABBREVIATIONS

Read the following jingle silently. Afterward someone will read it aloud.

Thirty days hath September,  
April, June, and November;  
February has twenty-eight alone;  
All the rest have thirty-one,

Excepting leap year; that's the time  
When February's days are twenty-nine.

It is rather a poor jingle, but it tells you some things you need to know. Answer some questions.

#### QUESTIONS

- a. With what kind of letter does the name of each month begin?
- b. How many days are there in April? in June? in July? in August?
- c. Has February always the same number of days? What is leap year? How many days has February this year? How many had it last year? How many will it have next year?
- d. The names of most of the months are shortened, that is, they are sometimes abbreviated. Tell what names of months the following abbreviations stand for:

**Apr. Aug. Dec. Feb. Jan. Mar. Nov. Oct. Sept.**

- e. With what kind of letter does each begin? With what kind of mark does each end?

Here are some directions for you to follow.

#### DIRECTIONS

- a. Notice the first word in each line of the jingle. Remember it.
- b. Notice the last word in each line. Remember it.
- c. Look at the clock. What time is it? Study the jingle for ten minutes. Commit it to memory.
- d. When the ten minutes are up, close your book and try to repeat the jingle. If you fail, open your book and study for five minutes. Then try again. Keep on in this way till you can repeat the jingle without an error. Now say the jingle several times.
- e. When you know the jingle, write it from memory. If you don't succeed today, try again tomorrow.

f. When you need to know the number of days in a month, what should you do?

### 70. WRITING DATES

When you write a story, you put the date at the top of the sheet of paper. When you write a letter, you also put the date at the top of the paper.

Read these dates:

January 1, 1924

February 12, 1809

March 17, 1926

April 24, 1916

May 30, 1910

June 6, 1811

July 4, 1776

August 31, 1609

September 3, 1845

October 12, 1492

November 11, 1918

December 25, 1926

Read the questions silently and answer them.

### QUESTIONS

- a. With what kind of letter does the name of each month begin?
- b. What does the first number after the name of the month show?
- c. What does the number with four figures show?
- d. What mark comes between the two numbers? Why is it used? Perhaps you can tell easily if you read the dates aloud.

### 71. WRITTEN TEST NUMBER THREE

Turn to the first *Written Test*, page 28, for directions and follow them accurately. Here are the sentences.

### TEST SENTENCES

1. Where (*was, were*) you on (*Aug 3, Aug. 3*)?
2. A heavy rain (*come, came*) upon us on (*Sept. 14, Sept 14*).
3. (*Mr. and Mrs. or Mr and Mrs*) Rexton (*was, were*) at our house last night.

4. My friend and I (*was, were*) both born on (*Jan 7, Jan. 7*).
5. (*Dr. or Dr*) Phillips has (*come, came*).
6. (*Were, was*) you here when the postman (*come, came*)?
7. The doctor (*came, come*), and you (*was, were*) not very ill after all.
8. (*Have, Has*) the children come? It is time they (*was, were*) here.
9. Has the grocery boy (*came, come*)? It is time he (*came, come*).
10. (*Capt. or Capt*) Nelson of the (*U S Army, U. S. Army*) is visiting us.

### JUDGING YOUR WORK

Exchange papers with someone and judge his work as he judges yours. If you did not do perfect work, you must try again. Think about the words in parentheses and work on all sentences you did not write correctly. Sometimes teachers allow pupils who make perfect scores to help those who do not. If this plan is agreeable to your teacher, she will find a way to carry it out in your class.

### 72. A LISTENING GAME

Are you a good listener? Have you learned to keep your ears and your mind open when anyone is talking or reading? We shall see. Here is a story to read silently:

#### THE CROW AND THE PITCHER

A crow, half-dead with *thirst*, came upon a *pitcher* which had once been full of *water*. But when the crow put its *beak* into the *mouth* of the pitcher, he found that only very little water was *left* in it, and that he could not *reach* far *enough*

down to get it. He tried and he *tried*, but at last had to give up in despair. Then a *thought* came to him, and he took a *pebble* and *dropped* it into the pitcher. Then he took *another* pebble and dropped it into the *pitcher*. Then he took another pebble and *dropped* it into the pitcher. Then he *took* another pebble and dropped it into the pitcher. Then he took another pebble and dropped it into the *pitcher*. Then he took another pebble and *dropped* it into the pitcher. At last, at last, he saw the water *mount* up near him, and after *casting* a few more pebbles he was able to *quench* his *thirst* and save his life.

Little by little does the *trick*.—AESOP.

You probably noticed that some of the words are printed in italics, that is, in slanting letters. This will enable you and your classmates to play a little game to see whether you remember the story and whether you can listen well when it is read to you.

#### DIRECTIONS

a. Read the story again silently. Notice all the words that are printed in italics. Notice how they are spelled.

b. Now all the pupils but one will close their books. This one will stand before the class and read the story aloud. When he comes to a word printed in italics, he will not read it but will stop and call on someone to write it on the blackboard. If this pupil cannot write the word, someone else will try.

c. If the pupils don't do well the first time they play the game, it may be played again. It will teach them to listen and to notice how words are spelled.

#### WRITING THE STORY FROM DICTATION

A dictation exercise shows whether you are in the habit of listening closely.

A pupil will read the story slowly to the class—so slowly that you can write as he reads. He will read the punctuation marks as well as the words. He will tell when he has read to the end of a sentence, so that you will be sure to put a period there and begin the next word with a capital letter. Head your paper as usual, according to the form on page 9. Write as neatly as you can.

Someone will tell just what the directions are before you begin to write.

When you have finished, exchange papers with some pupil. Compare his copy with the story in the book, and correct any mistakes he has made.

### 73. OTHER LISTENING GAMES\*

If you like listening games, play others by using your reader or some other book you have been reading.

#### DIRECTIONS

- a. All pupils will open their books at a page they have read.
- b. Some pupil will read a paragraph. When he comes to a word he thinks the class ought to know well, he will not read it but will stop and call on another pupil to write it on the blackboard. If the one called upon fails, someone else will try.
- c. If there is a difference of opinion, the class should argue the case and try to find the word that fits best.

### 74. A STORY ABOUT A PICTURE

Answer the questions about the picture on page 93.

#### QUESTIONS

- a. Where are the children standing?

\*For "Still Other Listening Games," see "Supplementary Materials," page 200.



- b. How do they happen to be there? How do you know?
- c. Why do they seem to be so excited?
- d. There are two ways in which they may be rescued. What are they?
- e. Which way of escape is more likely to be used? Why?

You may not agree with your classmates about the last question. End the story in your own way. The class will decide whose ending is the best.

Can you draw a picture of a man rowing a boat or of a child on a rock in the sea? Try.

## WRITING AND HELPING

Have you learned to write a story a little better than you can tell it? After you have written the story of the picture on page 93, give and get help in the usual way. Try to decide whether or not the written stories are better than the oral stories.

## 75. COMPOSITIONS OF TWO PARAGRAPHS

## GOING TO BED AND GETTING UP

Some people never want to go to bed and never want to get up. Do you happen to be one of them? Or are you ready to go to bed when the time comes and ready to get up when the time comes?

Now talk about the subject in class.

## QUESTIONS FOR THE FIRST PART

- a. Are you interested in games in the evening?
- b. Are you wide awake at that time, or sleepy?
- c. Do you like to sit up with Father and Mother and enjoy their talk and play games? Or do you nod in your chair or fall asleep on a couch?
- d. Are you sent to bed early? Why?
- e. Do you long to grow older so that you may sit up later? Or do you believe you will be healthy, wealthy, and wise if you go to bed early all your life?

## QUESTIONS FOR THE SECOND PART

- a. Do you wake up at the right time in the morning?
- b. Do you spring out of bed at once, or do you turn over for just a little more sleep?
- c. Are you glad to get into the day's work at once, or do you dread the thought of it?

*d.* Do you get up willingly, or do you have to be made to get out of bed?

*e.* If you had your way, would you have school begin at ten o'clock so that you might sleep an hour later?

After all books are closed, several pupils will tell both parts of the subject in their own ways. They will be sure to divide the subject into two parts. Listen very carefully. When a speaker has finished, see whether you can tell him with what words he began the second part.

### WRITING AND HELPING

Write your composition in two parts, or paragraphs. Be sure to indent the first line of each paragraph. Some pupils will write at the blackboard, and the others at their seats. When all have finished, give and get help in the usual way.

### 76. MORE LETTERS

Did you ever receive a present from a relative or friend who lived at a distance? If so, have a talk about it in class.

Read the questions silently, thinking of some present you have received. When you have done this, stand before the class and tell all that you thought of while reading. The other pupils will also tell their stories. Listen closely while they speak.

### QUESTIONS

*a.* Did the postman bring the package? If not, how did it arrive?

- b. What did you do with the package?
- c. What did you say when you saw what it contained?
- d. Did you have any fun with the present afterward or have any use for it?
- e. What would you have said to the giver if he had been there?

### WRITING THE LETTERS

Now that you have told your story, you will write it in the form of a letter. What you write will be a letter of thanks.

Look back to page 82 and study again the form of a letter. Afterward write your letter. Several children will write at the blackboard.

### HELPING THE WRITERS

Help those who wrote at the blackboard to revise their letters. Exchange papers with some pupil. Decide whether his letter should be rewritten.

After all the work has been done with your letter, prepare and address the envelope. Then put your work away to compare with what you do at some future time.

### 77. WRITING THE NAMES OF TOWNS, STATES, AND DATES\*

The names of towns and states should always begin with capital letters. Read the following sentences:

I was born in Rockport, Indiana, on November 3, 1922.

I was born in Rochester, New York, on March 13, 1924.

### QUESTIONS

- a. What town is named in the first sentence? What state?

\*For "Dictation: Prose," see "Supplementary Materials," page 200.

- b. With what kind of letter does each name begin?  
c. Where are commas used in the sentences? Why? Read the sentences aloud.  
d. Answer the same questions about the second sentence.

TELLING WHERE AND WHEN YOU WERE BORN:  
WRITING DATES

You will now write sentences at the blackboard, telling where you were born, and when. Explain the use of all the capital letters and commas. Don't forget the capital letter *I* and the period.

Give and get help in the usual way.

78. A LANGUAGE GAME

DAYS OF THE WEEK: CAPITALS

Probably you know the story of Solomon Grundy  
Here it is:

Solomon Grundy,  
Born on Monday,  
Christened on Tuesday,  
Married on Wednesday,  
Took ill on Thursday,  
Worse on Friday,  
Died on Saturday,  
Buried on Sunday.  
This is the end  
Of Solomon Grundy.

Answer some questions.

QUESTIONS

- a. Sunday is the first day of the week. On what day of the week was Solomon Grundy born?

- b. On what day of the week was he buried?
- c. Did he live only one week? Think carefully. You may make a mistake if you don't.
- d. With what kind of letters do the names of the week begin?
- e. Sometimes the names of the days of the week are shortened, that is, abbreviated. Then they look like this:

**Sun. Mon. Tues. Wed. Thur. Fri. Sat.**

Tell which abbreviation stands for the name of each day.

Play a little game. Here are your directions.

#### DIRECTIONS

a. Notice this sentence: *Solomon Grundy was born on Monday, the second day of the week.* Why does *Monday* begin with a capital? Think why a comma is used after it in the sentence.

b. Think of what happened to Solomon on the third day of the week. You will write what happened to him. Don't forget the capital and the comma.

c. Next you will write what happened to Solomon on the fourth day, the fifth, and so on.

d. What names of the days of the week are hardest to spell? Several pupils will write the two hardest on the blackboard.

### 79. A LANGUAGE GAME

#### DAYS OF THE WEEK: CAPITALS

Here is a game that will tell you where the names of the days of the week came from, and will remind you to begin the names with capital letters.

Each child will read the sentences silently and think which day each sentence is about. The child who first thinks how to fill the blank spaces in the first sentence will go to the blackboard and write the

sentence. If several children can do it, they will all go. All the sentences will be studied in this way.

## SENTENCES

1. —, the name of the —st day of the week, came from an old word for *sun*, and the word *day*.

2. —, the name of the —th day of the week, came from *Saturn*, the name of an old Roman god, and the word *day*.

3. —, the name of the —d day of the week, came from *Tiw*, the name of the Norse god of war, and the word *day*.

4. The name of the —th day of the week came from *Thor*, the name of the Norse god of thunder, and the word *day*.

5. —, the name of the —th day of the week, came from *Wodin*, the name of the leader of the Norse gods, and the word *day*.

6. The name of the —d day of the week is —, which came from *moon* and *day*.

7. —, the name of the —th day of the week, came from *Frig*, the name of a Norse goddess, and the word *day*.

8. Many people think that — is the first day of the week because school and business begin then, but — is really the first day.

9. The hardest of these names to spell are — and —.

10. The hardest day on which to work is —, because there is rest the day before.

11. — is the middle day of the week.

12. The day on which we have the most fun is —.

13. But we are always on our best behavior on —.

Go over the sentences again and tell how many reasons you had for knowing what word should be placed in each blank space.

Did you know what *Norse* meant? If not, what did you do?

**80. AN ELIMINATION LESSON**

Now you will have an elimination lesson, that is, a *putting out*, or *crossing out*, lesson. You will cross out from the names of the days and months all the words everyone can spell. Then you will study the others.

**DIRECTIONS**

a. First you will take a sheet of paper and write your name at the top.

b. Someone will pronounce the name of the first day of the week, and you will write it.

c. Someone will then copy the word on the blackboard.

d. All who have misspelled the word will be asked to stand. If nobody stands, draw a line through the word on your paper. This will be eliminating it. It need not be thought of again.

e. Next the names of the other days of the week and of all the months of the year will be taken up in the same way.

f. When this has been done, you will have left all the words that *somebody* has misspelled. Make a list of them on a separate piece of paper. Put the paper aside, and save it till another day.

This will make one elimination lesson. On some other day you will have another. Take the list of words that were left—those that were misspelled by somebody. Do with them as you did in the first elimination. When all the words have been crossed out, everybody will know how to spell the names of the days of the week and the months of the year.

**81. WRITTEN TEST NUMBER FOUR**

By this time you must be familiar with the manner of working out a test. Here are some test sentences.

## TEST SENTENCES

1. I was born on (*tuesday, Tuesday*), (*May 5 1919; May 5, 1919*).
2. I was born on (*Saturday, saturday*), (*November 16, 1918; November 16 1918*).
3. (*Mon., mon.*) is the abbreviation for Monday, and (*Wed., Wed*) is the abbreviation for Wednesday.
4. The Declaration of Independence was signed at (*Philadelphia Pennsylvania; Philadelphia, Pennsylvania*) on (*July 4th, 1776; July 4th 1776*).
5. The American army beat the British army at (*Saratoga, New York; Saratoga New York*) in (*October 1777; October, 1777*).
6. Washington was born in (*Westmoreland County, Virginia; Westmoreland County Virginia*) on (*February 22, 1732; February 22 1732*).
7. Washington was inaugurated in (*New York New York; New York, New York*) on (*April 30 1789; April 30, 1789*).
8. This letter is dated (*December 24, 1925; December 24 1925*), and was written in (*Charleston, South Carolina; Charleston South Carolina*).
9. I wrote my letter at (*Louisville Kentucky; Louisville, Kentucky*) on (*April 5, 1927; April 5 1927*).
10. This document was written at (*St. Louis Mo.; St. Louis, Mo.*), and was dated (*July 13 1923; July 13, 1923*).

## JUDGING YOUR WORK

Your work will be judged as usual. If you do not make a perfect score, you must work at the sentences which you did not write correctly. One way is for you to write, on the blackboard, the sentences on which you failed. If your sentences are still incorrect, someone will ask you questions to show you where you are wrong. Then you will erase and write again until your work is perfect.

**82. ACCIDENTS IN THE MAIL**

Have you ever sent a letter or a package that did not reach the person to whom you sent it? Have you ever received a letter or a package in bad condition? If things sent by mail do not reach their destination, whose fault is it likely to be?

Perhaps you would like to tell about one of your experiences. Here are some titles that may help you think of something to tell. Use one of them if you like.

*A Lost Letter*

*A Package That Went Astray*

*A Broken Package*

*Packing a Bottle*

*Eggs in the Mail*

*A Wrong Address*

*An Angry Postman*

*From the Dead Letter Office*

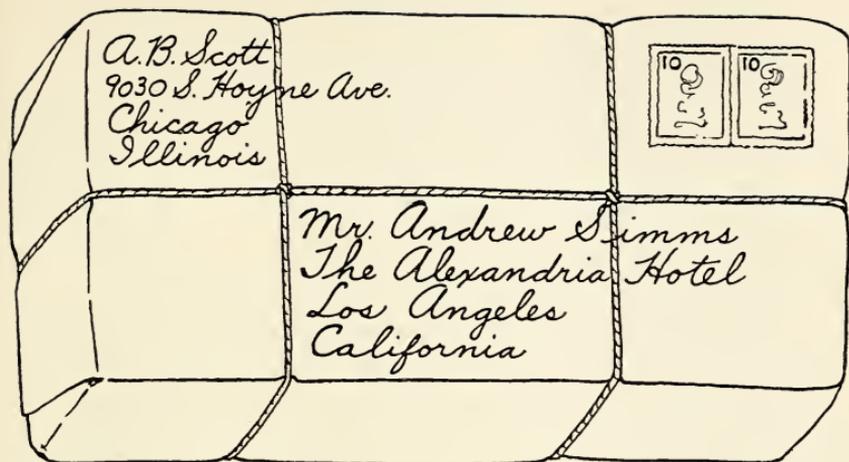
**83. WRAPPING AND ADDRESSING PACKAGES**

This is a good place to talk over all you know about addressing packages. They must be wrapped so that they will carry well. Each package must be addressed so that it will reach the person to whom it is sent. There must be a return address also, so that if necessary it can be returned to the sender. The next lesson tells how to wrap and address packages.

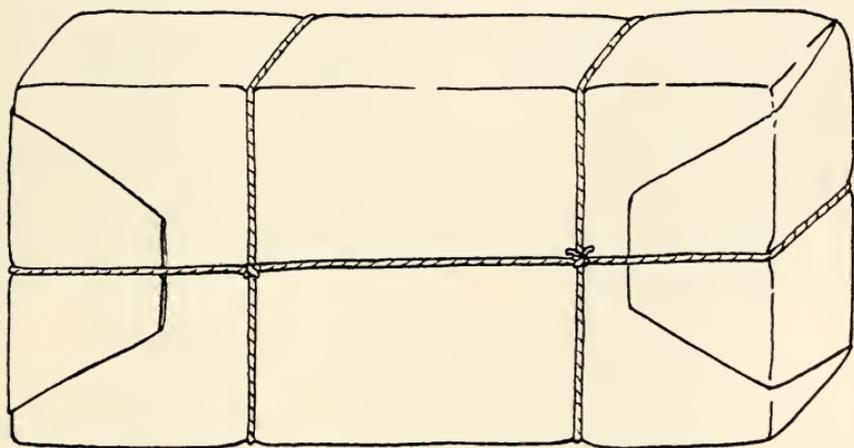
**HOW TO WRAP AND ADDRESS A PACKAGE**

Sometimes, at Christmas for example, very many packages go through the mails. As you probably send packages yourself occasionally, you should know how to wrap and address them.

Study the drawings on the opposite page, and answer the questions on page 104.



*Front*



*Back*

THE PROPER WAY TO WRAP AND ADDRESS  
A PACKAGE

## QUESTIONS

- a. Should the wrapping paper be thick or thin? Why?
- b. Is it ever wise to use two thicknesses of paper? Why?
- c. Look at the drawing that shows the back of the package. How do you account for the two points that project inward from the ends? Maybe you would like to wrap a book in a sheet of paper and explain how it is done.
- d. Notice how the string is tied. Maybe you would like to tie a string around the book that has been wrapped.
- e. Look at the drawing of the front of the package. To whom is the package to go? Do you think it will get to him? Why?
- f. If the person to whom the package is addressed should leave the hotel before it arrives, what would become of it? How do you know?
- g. If there were no return address on the package, what might become of it?
- h. If you send something that must be put into a box, what kind of box should you use? Does much depend on what is in the box?
- i. How many times does a piece of mail have to be handled before it reaches its destination? Think this over carefully before you answer.
- j. How can you help the post-office department do its work easily and successfully?

**84. THE APOSTROPHE IN CONTRACTIONS**

You know how important it is to form good habits. Have you formed the habit of using the apostrophe whenever it is needed?

One use of the apostrophe is to show that a letter has been left out. Tell what letters have been left out of words in the right-hand column on page 105. Now look at the left-hand column alone and tell.

## LIST OF WORDS AND THEIR CONTRACTIONS

I am	I'm
You are	You're
He is	He's
She is	She's
It is	It's
We are	We're
They are	They're
I was not	I wasn't
You were not	You weren't
He was not	He wasn't
She was not	She wasn't
It was not	It wasn't
We were not	We weren't
They were not	They weren't
I do not	I don't
You do not	You don't
He does not	He doesn't
She does not	She doesn't
It does not	It doesn't
We do not	We don't
They do not	They don't
I did not	I didn't
You did not	You didn't
He did not	He didn't
She did not	She didn't
It did not	It didn't
We did not	We didn't
They did not	They didn't

There are many other cases in the English language in which an apostrophe is used to show that a letter has been left out. They are all very easy but one. Do you know when to write *its* and when to write

*it's*? If the meaning is *it is*, use the apostrophe. If ownership is meant, as in *The tree is shedding its leaves*, do not use the apostrophe.

## 85. A LANGUAGE EXERCISE

### THE APOSTROPHE IN CONTRACTIONS

Below and on page 107 you will find some sentences. Each of them contains an expression from the left-hand column in the preceding lesson. Copy each sentence, but use a contraction for the expression. Compare your contraction with the one given for the expression in the right-hand column on page 105.

#### SENTENCES

1. She is a little nuisance.
2. He was not with us.
3. We were not alarmed.
4. I did not know him.
5. They did not see us.
6. You were not angry.
7. They were not laughing.
8. It is raining.
9. He is carrying an umbrella.
10. I was not with him.
11. It does not matter.
12. They do not play with us.
13. We did not go with them.
14. You are going with us.
15. I am not tired.
16. She was not asleep.
17. They are coming now.
18. I do not think so.

19. He did not scare me.
20. We are going fishing.
21. He is in the house.
22. We were not crying.
23. It was not Thursday.
24. You do not amuse us very much.
25. She did not answer us.
26. He does not live near me.
27. It did not seem so.
28. We do not play handball.
29. She does not annoy me.
30. You did not study your lesson.
31. She does not write to me.
32. They do not come here often.

Can you make some sentences containing *can't* and *won't*?

## 86. A LANGUAGE EXERCISE

### THE APOSTROPHE IN POSSESSIVES

Think of the apostrophes in these expressions: *a boy's hat*, *boys' hats*, *a girl's dress*, *girls' dresses*. Here the apostrophe does not show that a letter has been omitted. It shows possession, or ownership. Whose hat is mentioned? Whose hats are mentioned? Whose dress is mentioned? Whose dresses are mentioned? Who are the owners of the hats and dresses? In what words do the apostrophes appear?

When one boy is mentioned, does the apostrophe come before or after the *s*? When more than one boy is mentioned, does the apostrophe come before or after the *s*?

*Its* is an exception, as in the sentence *That car has lost its top*. *It's* means *It is*, as in the sentence *It's ten o'clock*. This is important. Don't forget.

Here are some sentences for you to study. In each sentence there is at least one word that should have an apostrophe either before or after the *s*. Listen as someone reads the sentences aloud. Decide where apostrophes should be used, and write the sentences either on the blackboard or on paper at your desk. If you find *its*, how are you going to decide?

## SENTENCES

1. This boys ball is lost.
2. The girls playthings have been put away.
3. Where are the boys bats?
4. This cars paint is worn off.
5. That mans clothes are ragged.
6. This womans hair is brown.
7. Nells shoes are muddy.
8. My fathers car is new.
9. My mothers umbrella has been lost.
10. Mr. Smiths garden is very dry.
11. Mrs. Andersons daughter is at home.
12. Horses tails are long.
13. Cows tails have a tuft on the end.
14. Our cats tail has lost most of its hair.
15. A cars engine is its chief part.
16. Tell me whether this is Carls top.
17. Where is my fathers cane?
18. Where is my uncles house?
19. What are a trees leaves for?
20. A childs pleasures are many.
21. This is Toms top.



Why don't the small birds like the owl? The answer will make a good story.

### 87. ORAL COMPOSITION

Choose your subject and make a speech:

*Young Birds in the Nest*

*I Didn't Think*

*Too Much Dinner*

*Feeding the Threshers*

*How to Clean a Fish*

*A Litter of Puppies*

*I Lost My Money*

*A Hawk's Dinner*

*An Owl in a Tree*

*How to Build a Camp Fire*

Remember *The Ragged Rascals*. Remember that speaking very plainly is a thing greatly to be desired. Which pupils are doing well in this respect? Which ones are speaking carelessly? How can you help them?

**88. SAFETY IN ROADS AND STREETS**

Tell whether or not you ever heard this saying: *The curb is the limit.* What does it mean for people who live in towns and cities? If you can't answer the question at this moment, you will be able to do so when you have studied two sets of questions.

## QUESTIONS

1. *Safe Streets and Roads Long Ago*

a. What is an oxcart? Did it go fast or slow? Are such carts ever seen in our country now?

b. What vehicles were formerly seen in the streets and roads? What animals drew them? Were they very numerous? Did they go very fast? Was there much danger in the streets and roads? Were traffic policemen very necessary? Did people have to be very careful when walking about?

2. *Unsafe Streets and Roads Now*

a. What vehicles make streets and roads unsafe today? Do they go fast or slow? Are they very numerous?

b. If you cross the streets between intersections, what may happen? Where should you cross the streets?

c. If you step off the curb and play in the street, what may happen? Why is the curb the limit?

Some child will now stand before the class and tell what he can about the safe streets of long ago. Someone else will tell what he can about the unsafe streets of the present day, and what one should do about it. This speaker should not fail to mention the curb. Tell both children how they could have made their talks better.

Perhaps two other children will want to talk on the same subjects. Listen closely and try to help them see how they could have done better.

### A TWO-PARAGRAPH THEME

As you have listened to others talk about safety in roads and streets, you may now write on the subject. Your theme should have two paragraphs of a few sentences each. Don't try to tell as much as the children who spoke.

What should the first paragraph be about?

What should the second paragraph be about?

Now you will write.

### HELPING THE WRITERS

Exchange papers with some pupil. Did he stick to the subject in each of the paragraphs? Decide whether his theme should be rewritten. Are you satisfied with your own?

### 89. SAFETY FIRST

It is not only in the streets and roads that there is danger. In our crowded cities, and often in smaller towns and in the country, there is danger of injury in many ways.

You have had a good deal of experience in thinking things out. Here are some subjects for you to think out without any help. Select one of them, and tell all you know about it. When you have finished,

tomorrow perhaps, take another subject and tell all you know about it.

<i>Getting On and Off a Street Car</i>	<i>Cranking a Car</i>
<i>Visiting a Factory</i>	<i>Hitching on Behind</i>
<i>The Perils of Railroad Tracks</i>	<i>Children and Matches</i>

### NEW WORDS

In talking about the subjects given in the lesson before this, did you learn any new words? Could you tell what they meant by the way in which they were used? If you learned any new words, you may write them on the blackboard. Talk about them. Be sure you know what they mean and that you can use them in sentences.

#### 90. A CORRECTIVE EXERCISE

*Sit, Sits, Sat, Has Sat, Have Sat*  
*Set, Sets, Set, Has Set, Have Set*

Here is an explanation that you must study carefully.

If you are thinking of what usually happens, you should say, *I sit in a front seat* or *She sits in a front seat*.

If you are thinking of what happened an hour ago, or yesterday, or at some other time in the past, you should say, *I sat on a bench in the park a long time*. Also you should say, *I have sat there often* or *He has sat there often*.

If you are thinking of what usually happens, you should say, *Mary sets the flowerpot in the window every morning* or *I set the flowerpot in the window every morning*.

If you are thinking of what happened an hour ago, or yesterday, or at some other time in the past, you should say, *Mother set the flowerpot in the window early this morning* or *I set the flowerpot in the window early this morning*. Also you should say, *He has set the flowerpot in the window* and *They have set the flowerpots in the window*.

Is this clear? You should use *sit, sits, sat, has sat, and have sat* when you are thinking of taking a sitting position. You should use *set, sets, set, has set, and have set* when you are thinking of placing something in a certain position.

Below and on page 114 are some sentences. Copy them and fill the blank spaces with the proper words. Refer to the explanation above whenever you like. Be sure you are right.

## SENTENCES

1. At home I — on a chair, but when we had a picnic at the beach I — on the sand.
2. I — often — on the sand, and I like it.
3. At home Edgar usually — on the floor, but at the beach last week he — on a log.
4. Molly and Gladys — on a raincoat.
5. Billy and Tom — usually — on the sand at the beach, but this time they — on an upturned boat.
6. Nellie did not sit at all, but she — a pot on the driftwood fire to cook our dinner.
7. Farther down the beach another party — about their own camp fire.
8. A man who — in a small boat near the shore threw us a lobster.

9. At once Nellie — another pot on the fire.
10. Nellie is a good cook; we — often — on the beach and watched her prepare a meal of sea food.
11. As we — there, a man passing by gave us two dozen clams.
12. We might — — there a week without having such good luck again.
13. Then the man — his basket down on the sand and asked if he might dine with us.
14. We were glad to have him, and he — down with us.
15. As we — around the fire, Nellie kept on cooking.
16. By and by we girls — our baskets near the fire, unpacked the food we had brought, and all — close around a tablecloth spread on the sand.
17. It is an old custom with us; we — often — there on the sand and eaten a meal.
18. After we had eaten, the man who — with us departed, thanking us.
19. Soon we girls — the things aside and packed them; and then we — there a long time, just watching the sea.
20. We — — there many a time, just watching the sea.

### 91. A REMEMBERING AND POINTING EXERCISE

*Sit, Sits, Sat, Has Sat, Have Sat*

*Set, Sets, Set, Has Set, Have Set*

Read the directions and follow them.

#### DIRECTIONS

- a. Read the sentences silently:
1. Humpty Dumpty *sits* on the wall.
  2. He *sat* on the wall all day yesterday.
  3. He *has sat* there many a day.
  4. Some of his friends *have sat* there with him.

5. They *sit* there very quietly.
  6. Mrs. Dumpty *sets* a bowl of soup on the wall every noon.
  7. She *set* a bowl there yesterday.
  8. She *has set* a bowl on the wall many times.
  9. Mr. Dumpty's friends' wives *have not set* bowls on the walls for their husbands.
  10. So Mr. Dumpty *sits* and sups his soup selfishly.
- b. Read the sentences aloud or listen as someone else reads them. Have you fastened *sit* and *set* firmly in your mind?
- c. Hereafter, if you make mistakes, someone will point out one of these sentences to you.

## 92. WRITTEN TEST NUMBER FIVE

Here are the sentences for the next test. Carry out this test as you have carried out the others.

### TEST SENTENCES

1. As the (*boys, boys'*) shoes were muddy, they (*sat, set*) down on the steps to clean them.
2. (*Ellas, Ella's*) shoes are muddy; she (*has set, has sat*) down on the steps to clean them.
3. (*Haven't, Havent*) you heard that the (*Smith's, Smiths'*) garage has burned down?
4. (*You'll, You'll*) have to (*set, sit*) the table if you want supper very soon.
5. When the (*girls', girl's*) work was done, she (*sat, set*) down to read the evening paper.
6. (*I'm, Im*) sorry (*youre, you're*) going.
7. (*Its, It's*) a very pleasant day to (*set, sit*) outdoors.
8. After we (*set, sit*) some flowers out in the garden, (*were, we're*) going to pour water over their roots.
9. Elmer (*has sat, has set*) on the porch all day; (*he's, hes*) very lazy.

10. Eleanore (*has sat, has set*) the vases on the mantel; (*shes, she's*) always decorating something.

### JUDGING YOUR WORK

Judge some pupil's work and let him judge yours. In order to learn well, it is important that you try to make a perfect score. If you failed at first, you must try again. If you succeeded, help those who didn't. You should not be satisfied until you have done your work well.

### 93. TWO STORIES BY CHILDREN

Here are two stories to read silently:

#### A Shoe

I am a farmer's shoe. It is hard leather. He takes me out into the fields. Sometimes the grass is wet and he gets me all wet. My master has a lot of chickens. When he goes to feed them, the little ones walk on me and peck my leather. Very many dogs and cats walk on me, too. At night my master takes me into the barn and a cow steps on me. It hurts very much. When my master goes to bed, he lays me on some clothes and it hurts no more. My master is very good to me.

#### A Shoe

I am a shoe. I am a horses shoe. I am made of steel. I have nails in me. I am nailed on a hoof. My master is a horse. Every day my master's master takes my master and me to the train station to take people to their homes. We go back and forth from station to house and from house to station. One day a nail came out of me. Every time the horse would step I hurt him. He began to run and he tripped and fell. Then I was mended.

Talk about the stories in class.

### QUESTIONS

a. The children who wrote these stories have surely kept their eyes open. They had a way of seeing things. Count the number of things each child has noticed. Which number is greater?

b. The writer of the first story begins his first sentence with "I" and the second one with "It." Why is this wrong?

c. It would be better if the first two sentences were joined with *and*, making one sentence. Why?

d. The third and fourth sentences might be joined. Why? Several pupils who think they can do so may write them as one sentence on the blackboard. The words may be changed around as much as need be. Who has the best sentence?

e. This first story would be better if the last sentence were left out. Why?

f. Notice the first two sentences in the second story. One of them can be left out. Which one?

g. The writer needs an apostrophe to show possession. Where?

h. The third, fourth, and fifth sentences might be made into one shorter sentence. Those who think they can make one sentence of the three may go to the blackboard and try. They may use the word *I* but once. Who has the best sentence?

i. The sixth sentence might be left out. Why?

j. The seventh sentence is a very good one. Why?

k. The eighth sentence is a very good one. Why?

### DICTIONARY WORK

Study some of the words in the two stories, using the dictionary if necessary.

### QUESTIONS

a. Why is there an apostrophe in "farmer's"?

b. Which letter in "leather" is silent?

c. How many words go to make up the word "sometimes"? If you add *-thing*, or *-body*, or *-where*, or *-what*, or *-how* to *some*, what words have you?

d. What silent letters are in "night"? How is the *i* sounded?

e. How is *oe* pronounced in "shoe"?

f. What silent letter is in "nails"? How is the *a* pronounced?

g. What does "forth" mean? What does *fourth* mean? Are the two words pronounced the same way?

h. Notice "came." Does it tell of something that happens regularly, or does it tell of something that happened at some time in the past?

i. What silent letter is in "would"?

j. Think of the word *trip*. When *-ed*, a suffix, is used, what letter must be added?

#### 94. TELLING STORIES

The children who wrote the stories thought of themselves as being shoes of some sort. You may play you are an object too. Here are some titles that may help you, but you may choose another if you like.

*A Blackboard Eraser*

*The School Clock*

*A Baseball*

*A School Desk*

*A Farm Horse*

*A Kite*

*An Aëroplane*

*A House Mouse*

Think of the daily life of the thing you choose. Try to picture it. Remember that you are trying to interest your classmates. If you don't succeed well at first, perhaps someone can help you think of other things to say.

#### HELPING THE SPEAKERS

You have many things to think about as you speak — things that you have learned as the weeks have

gone by. Do you remember not to join your sentences with *and*? Look back at the stories about shoes. Are the sentences joined with *and*? If they are, there should be but one capital letter and one period in each. In case any speaker joined his sentences with *and*, tell him about it so he can tell his story again and avoid the error. *And* is a very useful little word, but it must not be used too much.

### WRITING THE PARAGRAPHS

It is likely that your story contained but one paragraph, but if you told a story that was divided into two parts, you should know it and write two paragraphs.

### HELPING THE WRITERS

Help the writers in the usual way.

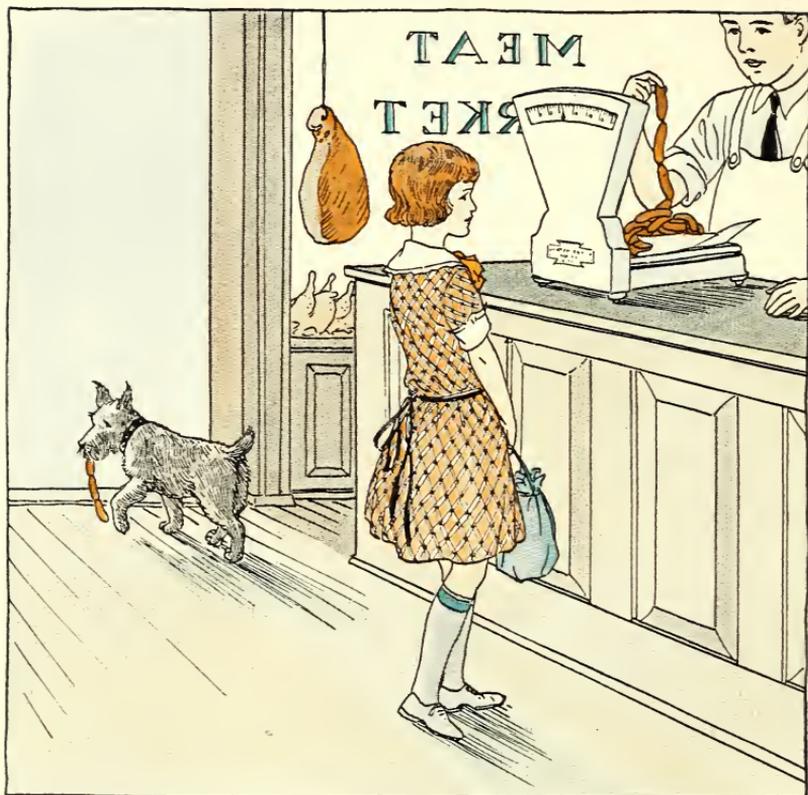
Do you ever rewrite your compositions to get them exactly right? You should if you make the errors that you have been directed to avoid.

### 95. A STORY ABOUT A PICTURE

Study the picture on page 120 and afterward answer the questions.

#### QUESTIONS

- a. Where is the scene? How do you know?
- b. How many people do you see? What are they doing?
- c. What is the dog doing? How did he get what he has in his mouth? What is he going to do with it?
- d. Do the two people know what the dog has done?
- e. What is going to happen? Think carefully. If your answers differ from those of your classmates, so much the better.



You will tell the whole story to the class, being sure to have a good ending. Do not join your sentences with *and*. When you have told where the scene is, for example, let your voice fall and begin the next sentence without saying *and*. When all have finished telling their stories, the class will decide who ended his story in the most interesting way. Did he look his audience straight in the eye as he spoke?

## WRITING AND HELPING

Some pupils will write at the blackboard, the others at their seats. First help those at the blackboard. Then exchange papers with some pupil.

## 96. HOW SOME PEOPLE PRONOUNCE

*Did You, Want You, You Are*

Do you remember the game called *The Ragged Rascals*? What was the purpose of it? Here is another language game with a similar purpose.

Have you ever heard anyone say *did yuh* for *did you*? Have you ever heard anyone say *want yuh* for *want you*? Have you ever heard anyone say *y'ar* for *you are*?

Below and on page 122 is a conversation. Two children will read it, one reading Benny's part and the other reading Lora's. Afterward several pairs will read it. If any child finds later that he is not pronouncing *you* in the right way, he should come back to the exercise and read it again.

## A CONVERSATION

*Benny.* Did you take my ball and bat, Lora?

*Lora.* I want you to tell me why you ask that question, Benny.

*Benny.* But did you take them?

*Lora.* You are always asking me if I take your things.

*Benny.* Didn't you take my top yesterday?

*Lora.* Didn't you leave it on the floor? Did you want somebody to step on it and fall? I put it in your room, where it belongs.

*Benny.* Well, anyway, you are always taking my things.

*Lora.* You are always leaving them lying around.

*Benny.* Where did you put my ball and bat?

*Lora.* Did you leave them lying around somewhere?

*Benny.* You are always taking my things. You are always very mean to me.

*Lora.* No, I'm not.

*Benny.* Yes, you are.

*Lora.* You left your ball and bat on the piano, of all places.

*Benny.* I was just going out with them. Where did you put them?

*Lora.* I want you to tell me where you should have put them.

*Benny.* I want you to tell me where you put them.

*Lora.* I want you to tell me where they should be.

*Benny.* You are always bothering me.

*Lora.* You are always leaving things lying around. You know where I put the ball and bat. Little brothers are sometimes very stubborn.

*Benny.* Big sisters are a bother. That's what you are.

*Lora.* You are very careless, Benny. I'm going now.

So Lora walked away, and Benny walked straight to his room and got his ball and bat.

### 97. A LANGUAGE EXERCISE

#### *Did You, Want You, You Are*

You may easily play a little game to have practice in pronouncing *you*. Think of all the things a child might do for another in the course of a day, and ask and answer questions about them. Here is a beginning:

*Question.* Did you cook my breakfast this morning?

*Answer.* No, did you expect me to?

*Question.* Yes, I want you to every morning.

*Answer.* You are very particular.

*Question.* Did you wash my dishes this morning?

*Answer.* (What would the answer be? Look at the first answer.)

You may finish these questions and answers. After finishing with washing the dishes, you may ask about making the bed, about gathering up schoolbooks, about getting hats and coats, and so on through many things that might be done during the day. Take turns with some pupil in saying the questions and answers. Be careful not to say *yuh* for *you*.

### 98. A LISTENING GAME

Here is another fable with which you are to play a listening game. If you don't remember how to play it, refer to page 90. But first read the fable silently.

#### THE TRAVELERS AND THE BEAR

Two men, about to *journey* through a forest, agreed to stand together in any *dangers* that might *befall*. They had not gone far before a *savage* bear *rushed* out from a thicket and stood in their path. One of the travelers, a light, *nimble* fellow, climbed into a tree. The other, seeing that there was no *chance* to defend himself *single-handed*, fell flat on his face and held his breath. The bear came up and *smelled* of him and, taking him for dead, went off again into the *wood*. The man in the tree came down and, rejoining his *companion*, asked him, with a *sly* smile, what was the *wonderful* secret which he had seen the bear whisper into his ear.

"Why," *replied* the other, "he told me to take care for the future and not to put *confidence* in such cowardly *rascals* as you are."

Trust not fine promises.

Now play the game as you have played it before.

## WORD STUDY

Sometimes in the study of this book you have tried to find ways to avoid the use of the same word too frequently because repetitions do not sound well. You have done this by finding words, or groups of words, to use instead of the repeated word. In doing so, you may have learned words that you had not known before. Now you will have another lesson of this kind. Answer the questions.

## QUESTIONS

a. If "journey," in the fable you have read, were repeated again and again, could you use *travel* in place of it in some places? Would *go* do? Would *walk* do? Would *wander* do? Which word would you prefer? Why? Use the dictionary if necessary.

b. Think of "dangers." Might *perils* do in its place? Would *difficulties* do? Would *troubles* do? Which word is best? Why?

c. Would *happen* do in place of "befall"? Would *occur* do? Would *overtake them* do? Would *threaten* do? Do these words all mean the same thing? Which word do you prefer? Why?

d. Think of "savage." *Ferocious* means about the same thing. Does *wild*? Select the best word.

e. Is *ran* as good as "rushed"? Why, or why not? Would *burst* do? Is *plunged* a good word? Which is the best word to use? Why?

f. Is *active* as good as "nimble"? Would *quick* do? Would *agile* do? Do all these words mean about the same thing? Which do you like best?

g. Think of "chance." Would *opportunity* do? Would *possibility* do? Do all three words mean the same thing? Make a choice.

h. What common word would take the place of "single-handed"?

*i.* Think of "smelled." Do *scented* and *sniffed at* mean about the same?

*j.* You can easily find a word to use instead of "wood."

*k.* Think of "companion." You can easily find a word that might be used in its place.

*l.* For "sly" think of *cunning*, *crafty*, *wily*, and *roguish*. Find out whether these words mean about the same thing. Would any one of them do?

*m.* Think of "wonderful." How would *strange* do in its place? How would *surprising* do? How would *astonishing* do? Which word is the most fitting?

*n.* "Replied" is an easy word for you to replace. What common words can you think of?

*o.* "Confidence" is not so easy. How would *trust* do? How would *faith* do?

*p.* Would *villain* do for "rascal"? Would *rogue* do? Would *knave* do? Would *treacherous fellow* do?

When you are speaking or writing and find that you are using the same important word too often, do you try to find some other word to take its place? This is a thing you will have to learn to do. Sometimes you will have to use two words or more in place of the one, as *sniffed at* for "smelled."

How many new words did you learn in studying this lesson? Make a list of them on the blackboard or on paper and tell what each one means.

## 99. A LANGUAGE EXERCISE

### *To, Too, AND Two*

Do you always know when to write *to*, when *two*, and when *too*? Probably not, for these three little words are pronounced precisely alike.

Remember that *two* is always a number. *Too* indicates more of something than is necessary, as in *too far, too much, too little*, and *too cold*. It sometimes means *also*, as in *Tom went too*. *To* merely joins one word to another. You couldn't say, *I went church*; you must say, *I went to church*. Here *to* joins *church* to *went*. It is also correct to write, *I want to go* and *I like to sing*.

Copy the following sentences and fill the blank spaces with *to*, *too*, or *two*. Later someone will write the sentences on the blackboard.

## SENTENCES

1. I had — toy balloons.
2. We went — school early that morning.
3. We have had — much rain.
4. Andy had — go — the grocery.
5. You are — fond of teasing me.
6. Sarah went with us —.
7. Laura likes — skate but not — swim.
8. I put — oranges in my pocket.
9. Paul wanted — read — his mother.
10. It is — far — walk; we shall have — ride.
11. Give me — of your apples; I want — eat them.
12. If I had — go — blocks, I should walk; but if I had — go twenty blocks, I should ride.
13. If you had — much money, maybe you would like — give me some.
14. — of the girls wanted — go with us, but we thought that five would be — many.
15. — boys were — many — ride on that little sled.
16. — eat — much is bad for the health, but not so bad as — eat — little.

17. After eating — biscuits, I wanted — eat — more, but Mother thought that would be — much.

18. The weather was — bad for us — girls — go out.

19. We — larger boys wanted — go — the creek by ourselves, but my little brother cried — go —.

20. The front seat in our car is — narrow for — large people — sit in comfortably.

### 100. A POINTING EXERCISE

#### *To, Too, AND Two*

When you are helping another pupil with a written composition and you find *to*, *too*, or *two*, look at the expressions on this page. If he has used the wrong word, point out the right one.

to go	too much	two boys
to be	too fast	two girls
to learn	too hot	two days
to write	went too	two presents
to school	cried too	two books
to the store	read too	two lessons

### 101. ORAL COMPOSITION

For your oral composition this time you may give a conversation you have had with someone. Think what you have talked about with others in the last day or two, and tell what was said. Repeat the words of the conversation exactly, using before them such expressions as *I said* and *He replied*. As you speak, your classmates will listen to see whether the word *you* is pronounced correctly. Then you will listen as they speak.

**102. A LITTLE BOOK ABOUT CORN**

You have talked about cotton and made a little book about it. Now you will talk about corn and make a book about it also. Take up the topics given below and talk about them, one at a time. Get your information from class discussions and from whatever books you have at home and at school.

*How Corn Is Planted and Cultivated*

*How Corn Is Harvested and Stored*

*How Corn Is Sent to Market*

*The Uses of Corn*

*The States Where Corn Is Grown*

Work out the book on corn just as you did the book on cotton. Turn back to page 41 and review the directions.

**103. MORE LETTERS**

Have you ever paid a visit to a friend or relative who lived at a distance from your home? If so, you probably wrote your host or hostess a letter soon after you returned home to give him or her the news and to express your thanks for your entertainment. That is the polite thing to do, and it always should be done.

Think of some visit you have made. Or, if you have never paid a visit to anyone at a distance, try to imagine a visit. The following questions will help you.

**QUESTIONS**

- a. How did you feel as the train rolled away from your friend's town? Would you have liked to stay longer?

b. What happened on the train?

c. Who met you at the train in your home town? What happened?

d. When you reached your home, what news did your parents and brothers and sisters have to tell you about things that had happened while you were away?

e. Did your home look perfectly natural to you?

f. Did you feel that your visit had been a pleasure to you? How can you best express your thanks to your host or hostess?

If you have had a good talk about these questions, you can write a good letter. Two paragraphs will be enough. The first paragraph should be about leaving your friend's home and the journey on the train. The second paragraph should be about arriving home and the thanks to your host or hostess. Plan your letter very carefully.

Do you remember just how a letter of friendship should be written? If not, how can you find out? Would the index or the table of contents help you?

Now you may write.

#### HELPING THE WRITERS

Exchange papers with someone. When your letter is returned to you, you should ask yourself this very important question: *Is this letter good enough to send away?* If the letter is not good enough to send, what should you do about it?

#### 104. DIFFERENT WAYS OF SAYING THINGS

Here is an old fable which you are to read silently. In it you will find, in parentheses, words or groups

of words that mean about the same thing. As you read silently, try to determine why the story is printed in this way. Look at the title of the lesson. It will give you a hint.

#### THE LARK AND HER YOUNG ONES

A lark, who had *young ones* (baby birds, nestlings) in a field of grain which was almost *ripe* (ready to cut, ready for the mower), was afraid that the *reapers* (harvesters, laborers) would come before her *brood* (children, birdlings) were *fledged* (feathered, ready to fly). So every day when she flew off to look for food, she *charged* (told, warned) them to take note of what they heard *in her absence* (while she was absent, while she was away) and to tell her of it *when she came home* (when she returned, on her return).

One day when she was *gone* (away, out hunting), they heard the owner of the field say to his son that the grain seemed *ripe* (mature, perfect) enough to be cut, and tell him to go early the next day and ask his friends and neighbors to come and help *reap* (cut, harvest) it.

When the old lark came home, *the little ones* (her children, the little larks) quivered and chirped around her and told her *what had happened* (the news, what the farmer had said), begging her to take them away as fast as she could. The mother bade them *be easy* (not to be afraid, not to worry). "For," she said, "if he depends on his friends and his neighbors, I am *sure* (positive, certain) the grain will not be reaped tomorrow."

*Next day* (The following day, On the day after) she went out again and left the same orders as before. The owner *came* (arrived, put in his appearance) and waited. The sun grew hot, but nothing was done, for not a *soul* (man, workman) came. "You see," said the owner to his son, "these friends of ours are not *to be depended upon* (trustworthy, to be

relied on); so run off at once to your uncles and cousins, and say that I wish them to come early tomorrow morning and help us reap."

This the young ones, in a great fright, *told* (repeated, revealed) to their mother. "Do not fear, *children* (my dears, little ones)," said she. "Kindred and relations are not always very *forward* (eager, quick) in helping one another; but *keep your ears open* (listen closely, keep watch) and let me know what you hear tomorrow."

The owner came the next day, and, finding his relations as *backward* (useless, unhelpful) as his neighbors, said to his son, "Now listen to me. Get two good sickles ready for tomorrow morning, for it seems we must reap the grain *by ourselves* (alone, unaided)."

The young ones *told* (narrated, repeated) this to their mother.

"Then, my dears," said she, "it is *time for us to go* (moving time, time to leave); for when a man undertakes to do his *work* (labor, tasks) himself, it is not so likely that he will be disappointed." She took away her young ones *at once* (immediately, without delay), and the grain was *reaped* (mowed, gathered in) the next day by the farmer and his son.

Have you found out why some words and groups of words are printed in parentheses? Perhaps you noticed that some words before the parentheses are printed in italics. Have you discovered why? Take up the questions and directions.

#### QUESTIONS AND DIRECTIONS

a. Look at the first sentence in the story. What words are printed in italics? How many words or groups of words are in parentheses? Do the words printed in italics and the words or groups of words in parentheses mean about the same?

b. A pupil will read the first sentence aloud, omitting the words in parentheses.

c. A second pupil will read the sentence aloud, omitting the words printed in italics but reading the words before the comma in the parentheses.

d. A third pupil will read the sentence aloud, omitting the words printed in italics and the words before the comma in the parentheses but reading the words after the comma in the parentheses.

e. Now in how many ways have the same ideas been expressed?

f. Every sentence will be studied in this way.

g. In correcting compositions on the blackboard, have you had to do any work like this? Why did you do it?

h. Do you see that it is important to be able to say the same thing in several ways?

i. In the next lesson you will find a story by a child. It is called *The Sand Pile*. Think of question *h* as you study it.

### WORD STUDY

In the story about the lark and her young ones, there were several words with prefixes. Think about some of these words by answering the questions.

### QUESTIONS

a. "Unafraid" is *un+afraid*. Which part of the word is the prefix? How many words beginning with *un* can you think of? Make a list of them. You will find many such words in the dictionary. Compare your list with the lists of other pupils.

b. "Undertake" is *under+take*. Which part of the word is the prefix? How many words beginning with *under* can you think of? Make a list of them.

c. "Disappointed" is *dis+appointed*. Which part of the word is the prefix? Think of other words beginning with *dis* and make a list of them.

*d.* Think of "unhelpful." It has a prefix and a suffix. Find each. What word have you left?

*e.* Find the prefixes and the suffixes in these words:

prearrange	conduct	useless	helpless
goodness	unhealthy	understand	discharge
absence	prefer	misspell	disarrange

Perhaps you have found out that words with prefixes are harder to study than words with suffixes. This is partly because you have not always complete words left when you take away prefixes.

### 105. A STORY BY A CHILD

As you read the story silently, notice what word is used too often.

#### The Sand Pile

One day last July we went to Michigan. The next morning we went to play in the sand pile. The sand pile was about twenty feet high. The day was very hot, and we were in our bathing suits. My cousin and I built a house of sand, and then he tried to jump over it, but fell into the sand pile. He was all covered with sand, and I could not see him at first, but when he pushed the sand away, I saw him. When he came out from under the sand, he was laughing at himself.

This is rather an interesting experience, but did you not notice the word "sand" again and again? Count the number of times it is used. Then take up the questions and directions.

#### QUESTIONS AND DIRECTIONS

*a.* Someone will go to the blackboard to write the paragraph as the other children correct it. He will write the title and the first sentence and then wait.

b. Think of the second sentence. Use a comma at the end instead of the period. Look at the third sentence. Think "The sand pile" away, and use *which* instead. How many times is "sand" now left in the composition? The child at the blackboard will write, changing two sentences to one as directed.

c. Omit "of sand" in the sentence beginning with "My cousin and." Isn't this perfectly clear? The child who is at the blackboard will write the sentence as corrected. How many times is "sand" left?

d. Look at the sentence beginning with "He was." Omit "with sand." Is not the sentence still perfectly clear? How many times is "sand" now used?

e. Think of the part of the same sentence beginning with "but when." Omit "pushed the sand away" and use *was uncovered* instead. The child at the blackboard will write the whole sentence, making the two corrections. How many times does "sand" now appear in the story?

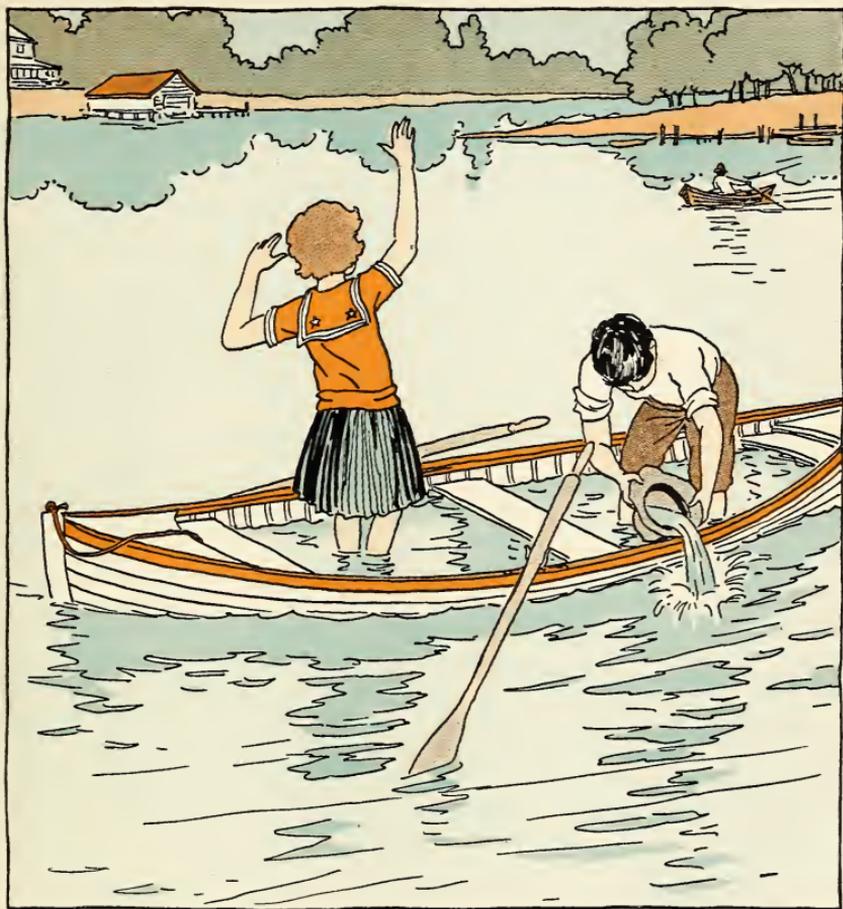
f. Look at the sentence beginning with "When he." Think away "When he came out from under the sand." Think of the following "he" as beginning with a capital letter. The child at the blackboard will write the sentence as corrected. How many times is "sand" now used in the composition?

g. Now someone will read the composition aloud. Does it not sound better?

There certainly was *too much sand* in the story. By omitting words, by joining sentences, and by changing words you have improved the story greatly. When you are correcting your own compositions, can you do as well?

### 106. TELLING STORIES

Probably the story about the sand pile made you think of an adventure of your own. If not, maybe the titles on page 135 will.



What has happened? Make a story from the picture.

*A Sand Fort*

*An Adventure on the Beach*

*Tumbling in the Surf*

*When the Tide Went Out*

*A Leaky Boat*

*Stuck in a Quicksand*

*Wading in the Creek*

*Fun with a Raft*

Now you will tell your story to the class. Take care not to use the same important word too often.

## HELPING THE SPEAKERS

Did any child use the same important word too often? If so, try to think of words he might have used instead. Or try to think where he might have omitted the word altogether.

## WRITING THE PARAGRAPHS

Write the paragraph, improving on your oral work if you can. Be careful not to use the same important word too often. Try to think of ways to avoid this.

## HELPING THE WRITERS

Give the writers the same kind of help you gave the speakers. See whether the same important word has been used too often.

## 107. A LITTLE BOOK ABOUT WHEAT

If you have done everything you have been asked to do as you have studied this book, you have already made a little book about cotton and one about corn. Now you are asked to do the same thing with wheat.

Here are some topics to talk about:

*Planting Wheat*

*Harvesting Wheat*

*Taking Wheat to Market*

*Making Flour*

*Transporting Flour to Market*

*How Bread Is Made*

*Other Uses of Wheat*

Turn back to page 41 for your directions. The directions tell you how to work out a little book

about cotton. You will have to modify the directions, that is, change them to suit the subject of wheat. You can do so easily.

### NEW WORDS

In talking about wheat you must have learned some new words. Do you find that you can sometimes tell what a new word means from the way in which it is used? If not, what do you do? Make a list of all the words that are new to you. The other pupils will do the same. Then you will explain your words and they will explain theirs.

### 108. A CORRECTIVE EXERCISE

#### *Go, Goes, Went, Has Gone, Have Gone*

These are words that you use every day, but perhaps you do not always use them correctly.

It is correct to say, *I go to school, You go to school, We go to school, and They go to school.* It is correct to say, *He goes to school and She goes to school.* If Mary's little lamb were a regular attendant at school, it would be correct to say, *It goes to school.* In all these cases the speaker is thinking of what happens regularly.

It is correct to say, *I went to school and They went to school.* In these cases the speaker is thinking of what happened an hour ago, or yesterday, or at some other time in the past.

It is correct to say, *I have gone to school very early sometimes, You have gone to school more than I, We*

*have gone to school nearly a month, and They have already gone to school.* It is always correct to say, *He has gone to school, She has gone to school,* and *It* (Mary's little lamb again) *has gone to school.* In these cases the speaker is thinking of what has just happened or of what has happened at some time or other.

Some sentences appear below. You will copy them on the blackboard or on paper and fill the blank spaces with the proper words.

#### SENTENCES

1. School is out; Lucy — home a moment ago.
2. She — home as soon as school is dismissed every day.
3. Hugh — — also; he — early every day.
4. A few other children — also —.
5. Many of us — a little later.
6. Alfred — —, but he usually — later.
7. Ada — — to take her singing lesson.
8. Lou and Kate — — to take their piano lessons.
9. George — before school was dismissed; he — because his mother is sick.
10. Betty — — to her aunt's.
11. Some of the children — — to the park.
12. A few minutes ago Owen — to his father's store.
13. William and I — sometimes — to the creek after school.
14. — you ever — to the creek after school?
15. — Norman ever — with you?
16. I usually — straight home after school.
17. Yesterday I — to the grocery before I — home.
18. Alice and I usually — together.
19. All of the children — — now but Alice and me.
20. The teacher always — last of all.

In your speaking and writing be sure to use correctly the words you have been studying. Remember that *went* is used by itself, that *has* and *gone* belong together, that *have* and *gone* belong together. Think of these things when you help others revise compositions.

### 109. A REMEMBERING AND POINTING EXERCISE

#### *Has Gone AND Have Gone*

The most important parts of the preceding exercise are *has gone* and *have gone*. Follow the directions.

#### DIRECTIONS

- a. Read the sentences silently:
  1. I *have gone* to bed early every night for a week.
  2. You *have gone* to the movies too often.
  3. He *has gone* fishing this morning.
  4. She *has gone* to visit a friend.
  5. We *have gone* to the seacoast every summer for years.
  6. They *have gone* to the seacoast very often.
- b. Read the sentences aloud or listen as someone else reads. *Went* is used by itself, but *gone* is used after *has* and *have*.
- c. You know how to point out correct sentences to children who use incorrect sentences.

### 110. ORAL COMPOSITION

Select a subject and make a speech:

*A Spider's Dinner*

*My Pet's Favorite Dish*

*A Winter Bird*

*What I Saw in the Ice Plant*

*A Broken Fountain Pen*

*A Rabbit's Dinner*

*What My Bird Likes*

*A Spoiled Dinner*

*How Ice Is Made*

*Cleaning Erasers*

Are you learning to speak very clearly, so that you can be heard easily? Why are slow speakers more

likely to be heard easily than rapid speakers? Do you pronounce *you* correctly? Do you say *has gone* and *have gone*? Do you keep the corrective exercises in mind? Do you know that it will mean much to you later to be able to speak well?

### 111. STUDY OF A POEM\*

Have you ever heard of the Kilkenny cats? They are said to have eaten each other up. This was a rather difficult thing, don't you think? Here is a poem about a similar adventure. Read it silently.

#### THE DUEL<sup>1</sup>

The gingham dog and the calico cat  
 Side by side on the table sat;  
 'Twas half past twelve, and (what do you think!)  
 Nor one nor t'other had slept a wink!  
     The old Dutch clock and the Chinese plate  
     Appeared to know as sure as fate  
 There was going to be a terrible spat.  
     (*I wasn't there; I simply state*  
     *What was told to me by the Chinese plate!*)

The gingham dog went "Bow-wow-wow!"  
 The calico cat replied "Mee-ow!"  
 The air was littered, an hour or so,  
 With bits of gingham and calico,  
     While the old Dutch clock in the chimney place  
     Up with its hands before its face,  
 For it always dreaded a family row!

\*For "Dictation: Poetry," see "Supplementary Materials," page 201.

<sup>1</sup>From *Love-Songs of Childhood*, by Eugene Field. Copyright by Charles Scribner's Sons. Used by permission.

*(Now mind; I'm only telling you  
What the old Dutch clock declares is true!)*

The Chinese plate looked very blue,  
And wailed, "Oh, dear! what shall we do!"  
But the gingham dog and the calico cat  
Wallowed this way and tumbled that,  
Employing every tooth and claw  
In the awfulest way you ever saw—  
And, oh! how the gingham and calico flew!  
*(Don't fancy I exaggerate—  
I got my news from the Chinese plate!)*

Next morning, where the two had sat  
They found no trace of dog or cat:  
And some folks think unto this day  
That burglars stole that pair away!  
But the truth about the cat and pup  
Is this: they ate each other up!  
Now what do you really think of that!  
*(The old Dutch clock it told me so,  
And that is how I came to know.)*

—EUGENE FIELD

Now you will talk about the poem. You will talk about what it tells you and about how it is written.

#### QUESTIONS

- a. What is the main point of the poem? Is it at the beginning or at the end?
- b. The author does not tell why the dog and the cat fought. He did not think it was necessary. Why was it not necessary?
- c. What started the fight? Why did each animal consider himself insulted?
- d. The Chinese plate probably looked "blue" in two ways. What are they?

*e.* What became of the two fighters? How did the poet find out their fate?

*f.* Which words rhyme? But be careful; you will not find it so easy to tell which word rhymes with the last word in the seventh line of each stanza.

*g.* Which lines are indented in each stanza? Does each pair of indented lines rhyme?

*h.* Where are quotation marks used? Why are they used?

*i.* Where are parentheses used? Why are they used?

*j.* There are several exclamation points used in the poem. See whether you can tell just when an exclamation point is used in writing. Talk with someone about its use.

Now you will copy the poem. Be careful about the heading, including the title. Be careful about the indentation of lines, the quotation marks, and other marks of punctuation. Be sure to write the name of the author. Do you know anything about him?

## 112. A LANGUAGE GAME

### REMEMBERING HOW WORDS ARE SPELLED

Can you spell all the words in the poem? You will find out by means of a little game.

#### DIRECTIONS

*a.* Some pupil will take his book and stand before the class.

*b.* The other pupils will close their books and listen as he pronounces the words on page 143. They will write the words on paper, being careful to spell every word correctly.

*c.* The pupils will then exchange papers and open their books at the pages containing the poem. They will find in the poem each word that has been written, so as to tell whether it has been spelled correctly.

d. Every pupil who has made mistakes will write on the blackboard the words he has misspelled, but will write them correctly.

e. Then every pupil will make a list of all the different words on the blackboard. This list will contain the hardest words.

f. Finally, every pupil will look in the dictionary for the meaning of any words he does not understand.

#### LIST OF WORDS

duel, Eugene Field (count as one word), gingham, calico, 'twas, Dutch, Chinese, appeared, there, terrible, wasn't, littered, chimney, dreaded, declares, blue, wailed, wallowed, tumbled, employing, exaggerate, trace, burglars, stole, pair, really, told.

After you have read something in which there are new words, do you go back to them and notice how they are spelled? If you don't know their meaning, do you look them up in the dictionary? It is a good habit. Try the plan after your next reading lesson.

### 113. IMAGINARY DUELS

Put on your thinking cap again. Do you remember the quarrel between the mountain and the squirrel? You have just read about a very terrible duel between a gingham dog and a calico cat. Do you think you can be as amusing as Emerson and Field?

What things can you think of that might fight duels? Read this list:

*A Duel between a Rag Doll and a Wax Doll*

*A Duel between a Pair of Rubbers and an Umbrella*

*A Duel between a Scarecrow and a Tramp*

*A Duel between a Dutch Clock and a Chinese Plate*

- A Duel between a Jumping Jack and a Toy Monkey*  
*A Duel between a Toy Elephant and a Candy Mouse*  
*A Duel between a Snoopus and a Tudenwhack*

You don't know what a Snoopus and a Tudenwhack are? Well, neither do the authors of this book. Just imagine what they might be.

Select your subject and think about it. Give your story orally before the class, then write it. Now how would you like to write it as a poem? Try.

#### 114. A STORY ABOUT A PICTURE

Examine carefully the picture on page 145 and then talk about it.

#### QUESTIONS

- a. What different people do you see in the cages?
- b. Who are the spectators?
- c. How do the spectators feel about the situation? How do you know?
- d. How do the people in the cages feel?
- e. Tell which one of the following old sayings fits the case:
  1. A stitch in time saves nine.
  2. Honesty is the best policy.
  3. Turn about is fair play.
  4. Little strokes fell great oaks.
  5. Rome was not built in a day.

As several pupils tell the story of the picture, try to decide which one makes it most amusing.

Can you make a picture of an animal so good that you don't have to write the name of the animal under it? Try to do so. If you don't succeed very well, how can you improve?



## WRITING AND HELPING

Write the story of the picture. Give and get help as usual.

## 115. RIDDLES

Answer the following riddles:

1. I have hands but no feet. I have a face but no eyes, nose, or mouth. I cannot move out of my place, yet sometimes I am completely run down. Though I am motionless, I have a very good spring in me. I never speak, yet I give information to everyone who looks upon me.

What am I? (*One word of one syllable.*)

2. I am made from the hardened juice of a South American tree. I have no heart, no arteries, no veins; but I have blood, which is usually black, but is sometimes red, blue, or violet. My blood conveys messages from person to person. When it is all gone, it can be replenished from a bottle. I have been known to bleed; and when I do, it is bad luck to somebody's clothes. Sometimes my blood is all gone before my owner knows it, and then I am most dreadfully shaken.

What am I? (*One word of two syllables; one of one syllable.*)

3. My first was formerly made of a long feather of a goose, but is now made of steel or gold. My second is something that is made in the image of God. My third goes over all the seven seas. If you put the word *good* before my whole, I am something that every boy and girl should strive for.

What am I? (*One word; three syllables.*)

4. My first was formerly made of a long feather of a goose, but is now made of steel or gold. My second is a part of a window. My third means *proud*. My fourth and my fifth are the two shortest words in the English language. My whole was founded by my first.

What am I? (*One word; five syllables.*)

5. My first is a boy's name. My second is a river in England. My third is an animal that once fought for the crown. When I am young I am yellow, but in a few days I become white and blow away.

What am I? (*One word; four syllables.*)

6. My first runs between two streets. My second is worn on the feet. Keep away from the jaws of my whole.

What am I? (*One word; four syllables.*)

7. My first is found in the fire. My second is a girl's name. My whole lost her shoe.

Who am I? (*One word; four syllables.*)

Have you discovered that the first answer is the name of something that usually hangs on the wall, the second the name of a writing instrument, the third the name of a study in school, the fourth the name of one of the states, the fifth the name of a flower, the sixth the name of an animal, and the seventh the name of a child about whom you have all read?

### 116. PRACTICE IN MAKING RIDDLES

A riddle makes a very good paragraph, and is rather easy to make. All you need to make good riddles is a little practice.

Think of the word *seaside*.

#### QUESTIONS

a. Ships sail on the sea. What statements could you make about the first part of *seaside*?

b. A house has a *side*; so has a box; so has every human being. What statements could you make about the second part of *seaside*?

c. Many people enjoy themselves every summer at the seaside.

What statements could you make about the word *seaside* as a whole?

Think of the word *hurricane*.

#### QUESTIONS

a. Many people *hurry* to trains. What statements could you make about the first part of *hurricane*?

b. Sometimes a man carries a *cane*. What statements could you make about the second part of *hurricane*?

c. A hurricane does a great deal of damage. What statements could you make about the word *hurricane* as a whole?

Write riddles for *seaside* and *hurricane*, making a paragraph of each. You may write either at the blackboard or on paper. Give and get help so the riddles may be improved.

Now practice in a different way. Select one of the words below and write a riddle. Afterward read the riddle to the class. Of course, the answer is found in the list of words. Can the class guess your word?

Minnehaha

Maryland

Greenland

forget-me-not

friendship

tenant

hardship

rattan

hobbyhorse

#### ORIGINAL RIDDLES

To do an original thing is to do it by yourself. Can you think of any words out of which riddles can be made? If you cannot do so at once, perhaps you can do so by tomorrow. Write your riddles, read them to the class, and ask the children to guess them. Perhaps they will tell you how to improve your riddles. Then you can have fun with them at home.

## 117. A LANGUAGE EXERCISE

## CAPITALS: NATIONAL, STATE, AND CITY NAMES

In the poem called "The Duel," you found the words *Dutch* and *Chinese*. People who live in the Netherlands are called *Dutch* or *Dutchmen*; and people who live in China are called *Chinese* or *Chinamen*.

The name of every country, or state, or city is begun with a capital letter, just as the name of every boy or girl begins with a capital letter.

Following this paragraph you will find a list of sentences in which there are blank spaces for you to fill with words from the list on page 150. You will write on the blackboard if there is room.

## SENTENCES

1. George Washington was born in America and was an —.
2. Benjamin Franklin was born in Boston and might be called a —, but as he spent most of his life in Philadelphia he is more properly called a —.
3. Abraham Lincoln was born in Kentucky and was a —.
4. Patrick Henry was born in Virginia and was a —.
5. John C. Calhoun was born and lived in South Carolina and was a —.
6. William McKinley lived in Ohio and was an —.
7. Benjamin Harrison lived in Indiana and was an —.
8. Alexander Hamilton lived in New York and was a —.
9. During much of his life Stephen A. Douglas lived in Chicago and was a —.
10. William J. Bryan lived in Nebraska and was a —.
11. A native of the Netherlands is called a —.
12. Natives of France are called —.
13. One who lives in Paris is called a —.

14. The inhabitants of England are called —.
15. The people of London are called —.
16. The inhabitants of Ireland are called —.
17. The people of Scotland are called —.
18. The people of Germany are called —.
19. The inhabitants of Italy are called —.
20. The people of ancient Rome were called —.

## LIST OF WORDS

Frenchmen	Irishmen	Romans
Kentuckian	Virginian	South Carolinian
American	Nebraskan	Chicagoan
Dutchman	Ohioan	Bostonian
Philadelphian	Indianian	New Yorker
Parisian	Londoners	Germans
Italians	Scotchmen	Englishmen

## 118. WRITTEN TEST NUMBER SIX

Here are the sentences for your next test. You will remember that the tests are given to make sure that you know what you have studied.

## TEST SENTENCES

1. It takes (*to, too, two*) people (*to, too, two*) make a pair.
2. You have shot (*to, too, two*) low (*to, too, two*) hit the mark.
3. My aunt (*has gone, has went*) (*to, too, two*) Philadelphia.
4. (*To, too, two*) crows were sitting on that tree, but they (*have gone, have went*).
5. My cousin, who is a (*nebraskan, Nebraskan*), has returned (*to, too, two*) Lincoln.
6. Have you ever (*went, gone*) fishing in the (*maine, Maine*) lakes?
7. Isn't your (*French, french*) friend rather (*to, too, two*) fond of fine clothes?

8. Andy thought he had (*to, too, two*) wait (*to, too, two*) long for you, and he (*has went, has gone*).

9. (*Parisian, parisian*) styles are rather (*to, too, two*) popular in this country.

10. Don't remain (*to, too, two*) long; the others have already (*gone, went*).

### JUDGING YOUR WORK

Judge another pupil's work and let him judge yours as before. If you have made any mistakes, you will learn how to correct some of them as you pass judgment on his work. Keep on working until your score is perfect.

### 119. A LETTER TO GRANDMOTHER

Here is a letter for you to read:

At Home

Nov. 7, 19—

Dear Grandmother,

I bought many things with the dollar you gave me just before you went home. For ten cents I bought the baby a rattle, and he shakes it most of the time. It annoys Mother, and she wishes I hadn't bought it. But then I bought her a pretty ribbon for a quarter, so she doesn't say much. For Father I bought a pocket match safe, which cost another quarter. My money was going fast. For Brother and me I bought two ice cream sodas, which cost thirty cents. Now I have ten cents left. Living is very high now. I thank you so much.

Your affectionate granddaughter,

Barbara

Now answer the questions on the following page.

## QUESTIONS

- a. How does the heading of this letter differ from the headings of the other letters you have read?
- b. Is the letter one of friendship or of business?
- c. Is Barbara's arithmetic correct?
- d. In what way is the letter amusing?

## WRITING LETTERS

Has anyone ever given you money to spend? If not, you can easily pretend that someone has. Write a letter telling what you did with the money. Make the letter amusing, like Barbara's, if you can.

When you have finished the letter, read it aloud in class. The pupils will tell you how it may be improved. Afterward exchange letters with someone and make all the corrections you can. Then copy your letter neatly.

## 120. A LANGUAGE EXERCISE

*Have No AND Haven't Any; Is No AND Isn't Any*

It is correct to say, *I have no knife*. It is also correct to say, *I haven't any knife* or *He hasn't any knife*.

It is correct to say, *There is no ink in my pen*. It is also correct to say, *There isn't any ink in my pen*.

In the sentences on page 153 are some blank spaces. In filling these spaces use *no* after *has* and *have* and after *is* and *are*. Use *any* after *hasn't* and *haven't* and after *isn't* and *aren't*.

The sentences should be read aloud and then written on the blackboard.

## A CONVERSATION

*Hugh.* There isn't — food in the house, and I'm hungry.

*Anna.* True. Mother hasn't — eatables here at all.

*Hugh.* She has — bread in the pantry.

*Anna.* She hasn't — butter in the ice chest.

*Hugh.* She hasn't — fruit either.

*Anna.* She has — milk in the ice chest.

*Hugh.* There is — cheese on the shelf.

*Anna.* There aren't — apples either.

*Hugh.* Isn't there — soup?

*Anna.* No, there is — soup.

*Hugh.* She hasn't — cake in the cake box.

*Anna.* There are — eggs to cook.

*Hugh.* There aren't — chops here.

*Anna.* There aren't — sausages in sight either.

*Hugh.* There are — cookies in the jar.

*Anna.* There is — cereal in this carton.

*Hugh.* Mother hasn't — pickles in the house.

*Anna.* She has — candy either.

*Hugh.* There are — nuts here either.

*Anna.* There isn't — canned food in the pantry.

*Hugh.* She hasn't — potatoes.

*Anna.* There aren't — tomatoes from the garden.

*Hugh.* There are — radishes either.

*Anna.* Poor children that we are, our mother hasn't — food for us to eat. What shall we do?

*Hugh.* We aren't so poor that we have — grandmother. Let's go to her and get something to eat.

## 121. A REMEMBERING AND POINTING EXERCISE

*Have No AND Haven't Any; Is No AND Isn't Any*

Read the sentences on page 154 and follow the directions with care.

## DIRECTIONS

c. Read the sentences silently.

1. I *have no* knife.  
I *haven't any* knife.
2. There *is no* ink in my pen.  
There *isn't any* ink in my pen.
3. Wallace *has no* book.  
Wallace *hasn't any* book.
4. There *is no* pointer here.  
There *isn't any* pointer here.
5. We *have no* paper.  
We *haven't any* paper.
6. There *is no* paper here.  
There *isn't any* paper here.
7. You *have no* pencil.  
You *haven't any* pencil.
8. There *is no* chalk here.  
There *isn't any* chalk here.
9. They *have no* pens.  
They *haven't any* pens.
10. There *are no* pens here.  
There *aren't any* pens here.
11. There *are no* erasers here.  
There *aren't any* erasers here.
12. He *has no* arithmetic.  
He *hasn't any* arithmetic.
13. She *has no* geography.  
She *hasn't any* geography.

b. Read the sentences aloud or listen as someone else reads them. They are correct sentences, and should sound right.

c. Many children make mistakes in saying they haven't this or that and in saying there isn't this or that. Keep your ears open. If any child makes a mistake, turn to this page and show him what is correct.

## 122. A LANGUAGE EXERCISE

*Have No AND Haven't Any; Is No AND Isn't Any*

You can make up an exercise of your own if you have a good start. Here is the beginning:

*Question.* Have you a little elephant in your home?

*Answer.* No, I *haven't any* little elephant in my home.

*Question.* Have you a garage on your roof?

*Answer.* No, I *have no* garage on my roof.

*Question.* Is there an egg in your pocket?

*Answer.* No, there *is no* egg in my pocket.

*Question.* Is there a tack in your shoe?

*Answer.* No, there *isn't any* tack in my shoe.

All you have to do is to ask a classmate questions that have to be answered by *have no*, *haven't any*, *is no*, or *isn't any*. Play the game.

## 123. SOME STORIES BY CHILDREN

## SUPPLYING THE LAST SENTENCES

Here are some stories the last sentences of which have been omitted. You are to supply what is lacking. Read the stories with care.

## A Scare

One night my two cousins and I were going home. We had to pass a house that was haunted. We were talking about ghosts. While we were talking, my cousins told me to look at the haunted house. We saw a light go on, then off. Then we heard footsteps. We took to our heels, but the footsteps kept behind us. By the noise we knew they were gaining. Soon we were exhausted and had to stop. The footsteps were closer to us. We turned, and what do you think it was? . . . .

### An Embarrassing Moment

My mother told me to hurry and get dressed, because I had to get some fresh eggs. I did not look at what I put on, but got dressed just any way. When I got outside, everybody was looking at me, but I did not care. When I got to the house where we bought eggs, the little girls were looking at me. When I got home, my mother looked at me and said, . . . .

### A Joke on Myself

When I was a baby, my sister took me to the store with her. I had fifteen cents, and my sister asked me to give her some of it. I gave her the nickel. Then she said, "Give me the little one, and you have the big one." . . . .

### Puss and My Fish

"Mother, quick! I have a fish," I cried. It was the first fish I had ever caught in my life, and I was as proud as a peacock of it. "Mother, I am going to have it stuffed. I am going to have it framed," I said. I was so happy that I almost fell off the bridge into the water. When we got home, I put the fish on the roof of the kitchen, and told Puss to go catch a mouse, for I didn't want her to get my fish. . . . .

Here are your directions.

### DIRECTIONS

a. Read the first story again, silently. Think what the title would lead you to expect as an ending. Think what the story itself would lead you to expect as an ending.

b. Every child who thinks he can write a good ending, of one or two sentences, will go quietly to the blackboard and write it.

c. When all have written, the class will talk about the endings and decide who has the best one.

d. The class will now talk about the best ending and try to

think of ways to make it still better. Someone will write the improved ending on the blackboard.

e. Take up the other stories in the same way.

### REVISING STORIES

Turn back to the first of the stories for which you wrote endings. You will revise the story somewhat, that is, improve it. You have done such work before.

### QUESTIONS AND DIRECTIONS

a. How many times is the word "haunted" used? It would be better not to repeat the word. You can't use *ghosts* to help express the idea, because that word is already used. But *phantom*, *specter*, and *apparition* mean about the same as *ghost*. Revise the second, third, and fourth sentences in such a way as not to repeat "haunted" and not to use "ghosts." Change the words around as much as you like.

b. The writer uses "footsteps" three times. Think of the sentence beginning, "We took." After "but" say *we knew we were followed*. Can you think of any other way to get rid of the second "footsteps"?

c. This makes it necessary to change the sentence beginning, "By the noise." Why? Say *our pursuers* instead of "they."

d. Think of the second story. How many sentences does the writer begin with "when"? Do you think this becomes tiresome? How many times is "looking at me" used? Do you like this? Look at the sentence beginning, "When I got to the house." Begin this sentence with the words *At the house where*. Change the rest of the sentence to suit, remembering that *stared at* is really better than "were looking at."

e. Look at the sentence beginning with the words "When I got home." Find a way to avoid beginning the sentence with *when*.

f. If you will read the third and fourth stories again, you will find that there are no unpleasant repetitions.

**124. STORIES TO BE FINISHED**

Now you will write a short story without telling it first. You will do this so that a classmate may have the fun of writing the ending of the story, just as you did with the four stories you recently read. Write your paragraph down to the ending, and stop. Make some dots or draw a line where the last sentence is to be written. Then exchange papers with some classmate and finish his story.

Here are some titles that may help you select a subject:

*My Experience with Ghosts*

*An Adventure with a Bee*

*A New Boy at School*

*An Incident on a Journey*

*A Borrowed Umbrella*

*Victim of My Own Joke*

*What Embarrassed Me*

*A New Girl at School*

*In a Pullman Sleeper*

*Riding a Bumpy Horse*

**READING THE STORIES**

Some of the stories will be read to the class. When a child reads a story that he has finished for some other child, the writer of the story should be asked to tell how he intended to end it. The class will decide which is the better way.

When several stories have been read, the papers will be given back to their writers. Any child who thinks he has a better ending than the one that was written for him may tell the class about it.

**125. GOOD AMERICANS**

On page 159 are two sets of questions for you to talk about. Discuss each question as much as you like.

## QUESTIONS

- a. Did your ancestors come to this country long ago? From what country did they come?
- b. Why did they come to this country?
- c. What benefits have they had in this country?
- d. Would you want to go back to the country from which they came? Why?
- e. What is it to be loyal to one's country? Why is being loyal to one's country much the same as being loyal to one's family?
- f. Why should families who have been in this country a long, long time be very loyal to the country?

## QUESTIONS

- a. Were you born in a foreign country? If so, in what country were you born? Were your parents born in a foreign country? If so, in what one?
- b. Why did your parents want to come to this country?
- c. What benefits have they had in this country?
- d. Would you want to go back to the country from which they came? Why?
- e. Why are they loyal to this country?
- f. Why do they feel themselves citizens of this country?
- g. Why are they citizens of this country just as much as those people whose families have been here a very long time?

## TWO-PARAGRAPH THEMES

Some pupils probably belong to families that have lived in this country for a very long time. Others may belong to families that have come here recently. Both groups should be loyal citizens, and they have an equal right to be called Americans. Write a two-paragraph theme showing why each group should be loyal and true.

Which of these two titles do you prefer: *Good Americans* or *Americans Old and New*?

When you have written your theme, give and get help in the usual way.

## 126. A LANGUAGE EXERCISE

### QUOTATION MARKS

Here is one of the stories you have recently read, changed into conversational form. Read it silently.

#### PUSS AND MY FISH

"Mother," I shouted, "quick! I have a fish."

"Pull him in," Mother said, not a bit excited.

I pulled him in, and as he flopped and bounced around on the bridge I cried, "It's the first fish I ever caught. I am going to have him stuffed. I am going to have him framed."

"Just like a picture," said Mother with a smile.

"Well, he *is* a picture," I replied.

When we got home, I put the fish on the roof of the kitchen and said to my cat, "Now, Pussy, you trot along and catch yourself a nice mouse. *This* catch is mine."

Pussy did not reply, but . . . . (Finish the story yourselves.)

These are your directions.

#### DIRECTIONS

a. Three children will read the story to the class. One will read what the child said. Another will read what the mother said. The third will read everything else.

b. Notice the quotation marks. What is the quotation in the first little paragraph? in the second paragraph? in the others?

c. How many sentences are quoted in the third little paragraph? Where are the quotation marks?

d. Notice the commas before or after such expressions as *I shouted*, *Mother said*, and *I replied*. Read the sentences aloud or listen as another child reads them. Tell why commas are used.

## 127. A LANGUAGE EXERCISE

### COMMA AFTER *Yes* AND *No*

### COMMAS BEFORE AND AFTER TERMS OF ADDRESS

Think of the following sentences:

*Question.* Do you know, Tom, what time it is?

*Answer.* Yes, it is a quarter after six, Ella.

Answer some questions.

### QUESTIONS

a. Why are commas used before and after "Tom"? If someone will read the sentence aloud to you, you will probably see.

b. Why is a comma used before "Ella"? If someone will read the sentence aloud to you, you will probably see.

c. Why is a comma used after "yes"? How do you know?

d. What children are spoken to, that is, addressed, in the two sentences? What do you take *terms of address* to be?

A conversation is given on page 162. There are no punctuation marks in it, not even at the end of sentences. You will write the sentences very carefully and talk about them in class. Remember to use a comma after *yes* and *no*. Remember to use commas before and after a term of address if it is within the sentence, after it if it begins the sentence, and before it if it ends the sentence. Use periods after the answers and question marks after the questions.

## A CONVERSATION

*Ralph.* Edna are we to have a picnic next week

*Edna.* Yes I think we are Ralph

*Ralph.* Don't you think Edna that Wednesday would be a good day

*Edna.* No I don't Ralph

*Ralph.* Why not Edna

*Edna.* You know Ralph that there is school on Wednesday

*Ralph.* Yes but I can hardly wait till Saturday

*Edna.* Ralph you will have to wait

*Ralph.* Why so Edna

*Edna.* Do you think my boy that the principal will let us go on a school day

*Ralph.* No and that is bad luck too my girl

*Edna.* Ralph what are you going to take to the picnic Are you going to take a cake

*Ralph.* No Edna I am going to take my ball and bat

*Edna.* Aren't you going to take anything to eat Ralph

*Ralph.* Yes if Mother gets it ready Are you

*Edna.* Yes and I'm going to get it ready myself Mr. Boy

*Ralph.* I'm not a cook Miss Girl

*Edna.* Anyway you will let me play ball won't you Ralph

*Ralph.* Yes if you will give me two pieces of cake

*Edna.* No one piece is enough and you may let me play just one game of ball Ralph

What terms of address did you find in the conversation besides "Ralph" and "Edna"?

In writing stories you will often need to use what you have learned in this lesson.

**128. WRITTEN TEST NUMBER SEVEN**

Here are ten sentences. Do your best with them.

TEST SENTENCES

1. The boys wanted me to go fishing with them; but as I didn't have — fishhooks, I said, "No I can't go."

2. When I went fishing with Dan, he said to me, "Haven't you — bait?" I replied, "No I haven't any bait."

3. Flora is so lazy about housework that Mother has — patience with her. She often says, "Flora you must really wash the dishes this evening." Then Flora pouts.

4. As there was — use arguing longer, I said to my friend, "You may as well go home Edna and practice your piano lesson. We are gaining nothing by talking."

5. When there isn't — fun to be had outdoors, I always say, "Then let's play indoors."

6. If there aren't — more cookies in the jar, Mother is likely to say, "No not today son."

7. "Yes I'll help you," said Frederick, but after all there was — need of help.

8. As the child was crying bitterly, I said to her, "Why are you crying little girl?" But she would pay — attention to me, and walked away crying as before.

9. There isn't — help at all for us, and there is — use in worrying ourselves into a fever.

10. As Mother has left — apples and peaches in the pantry, we can't have — this morning.

JUDGING YOUR WORK

You will judge another's work and have yours judged as before. If you fail to make a perfect score, you must keep on trying until you do.

129. WRITING STORIES WITH CONVERSATION

Select a story by a child—any one in the book. Think how it might be turned into conversation.

Think what each person might say. Think what explanation might be given with each speech, such as *said Mother with a smile*.

At first all the children will take the same story and talk about the different speeches and explanations. Then they will write the story. After this, each child will choose his own story and write. If he wishes, he may select a story that he has already written and laid away. It will take several days to write and read all the stories.

Some children will write at the blackboard.

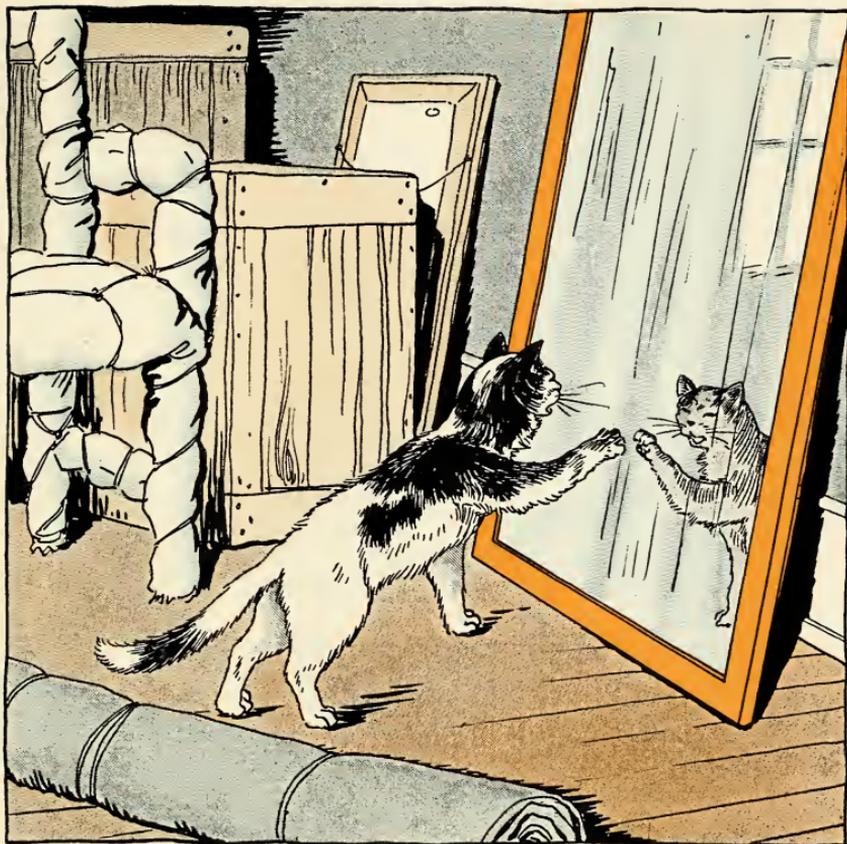
#### HELPING THE WRITERS

After you have written your story, help the children who wrote at the blackboard. Each writer with the help of others will read his story. There should be one reader for each person in the story, and one reader for the explanations. See that the actual words of each speaker begin and end with quotation marks. Don't forget the commas before or after such expressions as *he said*. Remember that each new speech with its explanation should be indented even if it occupies only one line.

You will have a great deal of pleasure in listening to the various stories as the writers read them to you.

#### 130. A STORY ABOUT A PICTURE

Study the picture on page 165 and then answer the questions about it.



## QUESTIONS

- a. What things in the picture show that it is moving day?
- b. Why is the mirror standing on the floor?
- c. What has the cat just seen?
- d. What does she think?
- e. What is she about to do?
- f. Suppose she strikes, and finds that she has not struck another cat. Then what may she do? Think carefully before you answer.

As you may not agree with your classmates about the answer to the last question, your story may have an ending different from theirs.

Make a word picture of the most amusing thing that has happened in your family on moving day. The thing will not be amusing to others unless you tell your story well. You cannot make a good title unless you make the point of your story clear.

### WRITING AND HELPING

Write your story and exchange papers with someone. You are supposed to make fewer and fewer errors as you have frequent practice in writing.

### TURNING A STORY INTO A CONVERSATION

Think over the stories you have told, and turn them into stories containing conversation. Be careful about capitalization and punctuation.

### 131. A LETTER

Here is a letter giving directions to a boy who was going to visit a friend in a strange city. Read it silently, two or three times if necessary, in order to remember it.

2454 Orchard Street  
Chicago, Illinois  
July 6, 193-

Dear Joe,

I am glad that you are coming to visit me. As I have not fully recovered from my illness, I may not be able to

meet you at the train, but you will easily find your way to our house. When you come out of the Illinois Central Railroad Station, walk west, cross Michigan Boulevard, and go west on Roosevelt Road till you come to the Elevated Railroad Station. Here take a Wilson Avenue train going north, and get off at Fullerton Avenue. From here you walk eastward, crossing Lincoln Avenue. Two blocks beyond this you come to Orchard Street. Turn to your left, walk half a block, and you will find our number on the door.

Your friend,  
Albert

Now close your book and tell just how the visitor was to go from the railroad station to his friend's house. If you find you cannot give the directions correctly, read the letter again. Continue to read until you are sure you can give them. Listen as the others try.

### LETTERS GIVING DIRECTIONS

Some time you may have to write a letter like the one you have read. Suppose you live in a town or city and you want to tell someone how to come from his train to your house. Talk over the questions that follow.

### QUESTIONS

- a. At what railroad station would your friend arrive?
- b. In what direction would he start?
- c. What streets would he have to cross?
- d. What car line would he have to take? What changes would he have to make, if any?
- e. After leaving the car, in what direction would he go?
- f. How would he recognize your house?

Suppose you live in the country and want to write some friend how to reach your farm from the nearest town. Talk the questions over in class.

#### QUESTIONS

- a.* On what street would your friend leave the town?
- b.* In what direction would he go?
- c.* How far would he go before the first turn?
- d.* How could you tell him where to turn?
- e.* What other turns would he make?
- f.* How would he know your house when he reached it?

After talking with the others about these questions, write your letter. Some pupils will write on the blackboard. Give and get help in the usual way.

#### 132. MORE LETTERS

Whether you live in the city or the country, there are many letters like the above that you can write. Writing them will help you to know your city or your countryside. Here are some subjects for you to study out for yourself. You may select any one of the subjects and write a letter about it.

#### SUBJECTS FOR LETTERS

- a.* How to go from your school to some public building, say the court house or the library.
- b.* How to go from the house of one of your friends to a certain store in the business district.
- c.* How to go from the home of one of your friends to a certain park.
- d.* How to go from a near-by town to a stream where the fishing is good.

*e.* How to go from the farm of one of your friends to a picnic ground.

*f.* How to go from the rural school to a certain store in the nearest town.

After you have talked over your subject with your classmates, write your letter and hang it up somewhere in the room. The other pupils will hang up their letters. Then the class will talk about which letters would be good enough to send.

### 133. A LANGUAGE EXERCISE

#### WRITING FULL ADDRESSES

In the letter you have recently studied, you read such names as Roosevelt Road, Lincoln Avenue, and Wilson Avenue. In the letters you have written, you have used the names of streets and the numbers of houses. You frequently have to write the names of public buildings, such as railroad stations and churches. Here is a list of sentences containing such names. Read them silently, and then you will answer some questions about them.

#### SENTENCES

1. I live at 1278 West Adams Street.
2. My friend lives at 5155 Sheridan Road.
3. I know a boy who lives on Albemarle Street near the First Presbyterian Church.
4. Once I walked from the Baltimore and Ohio Railroad Station to my home, 234 Lower Fourth Street.
5. Riverside Drive is one of the world's famous streets.
6. A new bank is being built at 653 West 63d Street.

7. The Franklin County Court House is only three blocks from the Anderson Public Library.

8. My father's book store has been moved from 45 Meridian Street to 167 Seventh Avenue.

9. The Ashland Hotel is at the corner of Washington Street and Central Boulevard, near Madison Park.

10. Our Municipal Building is bounded by four streets—Clark, Washington, La Salle, and Randolph.

#### QUESTIONS

a. With what kind of letter should each word of the name of a street begin?

b. With what kind of letter should each word of the name of a building or a park begin?

c. Are the street numbers of houses written in figures or in words?

#### WRITING FROM DICTATION

Now read all the sentences again and prepare to write from dictation. Some pupil will read the sentences, and you will write them. After you have finished, open your book and compare the sentences you have written with those in the book. Make corrections. Count all your errors and find out whether you did as well as the other pupils.

#### 134. A LANGUAGE EXERCISE

##### COMMAS IN SERIES

In the exercise about writing full addresses, you had this sentence: *Our Municipal Building is bounded by four streets—Clark, Washington, La Salle, and Randolph.* Here you have four streets mentioned. Read

the sentence aloud. In reading you make a little pause, or jog in the voice, after the name of each street. What punctuation mark do you find after each name?

The names of the four streets are called a *series*. That is, they are all used the same way in the sentence. When you write such a series, you should put a comma after all but the last name because in the oral reading you would make a little pause, or jog in the voice, there.

Here are some sentences. Read them silently and thoughtfully. Then someone in the class will read them slowly, and you will write them from dictation. After you have finished, open your book, compare your sentences with those in the book, and correct your errors.

#### SENTENCES

1. I have a top, a knife, a string, and a whistle in my pocket.
2. There are blackbirds, crows, robins, and blue jays in our woods.
3. A clock has a dial, two hands, a spring, many wheels, and a pendulum.
4. There are peaks, valleys, and dense woods in these mountains.
5. Slow streams, low hills, patches of woods, and rich fields can be seen from our farm.
6. Girls like dolls, doll carriages, and quiet games.
7. Boys like baseball, football, and other noisy games.
8. Both boys and girls like swimming, skating, and coasting.
9. Men and women like tennis, golf, swimming, skating, and riding horses.

10. In school we study reading, writing, spelling, arithmetic, history, and geography.

In writing these sentences did you misspell some of the words? If so, what should you do?

Hereafter, when you write, will you try to remember to use commas when you write a series of words?

### 135. A LISTENING GAME

You know how to play a listening game. Here is a story:

#### A BAREBACK RIDE

Hugh Emmons went into the country to *visit* his friend Joseph Lang. Mr. Lang asked them if they would like to *take a horseback ride*. "Of course we would," they both *answered*. He helped them up on the bare, *shiny* backs of the gentle *horses*, and they rode away, first over a *pasture*, and then over a *plowed* field. When they turned around to go back, the horses *began* to trot and then to race. Hugh held on to his *horse's* mane for a time. Then he became *bolder* and let go. But suddenly something happened. There was a tuft of grass *sticking* up through the plowed ground, and Hugh's horse wanted it. Down went his head, and he stopped *dead* still. Hugh kept on going, of course. He fell on his back on the soft *ground*. When he *got up*, he rubbed his back a little and said, "I think I'll walk the rest of the way."

Play the game in the usual way.

#### WORD STUDY AND REVISION

Now you will study the words that are printed in italics in the listening game. Try to think of other

words that mean about the same thing. Change some of the words if it will improve the story.

## QUESTIONS AND DIRECTIONS

- a. Think of "visit." Would *call on* mean just the same thing?
- b. Find some other way of saying "take a horseback ride."
- c. There are several words that might be used in place of "answered." What are they?
- d. Think of "shiny." Do *smooth*, *polished*, and *glossy* mean about the same thing? Which word do you like best? Why?
- e. Think of "horses." The word has already been used in "horseback," and is used later in the story several times. Would *animals* do? Would *steeds* do? Which is better?
- f. Think of "pasture." Does *meadow* mean about the same thing? Does *grassy field*?
- g. Does *furrowed* mean the same thing as "plowed"?
- h. What common word could you use instead of "began" if "began" had already been used?
- i. Think of "horse's." If you did not change "horse" a few lines above, you should change "horse's" here. Would *steed's* do? Would *animal's* do? Would *mount's* do?
- j. Would *braver* do for "bolder"? Would *more confident*? Would *more daring*?
- k. Would *thrusting* do for "sticking"? Would *growing*? Would *projecting*? If "sticking" had already been used, which of the other words would you choose?
- l. Would *perfectly* do for "dead"? "Dead" is really better. Why?
- m. "Ground" must be changed because the word has already been used. What common word might take its place?
- n. How would *rose* do for "got up"? How would *recovered himself* do?

Of course you have been studying different ways of saying things, so that you need not repeat the same

word again and again. Are you also learning to use words and expressions that you have not used before? What ones?

### 136. A LANGUAGE EXERCISE

#### *May* AND *Can*

These two little words are hard to master. When you ask permission to do a thing, you use *may*. When you ask a person if he is able to do a thing, you use *can*. When you wish to say that you have permission to do a thing, you use *may*. When you wish to say that you are able to do a thing, you use *can*.

Now can you tell how to use *may* and *can*?

Here are some sentences for practice. Copy them on paper and fill the blank spaces with *may* or *can*. Exchange papers with some pupil. The class will talk about the right words to use. Mark every correct word with a *C*. When you have finished, count the *C*'s and make a grade for the paper. How much should each *C* count? Why?

#### SENTENCES

1. I — lift a feather.
2. — you lift a house?
3. — I offer you a drink?
4. My mother says I — go with you.
5. Lawrence says he — run a mile in eight minutes.
6. — I read the next paragraph?
7. Our teacher says that I — leave early today.
8. I think I — jump that fence.
9. My father says I — buy a new bicycle.

10. You — take this book home with you if you like.
11. You — do this work if you try.
12. They — help me if they wish.
13. They — help me if they will.
14. — you see a face in the moon?
15. — we borrow your arithmetic?
16. — Tommy and I erase the blackboards?
17. — Agnes drive a truck?
18. My father says I — drive the car soon.
19. I shall get dinner tonight if Mother says I —.
20. — gives permission; — expresses ability.

### 137. A REMEMBERING AND POINTING EXERCISE

#### *May* AND *Can*

Read the directions and follow them.

#### DIRECTIONS

- a. Read the sentences silently:
  1. I *can* open a window.  
*May* I open a window?
  2. Ella *can* make a doll's dress.  
*May* Ella make a doll's dress?
  3. Father says I *can* read very well.  
Father says I *may* read to him.
  4. I *can* run faster than you.  
*May* I have a race with you?
  5. Andy and Bob *can* play tennis.  
They say we *may* watch them.
- b. Read the sentences aloud or listen as someone else reads them. Why should you do so?
- c. Some people use *can* when they should use *may*. If you do not use both words correctly, someone should point out to you the sentences on this page.

## 138. ORAL COMPOSITION

Choose your subject and make a speech:

<i>Jobs I Can Do</i>	<i>Begging Permission</i>
<i>Giving First Aid</i>	<i>A Phonograph Concert</i>
<i>The Piano Upstairs</i>	<i>Out Went the Lights</i>
<i>Spilling the Paint Pot</i>	<i>The Wrong Street Car</i>
<i>How to Fly a Kite</i>	<i>How to Make Butter</i>

As you are nearing the end of the year's work, it might be well to think seriously about the improvement you have made in speaking. Can you select a subject and stick to it? Can you tell what interests your classmates? Can you speak without joining your sentences with *and*? Do you make fewer mistakes in your English than you did? Can you speak distinctly, so that all can hear easily? Think about the first day you had oral composition and about your oral composition now. Have you improved?

## 139. A LANGUAGE EXERCISE

*Those AND Them*

Have you formed good habits in the use of *those* and *them*? *Those* is almost always used before the name of something, as in the sentence *I bought those pens at the bookstore*. Here *those* is used to point out what pens are meant. But *them* is never used before the name of anything. It stands by itself. Thus, if you were speaking of pens, it would be correct to say, *I bought them at the bookstore*.

On page 178 are sentences with blank spaces for you to fill with *those* or *them*. Copy all the sentences,



When is paint not a good thing? Make a story of this.

filling the spaces. Then exchange papers with some pupil and talk about each sentence. Whenever the right word has been inserted, mark the sentence C, meaning *correct*. Then give a grade to the paper.

## A CONVERSATION

*Customer.* — apples are not very good.

*Grocer.* Oh, I think they are; I just bought — yesterday.

*Customer.* I don't like — very well. Have you any grapes?

*Grocer.* — grapes in the window are very fresh.

*Customer.* I don't like — either; they look withered.

*Grocer.* — grapes were picked yesterday.

*Customer.* — plums on the counter look better.

*Grocer.* — plums have been in three days.

*Customer.* I like — better.

*Grocer.* Shall I send some of — up?

*Customer.* Well, let me see. — oranges seem good.

*Grocer.* I received — this morning.

*Customer.* On second thought, I don't like —. They look soft.

*Grocer.* Perhaps you will have some of — plums after all.

*Customer.* I will take two pounds. Send — up.

## 140. A REMEMBERING AND POINTING EXERCISE

*Those AND Them*

Follow directions.

## DIRECTIONS

a. Read the sentences silently:

1. *Those* apples are fresh.

I do not like *them*.

2. *Those* grapes were picked today.

I don't like *them* either.

3. *Those* plums have been in three days.

I like *them* better.

4. *Those* oranges are very fresh.

I cannot take *them*.

5. Still, *those* plums are good.

I'll take two pounds of *them*.

b. Read the sentences aloud or listen as someone else reads them.

c. If anyone uses such expressions as *them plums* or *them boys*, point out to him the correct use of the word *them*.

#### 141. A LANGUAGE EXERCISE

*May AND Can; Those AND Them*

Here is the beginning of another little game for you to finish in your own way:

*Question.* Can you wind a top?

*Answer.* Yes, I *can*.

*Question.* May I wind your top?

*Answer.* No, you *may* not. I prefer to wind it.

*Question.* Are *those* books yours?

*Answer.* Yes, I own *them*.

You are to ask questions about things that can be done, you are to ask permission to do various things, and you are to ask questions containing the word *those*. Now play the game.

#### 142. ROBINSON CRUSOE'S CARRIAGE

You have read *Robinson Crusoe*, of course. It was written by an Englishman named Daniel Defoe.

Did Crusoe have a carriage? You will say that he did not. But might he not have had one? Talk about the following questions in class, using as much time for each question as seems necessary.

#### QUESTIONS

a. Was there any wood on the island from which a carriage might have been made?

b. Did Robinson Crusoe have any tools with which he could make a carriage?

c. Did he have any leather out of which he could make harness?

d. Was he skillful in making things? Had he had any practice in making what he needed?

e. But you will say there were no horses on the island. Well, horses are not the only animals that are driven to carriages or carts. Were there not some animals on the island which Crusoe could have tamed to draw his vehicle?

f. How might he have captured some? How might he have trained them?

g. After he had finished his carriage building and his training, can you imagine how he might have looked driving along the hard sea beach followed by his good man Friday?

#### A TWO-PARAGRAPH THEME

You may divide your talk about Crusoe's carriage into two parts. The first part should tell about making the carriage. The second part should tell about capturing and training the goats to draw it. Write a theme of two paragraphs. Tell the story in the first person. That is, use *I*, *my*, and *me* instead of *he*, *his*, and *him*. In other words, pretend that you are Robinson Crusoe.

#### HELPING THE WRITERS

Several pupils will read their stories. Then the class will try to decide whose story was most interesting, and why. After this, all pupils will exchange papers and read one another's work. Anyone who thinks he has found a better story than those that were read in the beginning may read it now.



**143. A STORY ABOUT A PICTURE**

Examine the picture on page 181 and then answer the questions.

## QUESTIONS

- a. Who made the tent? How do you know?
- b. What does the sign say?
- c. What is the boy at the door doing?
- d. What is the line of children doing?
- e. Notice the boy standing aside. What is he doing? What troubles him? What is he going to do about it?

Two or three pupils will tell the story of the picture. If you can think of ways in which they could have done better, explain to them carefully.

Can you make a picture of the penniless boy crawling under the tent? Perhaps you would prefer to draw a picture of something that went on in the tent after the show began.

## WRITING AND HELPING

Write the story, give and get help, and try to find out whether or not you are improving.

## MAKING A STORY WITH CONVERSATION

Select some part of the story you have written and turn it into a story with conversation. You might imagine some child at the ticket stand having a talk with the boy who is taking tickets. Or you might imagine that the penniless boy was caught when he crawled under the tent, and had to defend his conduct. How could he do it?

## 144. A LANGUAGE EXERCISE

*Run, Runs, Ran, Has Run, Have Run*

Every day you use some part of the word *to run*. You use such sentences as *My dog runs fast* or *Dogs run fast*. Here you are thinking of what dogs can always do.

If you say, *My dog ran* or *Those dogs ran*, you are thinking of what happened an hour ago, or several days ago, or at some other time in the past.

If you say, *My dog has run away* or *All my dogs have run away*, you are thinking of what has already happened, but not of just when it happened.

Here are some sentences. Fill the blank spaces with *run*, or *runs*, or *ran*, or *has run*, or *have run*. Be sure to get just the right word. After a pupil has read a sentence, filling the blank space, another pupil will write it on the blackboard.

## SENTENCES

1. A greyhound — faster than a bulldog.
2. A rabbit — by us a moment ago.
3. My dog — often — faster than our horse.
4. Rabbits usually — faster than dogs.
5. The cattle — — over this field a good deal.
6. A little creek — down this valley.
7. Rivers — toward the sea.
8. The rivers — always — toward the sea.
9. A road — — through these woods for fifty years.
10. Three railroads — over those mountains.
11. A train — on steel rails.
12. A fast train — just — by the station.

13. The engineer — his train slowly.
14. Engineers usually — their trains very fast.
15. A herd of buffalo — across the tracks here last week.
16. A telegraph messenger — up to the train when it stopped.
17. The train — by the station at high speed.
18. Suburban trains — rather slowly.
19. This train — seventy miles an hour last Tuesday.
20. The engineer — to his train when the whistle blew.

The teacher will divide the class into two equal parts, or two pupils will choose sides so as to divide the class. One part will copy the first ten sentences on paper and fill the blank spaces. The other part will copy the second ten sentences.

Then the pupils will exchange papers and grade them by writing a *C* after every sentence that is correct. Someone will add the grades of each part of the class and divide by the number of papers. The quotients will be the average of each part. Which is the higher?

#### 145. A REMEMBERING AND POINTING EXERCISE

*Run, Runs, Ran, Has Run, Have Run*

Read and follow directions.

##### DIRECTIONS

- a. Read the sentences silently:
  1. An elephant *runs* awkwardly.  
Greyhounds *run* gracefully.
  2. A deer *ran* by yesterday.  
Some deer *ran* by yesterday.
  3. My dog *has* often *run* after rabbits.  
Rabbits *have* often *run* away from my dog.

4. The player *ran* to second base.  
The pitcher *ran* slowly.
  5. The cat *ran* after the milkman.  
The milkman *ran* after the cat.
- b. Read the sentences aloud or listen as someone else reads them.
- c. If anyone says *run* or *runs* when talking about something that happened in the past, correct him.

### 146. WRITTEN TEST NUMBER EIGHT

Here are the sentences for your test.

#### TEST SENTENCES

1. (*Those, Them*) farmers raise (*wheat, rye, corn, and potatoes. wheat rye corn and potatoes.*)
2. I (*can, may*) divide whole numbers well enough, but (*them, those*) fractions are too much for me.
3. I have (*tomatoes beets and cabbages tomatoes, beets, and cabbages*) this morning. (*May, Can*) I sell you some of each?
4. Yesterday a fox (*run, ran*) by my home at the edge of town — (*1267 Barton Street. 1267 Barton street.*)
5. Mother says I (*can, may*) visit my aunt at (*245 South Prairie Avenue. 245 South Prairie avenue.*)
6. The street cars have (*ran, run*) by our house for several months now, and I (*can, may*) get down town easily.
7. All the (*boys, girls, men, and women boys girls men and women*) in our neighborhood like (*those, them*) new people on the corner.
8. (*Can, May*) you shoot as far as (*them, those*) bushes with your bow and arrow?
9. We have planted (*flowers shrubs and trees flowers, shrubs, and trees*) in (*them, those*) suburban lots of ours.
10. (*Those, Them*) lawns have paths worn across them because children have (*run, ran*) over them so much.

### JUDGING YOUR WORK

Exchange papers with some pupil and judge his work in the usual way. You must not leave this test until you make a perfect score.

#### 147. ORAL COMPOSITION

This is the last lesson in oral composition for the year. Do your best.

*Why I Like School*

*Preparing for Vacation Trips*

*Summer Work on the Farm*

*Summer Fun on the Farm*

*Why I Like Vacation*

*Preparing for Visitors*

*Summer Work in Town*

*Summer Fun in Town*

*How the School Building Looks in Summer*

Once more think about the progress you have made in speaking, as you did when you last had oral composition. Talk about your work in class.

#### 148. A STORY TURNED INTO A PLAY

Do you ever have public entertainments in your school? If so, perhaps you turn stories into plays and present them before an audience. If you have never turned a story into a play, now is a good time to begin. First you will read, silently, how someone else has done it. Here is the story:

##### THE FOX AND THE CROW

A crow that had stolen a piece of meat perched in a tree and held the flesh in her beak. A fox that saw her longed to have the meat himself, and by a clever trick succeeded in getting it. "How wonderful is the crow," he exclaimed, "in the beauty of her shape and in the fairness of her complexion! Oh, if her voice were only equal to her beauty, she

would surely be the queen of birds!" The fox didn't mean this; he said it only to deceive the crow. The crow, very eager to have her voice admired, set up a loud caw, and dropped the meat. The fox quickly picked it up and said to the crow, "My good crow, your voice is right enough, but your wit is wanting."

Here is the story turned into a play:

## THE FOX AND THE CROW

### CHARACTERS

THE FOX

THE CROW

SCENE: *In the forest. The crow flies into a big tree. She has a piece of meat in her beak. She puts the meat down on the limb and puts her foot on it.*

CROW

Well, I did that rather cleverly. The farmer was cutting up a sheep that he had killed; and while he went to sharpen his knife, I flew down and stole this piece of meat. I'm clever, I am. If I weren't so clever, I never could get along in this difficult world.

*[Enter the fox.]*

FOX

*(To himself)* See that stupid crow! She has stolen a piece of meat. I wish I had it.

CROW

*(To herself)* There's the fox. I wonder if he knows how clever I am, how beautiful, and how well I can sing!

FOX

Good morning, Crow; that's a fine piece of meat you have. Won't you give me a part of it?

CROW

Certainly not. Get your own meat. The farmer is killing today.

FOX

Well, you'd better. If you don't, I'll climb the tree and take the meat away from you.

*[The fox makes a leap as if to catch the crow. The crow picks the meat up in her beak again.]*

Well, there now! I don't want to hurt you or take the meat away from you. I was only fooling. Do you think I would do you an injury?

*[The crow does not answer.]*

No, friend Crow, I would not hurt you or rob you. I would not injure so beautiful a creature. Why, the loveliness of your shape fills me with joy; and as for the fairness of your complexion, it surpasses everything I have seen. If it were not for your voice, you would surely be queen of the birds. How can so beautiful a bird have so unlovely a voice—so harsh, so rasping, so like the sawing of a thousand saws!

CROW

*(Eager to show the beauty of her voice)* Caw, caw, caw!

*[The meat falls to the ground.]*

*(Angrily)* Caw, caw, caw!

FOX

Your voice is not so bad, friend Crow, but as for your brains—well, I never knew anyone so stupid!

*[The fox picks up the meat and runs away.]*

### READING THE PLAY

One pupil will be the fox and another the crow. They will stand before the class and read the play, getting as much fun out of it as possible.

Do you see any difference between the story and the little play? The story is almost all narration, that is, just *telling*, while the play is nearly all conversation. Do you notice too that some ideas are added to the play? The person who wrote it over from the story tried to think just how the fox and the crow would talk and just what they would do. Perhaps he changed the story a little too, in order to make a better play. Can you tell how he changed it?

There are many stories that can be turned into plays. Three are given below and on page 190. Like the story of the fox and the crow, they are all from the *Fables* of Aesop, who is said to have been a Greek slave who lived six hundred years before Christ.

### SOME FABLES OF AESOP

Read these fables and talk about them in class:

#### THE FARMER AND THE STORK

A farmer placed nets on his newly plowed lands, and caught a number of cranes which had come to pick up his seed. With the cranes he caught a stork also. The stork, having his leg fractured by the net, earnestly besought the farmer to spare his life. "Pray, save me, master," he said, "and let me go free this once. My broken limb should excite your pity. Besides, I am not a crane, but a stork, a bird of excellent character. And see how I love my father and mother and slave for them. Look at my feathers also; they are not even a little bit like those of a crane." The farmer laughed aloud and said, "It may be just as you say; all I know is that I have captured you with these robbers, the cranes, and you must die with them."

## THE KID AND THE WOLF

A kid that was returning alone from the pasture was pursued by a wolf. He turned about and said, "I know, friend Wolf, that you are going to eat me; but before I die I hope that you will grant me a favor; I want you to play me a tune, for I have a great desire to dance." The wolf consented, and while he was piping and the kid was dancing, the hounds, who happened to hear the music, came up and gave chase to the wolf. Turning to the kid, the wolf said, "I have got just what I deserve; for I am only a butcher, and I should not have turned piper to please you."

## THE DOG, THE COCK, AND THE FOX

A dog and a cock who were great friends agreed to travel together. One night they took shelter in a thick wood. The cock flew up into the branches of a tree and perched there, while the dog went to bed beneath in the hollow trunk. At dawn the cock, as usual, crowed very loudly several times. A fox, hearing the sound and wishing to have a good breakfast, came and stood under the branches and said how eager he was to make the acquaintance of the owner of so wonderful a voice. But the cock was suspicious, and said, "Sir, will you do me a favor? Go around to the hollow trunk below me and wake up my porter, so he may open the door and let you in." When the fox approached the tree, the dog sprang out, caught him, and tore him into pieces.

## WRITING A PLAY

After the class has selected one of the fables to turn into a play, follow these directions.

## DIRECTIONS

a. One pupil will write on the blackboard. First he will write the title of the play as high on the blackboard as he can reach,

and underline it. You and the other pupils will write on paper. First write the title.

b. Keep your eyes on the story you have selected and on the play about *The Fox and the Crow*. The pupil at the blackboard will write the list of characters. You will write the list also on your paper.

c. The class will next try to decide what the scene should be. The pupil at the blackboard will write the description of the scene as it is written in the play of *The Fox and the Crow*. Do the same yourself. Draw a line under the words following "Scene." (To the printer this means italics.)

d. Now the class will talk about what the first speech should be. It should be made as clever as possible. When something has been decided upon, write it down, writing the name of the speaker first, in the middle of the page, with a line under it.

e. The class will then go on to the second speech, and continue to the end of the story. Perhaps it will require two or three English periods in as many days to finish the work. It will be well to proceed slowly so as to write a good play.

f. In the play called *The Fox and the Crow* there are italics, like these: *Enter the Fox, (To himself)*. Perhaps your play will contain directions. If so, draw lines under them.

g. Look back at the story about the fox and the crow. Are there quotation marks in it? Why are there none in the play? Use no quotation marks in your play.

h. When the class has finished the play, several groups of pupils will read it, each pupil reading a part. The pupil who reads a part best will commit the part to memory. The pupils selected for the different parts, after a little practice, may give the play before the assembly or before lower-grade rooms. If you try hard, you may be one of those selected.

i. Perhaps your class will want to work out other fables in the same manner. You can also find stories in your history or your reader that can be turned into plays.

**149. FRIENDLY LETTERS**

You have had practice in writing letters, and you know what a good letter is. As the summer vacation is coming, it would be a good plan for you to prepare to write letters to your friends who live at a distance. They will probably write to you in reply. Think what they would like to know about your year at school, about your home life, and about your plans for the summer. Prepare your letters and send them.

**150. READING BEST COMPOSITIONS**

Doubtless there are many good compositions in the Best-Compositions Portfolio. The authors will now read them for your entertainment. This is a good way to end the year's work.

**151. THREE TESTS FOR SHARP EYES**

All through this book you have corrected the compositions of others and have gained in ability to correct your own. Among the hard things you have tried to do are these: to begin and end sentences in the right way, to spell all the words correctly, and, in writing conversation, to use quotation marks properly.

On page 193 are three fables from Aesop. The first one contains ten errors, the second twenty, and the third twenty-five. Follow directions.

**DIRECTIONS**

- a.* Read all the fables silently. Try to see the errors.
- b.* Do not have any conversation about them.

c. You will now select the fable which you prefer to rewrite. If you think you can rewrite the third, the hardest, correctly, you should select it. If you think the third is too hard, you should select the second. If you think the second is too hard, you should select the first.

d. Head your paper and go to work.

#### THE WIDOW AND THE HEN

*(Ten errors)*

a widow kept a hen that laid an egg every morning thought the woman to herself if I double my hens allowance of barley, she will lay twice a day so she tried her plan, and the hen became so fat and sleek that she left off laying at all.

#### THE WOLF AND THE SHEEP

*(Twenty errors)*

a wolf, sorely wounded and bitten by dogs, lay sick and maimed in his lair being in want of food, he called to a sheep who was passing by, and asked him to fetch some water from a stream flowing close beside him for he said if you will bring me a drink, I will find means to provide myself with meat yes said the sheep if I should bring you the draught, you would doubtless make me provide the meat also

#### THE TWO TRAVELERS AND THE AXE

*(Twenty-five errors)*

Two men were journeying in each other's company one of them picked up an axe that lay upon the path, and said I have found an axe nay my friend replied the other, do not say 'I,' but 'We' have found an axe they had not gone far before they saw the owner of the axe pursuing them, when he who had picked up the axe said we are undone." "Nay replied the other keep to your first mode of speech my friend; what you thought right then, think right now. Say 'I,' not 'We' are undone

## JUDGING YOUR WORK

Here are the directions.

## DIRECTIONS

*a.* Some pupil will act as a scribe, that is, he will do the writing. He must be a pupil who selected the first fable.

*b.* He will go to the blackboard with his paper.

*c.* He will copy his rewriting of the fable. He must think of capital letters, periods, and spelling; also of commas, quotation marks, and capital letters in the writing of conversation.

*d.* If he makes an error, he should be corrected. No error should pass unnoticed, for his fable must be written correctly. It will be used later as a model.

*e.* The other two fables will be written in the same way.

*f.* Those who selected the first fable will exchange papers. Those who selected the second fable will exchange papers. Those who selected the third fable will exchange papers.

*g.* Each group of pupils will check the errors on the papers before them by comparing them with the correctly written fables on the blackboard.

*h.* Each pupil will count the errors on the paper before him and write the number of errors at the top.

*i.* He will hand the paper back to its writer. If there are disputes about any points, the teacher will settle them.

*j.* It will be an interesting problem in arithmetic to make up the grades on a basis of 100 per cent. Remember that the first fable has ten errors, the second twenty, and the third twenty-five.

*k.* It will be interesting also to make up the average of each group, to see which one made the best score.

What benefit did you get out of this test?

**152. CAN YOU DO THESE THINGS?**

If you have done your work well in the study of this book, you should be able to do a number of things that are important. You should be able, for example:

- a. To choose the right word to express your meaning
- b. To avoid the unpleasant repetition of important words
- c. To use capital letters correctly
- d. To use punctuation marks, including apostrophes and quotation marks, with accuracy
- e. To write common abbreviations and contractions correctly
- f. To divide words correctly at the ends of lines
- g. To avoid common errors of speech
- h. To speak well before your classmates
- i. To write a good composition of one or two paragraphs correctly divided into sentences
- j. To know whether a composition is good or bad, and why

Talk about every one of the above *things that you should be able to do*. Decide whether or not you can do them well. Do you remember, for example, all you have studied about the uses of capital letters, periods, commas, question marks, apostrophes, and quotation marks? Do you remember all that you have studied about good oral and written compositions? Make a decision in every case. Perhaps you can prove your ability by speaking, or by writing on the blackboard.

**153. SUMMARY TEST**

On page 196 are questions that will test you on some of the points you have studied since the beginning of the year. First read all the questions silently, and then write the answers. Put on your thinking cap.

## TEST

1. Write correctly: *My aunt fanny, from frankfort kentucky, is visiting us.*
2. Write correctly: *Minneapolis minnesota is on the mississippi river.*
3. Write correctly: *father was in Macon Georgia on Nov 13 1925.*
4. Write correctly: *You cant be to careful in doing your arithmetic.*
5. Write correctly, using quotation marks: *Dr. Sands said to me, Come in out of the wet, or you will catch cold.*
6. Write correctly, using quotation marks and apostrophe: *You wouldnt be so unhappy, said Mother, if you were busier.*
7. Write correctly, using commas: *We saw two motor cars a truck a man on a bicycle a wagon a flock of sheep and a tractor on the road this morning.*
8. Write correctly, using commas: *"Do you know my son that it is bedtime?"*
9. Write correctly, supplying the missing words: *"I ——— what should be done, and I ——— it at once."*
10. Write correctly, choosing the right words: *"(May, Can) I join your ball team? I haven't (no, any) ball or bat, but I can play the game."*

Did you discover a misspelled word in one of the sentences?

Did you discover that each question has either two or five errors in it?

It will be a good problem in arithmetic to grade your paper on the scale of 100.

## SUPPLEMENTARY MATERIALS

If you need more work on some subjects than you have already had, you can use some of these lessons.

### THE TEXTBOOK AS A REFERENCE BOOK

What is it to *refer*? What is a *reference* book? If you don't know, the dictionary will tell you.

Suppose your teacher should tell you that you are not heading your compositions correctly. Turn back to the Contents on page v. Look down the list of titles till you find something about a page of manuscript. Turn to this page and read carefully. Find out your mistake and correct it.

Suppose your teacher should tell you that you do not know the difference between *to*, *too*, and *two*. Find these words in the Contents and study them again.

Suppose your teacher should tell you that you are not using *saw* and *seen* correctly, or *did* and *done*, or other words the uses of which you have studied. How would you find them to study again?

At the end of the book you will find the Index. What is an index? In what way is it like a dictionary? How can you find in an index topics that you want to refer to? Think carefully.

Using the Contents and the Index to find what you want to study again is *using the textbook as a book of reference*.

**DIVIDING A STORY INTO SENTENCES**

Children, and sometimes grown-ups, find it difficult to divide their composition into sentences by the use of capital letters and end-punctuation marks. If you need more practice in this sort of work, you can have it at any time.

Below there is an old tale which came from Norway a long time ago. It is printed without capital letters at the beginning of sentences and without any punctuation at the end of sentences. Read it silently. Try to understand it by thinking where sentences begin and end.

**WHY THE BEAR IS STUMPY-TAILED**

one day the Bear met the Fox, who came slinking along with a string of fish he had stolen whence did you get those asked the bear oh! my Lord Bruin, I've been out fishing and caught them said the Fox so the Bear had a mind to learn to fish too, and he bade the Fox tell him how he was to set about it

oh! it's an easy craft for you, answered the Fox, and soon learned you've only got to go upon the ice, and cut a hole and stick your tail down into it you must go on holding it there as long as you can you're not to mind if your tail smarts a little that's when the fish bite the longer you hold it there the more fish you'll get then all at once out with it, with a cross pull sidewise, and with a strong pull too

the Bear did as the Fox said he held his tail a long, long time down in the hole, till it was frozen then he pulled it out with a cross pull, and it snapped off short that's why Bruin goes about with a stumpy tail to this very day

Now follow directions.

## DIRECTIONS

- a. Head your paper as you do when you write a composition.
- b. Begin to write. Think where each sentence begins. Use a capital letter. Think where each sentence ends. Use a period there if the sentence tells something, and a question mark if the sentence asks something.
- c. Think where the bear speaks and where the fox speaks. Think where quotation marks should be used.
- d. When all have written the story, some pupil will copy his work on the blackboard. As he writes, compare his work with your own. Do not interrupt him with criticisms.
- e. When the copying has been finished, the writer will read his story aloud. Notice whether his voice stops where he has indicated the end of sentences. If it doesn't, ask him about it and correct him if he is wrong. Be sure that quotation marks are properly used.
- f. When you have talked about all his sentences, correct the errors in your own work.
- g. If you have made many errors, you should rewrite.

You and your classmates can make many exercises of this sort. For example, you might choose a passage from your reader to be copied on the blackboard without any capital letters or punctuation marks. Afterward you could rewrite the passage as you have rewritten the story about the bear and the fox. Be careful about punctuation marks. At another time you might select a passage from some other book, such as your geography or your history. At all times, remember what it is you are trying to learn—to *divide your own composition into sentences*.

Of course you will always begin your sentences with capital letters and end them with a period or a question mark. Be sure you indent your paragraphs.

**STILL OTHER LISTENING GAMES**

You will play a listening game whenever you or any of your classmates seem to need practice in paying attention as someone speaks or reads. You have already played several listening games. The following directions tell how others may be played at any time.

**DIRECTIONS**

*a.* The pupils will select a passage or two from their geographies, histories, or other textbooks. They will select something they have already studied.

*b.* Each pupil will read the passage silently and try to remember every sentence and every word.

*c.* Then all will close their books and one pupil will read the passage aloud.

*d.* He will read until he reaches a word he thinks is important. He will not read it, but will pause and call on some pupil to write it on the blackboard. If this pupil cannot write the word, someone else will try.

*e.* The whole passage will be read in this manner. The greater the number of words the reader calls on a pupil to write, the closer his attention must be.

**DICTATION: PROSE****CAPITALS AND PUNCTUATION**

In your writing, you may not find it easy to use all you have studied about the use of capital letters and punctuation. You may even misspell words you know how to spell. Perhaps this comes from haste and from not looking over, with care, everything you write. Many dictation exercises will help you. On page 201 are the directions to follow.

## DIRECTIONS

- a. The class will choose a part of a story that has been read. This passage should contain proper names and quotation marks.
- b. Everyone will read the passage silently, noticing all capital letters and punctuation marks.
- c. Someone who reads well will read the passage aloud, and as clearly as he can.
- d. Now the reader will read again, very slowly, so that the pupils can write as he reads. They should pay close attention, so that they need not ask him to repeat unless he reads too fast.
- e. Each pupil will compare what he has written with the passage in the book and place crosses where he has made mistakes.
- f. Pupils who do not do perfect work should try again. They may sit near each other, in a little group, as someone dictates to them, in order not to disturb the rest of the class.

At other times the class will choose passages from history that contain the names of people, places, and dates. Sometimes a passage from geography, containing the names of countries, cities, mountain ranges, rivers, and oceans, should be chosen.

## DICTATION: POETRY

## CAPITALS AND PUNCTUATION

Have you ever read *Alice's Adventures in Wonderland*? If not, you should do so. It is a very amusing book. Here is the first stanza of a song that the Mock Turtle sang to Alice as he and the Gryphon solemnly danced around her. Read it silently.

“Will you walk a little faster?” said a whiting to a snail,  
“There’s a porpoise close behind us, and he’s treading on my tail.

See how eagerly the lobsters and the turtles all advance!  
They are waiting on the shingle—will you come and join the  
dance?

Will you, won't you, will you, won't you, will you join  
the dance?

Will you, won't you, will you, won't you, won't you join  
the dance?"

Now think of the way the stanza is written. With what kind of letter does each line begin? Two lines are indented more than the others. This is because they are a sort of chorus.

How many times are quotation marks used? Where are they? Why are they used? There are several commas. Why are they used? (Think of the oral reading.) There are several apostrophes. Why are they used? How many question marks are there? Where are they? There is only one period. Find it.

There are two punctuation marks in the stanza that you may not know. One is the exclamation point (!). Find it. It means that the sentence must be read in an excited manner. The other is the dash (—). Find it. It means that there is a slight break in the thought.

Now you are ready to write the stanza from dictation. Turn back to the preceding lesson, "Dictation: Prose," begin at *b*, and follow directions.

There are many other poems you might choose to write from dictation. You should select those you like well enough to commit to memory. You will find them in your reader, and perhaps in other books you have.

## MEASURING RESULTS

### A HELP FOR TEACHERS

As it is necessary for a traveler to know both where he is going and when he gets there, just so is it necessary for a teacher to know her objective and to recognize the end when she has attained it. The authors have therefore prepared, for each year, a composition scale, both for oral and for written work, so that the teacher may have a set of standards by which to judge the progress of her pupils.

Composition scales have usually been prepared by submitting a number of school themes to a set of judges whose task it was to arrange them in the order of their merit without giving reasons for the judgments. This scale is made on a different basis altogether, the endeavor being to assign definite reasons for judgments in every case. This is accomplished as follows:

1. Each composition shall be judged in two ways: first, from the standpoint of form and content; and, second, from the standpoint of mechanics.

2. There shall be definite requirements both for form and content and for mechanics in each year, and these shall be cumulative. Beginning with the sixth year, the subject of grammar shall be added.

3. Sample compositions shall be given for each year. These shall represent, so far as form and content are concerned, three orders of merit represented by the letters *X*, *Y*, and *Z*, according to the following scheme:

*X compositions:* Those that meet the form requirements for the year and have unusual distinction.

*Y compositions:* Those that meet the form requirements for the year but have no unusual distinction.

*Z compositions:* Those that barely meet the form requirements for the year show a tendency to ramble, and betray immaturity.

In addition to such sample compositions as are mentioned above, there will be given also examples of work so poor as to be *below requirements* for each year.

It must be obvious that the use of the scale will be particularly advantageous in schools where there are homogeneous groupings of pupils according to their ability. If a teacher has an *X* group, she will naturally expect a fair percentage of her pupils to produce themes as good as or better than those given here under the *X* heading; and if the class does not come up to her expectations, she has reason either for improving her teaching or for suggesting to her principal that there be a change in the groupings. On the other hand, if she has a *Y* group, she may be content with many *Y* compositions, and with *Z* compositions if she has a *Z* group. The scale is therefore an efficient means of diagnosis.

Such diagnosis should be made at the beginning of each year for the purpose of appraising the individuals of the class, at definite times during the year (say once a month) to note progress, and at the end of the year to sum up the final achievement.

As form and content are measured independently of mechanics, the very few mechanical errors made by the writers of the sample compositions have been corrected.

The judgments of oral compositions should be made at the time of delivery, and should be the subject for discussion by class and teacher.

## COMPOSITION SCALE FOR FIFTH YEAR

### MAIN POINTS AS TO FORM AND CONTENT

1. Sentence sense
2. Sticking to the point, with a sense of order
3. Good opening and closing sentences
4. Selection of title
5. Making the content interesting by choice of detail
6. Getting the right word

### HOW TO USE THE SCALE

In using the scale the procedure should be as follows: Read a composition and compare it with the sample *X* compositions, considering carefully whether or not it has equal or superior merit in content and form. If it has, grade it *X*. If it has not, compare it with the sample *Y* compositions, and so on. Do the same with all the compositions of a set. After a little practice, this work can be done with ease and rapidity.

### SAMPLE COMPOSITIONS

#### X

#### THE LADY CLOWN

When I was at the circus, there was a clown who would always cause the men a lot of embarrassment. The clown was dressed in a blue suit and a fur, and she had a wig of red hair with a purple hat over it. As the people came into the tent, she would walk up to a man and ask him to tie her shoe string. When he would begin to do as she had asked, she would pretend to faint. At this all the people would break out into a roar of laughter, and the man would feel foolish.

#### COMMENT

There is a good opening and a good closing sentence. The story between provides the details to make the point clear, though

a more mature writer would have made more of the clown's ruse and the man's confusion. In addition the writer shows progress in the new requirement for the year—getting the right word. Note “cause the men a lot of embarrassment” and “a wig of red hair with a purple hat over it,” which show a growing sense of effective vocabulary. Finally it may be observed that the writer is ahead of his year in variety of sentence structure and in maintaining a proper sequence of ideas.

#### HOW MY DOG GOT EVEN WITH ME

One day the lady next door asked me to pick some dandelions. I thought it would be lonely on the prairie, so I took my pet dog. After I had a very large basket fully picked, I thought I would see if my dog liked dandelions. I put his nose in the basket. He was very angry and very yellow. He took the basket in his mouth. He saw a mud puddle. He was very thirsty and dropped the dandelions. They were all spoiled. I had to go home without dandelions or basket.

#### COMMENT

The writer meets the requirements of preceding years, and shows an advance in vocabulary. Note “lonely on the prairie,” “large basket fully picked,” and “very angry and very yellow.” The increase in effective vocabulary is due to a growing maturity of thinking; a younger child would not use expressions like those quoted.

#### Y

#### AT THE CIRCUS

Last Friday we went to the circus. When we got there, we looked at the animals. We fed the elephants peanuts, but I did not feed them at first because I was afraid. When I saw my sister feeding them, I tried it and then I was not afraid.

On the platform there was a girl who did not have any arms and did everything with her feet. She showed us how she could sew with her feet, and I thought she could sew very well. She wrote her name on the back of one of her pictures to show people

how she could write. They were selling pictures of her, but we did not buy any. After a while we went to our seats, and soon the parade came in.

## COMMENT

The writer has attempted a two-paragraph theme, and has succeeded fairly well. His vocabulary, however, is neither so effective nor so mature as that of the writer of *The Lady Clown*; he has not so well selected the words that give life and color to a composition.

## A RETURNED LETTER

Once I mailed a letter without writing the whole address on the envelope. Weeks passed and I forgot all about it. One Saturday the postman rang, and he handed me a letter. I couldn't understand why it had a different name on it instead of having our own name. Then I remembered the letter, and I saw that I had not written the whole address. Think of the trouble I had made for the postman, just by my hurry in writing the address.

## COMMENT

The vocabulary of this composition is sufficient for the subject-matter, but the repetition of the two words, "address" and "letter" are a distinct blemish. Otherwise the work is up to standard.

## Z

## AN INTERESTING DISCOVERY

I made an interesting discovery last week. It was about the magnetism of the north pole and the south pole of the magnet. I took a fine needle and rubbed it on the north pole of the magnet till it was magnetized. Then I filled a cup full of water and put the needle in it. The needle floated, which some of you don't believe, and turned north. No matter what way you turned it, it would always point north. The cup or glass you use must not be of metal if you try this experiment. You can rub the point of the needle on the north pole of the magnet, and the eye part with the south part of the magnet.

## COMMENT

The writer has the vocabulary of his scientific subject, and in this particular shows advance over fourth year. He has written, however, a very disorderly composition. First he tells of the experiment he made, and then gives directions to others who may wish to try it, ending with a sentence that is, in part, a repetition of something he has already recorded. A case of slipping back.

**Below Requirements**

## A TRIP

When we were going to Cleveland, Ohio, we had to pass many mountains. We got stuck in one of them.

My aunt was thinking how to get out. At last we got out.

We stopped at a hotel for the night.

The next morning we went on our trip.

## COMMENT

The writer has attempted to touch the high spots of an adventurous ride, and has made an absolute failure of his task. There is no attempt to give interesting details of any phase of the journey; nothing is elaborated to the point of interest. The story is a mere skeleton.

SIXTH YEAR



# AMERICAN LANGUAGE SERIES

## *Sixth Year*

### 1. SILENT READING

A business man once said, "I have trained myself to get the whole meaning of a letter with one reading. I never have to read a letter a second time."

Have you formed the habit of understanding what you read with one reading? Every day you study this book you will read paragraphs that tell you something new or give you directions, or perhaps both. If you have to read a second time in order to understand, you will waste time and energy.

Here are some helpful questions. Read them silently, one by one, and discuss them. Be sure to get good and complete answers.

#### QUESTIONS

- a. How many things can you do at once?
- b. If you try to read and to watch what your neighbors are doing at the same time, what happens?
- c. Suppose you are reading and someone drops a pencil. If you look to see who did it, what happens to your reading?
- d. If you look up when someone enters the room or when someone addresses the teacher, what happens to your reading?
- e. If you speak to someone when he is reading, how many persons are idle for a moment?
- f. Do you ever think you are reading when you are merely looking at a book, though your thoughts are far away?

g. What is the advantage of doing just one thing at a time? How does it help in reading?

h. Look up the word *concentration* in the dictionary. What has this word to do with the questions you have been discussing?

Throughout this year, make it your business to train yourself to understand with one reading. Don't rely on your teachers to do all the training. You must help train yourself, because when you have ended your school life you will no longer have your teachers to help you.

## 2. WHAT YOU WILL STUDY IN THIS BOOK\*

The most important parts of your study in this book will be, first, how compositions are built up, and, second, grammar. Read the comment below.

### HOW COMPOSITIONS ARE BUILT UP

A composition, or theme, is like a building, or a watch, or an automobile—it is composed of parts. Every part is necessary to make the whole a success. Would a building be useful without a roof? Would a watch be useful without a mainspring? Would an automobile be useful without a carburetor? You are to think of any composition as composed of useful parts.

You have already had preparation for work in the practice of oral and written composition. You know that there must be a good beginning sentence, then some interesting details, and, last, a good ending sen-

\*For "The Textbook as a Book of Reference," see "Supplementary Materials," page 401.

tence. If you will look at some paragraph in your geography or your history, you will discover that they have good beginning and ending sentences and that the other sentences give interesting details.

### GRAMMAR

Grammar is the science of the sentence. It tells about sentences as wholes and about the parts into which they are divided. From grammar you will learn that certain ways of expressing yourself are correct and why they are correct.

You have already had preparation for this sort of work in grammar. You have learned what a sentence is and that you must not continually join your sentences with *and* and other joining words. You have also learned to use certain correct forms, such as *It is I* and *I saw him*.

### OTHER THINGS TO STUDY

In addition to these two main subjects of study, there will be other minor matters, such as word study and work with the dictionary. You will also review certain things that you are likely to forget. All will be useful to you in speaking and writing.

### DOING EVERYTHING WELL

It is not important that you study everything in this book. It is very important that you do well everything you try to do. Don't think that you must finish any lesson in just one lesson period. One lesson

may be finished in a few minutes, while another may require the English period for several days.

### FINAL COMMENT AND QUESTIONS

This lesson is a *built-up composition*. What is it about? What is the main title? What are the different parts about? What are their titles? Two of the different parts have two paragraphs each. Why? What part of the lesson may be called a *conclusion*?

### 3. A PUPIL'S PARAGRAPH

#### PARAGRAPH STUDY

As a composition is made up of paragraphs, you must make sure you know what a paragraph is. Read silently the one given below:

#### Salt for Sugar

My mother was making cranberry sauce for Thanksgiving dinner. I stood by, watching her. I stood next to the pantry, so she said, "John, get me the jar of sugar. It is on top of the bread box." I got her the jar of sugar and went out to play. When dinner time came, I took a bite of cranberry sauce and immediately reached for my glass of water. My father took a bite of his cranberry sauce and said, "Mother, this salt tastes good flavored with a few cranberries." I found out that I had taken the wrong jar.

Now talk about the paragraph.

#### QUESTIONS

a. Is this just one story, or incident? Should the writer have written just one paragraph?

b. Think of it another way. What is the title? Does the title hint at just one story? If so, what?

c. Think of it another way. Even one paragraph is divided into parts, because there are parts in the explanation of just one incident. You may say that each paragraph has a beginning, a middle, and an ending. What is the beginning of the story? the middle? the ending?

d. Now think whether the paragraph is really a good one. Is it interesting? What do you like about it?

e. Think of the first sentence. What does it tell that helps you to understand the rest of the story?

f. Think of the steps of the story. Are they told in their proper order?

g. Think of the ending. Is the point of the story well brought out?

h. Maybe it is brought out too well. Do you think the last sentence is really necessary? Didn't you get the point of the story before you read the last sentence? Then why not omit the last sentence?

i. One mistake of the writer should be corrected. How many times does he use the word "cranberry" or "cranberries"? Does this sound pleasant? How can you get rid of each of these words at least once? Think it over.

### DICTIONARY WORK

Sometimes you will have a little dictionary work just to remind you that the dictionary is a very useful book. Answer the following questions.

#### QUESTIONS

a. The word *cranberry* is often mispronounced and misspelled. Look at it in the story you have recently read. Find it in the dictionary. How is it pronounced?

b. How is the *s* in *sugar* pronounced? Is it pronounced the same way in *salt*?

c. Find *dine*, *dining*, *dined*, and *dinner* in the dictionary. How many *n*'s in each word? How is the *i* pronounced in each word? What is a suffix? What are the suffixes in *dining* and *dinner*?

d. Of how many words is *classroom* composed? Why should it be called a *compound word*?

e. Has *a* the same sound in *cranberry*, *watching*, *pantry*, *play*, *father*, *jar*, and *tastes*? In which words is the sound of *a* the same?

f. Think of *bite*. Think of the suffixes *-ing* and *-er*. How is *bite* changed when the suffixes are added?

Alex Barrington      September 9, 19—  
Yale School          Room 205, Grade 6B

### The Wrong Hat

Once when I had just bought a new hat, I tried it on and looked at myself in the glass with a good deal of satisfaction, and then went out to play. It was, etc.

CORRECT FORM FOR A MANUSCRIPT †

#### 4. MANUSCRIPT FORM

You should always head your paper in the same way. Study the manuscript form above. Where has

† The arrangement of the lines in the heading of the manuscript is only suggestive. A different one is permissible.

the pupil written his name? the date? the name of his school? his room and grade? the title of his composition? Why is the title underlined? Why is a margin used on the left side of the sheet? Use this manuscript form as a model.

### 5. A PORTFOLIO FOR MANUSCRIPTS

You should keep all the compositions that you write during the year, and for that purpose you should have a portfolio. Of what kind of paper should it be made? How large should it be? If the portfolio is merely a folder, how should you fold it? If it is an envelope, how should it be cut, folded, and pasted? What should you write on the outside of it? Where should you keep it?

### 6. INDIVIDUAL SPELLING BOOKS

You should also have a little book in which to keep, correctly spelled, a list of words you find difficult to spell. Some of the words should be those missed in spelling lessons. Some should be those misspelled in writing. Some should be the more difficult words found in geographies, histories, and reading books.

You should always make sure you know how to spell all the words you need to use in your written work. You may do this by asking someone to pronounce your hard words to you. Then you may pronounce his words to him. The whole class may well work in pairs in this way at times.



What has happened? What is going to happen? Make a story of this.

## 7. STORIES ABOUT BLUNDERS

### ORAL COMPOSITION

Have you ever made any blunders? It is almost impossible to get along without making some. Probably you can think of one you have made recently. If

not, there are some titles below that may help you to remember one. Choose a good one.

*The Wrong Hat*

*In the Wrong Pew*

*What Happened to the Eggs*

*A Slippery Day*

*The Man Who Looked Like Father*

*A Dark Night*

*How I Saw a Ghost*

*What Made Me Run*

After you have made your selection, think whether your story should have one part, or more than one. In other words, should the story have just one main part, or two or more main parts of about the same importance?

Now tell your story. First give your title. When you have finished, tell whether your story had one main part or more than one. Your classmates will then tell their stories in the same way.

### HELPING THE SPEAKERS

After some pupil who needs help has told his story, he will stand before the class with his book in his hand. He will read, one by one, the following questions and ask you and your classmates to answer them.

The purpose of this is, of course, to help him do better next time. Be kind to him. Don't scold. Remember that you are trying to help him.

### QUESTIONS

- a. Did my title fit my story?
- b. Did my story have one main part or more than one? How many?
- c. Did I stick to my subject?
- d. Did I have a good beginning?

- e. Did I tell my story in the proper order?
- f. Did I end my story well?
- g. Did I really have an interesting story to tell?
- h. What did you like best about it?
- i. Did I make any mistakes in my English?
- j. Did I run my sentences together with *and* and *so*?
- k. Did I look you in the face? Did I stand straight, without twisting or wiggling?
- l. Did I speak plainly?

Help as many other pupils as the time permits.

Come back to these questions whenever you are helping speakers.

### WRITING THE STORIES

Write the story you have told, improving it as much as you can in the writing. Some pupils will write at the blackboard, and the others will write at their seats.

Don't forget about paragraphing. If a story has just one part, that is, if just one main incident is told, how many paragraphs should there be? If a story has more than one part, that is, if two or more incidents of about the same importance are told, how many paragraphs should there be?

Don't forget to indent the first line of each paragraph you write.

### HELPING THE WRITERS

First help one of the pupils who wrote at the blackboard. Read the questions silently, one by one, and talk about his story. He will make all the changes necessary to improve his story.

## QUESTIONS

a. Is the story properly headed? Compare it with the manuscript form on page 216.

b. Does the title fit the story? A good title either tells what the composition is about or is so interesting that people want to read the story to see what it is about.

c. Is just one main incident told? If so, what is it? Are there two or more incidents, or parts, of about the same importance? If so, what are they? Are there as many paragraphs as there are main parts?

d. Does the story begin well? That is, does the first sentence prepare you for what follows?

e. Are the events told in the order in which they happened?

f. Has the story an interesting ending?

g. Does the writer always know where his sentences should begin and end? Has he thought about the use of periods, or question marks, and capital letters? He will read the first sentence and then stop. If he does not stop at the right place, you will know it. He will read the second sentence and then stop. He will go through the story in this way.

h. Has the writer strung sentences together with *and* and *so*?

i. Has the writer repeated important words too often? If so, help him to get rid of some of them.

j. Has the writer misspelled words or used them incorrectly?

k. Do his sentences all *sound* well?

l. Is the writer's penmanship good? If not, how can he improve it?

Perhaps it would be an excellent plan for only two or three of the pupils to help those who wrote at the blackboard. A small group of helpers like this may be called a *committee of revision*. At the same time, the other pupils who remain at their seats may exchange

papers and help one another. All pupils should work in a friendly manner and speak in low tones. Sometimes, of course, it will be necessary to ask the teacher for help, because there will be differences of opinion. Every pupil must think hard and work carefully.

The preceding questions will not be given again. Hereafter refer to them whenever you need them.

### 8. A BLOW-OUT

#### A THREE-PART STORY

Since you have probably ridden a great many times in automobiles, you must know that tires have a way of blowing out. There is a story in this. You will find it below and on page 223 in the form of an outline. The story is to have three parts. If you answer the questions under each heading, you will be able to give a complete account of an adventure on the road.

#### OUTLINE FOR DISCUSSION

- I. *A hurried start:*
  - a. Doesn't a tire usually blow out when you are in the greatest hurry? Mention a case in your own experience.
  - b. Where were you going when a tire blew out?
  - c. Were you in a hurry? Why?
  - d. Did anything happen at home to delay you? What was it?
  - e. Were you glad when you got started at last?
- II. *The blow-out:*
  - a. As you drove along the road, were you afraid you would be late?

- b. Did anyone say that one of the tires was weak?
- c. Did you see anyone putting on a spare tire by the roadside?
- d. Did this make you think you might have the same bad luck?
- e. Did you all jump when the tire blew out?

III. *Putting on the spare tire:*

- a. Who took off the old tire and put on the spare?
- b. Was it dirty work? Was the road dusty?
- c. What did you do while the spare tire was being put on?
- d. How did you feel when at last you were ready to go?
- e. What happened because you were late?

The Roman numerals show the three parts of your story, each part to be one paragraph when you write. If each part were divided into two or more paragraphs, you would use capital letters before their titles in the outline. The small letters merely indicate questions that help you to think out the three paragraphs.

If you can tell a story nearly like that indicated by the outline, you may do so. If you have never had experience with a blow-out, you may tell about the experience of one of your friends.

### HELPING THE SPEAKERS

Use the questions on pages 219 and 220 for helping the speakers.

### WRITING THE COMPOSITIONS

Write the story of the blow-out in three paragraphs. Don't make it too long. A few sentences for each of

the three paragraphs will be enough. Some pupils will write at the blackboard so that the others may help them improve their work. Each pupil must take plenty of space.

### HELPING THE WRITERS

First help those who wrote at the blackboard. Be sure that each one of them has written a story of three paragraphs. Turn back to the questions on page 221 for help.

### 9. THREE-PART STORIES

Many of the stories you tell other people about your experiences consist of several steps, or parts. Some titles are given below and on page 225, and three parts are suggested for each. Choose one of these titles if you like, or choose another you may prefer. Then think the three parts over carefully and tell your story.

#### *An Unlucky Day:*

- I. How I felt when I got out of bed in the morning
- II. My bad luck during the day
- III. What I thought of my unlucky day

#### *My Saturday Jobs:*

- I. What I do at home on Saturday
- II. What I do away from home on Saturday
- III. What I do with my earnings

#### *A Fire:*

- I. Sending in an alarm
- II. The work of the firemen
- III. The damage done

*A Visit to a Factory:*

- I. How I happened to go
- II. The things I saw done at the factory
- III. The things I saw shipped

After all stories have been told, help some of the speakers in the usual way.

### WRITING AND HELPING

Write your story and give help as before.

## 10. ORAL COMPOSITION

Usually you will write your stories after you have told them before the class, but not always. Sometimes you will want to tell stories of your personal experiences or to talk on other subjects without any thought of writing.

A list of titles will be given you to choose from. You need not choose from them if you prefer not to, but some of the subjects may make you think of others that you will like better. Here is the first list of titles:

*Back-Seat Drivers*

*My Vegetable Patch*

*Studying at Home*

*Bird Migration*

*A Nest under the Eaves*

*Dangerous Railroad Crossings*

*A Visit to a Farm*

*Correcting My English*

*A Rabbit's Burrow*

*How to Boil Eggs*

All pupils will tell stories. After each one has finished, think whether he divided his subject into two or more parts. If he did, see whether you can tell what

was the topic of each part. Also, help the speakers as you were directed on pages 219-220.

## 11. THE BEGINNING OF GRAMMAR

### WHAT A SENTENCE IS

Along with your oral and written composition you will now have lessons in grammar. They will help you in several ways. First, they will teach you the main parts of a sentence. Second, they will teach you certain correct forms of speech. Third, they will gradually teach you to punctuate intelligently.

Below and on page 227 you will find a list of groups of words. Some of these groups of words are sentences and some are not. You are to take up the groups one by one and tell which are sentences and which are not.

A sentence, of course, gives a complete thought. It satisfies you that something has been said. If someone should say to you, *Ten dollars*, you would wonder what he meant; but if someone should say to you, *I will give you ten dollars for your bicycle*, you would know exactly what he meant. Which group of words is a sentence?

### GROUPS OF WORDS

1. under the greenwood tree
2. if I had a dollar
3. Jack tumbled down the hill
4. unless you go too
5. the boy lay asleep
6. by the side of a noisy brook

7. I should like to buy a new ball
8. they were sitting together
9. along a deserted road
10. I won't go
11. they wandered alone
12. giving his head a bad bump
13. over the house
14. when you are ready
15. give me a cup
16. across the river
17. he has gone
18. she threw her ball
19. to put the milk in
20. drive on
21. I wouldn't do that
22. this fruit is sold
23. he was very brave and strong
24. after he had gone
25. he bought that knife
26. we left the house
27. at seven cents a pound
28. for half a dollar
29. when Washington was a boy
30. if I were you

How many complete thoughts, that is, how many sentences, have you found in these groups of words? Count them. What part are they of the whole number?

#### PARTS OF SENTENCES

It was probably easy for you to see that "under the greenwood tree" (page 226) does not make complete sense, and that it cannot be a sentence. But the fifth group of words, "the boy lay asleep," makes

complete sense and is a sentence. However, "under the greenwood tree" is a part of a sentence, and it can be added to "the boy lay asleep," making, *The boy lay asleep under the greenwood tree.*

Notice the second group of words. It does not make complete sense, because it does not tell what the speaker would do with the dollar if he had it. Look farther down the list, and you will find a complete sentence to which "if I had a dollar" may be joined. Adding another part to a complete sentence gives an additional idea to the whole.

Do you think you understand this explanation with one reading?

Here are some directions.

#### DIRECTIONS

a. Take the third group of words. Is it a sentence or not? Why?

b. Find another group of words that will add an idea to it. Write the complete sentence and the part of a sentence together on the blackboard or on paper, as one longer sentence.

c. Do the same with all the other groups of words.

Were you able to follow these directions with one reading?

### 12. WRITTEN TEST NUMBER ONE

You will now have a test on what you have been studying. First read, silently and without discussion, the whole test on page 229. Then you will be given some directions.

## TEST

1. a. What is the suffix in *throwing*?
- b. What are the two parts of the compound word *classroom*?
2. Make a title for this paragraph:

A dog is a faithful friend. He follows his master day in and day out if he is allowed to do so, guards his property and his children, and will go through any danger to protect him. While a cat permits herself to be petted, the dog begs to be caressed by the hand of his master.

3. If there are three main parts to a story, how many paragraphs should there be?

4. Think of this group of words: *on top of the house*. Is it a sentence or merely a part of a sentence?

5. Think of this group of words: *The pigeon perched on top of the house*. Is it a sentence or merely a part of a sentence?

6. Think of this group of words: *If I wanted to go fishing, I should have to get some fishhooks*. Is it a sentence or merely a part of a sentence?

7. Think of this group of words: *if I wanted to go fishing*. Is it a sentence or merely a part of a sentence?

8. Think of this group of words: *Our house is white*. Is it a sentence or merely a part of a sentence?

9. Think of this group of words: *When I was in first grade*. Is it a sentence or merely a part of a sentence?

10. Add enough to *When I was in first grade* to make it a complete sentence.

Now you are ready to write the test. Read and follow the directions.

## DIRECTIONS

- a. Head your paper as you do when you write a composition.
- b. Next write the answers to the questions, numbering the answers as the questions are numbered. Note that the first question has two parts, which are lettered. Copy the letters.

## JUDGING YOUR WORK

Now you will score another pupil's work and he will score yours. In other words, you will pass judgment upon his work and he will pass judgment upon yours.

## DIRECTIONS

- a. Exchange papers with some pupil.
- b. Read the answer to the first question, part *a*. Consider what is the correct answer. Someone will write it on the blackboard. Next consider the answer to part *b*. If the answers to both parts are correct, write a *C* (meaning *Correct*) after the complete answer.
- c. Do the same with the other answers. The answer to the second question may be worded in several different ways, but it must be a good title. It will be the hardest to score. Think carefully and be fair in your judgment.
- d. Count the *C*'s on the paper and write the number at the top. Or, if you prefer, grade the paper on a scale of 100 per cent. It will be a good problem in arithmetic. You will have to be careful about the first question. Why?

## FURTHER DIRECTIONS

- a. If you made 100 per cent, your work is done. You may spend your time reading library books, studying review lessons in other subjects which you find hard, or working at some individual task or project in which you are particularly interested. You may also be called upon to help those who did not make 100 per cent. You should not feel that you have time to waste, for there are always many worth-while things to do.
- b. If you did not make 100 per cent, you must do more work. You must copy from the blackboard the right answers to the questions you have missed, and you must find out why you failed. Perhaps you will have to turn back in the book for help. Perhaps the teacher or the 100 per cent pupils will help you.

Get help from some of these sources. At a later time, say the next day, rewrite the answers you missed.

### 13. SUBJECTS AND PREDICATES

You have learned that a sentence is the expression of a complete thought, and you have learned that even a complete sentence may have a part of a sentence added to it.

But you have not learned why some groups of words make complete sense and why some do not. To learn this is to take the first step in the study of grammar.

Every sentence has a subject and a predicate. Subject and predicate make complete sense. Think of this sentence:

Jack tumbled down the hill.

One word tells who tumbled down the hill. Who was it? The name of this person is the *subject*.

Other words tell what Jack did. What did he do? The words that answer the question are the *predicate*.

Write the sentence on the blackboard. Draw a line under the subject. Draw two lines under the predicate.

### 14. SUBJECTS AND PREDICATES—EXERCISE

Here are some sentences with questions after them. The questions will help you determine which words are subjects and which are predicates.

#### SENTENCES AND QUESTIONS

1. The boy lay asleep. (*Who* lay asleep? What is the subject? What was the boy doing? What is the predicate?)
2. I should like to buy a new ball. (*Who* would like to buy a

new ball? What is the subject? What is it "I" would like to do? What is the predicate?)

3. The boys were sitting together. (*Who* were sitting together? What is the subject? What were the boys doing? What is the predicate?)

4. I won't go. (*Who* won't go? What is the subject? What is it that "I" won't do? What is the predicate?)

5. The girls wandered alone. (*Who* wandered alone? What is the subject? What did the girls do? What is the predicate?)

6. Give me the cup. (The subject is not expressed, but is understood. What is the subject? What is the person addressed to do? What is the predicate?)

7. He has gone. (*Who* has gone? What is the subject? What has "he" done? What is the predicate?)

8. She threw the ball. (*Who* threw the ball? What is the subject? What did "she" do? What is the predicate?)

9. Drive on. (The subject is understood. What is it? What is the person addressed to do? What is the predicate?)

10. This fruit is sold. (*What* is sold? What is the subject? What has happened to "this fruit"? What is the predicate?)

Ten pupils will go to the blackboard, and each will write one of the sentences. He will underline each subject once and each predicate twice. Help him correct any errors you discover in his work.

What two parts must every sentence have?

What are required to make complete sense?

## 15. COMPLETE SUBJECTS AND PREDICATES

### SUPPLYING COMPLETE PREDICATES

All the words that make up a subject are called the *complete subject*. All the words that make up a predicate are called the *complete predicate*.

Here is a list of unfinished sentences. The words given are the complete subjects. You are to add complete predicates. A complete predicate is usually several words, but it may be only one. The words you add will *say* something, that is, they will *assert*, or *predicate*, something about the subject.

Each sentence, when finished, should be written on the blackboard. Each complete subject should be underlined once, and each predicate twice.

## SENTENCES

1. The long rainy day —.
2. A wet automobile —.
3. A muddy wagon —.
4. The ditches by the side of the road —.
5. The chickens in the barnyard —.
6. The cattle in the pasture —.
7. Some birds in a tree —.
8. The wheat fields —.
9. The waterspout at the corner of the house —.
10. The gravel path to the gate —.
11. The distant hills —.
12. The windowpane —.
13. Father's umbrella —.
14. My brother's rubber boots —.
15. The rain on the roof —.
16. The garden —.
17. The flower beds —.
18. A man without an umbrella —.
19. I —.
20. Rainy days —.
21. Rainy nights —.
22. Days of sunshine —.

## 16. COMPLETE SUBJECTS AND PREDICATES

## SUPPLYING COMPLETE SUBJECTS

Here is a number of unfinished sentences. They need complete subjects, and you are to supply them. Remember: a complete subject may be one word or many words. *I, he, she, it, they, we*, etc., may be complete subjects; *the boys, Alice and her brother, you and I, the long flagpole*, etc., may all be complete subjects.

Write the finished sentences on the blackboard, and underline the parts to show subjects and predicates.

## SENTENCES

1. — fell down in the mud.
2. — went down the street.
3. — belongs to my brother.
4. — was ill yesterday.
5. — will be here tomorrow.
6. — has been badly hurt.
7. — has been seen in the neighborhood.
8. — was entering the house.
9. — gave me a present.
10. — is not allowed to play ball.
11. — will entertain you.
12. — saw me at the grocery.
13. — gave me a ride home.
14. — is in the dining room.
15. — will arrive at ten o'clock.
16. — must be teasing us.
17. — does not study well.
18. — taught me to play the violin.
19. — is a jolly girl.
20. — went to church this morning.

**17. ORGANIZATION OF A STORY**

Here is a very short story for you to read silently:

**WHAT WAS CRAWLING?**

One day Tommy Temple and his little sister were playing on the back porch. Suddenly Tommy saw something crawling on the floor, and he cried, "O Sally! What's that?"

Sally bent over and looked closely. She replied, "I don't know, Tommy."

"It is like a little worm, Sally," said Tommy, much excited.

"Yes, Brother, and it has little hairs sticking out all around it," said Sally.

"It has a funny little nose," said Tommy.

"And a little point for a tail," Sally observed.

Then Tommy said, "It is all brown and black."

And Sister said, "No, it is yellow underneath."

"I wonder where it is going," Tommy mused.

Sally answered, "Maybe it is going home, Brother."

"Yes, maybe it is," Tommy replied.

Then Mother came in, and Tommy cried out, "Mother, there's a worm with a muff on."

Now can you tell what was crawling on the floor?

Talk about the story in class.

**QUESTIONS**

*a.* A story, like a paragraph or a longer composition, has a beginning, a middle, and an ending. What is the beginning of this story? How does it prepare you to understand what follows?

*b.* What is the middle of the story? What facts are brought out that help you to understand the ending of the story? Give them all.

*c.* What is the ending of the story? Is it a good ending? Why? Does it really fit what precedes?

## A FURTHER STUDY OF THE STORY— PUNCTUATION, INDENTATION

Now talk about the way the story is written.

### QUESTIONS AND DIRECTIONS

a. Three pupils will read the story aloud. One will read what Tommy says, and nothing else. Another will read what Sally says, and nothing else. The third will read everything else, that is, the explanations.

b. Why are quotation marks used? Where are they used? Would the reading be easy if they were omitted?

c. Why is a comma used either before or after a quoted sentence? You will see if you read one of the sentences aloud.

d. Why is there a comma in "I don't know, Tommy"? You will see if you read the expression aloud. What is a *term of address*? Find others in the story.

e. Why is a comma used after *yes* or *no*? You will see if you read aloud a sentence containing one of the words.

f. Is the story written in one long paragraph, with one line indented?

g. Try to explain why so many lines are indented.

h. Think of this sentence: "*It has a funny little nose,*" said Tommy. What part of the sentence is a quotation? What part is an explanation? Is the sentence a part of a long paragraph?

i. Why are there apostrophes in "what's," "don't," and "there's"?

## 18. THE APOSTROPHE

### CONTRACTIONS; POSSESSION

You know how to use apostrophes, but you probably forget to use them sometimes. Tell why they are used in the list of words at the top of the following page.

These are the words:

doesn't	father's hat	won't	I'll
hadn't	shouldn't	boys' coats	aren't
can't	a girl's dress	girls' games	we're
didn't	a boy's game	haven't	Alice's house
they'll	it's mine	isn't	they're

Why does the apostrophe sometimes come before the *s* and sometimes after it?

Here are some sentences with blank spaces in them. For each blank space you are to find a word, or a contraction of two words, in which an apostrophe is needed. You are always to give the reason for its use. The sentences should be written on the blackboard.

#### SENTENCES

1. A horse — have horns.
2. Horses — eat meat.
3. You — lift a house.
4. — not a very pleasant day.
5. — games are often rough.
6. A — hat usually has much color on it.
7. There — any snow here in summer.
8. A rabbit — much of a tail.
9. I think — going to rain.
10. Dogs — any wings.
11. Mr. Crow — any white feathers when I saw him last.
12. A lion — eat grass.
13. I believe — time to go.
14. An elephant — climb a tree.
15. Fishes — birds.
16. The folks — here, but — coming.
17. — dresses are not always tidy.

18. A donkey — a very good singer.
19. A chicken — much brain.
20. Some words — look right without apostrophes in them.

This exercise is not given you for your entertainment. It is to remind you that apostrophes must be used when they are needed.

### 19. PUNCTUATING A STORY\*

As you will write stories occasionally, you may need practice in punctuating conversation. Follow directions.

#### DIRECTIONS

a. Below and on page 239 is an old fable, rewritten in conversational form. Read it silently.

b. Now prepare to copy the story and punctuate the conversation. Write your heading in the usual way at the top of your paper. One pupil will write at the blackboard.

c. Take up each speech and its explanation in turn. Determine where quotation marks should be used, where commas before or after quotations should be used, where commas should be used after *yes* and *no*, and where commas should be used with terms of address. The capitals that begin quotations will be given to help you.

d. As you talk about how a speech and its explanation should be written, the pupil at the blackboard will write it down. When everybody is satisfied, copy it on your paper.

#### THE FOX WHO LOST HIS TAIL

A fox who had lost his tail came sneaking up to a group of foxes who were standing in the forest. An old fox said My brother has lost his tail.

Yes brother so you have said a young fox, addressing the newcomer.

\*For "Dictation," see "Supplementary Materials," page 401.

The old fox spoke again, saying I am very sorry brother.

I am sorry too my friend said the young fox.

The old fox said It must be sad to be without a tail.

Very sad indeed said the young fox.

I lost it in a trap said the fox who had lost his tail.

Very sad, very sad said the old fox, very sad indeed.

Yes it makes me weep said the young fox. Don't you see my tears?

Then the fox who had lost his tail said A tail is a bother.

A bother! repeated the old fox in surprise.

Yes a bother! answered the fox who had lost his tail.

I am amazed my brother said the young fox.

Because it is very heavy explained the fox who had lost his tail.

Mine doesn't seem so observed the old fox.

The young fox said Mine is very light.

Then the fox who had lost his tail said A tail is very ugly brothers.

Mine is beautiful said the young fox.

So is mine added the old fox.

It is no great loss said the fox who had lost his tail.

Just the same replied the young fox I am going to keep away from traps.

I advise you to cut your tails off said the fox who had lost his tail.

Then the old fox winked at the others and began to laugh loudly. You would not so advise us said he if you had not lost your own tail.

Did you find any broken quotations in the story? Here is one: "I am going to tell you a story," said my mother, "about a fox who lost his tail." Why is the quotation said to be broken? Go over your work again and make changes if necessary.

Hereafter, when you write stories, look at your copy of this story and at the story called *What Was Crawling?* to make sure that you write conversation correctly.

## 20. A CONVERSATION ABOUT A PICTURE

Study the picture on page 241.

You and your classmates will write a conversation about the picture by working it out together. One pupil will go to the blackboard and write what you agree upon after you have talked about the question. Read each question silently, select the answer that fits the story best, and ask the pupil at the blackboard to write it down. See that no mistakes are made in indentation and in the use of commas, quotation marks, and capital letters.

Write the story *in the past tense*, that is, as if it happened some time ago rather than in the present time.

### QUESTIONS

a. What did the boy see when he entered the cobbler's shop? What did the cobbler notice about the boy? Tell in two or three sentences.

b. What did the boy ask the cobbler? How did he ask it?

c. What did the cobbler say about the shoes?

d. How did the answer strike the boy? What did he say?

e. Notice the shoes on the shelf. What did the cobbler say about them?

f. Did this interest the boy? What did he say?

g. Think carefully about the ending of the story. How was the difficulty solved?



When the story has been finished, three pupils will read it. One will read what the boy said, one what the cobbler said, and one the explanations.

Are commas, quotation marks, and capitals correctly used?

Is the story well organized? Has it a beginning that

prepares for what follows? Has it a middle that prepares for the ending? Has it an ending that is interesting? Is it as good as the story about the caterpillar?

## 21. WRITTEN TEST NUMBER TWO

You have had one test, and have had careful directions for carrying it out. Hereafter it will be necessary only to give you the questions, for you can turn back to page 229 and review the directions.

### TEST

1. Supply a subject for this predicate: — *ate an ice cream cone*. (Remember that a complete subject may be one word or more than one.)
2. Supply a subject for this predicate: — *ran after the chickens*.
3. Supply a predicate for this subject: *The frightened dog* —. (Remember that a complete predicate may be one word or more than one word.)
4. Supply a predicate for this subject: *We* —.
5. Copy, and underline the subject once and the predicate twice: *The big airplane was flying low*.
6. Copy, and underline the subject once and the predicate twice: *They saw a flock of crows in the field*.
7. Copy the words below, and use apostrophes where needed:  
     arent    isnt    theyre    thats mine    Bobs top  
     dont    wont    boys hats    the boys hat    theyll
8. Copy, and use quotation marks: *Let's hurry, he said*.
9. Copy, and use quotation marks: *She called to us, Bring my gloves*.
10. Copy, and use quotation marks: *If you are in a hurry, Mother said, you had better not wait for me*.

## JUDGING YOUR WORK

Turn back to page 230 for directions.

Your subjects and predicates will be different from those supplied by other pupils; but they will be correct if each subject and predicate make a complete thought.

Don't forget that you are to do more work if you do not score 100 per cent. The tests are given for the purpose of making sure that you understand the work you have gone over, and for the further purpose of giving you review if you need it.

## 22. ORAL COMPOSITION

Talk again without writing. Some titles are given below. If your talk will have two or more topics, think about the topics so as to make them clear when you speak.

*A Collision*

*Exploring an Old House*

*A Camp Fire*

*Borrowing an Umbrella*

*Tadpoles in a Bowl*

*Hunting Bullfrogs*

*Exploring a New House*

*A Relay Race*

*A Water Bird's Nest*

*Making Escalloped Potatoes*

After you have finished speaking, the class will ask you whether your talk was composed of more than one part, and if so, how many. You will tell how many paragraphs your talk would have if you should write it.

One thing you should remember is that paragraphs must not be too short. Two or three little sentences usually are not enough for one paragraph.

## 23. NOUNS

## THE KIND OF WORDS THAT MAY BE SUBJECTS

Study the words in the lists below. Each one of these words is a *noun*. A noun is the name of something. Take the words up one by one and tell what they are the names of.

Laura	Andrew	Mr. Smith	sheep
St. Louis	Kansas	horses	children
Philadelphia	airplane	ocean	mercy
anger	woman	man	California
Pacific Ocean	rain	courage	Bible

Following are some sentences with blank spaces in them. The nouns from the list above fit these sentences as subjects. See whether you can tell which noun belongs in each sentence. Copy the sentences and talk about them.

## SENTENCES

1. — is one of the largest states in the Union.
2. White — give more wool than black ones because there are more of them.
3. — is not so tall as his wife.
4. The — — has many islands in it.
5. My sister — is younger than I.
6. — is a city on the Mississippi River.
7. — have long manes and tails.
8. An — sailed over us this morning.
9. Too much — sometimes leads to trouble.
10. A heavy — was carrying a big basket on her head.
11. A fierce — was beating against the windows.
12. — was once the seat of our government.
13. — is a good quality in a judge.

14. Many — like school better than vacation.
15. The — has been printed in many languages.
16. The — is very salty.
17. A very little — had on a silk hat and a very long coat.
18. — is one of our western states.
19. My brother — is in high school.
20. A little — often helps one out of a difficulty.

## 24. SIMPLE SUBJECTS AND PREDICATES

### FINDING THEM IN SENTENCES

Think of the two sentences that follow:

Rain fell.

A heavy rain fell yesterday.

Answer some questions.

### QUESTIONS

- a. What is the subject of the first sentence? That is, what fell?
- b. What is the subject of the second sentence? That is, what fell?
- c. Does the first sentence tell what kind of rain fell? Does the second?
- d. What words in the second sentence *modify*, or belong to, the subject? That is, what words tell what kind of rain fell?
- e. If "a heavy rain" is the complete subject of the second sentence, what is the *simple subject*? In other words, which is the most important word in the complete subject?
- f. What is the predicate of the first sentence? of the second sentence? How do they differ?
- g. If "fell yesterday" is the complete predicate of the second sentence, what is the *simple predicate*? A simple predicate may be called a *predicate verb*, and is the most important part of a complete predicate.

Here are some directions. Turn back to the sentences in the preceding lesson, on *Nouns*. Take up the sentences one by one. Tell what is the simple subject in each sentence. Tell what words modify or belong to it. Tell in what sentences the simple and the complete subjects are the same.

## 25. PREDICATE VERBS

### SUPPLYING PREDICATE VERBS

There is a most important word, or small group of words, in every complete predicate that has any length at all. In *The fire engine went by very rapidly*, "went" is the most important word, because it tells what the fire engine did. "By very rapidly" merely tells how it went. These words are used as a helper, or *modifier*, of the verb.

In *The dogs barked at us*, "barked" is the most important word, because it tells what the dogs did. "At us" merely tells at whom the dogs barked.

In these sentences "went" and "barked" are called *predicate verbs*, or merely *verbs*. *Has gone, will go, have barked, will bark*, and many other short groups of words are also predicate verbs.

Fill the blank spaces in the sentences below and on page 247 with verbs. No other words will fit.

### SENTENCES

1. The farmer's boy — to the stable. (What did he do?)
2. He — the saddle on the old gray horse.
3. He — a sack of wheat behind the saddle.

4. He — the horse.
5. The old gray horse — slowly out of the farmyard.
6. He — slowly down the lane.
7. The boy — the gate into the big road.
8. Then he — the gate.
9. Boy and horse — for two hours.
10. Then they — to the mill.
11. The mill — by a noisy stream.
12. It — wheat all day.
13. The boy — to the miller.
14. He —, "I want some wheat ground."
15. The miller — to the boy.
16. He —, "I will grind your wheat."
17. So the miller — the wheat.
18. He — it into flour.
19. He — some of the flour as pay.
20. The boy — the flour upon the horse's back.
21. Now he — the old horse again.
22. Off they — to the farm again.
23. The boy — the horse in the stable.
24. Then he — the flour to the house.
25. And so the farmer's family — white bread for many a day.

## 26. PREDICATE VERBS

### BUILDING SENTENCES

You can even build sentences around predicate verbs alone. Take an incomplete sentence like this: — *went* —. As it stands it has but one word. But if you were to ask yourself, *Who went?* you might answer, *Jack*. In this way you have added a subject. And if you were to ask, *Where did Jack go?* you might answer, *up the hill*. Or you might ask, *How did Jack*

*go?* The answer might be *very fast*. In either case you have added something to a predicate verb. The complete sentences are therefore *Jack went up the hill* and *Jack went very fast*.

Build complete sentences from the following predicate verbs. Sometimes, you will notice, a verb is more than one word. Write the sentences on the blackboard. Draw two lines under each predicate verb.

## SENTENCES

1. — saw —. (Who saw? What did the person see? How, or where, or when did the person see it?)
2. — went —.
3. — has gone —.
4. — did —.
5. — has done —.
6. — has seen —.
7. — can sing —.
8. — has sung —.
9. — ran —.
10. — have run —.
11. — got —.
12. — gets —.
13. — taught —.
14. — has taught —.
15. — learn —.
16. — will learn —.
17. — rang —.
18. — rings —.
19. — has rung —.
20. — thought —.
21. — came —.

22. — comes —.
23. — has come —.
24. — have come —.
25. — will come —.
26. — has brought —.
27. — will take —.

You will study these verbs, as well as others, hereafter.

## 27. VERBS EXPRESSING BEING

### SUPPLYING *To Be*

All verbs assert, or predicate, but they do not all assert, or predicate, action. In *The dog barked*, "barked" asserts an action, namely, *barking*. But in *The dog is hungry*, no *action* is asserted; in other words, nothing is said to happen. To be hungry is not to *act*. The verb, "is," merely asserts a state or condition of the dog, namely, *hunger*.

All the parts of the verb *to be* express being; that is, they assert something about the state or condition of their subjects. Here are some of the parts of the verb *to be*: *am, is, are, was, were, will be, shall be, has been, have been, should be, could be, might be, could have been*; and there are many others that you use many times a day.

Did you understand all this with one reading? If not, did you read it again?

Supply parts of the verb *to be* in the sentences on page 250. Write the sentences on the blackboard. Underline the verbs twice.

## SENTENCES

1. The dog — thirsty.
2. If the day continues warm, we all — thirsty.
3. The sheep — sheared when I was at the creek.
4. My collie — sheared because his coat — so heavy.
5. My hair — often — cut by the barber.
6. My head — hot in summer, so my hair — always short.
7. In summer my clothing — light.
8. My feet — usually bare.
9. Dressed lightly, I — more comfortable.
10. If I — lightly dressed, my dog — also.
11. Therefore he — sheared.
12. The hair of horses — not very long even in winter.
13. In winter it — a little longer than in summer.
14. But the sheep! They would smother in summer if their wool — not cut.
15. As to pigs, their hair — neither very thick nor very warm.
16. They — never sheared or shingled.
17. — the chickens plucked in the summer?
18. They — be cooler, but — they — beautiful?
19. If a goose — plucked in summer, what a sight he —.
20. But we humans — selfish; we do not shear the sheep so that they — more comfortable, but merely to get ourselves more money.

## 28. SUBJECT AND PREDICATE

## MAKING QUESTIONS

Here are some incomplete sentences about which you are to answer some questions:

— have long tusks.

Have — long tusks?

— is the largest land animal.

Is — the largest land animal?

## QUESTIONS

- a. What words are missing from these sentences?
- b. Are the missing words subjects or predicates?
- c. Which sentences are questions?
- d. Do the subjects come first in the questions?

Think of these sentences:

The crane has a very long neck.

Has the crane a very long neck?

Is it the subject or the predicate in each sentence that is underlined twice?

In the following sentences you are to do four things. First, you are to supply the missing subject in each sentence, whether it is one word or more than one. Second, you are to turn each sentence into a question. Third, you are to write each question on the blackboard or on paper at your seat. Fourth, you are to underline each subject once and each predicate twice.

## SENTENCES

1. — is the fiercest animal.
2. — has stripes around his body.
3. — have horns on their noses.
4. — gores his enemies with his horns.
5. — is the fiercest sea animal.
6. — can bite a man in two.
7. — runs faster than any other dog.
8. — has larger eyes than any other bird.
9. — is man's best friend.
10. — eats other birds.
11. — is our national emblem.
12. — purrs when she is petted.

13. — barks when he is angry.
14. — barks also if he is very happy.
15. — gives milk for us to drink.
16. — lays eggs for us to eat.
17. — is the flesh of cattle.
18. — is the flesh of sheep.
19. — is the flesh of hogs.
20. — could not get along very well without animals.

If you find it hard to recognize the subject of a question, turn it into a statement and try again.

### 29. WRITTEN TEST NUMBER THREE

Here are the questions for your next test.

#### TEST

1. a. What is *tiger* the name of?  
b. What are nouns?
2. Supply a noun to be the subject of this incomplete sentence:  
— *is a good tennis player.*
3. Supply a noun to be the subject of this incomplete sentence:  
*Last* — *was a very cold season.*
4. Copy the following sentence and underline the simple subject: *A green racing car just went by.*
5. What words help, or modify, the simple subject?
6. Supply a predicate verb in this incomplete sentence: *We*  
— *into the green pasture.*
7. What words help, or modify, the predicate verb?
8. Build a sentence around this predicate verb: — *called*  
—.
9. Think of these sentences: *The girl was rolling a hoop. The girl was tall.* Which sentence has a verb expressing *being*?
10. Copy, and underline the subject in each of these two sentences: *The night was dark. Was the night dark?*

## JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours.

Remember that you are expected to keep on studying if you do not make a perfect score in the test. If you are successful the first time, try to find some worthwhile work to do while the others are studying.

## 30. HOW SOME PEOPLE PRONOUNCE

WORDS ENDING IN *-ing*

Some people are very careless in pronouncing words. For example, they pronounce the final syllable *-ing* as if it were *-in*.

Here is an exercise to give practice in pronouncing this important syllable correctly. First, each pupil will read the sentences silently. If there are words he does not understand, he will look them up in the dictionary. Then several pupils will take turns in reading the sentences aloud—slowly and carefully. All the pupils will read the last sentence together.

## SENTENCES

1. In the autumn a red leaf was trembling on its stem.
2. The wind was blowing, and the boughs of the tree were shaking.
3. The stem of the red leaf was weakening and weakening.
4. At last the stem broke, and the leaf went sliding and gliding down.
5. Beneath the tree a brook was playing.
6. And into the brook the red autumn leaf went sliding and gliding.

7. First it found itself loitering in a little eddy.
8. Then it went onward, slipping among some rough rocks.
9. Then it went ducking and bobbing and bouncing down a little ripple in the running brook.
10. Soon it was loitering again in a little whirling eddy.
11. There was no resting for the little red autumn leaf, for soon it was gliding and sliding down a swiftly running rapids.
12. Now came a tumbling, roaring, splashing waterfall, and down went the leaf in the tumbling, roaring, splashing water.
13. Beneath the tumbling, roaring, splashing waterfall was a whirling, swirling pool; and there the red autumn leaf kept a-whirling and a-swirling for hours and hours.
14. After hours and hours the shifting wind caught the red autumn leaf, and soon it was twisting and twirling.
15. The rushing current caught it and sent it sliding and gliding down a seething rapids.
16. But all this time the red autumn leaf was soaking up the water, and slowly sinking, sinking, down into the running brook; and at last it sank among the waving water weeds, where now it is resting.
17. (*All the class reading together.*) This is how the red autumn leaf went sliding, gliding, loitering, slipping, ducking, bobbing, bouncing, whirling, tumbling, twisting, twirling, and sinking down the running brook until it sank among the waving water weeds, where it is now resting.

Do you think these sentences would sound better if all the words ending in *-ing* were pronounced as if they ended in *-in*? Well, they would not. Always pronounce the *-ing*—in school, at home, and on the playground.

More words are mispronounced by careless persons than can be corrected in this book. This lesson should teach you to be careful at all times.



What do you think the dog will do?  
Make a story of this.

### 31. ORAL COMPOSITION

Now tell a story without doing any writing. Some suggestive titles are given on the following page. Be careful how you pronounce words ending in *-ing*.

Here are the titles:

*Static*

*How a Film Is Made*

*The Care of Teeth*

*A Dog to the Rescue*

*A Snake in the Grass*

*Thinking before Acting*

*Acting before Thinking*

*How I Was Frightened*

*All Eyes on Me*

*A Nest on the Ground*

Give and get help as usual. Don't forget words ending in *-ing*.

### 32. NUMBER

Nouns (names) and verbs are said to have number. Study these sentences:

The boys are hungry.

The boy is hungry.

Answer some questions.

#### QUESTIONS

- a. How many boys are mentioned in the first sentence?
- b. How many boys are mentioned in the second sentence?
- c. If a noun meaning *one* thing is said to be *singular number*, which sentence has a singular subject?
- d. If a noun meaning more than one thing is said to be *plural number*, which sentence has a plural subject?
- e. Are the verbs the same in both sentences? Which verb do you take to be singular and which plural?

### 33. NUMBER OF NOUNS AND VERBS

#### SUPPLYING SIMPLE SUBJECTS AND PREDICATE VERBS

Fill the blank spaces in the sentences on pages 257-258. Sometimes you will supply the name of a person or thing (a noun), or a word like *I, you, he, she, it, we,*

*they* (pronouns), and sometimes you will supply a verb (or predicate verb, to use the full expression). Sometimes you will supply more than one subject and predicate verb, because many sentences like those you use every day have more than one.

Tell whether the subjects (nouns or pronouns) and verbs are singular or plural. Many nouns, pronouns, and verbs change their form to show whether they are singular or plural, but others do not. The verb *went*, for example, is either singular or plural.

Write the sentences on the blackboard. Underline each subject once and each predicate verb twice.

## SENTENCES

1. The boy — the stick, and the dog — it back.
2. — like to throw sticks, and dogs — to run and get them.
3. The — at the corner raised his hand, and all the traffic —.
4. Policemen — very necessary at busy corners.
5. The mother — her little daughter to the doctor, and the — gave her some medicine.
6. — have to give medicine to sick people.
7. Seven sparrows — on a telegraph wire, but a robin — them away.
8. — often sit on telegraph wires.
9. The cook — the soup bowl on the table, and then — went back to the kitchen.
10. A soup spoon — on the table by each plate.
11. There — seven soup spoons in all.
12. This careless boy — his book lying on the fence.
13. — often leave their belongings in the wrong place.
14. Three girls — round the corner as I — by.

15. Sunshine — after the clouds have — away.
16. The — came down in big drops.
17. — your sisters at the party?
18. My — were at the party, but yours — not.
19. We — that you would be there, but you — not.
20. I — that there — three thousand beans in the bag, but there — only two thousand.

Later some pupil will copy a composition on the blackboard. Help him pick out the subjects and tell whether they are singular or plural.

### 34. COMPOUND SUBJECTS AND PREDICATES

#### COMMAS IN SERIES

Think of these two sentences:

A dog, a cat, and a small child were playing together.

The wind blew dust in our faces, stifled us, and nearly blinded us.

Answer some questions.

#### QUESTIONS

- a. The first sentence has three subjects. What are they? In other words, what were playing together?
- b. Why are the commas used? You can tell by reading the sentence aloud.
- c. How many predicates has the second sentence? What are they? In other words, what three things was the wind doing?
- d. Why are the commas used? You can tell by reading the sentence aloud.
- e. Would it be possible to have a sentence with four, five, or more subjects, the last two joined by *and*? If so, how should the sentence be punctuated?

f. Would it be possible to have a sentence with four, five, or more predicate verbs, the last two joined by *and*?

g. What is meant by the expression "compound subjects and predicates"?

h. What is meant by "commas in series"?

Whenever words or groups of words are used in series, whether subjects, predicates, or other constructions, they should be separated by commas.

Here are some sentences with subjects in series, that is, with *compound subjects*. There are also sentences with predicates in series, that is, with *compound predicates*. No commas are used. Copy the sentences and place commas where they are needed. Tell whether the subject or the predicate is compound in each case. When you have finished, talk about each sentence in class.

#### SENTENCES

1. A squirrel a rabbit and a groundhog ran across our path.
2. Two men a woman a little girl and a big boy came up the street.
3. Several jaybirds two catbirds and a robin were all fighting a little owl.
4. The crows cawed flapped their wings and flew away.
5. Crows hawks and blackbirds were in our woods today.
6. Billy Tom and I set a mink trap by the river.
7. Our horses mules and cattle all run together in the south pasture.
8. On farms we plow the land harrow it plant it and later harvest our crops.
9. The wind blew the snow filled the hollows with it and piled it around the houses.

10. In the spring the children on the farm tend the garden hunt eggs in the barn carry water to the hands and make themselves generally useful.

11. Children in the city mow the lawns run errands wash the dishes make the beds sweep the porches and make themselves generally useful.

12. Country children pick fruit pack it in boxes and help get it to market.

13. City children go to the stores buy fruit take it home and help can it.

14. Picking fruit packing it and helping to get it to market are useful labors.

15. Going to the stores for the fruit taking it home and helping to can it are useful labors.

When you are writing, do you try to remember to use what you have learned about writing? Don't forget commas in series.

### 35. SENTENCE STUDY

Read carefully what follows:

If my skates were sharp, I would go skating the ice is fine now.

Is it just one sentence, or two? Read it aloud to see whether or not there is just one complete idea, or two. Think of where your voice stops for an instant and then read again. The place cannot be after "If my skates were sharp," for that is only a part of a sentence; although the group of words has a subject and a predicate, it does not make complete sense.

Now you will have an exercise that will help you to avoid writing two sentences as if they were one.

This is a mistake you should try very hard to avoid. Your knowledge of subjects and predicates should help you. So also should your knowledge of what makes complete sense.

After every number below and on page 262, you will find what appears to be one sentence, but is really two sentences. Read silently or aloud to determine where the first sentence ends and the second begins, and think of the period and capital letter that should be used. A few pupils who think they can write the two sentences properly will go to the blackboard. Those seated will see that the sentences are correctly written. This will continue until all the sentences have been written and discussed. All pupils should then write the sentences on paper.

#### SENTENCES

1. Winter sports are very enjoyable for boys and girls they like to have winter come.
2. Winter sport is best in a hilly country in a flat country there is no coasting.
3. A steep hill with a long level stretch at the bottom is a joy to children they like long slides.
4. But a flat country may have a winding stream where the skating is good this frequently happens.
5. Such streams usually have one high and one low bank the latter affords a shelter from the wind.
6. If there is snow on the ice, the boys clear it off then the skating is good.
7. Sometimes they build a fire and roast potatoes nothing tastes better.
8. Where there is a large lake, boys fish through the ice they cut a hole in the ice and build a hut over it.

9. At night a fire built near the hole attracts the fish they bite well then.

10. When a fish is caught, it is thrown out on the ice to freeze then it keeps well.

11. Skiing is a good sport where hills are steep it is a sport for men.

12. Men descend a steep hill very fast they leap great distances.

13. It looks like dangerous sport not many men are hurt, however.

14. There are contests in skiing every winter they draw great crowds.

15. It would be difficult to determine whether winter or summer sports afford the greater fun some people prefer one and some the other.

### 36. SENTENCE STUDY AGAIN

Read silently what follows. Think how you would read it aloud.

In the country boys play fox and hound city boys don't play it because there are no fields to run over wouldn't you rather live in the country

Is the foregoing one sentence, two, or three? How many times do you find *complete sense*? Does your knowledge of subject and predicate help you? Don't think that "because there are no fields to run over" is a sentence. It has a subject and a predicate, but it does not make complete sense.

Have you discovered that one of the sentences should have a question mark after it?

Do with the following sentences just what you did

with those in the preceding lesson. Look out for question marks.

## SENTENCES

1. When spring comes, we forget the pleasures of winter skates and sleds are put away now there are other kinds of fun.

2. Is not marbles likely to be the first game of the new season perhaps it is ball both are good games.

3. Marbles make the hands dirty does not ball damage the fingers still they are both good games.

4. Hide and seek is a good game for small children if there are good places to hide trees afford concealment so also do bushes.

5. There is also spinning tops, which is a good game for boys, and sometimes for girls do you happen to know what makes a top stand up it is a most amazing thing.

6. It is quite a trick to spin a top on one's hand can everybody do it I think not.

7. Have you ever played fox and hound it is a good game, especially in the country any number can play it.

8. Leapfrog has its merits, if one is active any number of boys can play it the more the merrier.

9. If you are fond of vigorous action, what game is better than cross tag for a crowd of boys and girls they run this way and that in great excitement, trying to keep from being tagged there is much dodging and fast running.

10. Jackstraws is a game that girls like very much they play it by the hour, sitting on the floor or under the shade of a tree it requires a good deal of skill.

11. Hopscotch is also an interesting game for both boys and girls very often in summer one sees a circle drawn on the sidewalk, in chalk, with straight lines running across this is where the game has been played.

12. On hot summer days boys seek the quiet pools of the woodland streams, where they splash by the hour isn't it great sport no one will deny it.

Of what use will lessons like this and the one before it be to you as you write your compositions?

### 37. ORAL COMPOSITION

Some subjects are given below. Choose one of them or, if you like, take another they may suggest.

As you speak, think about your sentences. When you have expressed a complete thought, whether it is long or short, your voice should fall, that is, come to a full stop. Do not begin again with *and*. If you do, you will be linking your sentences with *and*, which is a bad habit.

<i>I Was Afraid, But I Did It</i>	<i>Poor Roads and Heavy Trucks</i>
<i>A Campaign against Flies</i>	<i>A Bird's Lesson in Flying</i>
<i>Working after School Hours</i>	<i>My Experience with Canoes</i>
<i>My Flower Garden</i>	<i>An Electric Icebox</i>
<i>An Inquisitive Child</i>	<i>Botching the Job</i>

Don't forget to give help and get help, so you may improve as the weeks go by.

### 38. WRITTEN TEST NUMBER FOUR

Here are the questions for your next test.

#### TEST

1. Write all the singular nouns in one column and the plural nouns in another:

cat	horses	men	habits	derrick
houses	boat	woman	beauty	shovels

2. Tell whether subject and verb in the following sentence are singular or plural: *Many trucks have gone up that hill.*

3. Do the same with this sentence: *Charles has a new overcoat.*
4. Copy the following sentence and use commas in the series of subjects: *The farmer's barn his garage and his house are painted green.*
5. Copy the following sentence and use commas in the series of predicate verbs: *The policeman caught the fellow gave him a good shaking and took him to jail.*
6. Write a sentence with three predicate verbs following this subject: *The firemen ———.*
7. Write the following as two sentences: *That is my book if it were yours it wouldn't have my name in it.*
8. Write the following as one sentence: *When they saw you. They came directly to you.*
9. Write the following as three sentences: *Give me your knife for a moment I want to use it is it sharp.*
10. Tell how many complete sentences are in the following: *The night was cloudy when we went outdoors the street lamps were not lit we had to grope our way along.*

### JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours in the usual way. If you do not make a perfect score, you must review what you have recently studied and try again. You should not consider your work finished until you have passed the test.

If you are successful at first, you may try making some tests of your own. Work with another pupil or with a small group of pupils. When you have finished, perhaps the teacher will ask you to copy your tests on the blackboard so they may be studied by the whole class. This is another way of giving help.

## 39. TWO STORIES BY PUPILS

## GETTING INTEREST

As you read the following stories, think which is the more interesting, and why.

## A Wonderful Circus

"A button! A button! A fancy button to get in to see the most wonderful circus in the U. S. A.!" Everybody came out running with buttons in their hands. We had a box full of large buttons, small buttons, round buttons, and square buttons too. We had a wooden horse which we pretended was a pony. We had a chair on his back for a saddle, and I was the dashing lady rider. The show turned out to be a wonderful one indeed, but after a few days all the children wanted their buttons back. We told them that they had seen the show, so their buttons were gone forever.

## The Circus

"Oh! Oh! Oh! I am going to the circus." The vision I had in mind was seeing the elephants on roller skates and the clowns doing their fancy tricks. But, to my surprise, I did not see the elephants on roller skates, but the polar bears instead. I could not keep my fists from being clenched, for I thought the acrobats on the trapeze would fall and kill themselves. When I came home, I told my friends of the thrilling things I had seen.

Have you decided which is the more interesting story? Talk about the questions.

## QUESTIONS

- a. Both writers have the same subject. What is it?
- b. Which writer tells you things you really did not expect? In other words, which one surprises you a little?

- c.* Which writer gives you the greater number of facts that you like?  
*d.* Which writer brings his story to an amusing end?

### REORGANIZING A STORY

The writer of the first story could have made a longer one out of her material if she had wanted to do so. She really has three topics in her story. Study the following:

#### OUTLINE

- I. The price of admission
- II. Description of the circus
- III. Audience dissatisfied

Answer some questions.

#### QUESTIONS

- a.* How many sentences cover the topic "the price of admission"? Are they not a good introduction? Or would you like to add something?
- b.* How many sentences cover the topic "description of the circus"? Could you not think of more things to say? Tell a number of things that might be added.
- c.* Does the author tell you why the audience was dissatisfied and wanted the buttons back? What reasons can you think of? Talk about the subject till you get a good explanation.

### REWRITING THE STORY

You will find it interesting to rewrite the story. Follow directions.

#### DIRECTIONS

- a.* Pretend that you are the girl who wrote the story, and write it again in your own words.

b. Write the story in three paragraphs. Don't forget to indent the first lines of the paragraphs.

c. It is not likely that you can improve the first paragraph, about "the price of admission." Copy it just as it stands.

d. Enlarge the second paragraph a good deal. Give a good description of the circus.

e. Enlarge the third paragraph. Tell just why the audience became dissatisfied. You had better use the last sentence of the story just as the writer wrote it, for it is very good indeed.

f. Some pupils will write at the blackboard as usual.

### HELPING THE WRITERS

Give and get help in the usual way. First help those who wrote at the blackboard. Be sure that all the sentences in every paragraph belong there. Be sure that the writer has punctuated his sentences to show where they begin and end.

### EXCLAMATION POINTS

Think of the following: "*A button! A button! A fancy button to get in to see the most wonderful circus in the U. S. A.!*"

You know how to use the period and the question mark, but do you know how to use the *exclamation point* (!)? Sometimes it is used after full sentences, as in *What a boy you are!* But usually it is used after such words as *Pshaw!* and *Nonsense!* and groups of words that are *exclaimed*, that is, uttered in an excited manner. Explain the use of each exclamation point in the two circus stories. Decide how you can use the exclamation point hereafter in your own writing.

## DICTIONARY WORK

Answer the following questions about words in the two circus stories. Use the dictionary.

## QUESTIONS

a. What is the suffix in "wonderful"? What other words can you think of that have the same suffix?

b. What is a prefix? What is the prefix in "pretended"? Look in the dictionary for other words that have the same prefix. Show that "pretended" has both a prefix and a suffix.

c. Think of *dashing*. Take away the suffix. Is a whole word left? Add *-ed* to the word. Does this make a word? Was the spelling changed when you added *-ed*, as *dine* is changed when you add *-ed*?

d. Has *ow* the same sound in "show" and "clown"?

e. Tell what this means: *in+deed*.

f. Tell what this means: *them+selves*.

g. Has *ea* the same sound in "bears" and "instead"?

## 40. ANTS OR GRASSHOPPERS

Here is a story from Aesop for you to read silently:

## THE ANTS AND THE GRASSHOPPER

One winter day some ants were drying grain which they had gathered at harvest time. A grasshopper, who was almost dead with hunger, passed by and begged for something to eat.

One of the ants asked him, "Why did you not gather food in the summer?"

"I didn't have time," replied the grasshopper. "I spent all the days in singing."

Then the ant answered, "If you were foolish enough to sing all summer, you must dance supperless to bed in winter."

Now talk about the story in class.

#### QUESTIONS

- a. How do ants spend their time in summer?
- b. Where do they live?
- c. What do they carry into their homes?
- d. Why do they do it?
- e. Do they live through the winter?
- f. What do grasshoppers do in the summer?
- g. What do they eat?
- h. Do they store up food for the winter?
- i. Do they live through the winter?
- j. Did the ants give the grasshopper any food?
- k. Which animal sets us the better example? Why?

#### 41. ARE YOU ANTS OR GRASSHOPPERS?

This is a lesson about economy. Look up the word *economy* in the dictionary. Afterward discuss the questions, noticing that they are divided into three groups.

#### QUESTIONS

##### I. *Earning money:*

- a. Tell how you sometimes earn money.
- b. How much have you made altogether?
- c. Was it a pleasure to earn it?
- d. Why did you want to earn it?

##### II. *Spending and saving:*

- a. How much of your money have you spent? Have you spent it wisely or foolishly?
- b. If you spent it wisely, was it a pleasure to spend it? If foolishly, was it a pleasure?
- c. How much of your money have you saved, if any?
- d. Is it a pleasure to save it? Why?

III. *The wisdom of saving something:*

- a. What is it to acquire a habit?
- b. Why is it wise to acquire the habit of saving something?
- c. Have you formed the habit of saving some of all the money you get? How much have you saved, if any?
- d. Is it better to imitate the ant or the grasshopper?

## TELLING THE WHOLE STORY

Several pupils will tell the whole story to the class. Each pupil must be sure to have three parts in his story. He can tell the story even though he hasn't saved a cent.

After a pupil has spoken, he will read the questions on pages 219 and 220, so that he may be able to judge how well he has spoken.

## WRITING AND HELPING

All pupils will write the story, one or two at the blackboard. Afterward they will help one another in the usual way.

Each pupil must be sure his story has three paragraphs. He must be sure that there is nothing in one paragraph that belongs in another.

## 42. WHAT HOMONYMS ARE

Homonyms are words that sound alike or are pronounced alike, but have different meanings.

For example, *to*, *two*, and *too* sound alike, but have different meanings and are used in different ways. Also, *all* and *awl* sound alike, but have different meanings and are used in different ways.

You will have no trouble with homonyms when speaking, but you may have much trouble with them when you are writing. Tell why.

### 43. HOMONYMS

#### *To, Two, AND Too*

These are the most troublesome homonyms in the English language, because they are the ones most frequently used.

*To* is used in such expressions as *to go, to see, to the store, and to the city.*

*Two* is a number, and is used in such expressions as *two boys, two girls, two books, and two days.*

*Too* is used in such expressions as *too much, too far, too lazy;* and in such sentences as *Frank went too* and *Kate sang too.* In these two sentences *too* has the same meaning as *also.*

Here are some sentences with blank spaces to be filled. Read the sentences and supply the right words. Then write the sentences, either on the blackboard or at your seat, as directed.

#### SENTENCES

1. My coat is — long.
2. Everybody has gone — church.
3. There are — stray dogs in the yard.
4. I have — new books to read.
5. Alice has come —.
6. — skate is great fun.
7. I have — go — the store.
8. I have — read my — new books.

9. Tommy will read my books —.
10. Harry went — market — buy — pounds of butter.
11. — men went down the street — the railroad station.
12. Father is going — the country, and I am going —.
13. There has been — much snow this winter — suit me.
14. — tails are — many for one dog.
15. Go — the kitchen and get me — little cakes.
16. Are you going — get — new hats this spring?
17. You are going — get — much butter on your bread.
18. I saw — boys going to the creek — fish for perch.
19. It is my desire — sing and — play well.
20. — many cooks spoil the broth.

This exercise will do you no good unless you think how to use *to*, *two*, and *too*, when you are writing.

It may be that you already use these words correctly. Take out your last written composition. Check every one of these words you find.

#### 44. A CONVERSATION ABOUT A PICTURE

Not long ago you wrote a story based on a picture. If you have forgotten the directions, turn back to page 240 and read them again. They will help you to write a conversation about the picture on page 274.

#### QUESTIONS

- a. How did the dog happen to be in the park? Where was his master?
- b. Suppose the policeman asked the dog whether he could read? Why should he do so?
- c. Suppose the dog could speak. What did he reply?
- d. If the dog said "No," what did the policeman say?
- e. If the dog said "Yes," what did the policeman say?



- f.* In either case, what did the dog reply? Did he fear arrest?
- g.* Possibly the policeman said something about dog pounds. What was it?
- h.* Think out a happy ending for the story. Don't forget another person who is not far away.

What is to be done after you have written the conversation about the picture?

**45. WRITTEN TEST NUMBER FIVE**

The questions for your test are below.

**TEST**

Copy the following sentences and use periods after those that require periods and exclamation points after those that require exclamation points:

1. A rabbit was hopping down the road
2. What long ears that rabbit has
3. How annoying you are
4. What a fuss about nothing
5. The sun was shining brilliantly

Use *to*, *too*, or *two* as required in the blank spaces in the following sentences:

6. I have lost — buttons off my coat.
7. You are altogether — noisy.
8. They would like — talk with you.
9. He was — angry — talk plainly.
10. We have — books — many.

**JUDGING YOUR WORK**

Now judge the work of another pupil and let him judge yours. Notice that questions nine and ten have two words each to be supplied. How will this affect your grading of the paper?

If you do not make a perfect score, you must try again, and still again, until you make no errors at all. It will help if you make tests covering exclamation points and the three troublesome homonyms. Or perhaps, if you make a perfect score, you may make tests for those who didn't.

## 46. PRONOUNS

## WHY THEY ARE USEFUL

Here is a story for you to read silently:

## ERNEST'S ACCIDENT

Ernest's father told Ernest to borrow a wagon and go out to a farm near town and get some hay, for Ernest's father was using Ernest's father's own horse, and couldn't spare Ernest's father's horse at all. So Ernest borrowed Joe's horse and wagon, and Joe too, and started out to the farm. Now what does Fred think happened? As Ernest and Joe reached the bridge by the mill, Joe struck the old horse with the whip. Ernest was standing up in the back of the wagon with a pitchfork in Ernest's hand, and lost Ernest's balance, and Fred should have seen Ernest fall. Ernest's head struck the hard road with a bang, and Ernest saw stars for a moment, and then saw nothing at all. Joe told Ernest afterward that Joe picked Ernest up and helped Ernest into the wagon, and drove on to the farm. Ernest was drowsy, and didn't know where Ernest was; but the farmer said it would be best for Ernest to keep moving, so Joe put a pitchfork in Ernest's hand and Ernest pitched hay till the wagon was full. Then Joe and Ernest went home, and Ernest didn't know a thing till nine o'clock that night. Did Fred ever get a bump like that bump?

This story is very awkwardly told. It shows how you would have to talk if there were no such words as *pronouns*, which are used to avoid repeating nouns. When you were a baby you probably said, *Baby wants a drink*. Now you say, *I want a drink*. You use the pronoun *I* instead of your name, whatever it may be; and your name is a noun.

Here is a list of pronouns that should be used in telling the story:

1. I     me     my   (*first person*; speaking of yourself)
2. you                   (*second person*; speaking to another person)
3. he    him   his   (*third person*; speaking of another person)
4. it     one           (*third person*; speaking of a thing)

### QUESTIONS

a. Ernest is telling the story. Would he keep saying "Ernest" all the time? What pronouns would he use from the list above instead of his own name? What "person" are these pronouns?

b. Ernest is talking to Fred. Would he use the word "Fred" all the time? What word from the list above would he use? What "person" is it?

c. Ernest frequently mentions Joe in his story. Sometimes it is quite proper for him to use the word "Joe," but should he use it all the time? What words from the list would he use? What "person" are these words?

d. What words in the list should be used to avoid repeating "horse" and "bump"? What "person" are these words?

e. At the beginning of one sentence you will have to change the order of the words—just to be polite. Which sentence is it?

Take up the sentences in the story one by one and read them aloud, using pronouns in order to avoid repeating nouns. Perhaps you will be puzzled, but you may also be amused.

### 47. PRONOUNS THAT ARE SUBJECTS

The following pronouns are usually subjects:

I     you     he     she     it     we     they

In the sentences that follow, blank spaces appear for which subjects are to be supplied.

The pupils will work in pairs, each pair taking one sentence. One pupil will use a pronoun subject, and the other will use a noun or pronoun subject that refers to the same person or thing. For example, suppose that this were the sentence: — *like winter days*. Suppose also that one pupil's name were Ernest. Ernest would say, *I like winter days*. The other pupil would say, *Ernest likes winter days*. (Which subject is a pronoun? Which is a noun?)

If *we* is to be supplied, one pupil would say *we* and the other would say *he and I* or *Agnes and I*, or something similar.

What would the second pupil say if *you* or *they* were supplied? It will be necessary to think carefully. There will be other difficulties.

Each pair will write the sentence on the blackboard after giving it orally.

Did you clearly understand the directions with one reading?

#### SENTENCES

1. — like summer days.
2. — like spring better.
3. Do — enjoy driving a car?
4. — have our breakfast early.
5. — has her breakfast early.
6. — is an early riser.
7. Is — an early riser?
8. — are late this morning.

9. — is a fine tree.
10. Is — a fine tree?
11. — are your friends.
12. — am feeling fine today.
13. Are — feeling fine today?
14. — has his hat on.
15. Has — his hat on?
16. — have no ink.
17. Have — no ink?
18. — saw a bird on the window sill.
19. Did — see a bird on the window sill?
20. — had a blue back.

The pupils who wrote sentences on the blackboard will now underline each complete subject once and each complete predicate twice.

Have you noticed that in question sentences the subjects usually come between parts of the predicate? Such sentences should be underlined in this way:

Do you enjoy driving a car?

Do you and he enjoy driving a car?

#### 48. WHY STUDY SUBJECT AND PREDICATE?

##### *Am Not*

Do you use the word *ain't*? It means *am not*. You very correctly say, *I am not*, but should you say, *He am not* or *We am not*? Since you know what a subject is and what a predicate verb is, and since you know that certain subjects and predicate verbs go together, you should stop using such sentences as *He ain't* or *We ain't*, if you *do* use them. *Ain't* has

no friends among people who try to speak good English.  
Never use it.

The following are correct forms:

*Singular*

I am not.

You are not.

He, she, or it is not.

*Plural*

We are not.

You are not.

They are not.

Insert *am not*, *is not*, or *are not* in the following sentences. If you prefer, you may use *isn't* and *aren't* for *is not* and *are not*. Don't forget the apostrophes. Be sure to write the sentences.

SENTENCES

1. Mother — at home.
2. — sister at home?
3. Alice — very polite.
4. My sisters — very often cross.
5. — your sisters here?
6. That — a courteous thing to do.
7. We — going home now.
8. — we going home soon?
9. They — going to scold you.
10. — you going with us?
11. Fred — quickly angered.
12. — Dora rather good-natured?
13. I — tardy very often.
14. It — good sense to be tardy.
15. It — a very pleasant day.
16. — it going to rain?
17. You — very agreeable sometimes.
18. — you walking rather fast?
19. I — a fast walker.
20. — I — a fast walker?

People who speak good English do not use *ain't*. If you have been using it, quit at once.

#### 49. A REMEMBERING AND POINTING EXERCISE

*Am Not*

Read and follow directions.

##### DIRECTIONS

a. Read again the first example-sentences in the preceding section.

b. Read them aloud or listen as someone else reads them.

c. Do you know what error the sentences are intended to correct? How many of you continually make the error? Do not be surprised if someone points out your error to you.

#### 50. ORAL COMPOSITION

Here are more titles for oral composition:

*Electrical Devices in the Home*

*Why Keep Clean?*

*Why Honor the Flag?*

*Oyster Beds*

*Holding My Temper*

*My Club*

*How Caution Saved Me*

*Making Dumplings*

*Our Bossy Baby*

*Kindness Is Courtesy*

Have you learned to stick to your subject? If some pupil who spoke on *Electrical Devices in the Home* spoke also on electric devices in stores or factories, he was not sticking to his subject. Think it over. Did anyone fail to stick to his subject? If so, ask him to try again.

Have you banished *ain't* from your vocabulary? If not, what should you do about it?

## 51. WHY STUDY SUBJECT AND PREDICATE?

*Doesn't* AND *Don't*

It is correct to say, *He doesn't go to school.* It is correct to say, *They don't go to school.*

The reason is this: *He* is a singular pronoun, and *does* is a singular verb, or predicate word, and they should be used together; and *they* is a plural pronoun, and *do* is a plural verb, or predicate word, and they should always be used together. It would be absurd to use a singular pronoun and a plural verb, as many people do.

Tell which is right and why: *Boys go to school* or *Boys goes to school.* *A boy goes to school* or *A boy go to school.*

Why should you study subject and predicate?

Below and on page 283 are sentences with blank spaces. Sometimes the subject is lacking, and sometimes *does* or *do* is lacking. In one case you will supply the subject, and in the other you will supply *does* or *do*.

Write the sentences on the blackboard or on paper, as the teacher directs.

## SENTENCES

1. He ——n't come to school very early.
2. She ——n't study music.
3. It ——n't matter.
4. They ——n't visit us very often.
5. —— doesn't bring his lunch to school.
6. —— don't bring their lunches to school.
7. —— don't play with us at all.
8. Carrie ——n't practice enough.

9. A dog ——n't like apples.
10. Doesn't a —— like fish?
11. Doesn't a —— like grass?
12. A —— doesn't eat meat.
13. A —— doesn't eat hay.
14. Whales ——n't breathe water.
15. ——n't a fish breathe water?
16. ——n't fish breathe water?
17. A cat ——n't bark.
18. My father ——n't allow me to stay out late.
19. My parents ——n't allow me to stay out late.
20. My teacher ——n't say *don't* when she means *doesn't*.

Now underline the complete subjects once and the complete predicates twice. Remember this model for question sentences:

Doesn't a cat like milk?

## 52. COMPLETING SUBJECTS AND PREDICATES

### MODIFIERS; NUMBER

On page 284 are given some sentences for you to finish. Each sentence consists of a simple subject and a verb. A verb may consist of one or more words, and it is the chief part of the predicate. There cannot be a predicate without a verb, because it is the part of the sentence that makes the statement, that is, that asserts, or predicates.

Suppose the unfinished sentence were this: —— *dog was running* —— . You might complete the sentence in this manner: *A dog was running down the street*, or *A big yellow dog was running down the street*.

The teacher will distribute these sentences so they may be written on the blackboard.

#### SENTENCES

1. — postman comes —.
2. — postman is coming —.
3. — policeman comes —.
4. — street car is going —.
5. — fire engine is racing —.
6. — milk wagon is making —.
7. — peddlers are seen —.
8. — crowds come and go —.
9. — noises are heard —.
10. — children are playing —.
11. — dogs can be heard —.
12. — garbage men have come —.
13. — ashes are flying —.
14. — cats are fighting —.
15. — dogs are chasing —.
16. — boys are laughing —.
17. — girls are grieving —.
18. — people stop —.
19. — policeman scatters —.

#### QUESTIONS ABOUT THE SENTENCES

- a. What is the simple subject of the first sentence?
- b. What word or words help it? What word or words tell something about it? Call them *adjectives* if you like.
- c. What is the verb, or predicate verb, as it is often called, of the first sentence? How many words does it consist of? What does the verb do in the sentence?
- d. What word or words help the verb complete the sentence?
- e. Perhaps you wrote the first sentence like this: *The postman comes down the street.* Suppose you had written *postmen*, the

plural, instead of *postman*, the singular. What other word in the sentence would you have had to change? Why?

f. Take up each sentence in turn, and tell what the simple subject is, and what words help it or tell something about it or describe it. Tell what each predicate verb is and what words help it complete the meaning of the sentence.

g. Change singular subjects to plural and plural to singular, and tell how you would change the verbs, if at all.

Remember that words that help, or complete, that is, *modify* subjects and predicates, are called *modifiers*. Thus in the sentence *A big yellow dog was running down the street*, "A big yellow" is a modifier of "dog," and "down the street" is a modifier of "was running."

### 53. ADJECTIVE MODIFIERS

Later in this series you will have a careful study of the kind of modifiers called *adjectives*, but you should know a little about such modifiers now. Read these sentences:

She tells charming stories.

Mother bakes delicious cakes.

Heavy rains cause great damage.

Elephants are strong.

He is tall.

She is beautiful.

Now answer some questions.

#### QUESTIONS

a. In the first sentence "stories" is a noun, that is, a name. What word tells *what kind* of stories is meant? Call the word an adjective.

b. In the second sentence "cakes" is a noun. What word tells *what kind* of cakes is meant? Call the word an adjective.

c. In the third sentence "rains" and "damage" are nouns. What words tell *what kind* of rains and *how much* damage are meant? Call these words adjectives.

d. In the fourth sentence "elephants" is a noun. What word tells something about *the nature* of the elephant? Call the word an adjective.

e. In the fifth sentence "He" is a pronoun. What word tells something about *the appearance* of the person spoken of? Call the word an adjective.

f. In the sixth sentence "She" is a pronoun. What word tells something about *the appearance* of the person spoken of? Call the word an adjective.

Is it clear that adjectives are words that modify, or belong to, nouns and pronouns? Have you discovered that the adjectives you have studied *describe* the things that nouns name? "Charming stories!" "Delicious cakes!" "Heavy rains!" "Great damage!" "Strong elephants!" "A tall man!" "A beautiful woman!"

Now put your knowledge to a test. Write the following sentences on the blackboard, using suitable adjectives where blank spaces appear.

#### SENTENCES

1. The baby had a — apple. (What kind of apple?)
2. The — house on the corner is my uncle's.
3. The —, — rain overflowed the fields. (Use two adjectives.)
4. On a — morning we set out on our — ride.
5. If I had enough money, I would buy a — suit.
6. Peggy wore a — scarf.
7. The sky was — that evening.

8. Arnold is very —— of candy.
9. The —— girl wore a coat that was colored ——.
10. Mother is usually very ——, but she was —— with me last night.

Find the adjectives in the following:

Sam is a big rag doll. He has a head of lovely cream satin made from an old evening gown. He has a round, fat stomach and short, plump legs of rich blue velvet, the last of a beautiful party wrap.

Have you discovered that each noun is described by two adjectives? What adjectives express color? appearance? size? age?

(NOTE: There is another kind of adjective. Such words as *a*, *an*, *the*, *that*, and *this* are examples. You will study them by and by.)

#### 54. COMPLETING SENTENCES

##### SUBJECTS; VERBS; MODIFIERS

Think of these words: *The hot day*. Which word is the noun? What words modify it?

Think of these words: *dragged slowly by*. Which is the verb? What words modify it?

Now put the two groups of words together, thus: *The hot day dragged slowly by*. What is the subject? its modifiers? What is the predicate verb? its modifiers?

On page 288 are some incomplete sentences. In each sentence, either the subject or the predicate is lacking. Supply the one that is needed and write the whole sentence on the blackboard. Underline the modifiers

of the subject once and the modifiers of the predicate verb twice.

#### INCOMPLETE SENTENCES

1. the summer night
2. could be seen shining brightly
3. could be seen clearly in the moonlight
4. the long road down the hill
5. went by with lights blazing
6. a long freight train
7. twittered sleepily in the trees
8. hooted in the orchard
9. night hawks
10. the cattle in the pasture
11. the horses in the barn
12. had tucked their heads under their wings
13. the crickets
14. the frogs in the pond
15. the wakeful watch dog
16. were sleeping on the floor
17. put the smaller children to bed
18. began to yawn
19. the tall clock in the corner
20. said it was time for bed

#### 55. ADVERBIAL MODIFIERS

You will study *adverbs* by and by, but you should know a little about them now. Read the following sentences silently:

The storm will come soon.

The boy came here alone.

How well Helen plays the piano!

The snake slipped noiselessly into the bushes.

Answer some questions.

## QUESTIONS

a. In the first sentence the verb is "will come." What word tells *when* the storm will come? Call it an adverb.

b. In the second sentence the verb is "came." What word tells *where* he came? Call it an adverb. What word tells *how* he came? Call it an adverb.

c. In the third sentence the verb is "plays." What word tells *how* she plays? Call it an adverb.

d. In the fourth sentence the verb is "slipped." What word tells *how* it slipped? Call it an adverb.

The adverbs that you have just studied modify verbs. "Will come *soon!*" "Came *here!*" "Came *alone!*" "Plays *well!*" "Slipped *noiselessly!*"

Write the following sentences on the blackboard and fill the blank spaces with adverbs telling *how*, *when*, and *where*. Your adverbs may be different from those used by the other pupils.

## SENTENCES

1. The girl walked — into the dark room.
2. This car did not come — by itself.
3. Harry was not at home when I arrived, but he got — later.
4. The batter ran — to first base.
5. Father will come at ten, but Mother will come —.
6. Father will come — than Mother.
7. Dandelions bloom — than roses.
8. The wild geese flew — over the lake.
9. A long train came — round the curve.
10. The dogs were barking — in the barnyard.

Find the adverbs in this short story:

As some children were playing happily in the woods, they heard a loud squawking on the pond near by. They ran rapidly and soon reached the water's edge, where the ducks were quacking noisily. One of their number was in great trouble. Something was dragging it down—down into deep water. It flapped its wings wildly. It quacked desperately. One of the boys, Frank by name, dashed headlong into the water, grasped the poor bird firmly, and lifted it bodily out of the pond. As he did so, a turtle slipped slowly away. The duck's web foot was badly torn.

Have you discovered that many adverbs end in *ly*?

(NOTE: There are other uses of adverbs. You will learn about them later.)

#### 56. ADJECTIVE AND ADVERBIAL PHRASES AND CLAUSES

Read these sentences silently:

The cat ran *into the kitchen*.

The roof *of the house* was burning.

The man *who was hurt* was a bricklayer.

Barbara will go with you *when her mother returns*.

The dog ran *because he was afraid*.

Think of the words printed in italics and answer the questions.

#### QUESTIONS

a. In the first sentence what words tell *where* the cat ran? These words, as a whole, modify the verb. What is the verb?

b. In the second sentence what words tell *what roof* is meant? These words, as a whole, modify a noun. What is the noun?

c. In the third sentence what words tell *what man* is meant? These words, as a whole, modify a noun. What is the noun?

d. In the fourth sentence what words tell *when* Barbara will go? These words, as a whole, modify the verb. What is the verb?

e. In the fifth sentence what words tell *why* the dog ran? These words, as a whole, modify the verb. What is the verb?

f. Think of *into the kitchen* and *who was hurt*. One of these groups of words has a subject and a predicate, yet it is not a complete thought; it means nothing when you take it out of the sentence in which it is used. Which group of words is it? Call it a *clause*.

g. The other group of words has no subject and predicate. It also is incomplete in itself. Which group of words is it? Call it a *phrase*.

h. If *into the kitchen* modifies the verb, is it an adverbial or an adjective phrase?

i. If *who was hurt* modifies a noun, is it an adjective or an adverbial clause?

j. Is *of the house* an adjective or an adverbial phrase?

k. Is *when her mother returns* an adjective or an adverbial clause?

l. Is *because he was afraid* an adjective or an adverbial clause?

## 57. WRITTEN TEST NUMBER SIX

Here are the questions for the test on what you have recently studied.

### TEST

1. Rewrite the following sentence, using two pronouns to avoid repeating two nouns: *Philip and Carrie went out for a walk, but Philip walked farther than Carrie did.*

2. Are *he, him, she, her, and they* first, second, or third person?

3. Are *I, me, we, and us* first, second, or third person?

4. Select the right pronoun in this sentence: (He, They) *doesn't play the violin.*

5. Do the same in this sentence: (He, They) *don't attend ball games*.
6. Rewrite this sentence correctly: *The principal ain't here today*.
7. Rewrite, adding one modifier to the subject: *A — policeman was walking down the street*.
8. Rewrite, adding a modifier (two words or more) to the predicate verb: *A yellow dog ran —*.
9. Rewrite, adding a subject that the modifier will fit: *The bay — was munching his oats*.
10. Rewrite, adding a predicate verb that the modifier will fit: *There are some willow trees that — in the edge of our brook*.

### JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours, in the usual way.

If you found it interesting to make tests, you may do it again now.

If you made a perfect score, here is another plan for you: While the pupils who did not make perfect scores are reviewing with the teacher's help, you may write sentences containing pronouns and exchange papers with some pupil. You will decide whether the pronouns are in the first, second, or third person. Or you may write sentences with blank spaces for subjects, or predicate verbs, or modifiers of either, and ask a pupil to fill the spaces. He will ask you to do likewise.

### 58. A LETTER

#### PARAGRAPH STUDY

Try to read the following directions and to understand them with one reading.

Here is a letter for you to read silently. It is written in one paragraph, but it should be divided into three paragraphs because it consists of three distinct topics. You are to find just where each new topic begins.

Before you read the letter, see whether you can tell just what the directions are. Don't read until you can give them correctly.

At Home

June 3, 19—

Dear Kittie,

It is very likely that you will be surprised to hear from me so soon, because I have never been prompt in writing to you after one of those fine visits I have had at your home. Mother always has to urge me. She has to say to me, "Have you written to Kittie yet?" But this time I am writing without being told to thank you for the fun I had with you on the farm. My journey home was rather tame. We had no accidents, the train was not held up, nobody got sick in the car, and not even a baby cried. We just rolled along in the bright sunshine, watching the fields and towns drift by. I like to travel, I tell you what. At home everything was just as I left it. Even the cat seemed perfectly natural, and looked up sleepily, as if she didn't know that I had been away. The baby didn't know me at first, but my two-year-old brother was glad to see me. He is learning to talk. Home is fine, but so is visiting, and I am looking forward to the time when you can visit me.

Sincerely yours,

Annette

Now you will talk about the paragraphing of the letter. Be sure that you find just where the second

and the third paragraphs should begin. Tell what each paragraph is about.

What pronouns are used in the letter?

### A HOME-NEWS LETTER\*

You will now write another letter, but you will not be given so much help. You should learn to help yourself.

Most friendly letters merely give the home news. They consist of such topics as these: (1) your pleasure in receiving your correspondent's latest letter, (2) what has been happening at home, (3) the health of the family, (4) amusements you have had, (5) school news.

Each topic should be a paragraph by itself. Think over three or four of the topics, using a different one if you like, and write a letter without discussion. Afterward give and get help in the usual way. If you have written a letter to a person you know, perhaps you will want to send it.

## 59. ORAL COMPOSITION

Here are more titles for oral composition:

<i>An Unexpected Shower</i>	<i>Clean-Up Week</i>
<i>Birds in the Garden</i>	<i>Cleaning the Basement</i>
<i>Milk as a Food</i>	<i>Fish and Snails in an Aquarium</i>
<i>The Food of Birds</i>	<i>Why Hands Should Be Clean</i>
<i>Our Winter Birds</i>	<i>An Owl's Midnight Supper</i>

If you think any pupil made a talk of more than one part, ask him to tell the topic of each part.

\*For "Writing News Items," see "Supplementary Materials," page 403.



This picture will help you tell what you may do to help birds in a snowy winter.

### 60. FRIENDLY LETTERS

Suppose you have visited a friend of yours and you want him or her to visit you. You might divide your letter into three parts. First, you might recall

the pleasant time you had at your friend's home. Second, you might tell of some interesting things that will soon happen at your home. Third, you might ask your friend to visit you.

Do you remember the directions? If you do, you are ready to discuss the questions below.

#### QUESTIONS

*First paragraph:*

- a. Do you often think of the good time you had while on a visit to your friend?
- b. What things do you especially remember? Tell of one or two.
- c. Does remembering these things make you want to see your friend again?

*Second paragraph:*

- a. What interesting things are going to happen at your home soon?
- b. What interesting things are going to happen in your neighborhood?
- c. Do you think your friend would like to enjoy these things with you?

*Third paragraph:*

- a. Do you think one good turn deserves another?
- b. Do you think your friend's parents could be persuaded to let him or her visit you?
- c. Would your friend's parents want to know whether your parents wish you to give the invitation?
- d. Do you think you should set a date for the visit, or do you prefer to let your friend set the date?

When you have discussed these questions with your classmates, you will have material for a good letter.

## WRITING AND HELPING

After you have had the discussion about the supposed visit, write your letter. Remember that hereafter you will have to write many such letters and that you should learn to write them well.

Give and get help in the usual way.

## 61. HOW A WRITTEN PLAY LOOKS

As you are going to write a play, you should first see how a play looks when printed. Here is a model:

## COLUMBUS

## CHARACTERS

COLUMBUS

COURTIERS

THE QUEEN OF SPAIN

SAILORS

THE KING OF SPAIN

INDIANS

SCENE I: *A room in the palace of the king and queen of Spain. Their majesties are seated on their thrones, with courtiers about them. Columbus kneels before them.*

## THE QUEEN

(*Looking eagerly at Columbus*) You say, Columbus, that you believe you can reach India by sailing westward?

## COLUMBUS

(*Rising*) I do, Your Majesty, if you will but give me the ships.

## THE KING

(*Looking doubtful*) I find it difficult to believe.

## COLUMBUS

I will convince Your Majesties, if you will give me leave.

## THE QUEEN

Proceed.

## COLUMBUS

(Columbus gives his reasons)

This shows how the play might begin. The words in parentheses are called *stage directions*. What is their purpose?

WRITING A HISTORICAL PLAY<sup>1</sup>

Now you and your classmates will discuss the play you are going to write. Don't forget that it must have a beginning, a middle, and an ending.

## QUESTIONS AND DIRECTIONS

SCENE I. *A room in the royal palace of the king and queen of Spain:*

a. Look at the model in the section before this. Someone will copy it on the blackboard and remain there to act as scribe and write what the class decides should be written.

b. The class will discuss the reasons Columbus had for believing that he could reach India by sailing west.

c. When the discussion has ended, several pupils will go to different parts of the blackboard and write the reasons as Columbus might have explained them to the king and the queen. They should not make their speeches too long. After they have finished, you and your classmates will choose the best one, and the scribe will copy the chosen speech in its proper place.

d. While the copying is going on, think about the close of the scene. Did the queen give Columbus the ships? How did she get the money? Several pupils will write the final speech of the scene on the blackboard. Choose the one that fits best. The scribe will copy it in the proper place.

<sup>1</sup>*To the teacher:* If the children have not read about the famous voyage of Columbus, the need of writing the play will provide a motive for such reading before the play is begun.

SCENE II. *The deck of Columbus' ship just before land was discovered:*

a. Why were the sailors with Columbus angry and afraid? Think what they must have said to him. Think what he must have said to them. Make up a conversation of several short speeches showing how they felt. Several pupils will write the speeches on the blackboard. Choose the best and ask to have them copied. Don't forget stage directions if they are needed.

b. Think of the close of the scene. How was land finally discovered? How did Columbus feel about it? How did his men feel about it? How did they now treat Columbus? Several pupils will write the close of the scene. Choose the best and ask the scribe to copy it. Remember stage directions.

SCENE III. *On the shore of an island in the sea:*

a. Think of the scene on shore. What did the Indians think of Columbus and his ship? How must they have talked with Columbus? What may Columbus have said to his men about his belief that the natives were people of India? What may the men have replied? Several pupils will write their ideas of the conversation. Choose the best and have it copied.

b. To whom did Columbus give thanks for his discovery? To whom did he give the land he had discovered? In what words may he have done so? Several pupils will write their ideas of these matters on the blackboard. Choose the best attempt and have it copied. Are any stage directions needed?

SCENE IV. *The same as the first:*

a. As Columbus knelt before the monarchs, what must the queen have asked him? What must he have replied? What must she have asked him about the people he had brought with him? What must have been his reply? Several pupils will write their ideas of these matters on the blackboard. Choose the best conversation and have it copied.

b. What reward did Columbus get? What did the king and the queen say to him? Several pupils will write a good ending to the play. Choose the best one. Have it copied. Will stage directions be helpful?

When you have finished the play, make a copy of it. The teacher will assign the different parts to various pupils and have them read aloud. You and your classmates will decide which pupils read their parts best. The chosen pupils will commit their parts to memory and if possible give the play in public—before the pupils in some other room or in the assembly hall.

## 62. CORRECT SUBJECTS AND PREDICATES

*Saw, Has Seen; Did, Has Done*

You have learned that it is correct to say, *I saw it, He has seen it, We have seen it*, etc., and *I did it, He has done it, We have done it*, etc.

*Saw, has seen, have seen, did, has done, and have done* are predicate verbs (or *verbs*, for short). That is, they assert, or predicate. They are words that make a statement or ask a question. They must always have correct subjects.

Answer some questions.

### QUESTIONS

- a. If *I* is the subject, should the verb be *seen* or *saw*?
- b. If *he* is the subject, should the verb be *seen* or *saw*?
- c. If *I* is the subject, should the verb be *done* or *did*?
- d. If *we* is the subject, should the verb be *done* or *did*?
- e. Is *seen* used without *has* or *have*?

f. Is *done* used without *has* or *have*?

g. Think of *I, you, he, she, it, we, they*. Are they nouns or pronouns? Tell which of them should have *has seen* for their verbs. Which should have *have seen*? Which should have *has done*? Which should have *have done*?

Write the following sentences on the blackboard or at your seat, as the teacher directs. Fill the blank spaces. Underline the simple subjects once and the predicate verbs twice. Then talk about the sentences.

#### SENTENCES

1. I — the batter pick up the bat.
2. We — him knock a home run.
3. We — not often — a batter knock a home run in a ball game.
4. My brother — it once last week.
5. He — — it occasionally.
6. Other players — — it too.
7. Three players — it yesterday.
8. They — — it occasionally this season.
9. You told me you — a batter knock two home runs in one game.
10. I — not — that done very often.
11. No one — — that done very often.
12. — you — it done very often?
13. I — it done last year.
14. Who — it?
15. Tommy Briggs — it.
16. — he — it very often?
17. He — never — it before or since.
18. We — even — him strike out.
19. Everyone — — him do that.
20. He — it three times yesterday.

## 63. A STORY TO READ

## THREE EXERCISES

In the following story there are words in parentheses, two words or groups of words in each case. One word or group of words makes sense, and the other does not. As you read the story silently, try to tell which word or group of words makes sense. Think of the title and what is required to explain it.

## A DULL MONDAY

During a week last June the weather had been very (*rainy, bright*), and the streets were covered (*with slimy mud, with a coating of ice*). On Monday morning I was (*wide awake, unusually sleepy*) and (*wanted to, didn't want to*) get up at all, but Mother made me do so. At breakfast my father (*scolded, complimented*) me and asked whether I had (*studied, eaten*) my lessons for the day. When I replied (*sullenly, joyfully*) that I had not, he also (*complimented, reprimanded*) me, and my (*feet, spirits*) suddenly became as (*gloomy, joyful*) as the weather.

Soon I (*was singing, was loafing*) along to school through the (*muddy, brilliant*) streets, feeling that (*a dog, school*) was a burden and not to be endured. I was sure that the (*cruel, kind*) teacher would call on me to recite my arithmetic, and I am very (*good, slow*) in that subject. When I (*reached, drank*) my room, I merely dropped (*gladly, wearily*) into my seat, not having energy enough to sit down (*properly, hungrily*). Before the bell (*sang, rang*), I tried to study a little, but my (*hands, mind*) simply wouldn't work (*well, sweetly*), and I knew that I was to make a failure (*of my game, of my day's work*).

Such a time as (*the firemen, we*) had that day! No one was (*wide awake, sleepy*). Everyone was (*wide awake, sleepy*).

The teacher, usually (*lively, slow*), was (*lively, slow*). I saw her (*yawn, laugh*) behind her hand. Also the principal, who (*entered, opened*) the room a little before noon, looked (*joyful, depressed*). It surely was a (*happy, dull*) Monday.

The (*erasers, afternoon*) wore along (*slowly, rapidly*) like a (*cricket, snail*) on a wet walk. Everything (*we, the police*) did was done (*well, poorly*). The teacher (*took a walk, blundered*). When (*the clock, school*) closed, we did not (*run out, back out*), (*glad, sorry*) that another day's (*work, fun*) was ended; we just (*moped, cried*) out, knowing that conditions outside would be as (*depressing, enlivening*) as inside.

But (*that boy, that evening*), while I (*was singing, was looking*) out of the window, the clouds (*divided, smiled*), the sun (*hid itself, appeared*), the sky took on a (*black, rosy*) tint, and I knew that the morrow would be a (*dull, brilliant*) day.

In reading the story you probably had to pay close attention in order to select the words that would make sense. Now you will have a test. Five pupils will read the five paragraphs in turn. Listen carefully, and follow the reading with your eyes. If a reader makes the wrong choice of words in the parentheses, ask him to stop and correct his error.

Here is another test: Go through the sentences again, one by one. Notice the words or groups of words in parentheses. Tell whether they are subjects, predicate verbs, or modifiers.

Here is another test: Think of the five paragraphs as parts of one story, each one carrying the story along one step. Make a title for each step, and write

the titles on the blackboard. Number them I, II, III, IV, V.

#### 64. HOMONYMS

Below is a list of homonyms. Look them over; and if you find any whose meaning you do not know, look them up in the dictionary.

all	awl	ate	eight	maid	made
read	red	see	sea	capital	capitol
feet	feat	here	hear	herd	heard

Now you will have some sentences in which these words are to be used. In each sentence two homonyms are printed in parentheses. You are to determine which is the right word to use, and then write the sentences on the blackboard or at your seat, or both.

#### SENTENCES

1. The shoemaker had his (*all, awl*) in his hand.
2. (*All, Awl*) shoemakers use the (*all, awl*).
3. Last week I (*read, red*) a book with a (*read, red*) cover.
4. The (*maid, made*) (*maid, made*) a good pie this morning.
5. To jump ten (*feet, feat*) is a great (*feet, feat*).
6. Once I (*ate, eight*) (*ate, eight*) apples in a day.
7. We (*heard, herd*) the (*heard, herd*) coming in from the pasture.
8. Did you ever (*see, sea*) the (*see, sea*) in a storm?
9. I (*hear, here*) the voices of children (*hear, here*).
10. Every sentence should begin with a (*capital, capitol*) letter.
11. Washington is our (*capital, capitol*) city.
12. Congress meets in the (*capital, capitol*), which is a large and beautiful building.
13. This merchant did not have enough (*capital, capitol*) to carry on his business.

14. Some people do not believe in (*capital, capitol*) punishment.
15. This man is a (*capital, capitol*) speaker.
16. Do you (*sea, see*) that (*herd, heard*) of cattle grazing?
17. (*Here, Hear*) and there one may (*here, hear*) a robin singing.
18. I have (*read, red*) of a fireman accomplishing a great (*feat, feet*).
19. Have you ever (*heard, herd*) of the (*feet, feat*) this man accomplished?
20. A little (*maid, made*) was walking up the steps of the (*capitol, capital*).

If you use any of these words in your writing, be sure to think how they are spelled.

#### 65. A CONVERSATION ABOUT A PICTURE

Study the picture on page 306 and write a story, with conversation, about it. Where can you find full directions?

#### QUESTIONS

- a. Where were the two children standing? Let us suppose that the girl asked the boy how he saved another boy from drowning.
- b. The boy told the first thing he did. What was it?
- c. What did the girl ask next?
- d. What did the boy tell her?
- e. How did the girl ask about the struggles of the drowning boy?
- f. What did the rescuer tell her?
- g. How did the girl ask about getting the drowning boy to shore?
- h. What was the rescuer's answer?
- i. One more thing had to be explained. What was it?

When you have written your story, what should you do next?



### 66. STUDY OF A POEM

Have you ever seen a river at the place where it flows into the sea? If not, can you imagine how it would look? Try to do so as you read silently the poem "The Sands of Dee," by Charles Kingsley, on the following page.

## THE SANDS OF DEE

“O Mary, go and call the cattle home,  
And call the cattle home,  
And call the cattle home  
Across the sands of Dee!”

The western wind was wild and dank with foam,  
And all alone went she.

The western tide crept up along the sand,  
And o'er and o'er the sand,  
And round and round the sand,  
As far as eye could see.

The rolling mist came down and hid the land;  
And never home came she.

“Oh! is it weed, or fish, or floating hair—  
A tress of golden hair,  
A drownèd maiden's hair,  
Above the nets at sea?  
Was never salmon yet that shone so fair  
Among the stakes on Dee.”

They rowed her in across the rolling foam,  
The cruel crawling foam,  
The cruel hungry foam,  
To her grave beside the sea;  
But still the boatmen hear her call the cattle home  
Across the sands of Dee!

—CHARLES KINGSLEY

If you like this poem, you will want to talk about it.

## QUESTIONS

a. What picture have you in mind of the river Dee where it flows into the sea? Describe the river and the seacoast.

b. What changes come over land, river, and sea as the story is told?

c. What was the fate of Mary?

d. What was found among the stakes that held the nets?

e. Do you think of a little church near the sea? Why?

f. What effect did Mary's history have on the boatmen?

g. Do you like the sound of the words of the poem?

As you have read this poem silently and have talked about it, you may want to read it aloud. Some girl will read all the lines that are in quotation marks, and some boy will read all that are not. Then the class will read the poem in concert—the girls reading the lines in quotation marks, and the boys all that are not. Read as if you liked Mary and were sorry for her.

#### FURTHER STUDY OF THE POEM

Now you will think of the form of the poem. Answer the questions with care.

#### QUESTIONS

a. Notice the last word in the first three lines of each stanza. What do you observe?

b. Notice the last word of the fifth line in each stanza. What do you observe?

c. Notice the last word of the fourth and the sixth line in each stanza. What do you observe?

d. What are rimes?

e. Which lines have the same indentation? Observe carefully. Do they rime, or not?

f. With what kind of letter does each line begin?

It will be a good exercise to copy the poem in your notebook if you like it.

Allow yourself one minute to commit the first stanza to memory. If you don't succeed, try again. You will recall the lines more easily if you first try to think what the stanza as a whole is about. Do the same with the other stanzas.

### 67. USING THE IMAGINATION

As you read "The Sands of Dee," did you imagine a river flowing into the sea? Did you imagine how Mary looked as she called the cattle home? Did you imagine how the mists of the sea came up and hid the land, so that she was caught in the foaming tide?

There are many things, just as beautiful, that you can imagine for yourself. Think of these titles:

*A Farm at Sunrise*

*A Noisy Brook in the Forest*

*Rain on the River*

*A Waterfall and a Pool*

*A Snowy January*

*Surf on a Rocky Shore*

*A Mountain Sunset*

*A Ship on the Sea*

Close your eyes. Consider one of the titles. Think of the various shapes, the movements, and the colors of the various things in the picture. Think of what happened in the scene you are imagining. Were there any people in it? What were they doing?

If you prefer to choose a subject of your own rather than one of those above, do so; there are many beautiful things in nature that you have seen.

You may be called upon to give your imagined picture orally, but you will probably do better when you write, thinking everything out quietly by yourself.

Write in poetic form if you like, either with or without rime.

## 68. HOW SOME PEOPLE PRONOUNCE

### PRONOUNCING *You*

Some people seem never to pronounce the word *you* correctly. They call it *yuh*. For *what you* they say "what yuh." For *caught you* they say "caught yuh." The word is pronounced as if spelled *yoo*, and you must pronounce it that way.

Following is a conversation in which *you* appears many times. Three pupils will read it aloud to the class, two girls reading the parts of Anna and Nora, and a boy reading the part of Danny. Perhaps two or three groups of three will read it. This is a good exercise for pupils to come back to once in a while if they find themselves growing careless.

### A CONVERSATION

*Anna.* That is no way to play tag. Danny tripped you.

*Nora.* And he slapped you. He is a naughty little boy.

*Danny.* I don't want you to play tag with me anyhow.

*Anna.* Now you are pouting. I caught you, and that angered you.

*Danny.* I'm not pouting. I caught you too.

*Nora.* You don't play fairly. I sent you away once. Don't you think you had better play by yourself?

*Danny.* Don't you want me to play with you? You have gone away from me twice, and I have followed you.

*Anna.* Now don't you cry, little boy. What would you do if we had tripped you and slapped you? There is such a thing as fair play.



Think what has happened and what may happen. Who may get the worst of the adventure?

*Nora.* What you want is to be rough. We would send you into the house if you weren't so little.

*Danny.* I want you to play with me.

*Anna.* A little while ago you said you didn't. What has changed you?

*Danny (hanging his head).* I want you to play with me.

*Nora.* Very well, Danny; but remember that we have not tripped you or slapped you, and that we want you to play the game fairly.

### 69. ORAL COMPOSITION

You will now tell a story, being careful to pronounce the word *you* correctly. Some suggestive titles are given below:

*Breaking a Bad Habit*

*How I Made Clay Dishes*

*Getting to School on Time*

*When Mother Is Away*

*Replacing a Spark Plug*

*Painting Screens*

*Cleaning House*

*A Hornet's Nest*

*A Squirrel's Nest*

*A Visit to a Bakery*

After all pupils have spoken, think about two or three of the speeches that were rather long. If they were written, would it be necessary to divide them into several paragraphs? If so, tell why.

### 70. CORRECT SUBJECTS AND PREDICATES

*Is AND Are; Was AND Were*

You very naturally say, *He is, He was, She is, She was, It is, It was, We are, and They were.* It is also quite natural for you to say, *We were* and *You were.* And if you ask questions, is it quite natural for you to say, *Were we?* and *Were you?* If not, you need some practice in the use of these forms, for they are correct.

Answer the questions which you will find on the next page.

## QUESTIONS

a. Does *he* mean one person or more than one? That is, is *he* singular or plural?

b. If *he*, or *she*, or *it* is the subject, is the verb *is* or *are*? Is *is* singular or plural? Is *are* singular or plural?

c. If *he*, *she*, or *it* is the subject, is the verb *was* or *were*?

d. Is *was* singular or plural? Is *were* singular or plural?

e. If *we* is the subject, is the verb *is* or *are*? Are subject and verb both singular or both plural?

f. If *they* is the subject, is the verb *was* or *were*? Are subject and verb both singular or both plural?

Singular subjects and singular verbs are used together. Plural subjects and plural verbs are used together. But there is an exception: *You are*, *Are you?* *You were*, and *Were you?* are plural forms, but they are used to address one person or many. It is regarded as polite to address one person with a plural form of *you*. This is true of many languages.

Below and on page 314 are some sentences. Copy them, as the teacher directs. Fill the blank spaces. Underline the subjects once and the predicate verbs twice. Then talk about the sentences.

## SENTENCES

1. He — a strong swimmer.
2. — Philip a good swimmer?
3. You — a good runner, — you not?
4. Nell and her brother — good tennis players. (Is the subject singular or plural?)
5. You — at the tennis match yesterday, — you not?
6. We — there too.
7. Susie and Phyllis — also there. (How many subjects are there?)

8. Ethel and Roy — there. (Is the subject singular or plural?)
9. Ethel — a good player herself.
10. Roy — a good player once, but he — lame now.
11. He — still a good swimmer.
12. — you at the athletic meet last week?
13. We — there.
14. Nearly all the children of the school — there.
15. They — all glad our side won.
16. Our teachers — very enthusiastic.
17. They — as happy as we —.
18. We — to have another meet soon.
19. — you ever a contestant in a meet?
20. — you ever a winner?

In how many of these cases did you find what seemed to be two sentences, each with a subject and a verb of its own?

## 71. CORRECT SUBJECTS AND PREDICATES

### *If I Were You*

Although it is correct to say, *I was*, *He was*, *She was*, and *It was*, it is also correct to say, *If I were*, *If he were*, *If she were*, and *If it were*. *If we were*, *If you were*, and *If they were* are also correct.

Below and on page 315 are some sentences. In each sentence is a blank space in which *were* is to be used. Every sentence in the list must be written on the blackboard.

### SENTENCES

1. If I — you, I should not do that.
2. If you — he, you wouldn't do it either.

3. He would help us if he — here.
4. She would read to us if she — here.
5. If I — she, I should work harder.
6. You would do the work properly if you — in her place.
7. If Donald — at school, he would pitch for us.
8. Ellen would amuse us if she — here.
9. If you — I, would you help him?
10. If he — you, things would be different.
11. If you — I, would you go home?
12. Would you help us if it — possible?
13. If it — raining, would you play outdoors?
14. I should go to the country if the day — pleasant.
15. If Oliver — with us, the day would be more pleasant.
16. Annie would assist us if she — able.
17. If this — summer, we should be playing ball.
18. I should do my work better if I — he.
19. If he — more diligent, his work would be better.
20. He would have to be careful if he — in your place.

## 72. WRITTEN TEST NUMBER SEVEN

Here are the questions for the test on what you have recently studied.

### TEST

1. Are quotation marks used in plays as they are in stories?
2. Is *seen* ever used without *has* or *have*?
3. Is *done* ever used without *has* or *have*?
4. Tell whether this sentence is correct or incorrect: *I saw a terrible storm pass over the mountains.*
5. Select the right words: *I have* (red, read) *the* (red, read) *book but not the blue one.*
6. Select the right words: *Our* (made, maid) (made, maid) *a batch of delicious cookies.*

7. Select the right words: "*Truly, sir, (all, awl) that I live by is with the (all, awl).*"—From Shakespeare's *Julius Caesar*.
8. Select the right word: (Was, Were) *you there yourself?*
9. Select the right words: *Where (is, are) the boys and girls who (is, are) going with us?*
10. Select the right word: *One of these boys (is, are) going to help us.*

### JUDGING YOUR WORK

In judging the work of another pupil, note that some of the questions really require two answers. How will you divide the credits?

You should keep in mind that the pupils who do not make perfect scores should be helped. If you are one who is successful, you may proceed in this manner: Go to the blackboard and write questions similar to those in the test, and ask pupils who did not make perfect scores to write the answers. If mistakes are made, the right answers can be brought out by discussion. Keep this up as long as necessary.

### 73. MIXED-UP PARAGRAPHS

#### ORGANIZATION OF A STORY

You must remember that in this book you are making a special study of how stories and other compositions are organized, that is, built up. You know that they are built up of parts that must be arranged in a certain order so that they may be understood clearly. A story follows whose parts, or paragraphs, are all correctly written, but whose parts

are all mixed up; they are not arranged in their proper order. Read the story silently. You will see that it does not make sense as it is now arranged.

### THE LAME GOOSE

So, as soon as his mother was out of sight, Jimmy climbed the fence and walked across the pasture to the little stream. He didn't see the geese and the ducks anywhere, and he hoped they were far away, for he was afraid of the lame goose that was always hissing and trying to bite.

Just as he became much frightened, he heard a loud squawking and hissing, and he saw the lame goose half running and half flying toward him. He screamed as loudly as he could, and kept on screaming. Then the lame goose was upon him, hissing and pecking. He struck the big bird as hard and as fast as he could, but it was of no use. The goose pecked him until the blood ran from his arms, and beat him with its wings. And all the time Jimmy screamed and tried to draw his feet out of the mire.

Just beyond the farmhouse there was a field through which a little creek ran, and the geese and the ducks were always swimming and wading in it. One of the geese was lame, and it had a bad temper. It was almost as naughty as Jimmy himself. It was always hissing at people, and trying to peck them with its bill.

When he got to the house, he was soon in clean clothes again, for he very much needed them. Do you know of anything else he needed?

There is no telling what would have happened if it hadn't been for Jimmy's Airedale, who came running and leaped into the mud. He seized the goose by the neck, gave it one shake, and left it dead. Then he began to pull at Jimmy's clothes, and soon had him on dry land again.

One day Jimmy's mother had to go to the garden to get some vegetables for dinner, and she said to Jimmy, "Now don't you go into the pasture, because the lame goose will get you."

Soon he reached the edge of the stream and began to walk in it. At once he began to sink into the mud. This made him angry, and he walked on farther just for spite, always sinking deeper and deeper.

Jimmy was rather a naughty little boy. If his mother told him not to do a certain thing, that was just the thing he wanted to do. This was why he got into trouble one day.

Did you ever read a story so mixed up? Well, you are to unmix it. Here is an outline of the story. Look it over.

#### OUTLINE

- I. The kind of boy Jimmy was
- II. The kind of goose the lame goose was
- III. Jimmy gets a warning
- IV. Jimmy disobeys
- V. Jimmy gets into trouble
- VI. A fierce battle
- VII. Jimmy is rescued
- VIII. What Jimmy needed

Now study the outline.

#### QUESTIONS AND DIRECTIONS

- a. Which paragraph in the story tells what kind of boy Jimmy was?
- b. Which paragraph tells the things the lame goose did?
- c. Why are these two paragraphs the beginning of the story, that is, the introduction?
- d. The third paragraph really begins the story. Find it.
- e. The fourth paragraph naturally follows the third. Find it.

*f.* The fifth paragraph tells what happens because Jimmy disobeys. Find it.

*g.* The sixth paragraph shows Jimmy in great trouble. Find it.

*h.* The seventh paragraph gives the climax, that is, the highest point of the story. Find it.

*i.* The eighth paragraph brings the story to an end. Tell why.

*j.* Now you will hear the story read aloud. One pupil will read the first paragraph as indicated in the outline, another will read the second, and so on. The eight pupils will stand before the class as they read. You will close your book and listen. You will find that the story makes perfect sense.

#### 74. THE PARTS OF STORIES

Every story has a beginning, a middle, and an ending. The beginning must tell what is necessary for the readers or hearers of the story to understand what is coming. The ending must finish the story, so that hearers and readers are satisfied. The middle is the story proper.

#### A STORY TO BE FINISHED

Even a story of one paragraph has a beginning, a middle, and an ending. You have written many such stories yourself. Here are the beginning and a part of the middle of a one-paragraph story.

#### A BUFFALO NICKEL

When I was born last year in Philadelphia, I came out of the mint bright and shiny. On one side of me was stamped an Indian, and on the other a big buffalo. I didn't know what a busy life I had before me. First I went to Albany, where I fell into the hands of a conductor who . . .

The first three sentences are the beginning of the story; they merely explain. The unfinished sentence is the beginning of the middle of the story.

#### QUESTIONS

- a. What did the conductor do with the nickel?
- b. What did the next owner do with it?
- c. What other adventures might the nickel have had?
- d. How can you bring the story to an end?

Now you will write. Your story may be very different from the those of other pupils, especially at the end. Read your complete story to the class.

#### 75. MORE STORIES TO BE FINISHED

Here are more stories to be finished. It will be necessary to study the paragraphing of each story, and to talk about it with your classmates until you can think of a good ending.

Should you have one paragraph or more than one? If you are going to make a very short story, one paragraph will probably be enough. If you are going to make a long story, consisting of several distinct incidents, you will need several paragraphs.

Take up each story and talk about it. Make up your mind about the paragraphing. When you have done so, write.

#### A KITE

I am a kite—a very large one. My colors are red, white, and blue. As you will probably want to know how I was made, I will tell you. First of all a boy bought a penny's worth of kite sticks and . . . .

## A BALLOON

I am a red balloon and was made in a factory. The man at the factory sold me to . . . .

## THE TRAVELS OF A LOCOMOTIVE

I was built in Rhode Island, and I travel all the time. When I was finished at the factory, six coaches were made for me to pull and I was ready to begin. Very proudly I steamed out of the yards with my coaches behind me, and . . . .

## THE ADVENTURES OF A FISH

I am a fish—a very large fish called a pickerel. I love to eat little fish. One day when I was trying to catch one of the children of my friend Trout, a man . . . .

## THE CRUEL DRIVER

I am a dray horse. Hauling a heavy load on a slippery pavement one day, I slipped and . . . .

## 76. FINISHING ORIGINAL STORIES

It is a good game for one pupil to begin a story and for another pupil to finish it. Here are some titles that may be used:

*An Adventure of a Bent Penny*

*A Broken Doll*

*A Kind Driver*

*An Unlucky Ride*

*An Unfortunate Puncture*

*A Lame Dog*

*A Snow Man*

*A Lost Fish*

If these titles do not suit, the pupils may select their own. One pupil will begin a story, first telling his title. Another pupil will finish the story if he can. If he does not do well, others may try. Perhaps the class will have to talk about some of the stories before the speakers can tell the best way to finish them.

## 77. HOMONYMS

*There* AND *Their*

Read these sentences silently, and then answer some questions about them:

There are some sparrows in the garden.

Are there any sparrows in the garden?

They are picking up their dinner.

Are they picking up their dinner?

## QUESTIONS

a. Suppose the first sentence were: *Some sparrows are in the garden*. What would the subject be? In other words, what "are in the garden"?

b. Think of the sentence as it stands. *There* cannot be the subject, although it comes first in the sentence, because it does not tell what were in the garden. Then what is the subject?

c. Is *sparrows* the subject in the second sentence? Why?

d. In the third sentence, whose dinner are the sparrows picking up? In the fourth sentence?

e. Have you discovered that *their* means ownership? Does it mean ownership in such groups of words as *their wings*, *their feet*, *their heads*?

f. Does *there* mean ownership? How can you tell when to write *there* and when to write *their*?

Write the following sentences and fill the blank spaces. Then read the sentences and talk about them.

## SENTENCES

1. — are some lost books in the principal's office. (*What are in the principal's office? Then what is the subject? Should you write *their* or *there*?*)

2. Pupils are not very careful with — property. (*Whose property?*)

3. Is — any careless person here?
4. How much trouble — is about lost things!
5. How many children have lost — mittens this winter?
6. Is — any child here who has lost his cap?
7. Some children almost lose — heads at times.
8. Are — any lost things in the teacher's desk?
9. Yes, — are several.
10. — are knives and gloves and pencils in her desk.
11. Do you think the owners will claim — property?
12. — are pins and ribbons awaiting — owners.
13. Why do children leave — property lying around on sidewalks and fences?
14. Carrie and Ella have lost — arithmetics.
15. They lost — geographies last week.
16. Are — any boys who are so careless?
17. Oh, yes, — are careless boys as well as careless girls.
18. I wish — were not so many.
19. Is — any way of curing children of — carelessness?
20. Some children would lose — heads if they were not fastened on.

Hereafter, when you write, do not write *there* for *their*, or the reverse. Remember that *their* implies ownership, while *there*, in the sentences you have been studying, seems to mean nothing at all. It simply allows you to arrange a sentence differently. For example, instead of saying, *Some sparrows are in the garden*, you may say, *There are some sparrows in the garden*.

## 78. HELPING VERBS

### *May* AND *Can*

*May* and *can* are helping verbs. They are used as parts of verbs, as *may go* and *can run*.

*May* expresses permission, as in the sentence *My mother says I may go with you.* *May* also expresses possibility, as in the sentence *It is possible that I may go,* or in the sentence *I may go, but I am not sure.*

*Can* expresses ability, as in the sentence *I can spin a top.*

Fill the blank spaces and write the sentences as usual. Then talk about them.

#### SENTENCES

1. He — run faster than I.
2. — she outrun you?
3. We — be able to go.
4. — I open a window?
5. You — open two windows.
6. — I offer you a book?
7. — we go with you?
8. You — go with us if you like.
9. — you jump that fence?
10. I — not jump so high.
11. Clarence — jump a higher fence than that.
12. — I use your knife?
13. — we study with you?
14. They — go to the city tomorrow.
15. Mother says we — go with them.
16. — Elmer come with me?
17. — I use your bicycle a few minutes?
18. Where — I find a pencil?
19. — you lift a ton?
20. — I help you?

As you speak and write hereafter, think carefully — *may* expresses permission or possibility; *can* expresses ability.

## 79. ORAL COMPOSITION

Think over the titles below, select one of them or another you prefer, and make a speech.

*A Delayed Letter*

*Movies I Weary Of*

*Why a School Doctor?*

*A Petted Child*

*The Ice Broke*

*My Stage Fright*

*Conveniences on the Farm*

*Birds' Nests in the Orchard*

*My Very Own Room*

*Enemies of the Henroost*

Don't forget that you are studying the organization of compositions. Were there any long speeches that were composed of several parts? If so, what were the topics of the several parts?

Have you learned to use *saw* and *did* correctly? *may* and *can*? As you speak and write, do you try to use all that you have learned?

## 80. A CONVERSATION ABOUT A PICTURE

Study the picture on page 326. Write the story.

## QUESTIONS

- a. When the door opened, who came in? What did the teacher say?
- b. What explanation did the girl give? Was she joyful?
- c. The teacher looked at the clock, probably. What was her next remark?
- d. What did the girl say next in her defense? Was she sure about it?
- e. What did the teacher have to say about the effects of tardiness? Was she pleasant about it?
- f. How did the discussion end? Make a good ending.

What is the last thing to do?



### 81. HOMONYMS

Here are some more homonyms. If there are any whose meaning you do not know, look them up in the dictionary.

no know  
read reed  
throne thrown

four fore  
fir fur  
groan grown

loan lone  
oar o'er ore  
plain plane

If you know the meaning of all these words, you will be able to choose the proper ones to fit into the following sentences. Write the sentences on the blackboard or at your seat, or both.

## SENTENCES

1. I have (*four, fore*) marbles.
2. The (*four, fore*) horse was lame.
3. We do not (*no, know*) him.
4. There is (*no, know*) chalk here.
5. I (*no, know*) that there is (*no, know*) milk in the pantry.
6. We shall (*read, reed*) about the king who lost his (*throne, thrown*).
7. The man hung his (*fur, fir*) coat on the (*fur, fir*) tree.
8. The boatman picked up a (*reed, read*) on his (*oar, o'er, ore*).
9. A (*lone, loan*) horseman was riding (*oar, o'er, ore*) the (*plain, plane*).
10. When the horseman was (*thrown, throne*), he gave a (*grown, groan*).
11. As the merchant needed money, he made a (*loan, lone*).
12. The carpenter has lost his (*plane, plain*).
13. It is very (*plane, plain*) that you are late.
14. The miner is taking (*oar, o'er, ore*) out of his mine.
15. This (*fir, fur*) tree has not (*groan, grown*) very much.
16. I do not (*know, no*) who that man is.
17. This broad (*plain, plane*) is covered with grass.
18. A man on the golf links cried, ("*Fore,*" "*Four*").
19. I was (*throne, thrown*) in a wrestling match.
20. We have (*four, fore*) puppies nearly (*grown, groan*).

Here are questions that will help you a little with some of the words in the list. What word in the list is most like *knew*? like *reading*? like *throw*? like *before*? like *furry*? like *grow*? like *alone*? like *over*?

## 82. A LETTER

Read the following letter silently:

Albert C. Jones School  
13th and Lincoln Streets  
Columbus, Ohio  
March 3, 19—

The Anderson Rubber Company  
Dayton, Ohio

Dear Sirs:

We children of the sixth grade in this school are studying geography, and we like to collect samples of raw materials that are made into articles for the market. We study them as we read about them in our books. If you have any samples that show how rubber is made into various things, please let me know the price of a set, by mail or express. Our teacher will then take up a collection, and we will send you the money.

Yours truly,  
Philip Cole

## TALKING ABOUT THE LETTER

You will talk about the letter by answering the questions that appear below and on page 329.

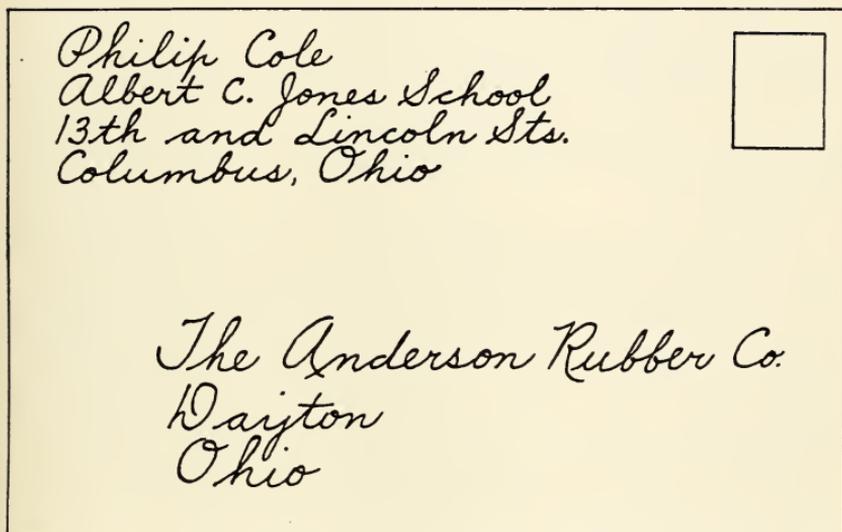
## QUESTIONS

- a. The heading of the letter is in the upper right-hand corner. How many lines has it? What does each line tell?
- b. No line in the heading has a punctuation mark after it. Why? If *Streets* were abbreviated, would a period be used?
- c. Notice the third line. If *O* were used instead of *Ohio*, would a period be used? Why?
- d. Notice the address. Why is a comma used in the second line?

- e. Which line has a punctuation mark after it?  
 f. The first line of the letter is indented. Why?  
 g. How is the complimentary close of the letter punctuated?

## THE ENVELOPE

Here is a sample of an addressed envelope:



A PROPERLY ADDRESSED ENVELOPE†

Now talk about the addresses on the envelope.

## QUESTIONS

- a. Why are two addresses given? What is the purpose of each?  
 b. What might happen if there were no return address? What do you know about the Dead Letter Office?  
 c. Find a place where an initial is used instead of a word. What punctuation mark follows the initial?

† The arrangement of the lines on the envelope is merely suggestive. A different one is permissible.

d. Find two places in the addresses where abbreviations are used. With what kind of letter do the abbreviations begin? What punctuation mark follows them?

e. Why is a comma used between *Columbus* and *Ohio*? Think how you would read the words.

f. Why is there no comma after *Dayton*?

### 83. WRITING LETTERS

All your life you will write letters. It may be you will write little else, so you should get plenty of practice in writing letters in school. It is a good plan to write letters that will help you in studying your school work.

Are you studying geography? Are you interested in the products of different countries and their manufactures? Are you studying about coffee, tea, rubber, wheat, corn, bananas, oranges, and other things that grow in our own land and in other lands? Are you interested in radios, automobiles, airplanes, tools, oil heaters, washing machines, and other things that are made in factories?

Follow these directions.

#### DIRECTIONS

a. Bring a magazine from home.

b. Search the advertising pages. Find advertisements that ask readers to write for more advertising matter or for samples.

c. Talk about certain advertisements and select a few that advertise things you have been discussing in your geography class.

d. Perhaps you can find an advertisement of a silk company, or a cotton-goods factory, or a rubber factory that might have samples of its goods in different stages of manufacture. Perhaps

you might have to write to find out whether such samples are given away, or sold, by the company.

*e.* When you and your classmates have agreed on a few advertisements, you will prepare to write letters to the companies. Some will ask for catalogs, some for samples, etc.

*f.* If you ask for a set of samples of goods in different stages of manufacture, be sure to ask what the price is. If a price is charged, you will have to take up a collection and send a second letter containing the money.

*g.* When you are ready, write your letter. A few pupils should write at the blackboard.

*h.* When you have finished, help those who wrote at the blackboard. Afterward exchange papers with someone. Give and get as much help as you can.

*i.* Copy the letter you revised, neatly, on paper.

*j.* The teacher will decide whether the best letters may be mailed. Only one letter should be sent to a company.

Now you are ready to go to work. Take as many days as may be necessary.

If you get catalogs and samples, what use can you make of them in your school work?

#### 84. CORRECT SUBJECTS AND PREDICATES

*Go, Went, Has Gone, Have Gone*

The following are correct sentences:

I go fishing.

He has gone fishing.

He goes fishing.

You have gone fishing.

He went fishing.

They have gone fishing.

Answer some questions about the sentences.

#### QUESTIONS

*a.* What subjects and predicates are singular?

- b. What subjects and predicates are plural?
- c. What plural subject and predicate may be used in speaking to one person?
- d. Is *went* ever used with *has* or *have*?
- e. Is *gone* ever used without *has* or *have*?

Fill the blank spaces in the following sentences. Write the sentences as usual. Underline the simple subjects once and the predicate verbs twice.

#### SENTENCES

1. I — fishing every summer.
2. My brother — with me.
3. We — to Bass Lake last summer.
4. Our family — — there many summers.
5. My cousin's family — to Eagle Lake.
6. My cousin himself — — there even in the winter.
7. He — there two winters ago.
8. He — — there in the winter to fish through the ice.
9. — you ever — to a lake in the winter?
10. — your family ever — to Bass Lake?
11. Many people — there every summer.
12. Not many — — in the winter.
13. — your father ever — to a lake in winter?
14. My father — into the northern woods last winter to hunt.
15. He — — there several times.
16. He never — hunting in the summer.
17. — you ever — hunting in the winter?
18. — you ever — fishing in the winter?
19. Where — you usually — for the summer vacation?
20. — all of your family — with you?

How many of the subjects are nouns? How many are pronouns?

**85. A REMEMBERING AND POINTING EXERCISE**

*Go, Went, Has Gone, Have Gone*

Read the directions and follow them.

**DIRECTIONS**

- a. Turn back to the example-sentences near the beginning of the preceding lesson, beginning, "I go fishing." Read them aloud or listen as someone else reads them.
- b. Use the sentences to point to if anyone fails to use the verbs in the right way.

**86. WRITTEN TEST NUMBER EIGHT**

Here are the questions for another test.

**TEST**

1. Think of *there* and *their*. Which expresses ownership?
2. Select the right words: (There, their) *are three cows in the field.*
3. Select the right word: *Our neighbors have painted* (there, their) *garage.*
4. Select the right word: *Mother says I* (may, can) *go.*
5. Select the right word: *I am sure I* (may, can) *help you.*
6. Select the right words: *We* (know, no) *of* (know, no) *people by the name of Bradley in this neighborhood.*
7. Select the right words: *Our rivals were to the* (fore, four) *a little after the race started, but we beat them by* (fore, four) *minutes.*
8. Select the right word: *This dog is not full* (groan, grown).
9. Is *went* ever used with *has* or *have*?
10. Are *has gone* and *have gone* right or wrong?

**JUDGING YOUR WORK**

Don't forget that there are two decisions to make in some of the questions. This will affect the manner of grading.

You have had several plans for helping those who did not make perfect scores. Help them again if you made a perfect score. Or, if they work with the teacher, keep profitably busy—reading library books, making tests, or performing some other useful task. You cannot afford to waste time.

### 87. CORRECT SUBJECTS AND PREDICATES

*Come, Came, Has Come, Have Come*

The following are correct sentences:

- I always come to school early.
- We always come to school early.
- She comes to school early.
- You come to school early.
- He came to school early.
- You have come to school early.
- Sally came to school early.
- Billy has come to school early.
- Nat and I came to school early.
- Nat and I have come to school early.

Answer some questions about the sentences.

#### QUESTIONS

- a. What subjects and predicates are singular?
- b. What subjects and predicates are plural?
- c. What plural subject and predicate may be used in speaking to one person?
- d. Is *came* ever used with *has* or *have*?
- e. Are you accustomed to say *has come* and *have come*?
- f. When you are thinking of what happened an hour ago, or yesterday, or at some other definite time in the past, should you say *come* or *came*?

Fill the blank spaces in the sentences below, and write the complete sentences as in the past. Underline the simple subjects once and the predicate verbs twice.

## SENTENCES

1. Many street cars — by our door.
2. There — the motor bus.
3. My father usually — home on that bus.
4. Yesterday he — home on an earlier bus.
5. My uncle — to see us last week.
6. Here — the milkman.
7. — the ice man —?
8. He — late yesterday.
9. — the postman —?
10. An important letter — yesterday.
11. — any letters — today?
12. A policeman — by at half-past eight.
13. A heavy rain — up early this morning.
14. Clouds always — up before a rain.
15. — any clouds — up this afternoon?
16. Heavy clouds — up at three o'clock.
17. Then down — the rain again.
18. Night — when the sun goes down.
19. Darkness — early last night.
20. All things rest when night — —.

## 88. A REMEMBERING AND POINTING EXERCISE

*Come, Came, Has Come, Have Come*

Follow directions as usual.

## DIRECTIONS

a. Turn back to the example-sentences in the preceding lesson beginning with "I always come to school early." Read the sentences aloud or listen as someone else reads them.

b. Don't say *come* when you mean *came*. Remember also that *has* and *have* are used with *come*. If anyone fails to use these words correctly, point to the correct sentence.

### 89. ORAL COMPOSITION

Here are some suggestive titles:

<i>The Kind of Book I Like</i>	<i>Joining the Scouts</i>
<i>An Interesting Trip</i>	<i>Afraid of the Surf</i>
<i>The Examination I Feared</i>	<i>Why the Seasons Change</i>
<i>Why a Ship Disappears Hull First</i>	<i>How to Use an Index</i>
<i>Hot Days in the Fields</i>	<i>Too Long a Ride</i>

Who made the shortest speech? the longest? Did the former say too little? What might he have added? Did the latter say too much? What might he have left out? Discuss these questions in class.

Are you remembering to use *come* and *came* in the right way? Do you make it a practice to correct your errors of speech when you find you are making them?

### 90. TWO STORIES BY PUPILS

Here are two stories for you to read silently:

#### A Dog Race

It was a cold day and I had my dog team out. I met a boy who asked me if I would race his dog team. I said, "Yes." He was to go around one corner and I was to go around the other corner. I said, "Go." We were off. I was around the corner before he was. I was halfway around the block when the head dog saw a cat. He ran after it. The cat ran through a fence and the dog ran through after him. The framework of the sled was all smashed. And the other boy finished first.

## Riding a Bobsled

We had just finished our new bobsled and were to have a trial run. I was to be the last one on, for I had to start it off. A boy's father agreed to pull us. We were going about thirty-five miles an hour when we turned a corner with a ditch on both sides. A rock got caught in one runner and tipped the sled at such an angle that it knocked me into the ditch. When I got out, I said, "Once but not twice."

Now talk about the stories.

## QUESTIONS

a. Do you think both stories are exciting? Do you think both are funny?

b. Do both writers stick to their subjects?

c. Have both stories good endings?

d. When you began the first story, did you think the dogs were hitched to a wagon? How can you improve this first sentence?

e. The second sentence of one of the stories is utterly useless. Which story is it? Why is the sentence useless?

f. Did you ever know of a man who could run thirty-five miles an hour? What sentence needs improvement? How can you improve it?

g. One writer says that something "knocked" him into the ditch. Is "knocked" the right word?

h. The last sentence of one story begins with "and." Do you like this or not? Tell why.

i. Which story has the greater number of faults?

You will notice that quotations appear in both stories, and that they are correctly written. Tell why.

## DICTIONARY WORK

Study some of the words in the stories, using the dictionary if you need it.

## QUESTIONS

- a. What is the sound of *ou* in "out"? in "would"? in "around"? in "through"? in "our"? in "hour"?
- b. What two words in the preceding question are pronounced the same way but not spelled the same way?
- c. Is the *a* in "half" and "after" pronounced the same way?
- d. Of what two words is "framework" made? Think of *workshop*. Tell other words that are partly composed of the word *work*.
- e. Make some sentences containing *catch*, *caught*, and (*has* or *have*) *caught*. Which of these words expresses what happened at some particular time in the past?
- f. Think of the word "run." Add the suffixes *-er* and *-ing*. What letter must be added?
- g. Think of the word "tip." Add the suffixes *-ed* and *-ing*. What letter must be added?
- h. Think of the word "angle." The word *angel* is both like it and unlike it. How is the *a* in each word pronounced? the *g*? What is the difference in the spelling?

## 91. BAD LUCK STORIES

Both boys certainly had bad luck with their sleds. Have you had any bad luck that you would like to tell about? One of these titles may suit you. If not, think of one that does.

*A Bad Spill*  
*It Served Me Right*  
*Facing the Music*  
*Too Smart*

*They Laughed at Me*  
*Showing Off*  
*My Punishment*  
*My Blunder*

Stand before the class and tell an interesting story. Afterward turn back to pages 219 and 220 and get the benefit of help from your classmates. This is an important part of your work.



Did the boy who is facing the farmer take any apples?  
There is a story in the picture.

### WRITING AND HELPING

Think whether your story consists of one part or more than one part. If it has two distinct parts, each of which requires considerable explanation, how

many paragraphs should your written story have? If three distinct parts, how many paragraphs?

Write your story on the blackboard or at your desk, as you are directed. Give and get help in the usual way. As you listen to other pupils read, think carefully whether their stories should have one paragraph or more.

Are you learning to use quotation marks correctly, to punctuate terms of address, and to use correct subjects and predicates? Think about these things with care when you are helping others. Think about them always when writing.

## 92. CORRECT SUBJECTS AND PREDICATES

### *Run, Ran, Has Run, Have Run*

The following are correct sentences:

I run rather slowly.	We run to school sometimes
He runs faster than I.	You run faster than I.
The dog ran to the barn.	The horse has run away.
Janet ran to mother.	The horses have run away.

Talk about the following questions.

### QUESTIONS

- a. What subjects and predicates are singular?
- b. What subjects and predicates are plural?
- c. What plural subject and verb may be used in addressing one person?
- d. Are *has* and *have* used with *ran* or with *run*?
- e. What one of the verb forms shows that the action happened at some particular time in the past?

f. What verb forms show that the action has just happened, or sometimes has happened?

Study the following sentences and fill the blank spaces with the correct verb forms. Write the sentences in the usual way. Underline the simple subjects once, and the predicate verbs twice.

## SENTENCES

1. This railroad — over the mountains.
2. The engineer — his train slowly.
3. Yesterday he — his train faster than usual.
4. A herd of buffalo — just — across the track.
5. — the buffaloes ever — ahead of the engine?
6. Antelopes — away from the train.
7. The train — by that station yesterday.
8. A telegraph messenger — up to the train as it flew by.
9. The train — so fast that the wind took his hat off.
10. A boy — after it.
11. The messenger — after the boy.
12. The train — frequently — by without stopping.
13. The engineer — his train slowly up grade.
14. One day last week he — down a grade too fast.
15. The train nearly — off the track.
16. The train — slowly over wooden bridges.
17. — the train ever — into a ditch?
18. Many trains — — into ditches in these mountains.
19. A freight train — off an embankment last week.
20. That train — — off embankments twice.

Always think of *ran* as being used by itself, without either *has* or *have*. Always think that it shows what happened at some particular time in the past, as an hour ago, or last week, or last year.

## 93. A REMEMBERING AND POINTING EXERCISE

*Run, Ran, Has Run, Have Run*

Read directions and follow them.

## DIRECTIONS

a. Turn back to the preceding lesson and read silently the example-sentences beginning with "I run rather slowly."

b. Read them aloud or listen as someone else reads them. They are correct sentences and should sound so to you.

c. Remember that *ran* expresses what happened at some particular time in the past. Remember that *has run* and *have run* express what has just happened or what has happened at some time or other.

## 94. WRITTEN TEST NUMBER NINE

Here is another test.

## TEST

1. Does *come* express present time or past time?
2. Tell whether this sentence is correct or incorrect: *The letter from Grandfather came yesterday.*
3. Is *came* properly used with *has* and *have*?
4. Has *ou* the same sound in *ground* and *dough*?
5. Has *a* the same sound in *mad* and *made*?
6. Of what words is *textbook* composed? *classmate*?
7. Add the suffix *-ing* to *begin*.
8. Add the suffix *-ing* to *dine*.
9. Is *ran* properly used with *has* and *have*?
10. Does *ran* express present or past time?

## JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours as usual. Don't forget that you must make a

perfect score before you leave the test. Help, in any way you can, the pupils who did not make perfect scores at first. Or, if they work with the teacher, be sure to spend your time in a profitable way.

## 95. TWO TROUBLESOME VERBS

### *Get AND Have*

Many people use *get* far too much. They use it when they really mean *have*.

Use *get* when you are thinking of getting, that is, of obtaining, something. Use *have* when you are thinking of having, that is, of possessing, something.

If you should say, *I got a new knife this morning*, are you thinking of getting the knife or of having it? Then is the sentence correct or incorrect?

If you should say, *I have a new knife*, are you thinking of getting the knife or of having it? Then is the sentence correct or incorrect?

In the sentences below and on page 344 you will find blank spaces which you are to fill with the following verb forms: *has, have, had, has had, have had, gets, get, got, has got, and have got*.

### SENTENCES

1. I — a very good fountain pen.
2. Matty — a new dress yesterday.
3. What sharp skates you —!
4. We — just — a new radio.
5. The Smiths — a new radio last week.
6. — you — your new radio yet?

7. Joe — a new violin.
8. Blanche — new shoes very often.
9. Once I — a drum, but I — none now.
10. — Dan — his new suit yet?
11. I — — a good deal of fun this week.
12. She — a new hat.
13. — Eddy any marbles?
14. — Eddy — his marbles yet?
15. — Eddy ever — any marbles?
16. What a good disposition Eleanore —!
17. Where did you — your pencils?
18. How long — you — your piano?
19. Why did you — that sled?
20. When you are thinking of getting, use —; but when you are thinking of having, use —.

Have you formed the habit of thinking about what you say *as you are saying it*? If so, remember *get* and *have*.

## 96. A REMEMBERING AND POINTING EXERCISE

### *Get* AND *Have*

Read and follow directions.

#### DIRECTIONS

- a. Read the sentences silently:
  1. I have a new dress.  
I got a new dress yesterday.
  2. Philip has a pushcart.  
Philip got a pushcart last week.
  3. The boy had a top in his hand.  
The boys got new tops this morning.
  4. We have had good ink until recently.  
We got new ink this morning.

b. Read the sentences aloud or listen as someone else reads. Tell whether each sentence expresses having or getting.

c. If anyone forgets the use of the words you have been studying, you know how to correct him.

## 97. SAFETY PATROLS

### ORGANIZATION OF A COMPOSITION

Have you a safety patrol in your school? Whether you have or not, you will find it interesting to talk about the subject.

### QUESTIONS

#### I. *Officers and men:*

- a. From what class or classes in the school should the officers and men be taken? Why?
- b. How should they be chosen? Why?

#### II. *Badges:*

- a. What sort of badges should officers and men wear?
- b. Why should they wear badges?

#### III. *Duties of the patrol:*

- a. What should be the duties of the officers?
- b. Where should the members of the patrol be stationed?
- c. What is the main duty of the members of the patrol?
- d. Some patrols bring cars to a halt so that children may go by. Others halt the children so that the cars may go by. Which is the safer way? Why?

#### IV. *Benefit of the patrol:*

- a. What does the patrol train children to do?
- b. In what way does the patrol train drivers of cars?
- c. If you are trained, as children, to be careful in crossing streets, will you be careful as you grow older?

After the questions have been answered, someone will write the four main topics in a column on the blackboard, with their Roman numerals before them. All the pupils will close their books.

One pupil will now tell what he can about the first topic, another one about the second, and so on. After all in the group have finished speaking, the class will discuss what they have said. Then another group will try. What each group says should make an organized theme on safety patrols.

#### WRITING AND HELPING

Write a composition, treating the four topics in four paragraphs. Do not make your theme too long—just a few sentences in each paragraph. Say the things that are most necessary. Write at the blackboard or at your seat, as directed. When you have finished, give and get help in the usual way.

### 98. HOW SOME PEOPLE PRONOUNCE

#### PRONOUNCING *Your*

Careless people say *yore* or *yer* instead of *your*. The word *your* is merely a *you* (*yoo*) with an *r* after it.

Read the following sentences and listen as others read. Remember that *you* must be pronounced *yoo* and that *your* must be pronounced *your*.

#### SENTENCES

1. Have you got your lessons for tomorrow?
2. Do you intend to get your arithmetic lesson tonight?

3. Did you get your drawing tablet this morning?
4. I got your blue pencil for you.
5. Did your father get you a catching glove yesterday?
6. I remember that he did not get you one last week.
7. I got you an old one of mine to use.
8. Will you get roller skates on your birthday?
9. I hope somebody will get you a new ball.
10. Where did you get your new bat?
11. Who will get you a new bicycle?
12. Perhaps your mother will get you one.
13. Get your ball and bat.
14. Did you get your catcher's mask?
15. Your brother got your bicycle and rode away with it.
16. I will get your bicycle from him.
17. Who got your top yesterday?
18. Somebody got your knife too.
19. Nobody can get your head.
20. (*All the class together.*) When we use *get you*, *get your*, *got your*, we should not run the words together nor separate them too much.

### 99. HOMONYMS

Study the homonyms in the following list; and if you find any whose meanings you do not know, look them up in the dictionary.

sole	soul	soar	sore	lead (a metal)	led
hall	haul	hew	hue	lie	lye
bail	bale	clime	climb	raise	rays
faint	feint	aisle	isle	rode	road rowed

In each of the sentences on page 348 choose the correct word in parentheses. Then write the sentences on the blackboard or at your seat, or both.

## SENTENCES

1. To (*clime, climb*) a tall tree in a hot (*clime, climb*) is hard work.
2. My (*soul, sole*) is not in my (*soul, sole*).
3. I am going to (*haul, hall*) this package down the (*haul, hall*).
4. The flowers (*raise, rays*) their heads to the sun's (*raise, rays*).
5. My feet felt as if they were (*lead, led*).
6. I (*lead, led*) my pony up to the gate so I could (*climb, clime*) on him.
7. We (*rode, road, rowed*) up to the little (*isle, aisle*).
8. We (*rode, road, rowed*) rapidly down the (*rode, road, rowed*).
9. I thought my sister was going to (*faint, feint*), because her face had a pale (*hew, hue*).
10. While boxing, I seldom (*faint, feint*).
11. There was a (*bale, bail*) of cotton blocking the (*isle, aisle*) in the factory.
12. The prisoner is out on (*bail, bale*).
13. An eagle likes to (*soar, sore*).
14. I want to (*lie, lye*) down, because my foot is (*soar, sore*).
15. There is too much (*lie, lye*) in this soap.
16. I am going to (*bail, bale*) out the boat.
17. We don't want the men to (*hew, hue*) the tree down.
18. There is a very (*faint, feint*) color in the sky.
19. We (*lead, led*) the cattle down the (*rode, road, rowed*).
20. The (*sole, soul*) person present was the chairman.
21. The organist was coming down the (*aisle, isle*).
22. My brother (*led, lead*) the procession.
23. The dogs raised a (*hue, hew*) and cry.

Here are questions that will help you a little with some of the words in the list. What word in the list is most like *hallway*? like *soulful*? like *soaring*? like *sorely*? like *climate*? like *island*? like *ride*? like *hauling*?

## 100. CORRECT SUBJECTS AND PREDICATES

*Sit, Sat, Has Sat, Have Sat*  
*Set, Set, Has Set, Have Set*

The following are correct sentences:

I sit in a chair.

Alice sits in a chair.

Eunice sat on a chair.

We sit on chairs.

He has often sat on that chair.

You have sat on that chair.

They have often sat on that chair.

I usually set a vase in the window.

Alice sometimes sets the vase in the window.

Eunice set the vase in the window yesterday.

We set vases in our windows.

She has sometimes set a vase in her window.

You have already set the vase in the window.

The girls have set vases in their windows every day.

Now answer some questions about the sentences.

## QUESTIONS

- a. What subjects and predicates are singular?
- b. What subjects and predicates are plural?
- c. What plural subject and verb may be used to address one person?
- d. What verb forms show that the action happened in past time?
- e. What verb forms show that the action has just happened, or sometimes has happened?
- f. Think of *to sit* and *to set*. Which one of these verbs is not complete unless it is followed at once by the name of a thing, that

is, by a noun or pronoun? For example, do you *sit* a thing or *set* a thing on the table?

Study the following sentences and fill the blank spaces with the verbs that are needed. Tell whether subjects and verbs are singular or plural. When you use the verb that must have a noun or pronoun after it, tell what the noun or pronoun is. Write the sentences on the blackboard or on paper at your seat.

## SENTENCES

1. I — in a front seat all last month.
2. Lucy — — in a front seat much of the time.
3. Clarence — the big ink bottle on the table after school.
4. He — near the window now.
5. She — in a back seat all the time.
6. — you — the vase in the window?
7. — he — the clock?
8. The children — — the flowerpots on the window sill.
9. — the flowerpot in the window. (The subject is omitted.)
10. She — the flowerpot on the table.
11. Harry slipped off his seat and — on the floor.
12. He — there a long time.
13. Katherine is so short that she — on a book.
14. Being very tall, I — never — on a book.
15. Bobby is short too; he — on his foot.
16. We — without moving for a whole minute this morning.
17. The teacher — the big ink bottle on her table every day.
18. I — — in one position too long.
19. — you ever — still for a minute?
20. — you ever — the flowerpot in the window?
21. I — it in the window yesterday.
22. — the teacher — the big ink bottle on her table?
23. I — it there for her sometimes.

24. To — is to take a sitting position.  
 25. To — is to place something in position.

Think carefully of the last two sentences. They give you the meaning of *sit* and *set*.

You use the words *sit* and *set* every day. Don't allow yourself to use them incorrectly. Watch continually as you speak and write. Correct others when they make mistakes.

### 101. A REMEMBERING AND POINTING EXERCISE

*Sit, Sat, Has Sat, Have Sat*  
*Set, Set, Has Set, Have Set*

Read the directions and follow them.

#### DIRECTIONS

- a. Turn back to the example-sentences in the preceding lesson beginning with "I sit in a chair." Read them silently.  
 b. Read them aloud or listen as someone else reads. Tell the exact meaning of the verb in each sentence.  
 c. These words, like all words, should be respected. Don't allow anyone to abuse them.

### 102. A CONVERSATION ABOUT A PICTURE

Here is another conversation about a picture for you to work out. The picture is on page 352.

#### QUESTIONS

- a. Tell what the boys are doing. What has just happened? Does "foul ball" give you an idea?  
 b. What is the one boy yelling at the batter? What do you think he wants the batter to do?



- c.* What does the batter reply? How does he feel about it?
- d.* What is the catcher doing? What does he want the batter to do?
- e.* Any one of several things may happen. What are they? Make your choice and end the story well.

Remember the last step in the lesson.

## 103. STUDY OF A POEM

Here is a poem for you to read silently:

## OLD IRONSIDES

Ay, tear her tattered ensign down!  
Long has it waved on high,  
And many an eye has danced to see  
That banner in the sky;  
Beneath it rung the battle shout,  
And burst the cannon's roar;—  
The meteor of the ocean air  
Shall sweep the clouds no more!

Her deck, once red with heroes' blood,  
Where knelt the vanquished foe,  
When winds were hurrying o'er the flood,  
And waves were white below,  
No more shall feel the victor's tread,  
Or know the conquered knee;—  
The harpies of the shore shall pluck  
The eagle of the sea!

Oh, better that her shattered hulk  
Should sink beneath the wave;  
Her thunders shook the mighty deep,  
And there should be her grave;  
Nail to the mast her holy flag,  
Set every threadbare sail,  
And give her to the god of storms,  
The lightning and the gale!

—OLIVER WENDELL HOLMES

Now discuss the poem in class. You will find some questions on page 354. Think them over carefully.

## QUESTIONS

- a. What was the real name of the ship called "Old Ironsides"?
- b. Why was it called "Old Ironsides"?
- c. What were the most famous victories of the old ship?
- d. Why did Dr. Holmes write the poem? Did the poem have the effect he desired?
- e. Is the ship still in existence? If so, what is its recent history?
- f. What words and expressions in the poem are hard for you to understand? Use the dictionary if necessary.
- g. A great man has said that a poem is simply the best way of saying a thing. Do you think Dr. Holmes expressed himself better in poetry than he could have expressed himself in prose? Tell why.

This is a good poem to commit to memory. It should be a pleasure to do it.

## A FURTHER STUDY OF THE POEM

- a. A poem usually has rime and meter. What is rime? Meter might be called *sing-song*. Try to tell why.
- b. A stanza in poetry is the same as a paragraph in prose. How many stanzas has the poem? What main idea is set forth in each?
- c. How many lines in each stanza rime? Have these lines the same indentation?
- d. With what kind of letter does each line of poetry begin?

## 104. USING THE IMAGINATION

"Old Ironsides" was, and still is, a heroic old ship. The American people will not forget it. As boys and girls are fond of the heroic, you will like to turn your imagination loose on some heroic theme. You will find plenty of subjects in your history, in the stories

you have read, and perhaps in your own experiences. Here are a few hints:

*Columbus Sails On*  
*Valley Forge*  
*Concord Bridge*  
*Crossing the Delaware*

*A Daring Rescue*  
*A Battle with Indians*  
*A Cattle Stampede*  
*Escaping an Avalanche*

Four of these subjects are from history, and four are not. If you make your selection from them, think of all the interesting action that you can to make a good story. Think of what was done and how it was done. Write of wholly imaginary events if you like.

Undoubtedly you will be asked to give your story orally, but you will be able to improve your work when you think it out at your leisure and write it. Consider whether you will attempt the poetic form. It will be well worth trying.

### 105. LETTERS OF THANKS

Here are two letters for you to read silently:

8231 S. Bishop St.  
 Chicago, Ill.  
 March 8, 19—

Mrs. Mary Raymond  
 1414 N. Lockwood St.  
 Chicago, Ill.

Dear Madam:

Just a line of appreciation for the beautiful flags which your circle of the Spanish War Veterans recently presented to our school. The large flag will be used in our assembly

hall whenever we have a program there, and when it is not in use it will be carefully stored in the principal's office. Some of the girls are going to make a case for it. The smaller flags will be displayed daily in our classrooms. We are so pleased with our flags that we would not part with them. We think they are the best things we have.

Yours very truly,

George A. Dore

8342 South Laffin Street

Chicago, Illinois

March 8, 19—

My dear Mrs. Raymond,

The children of Room 207 are very proud of the flags which you brought to us as the gift of the ladies associated with the Spanish War Veterans. This little letter is just to tell you how much we appreciate the beautiful gifts.

Very truly yours,

Eileen Long

Mrs. Mary Raymond  
1414 North Lockwood Street  
Chicago, Illinois

Now talk about the letters.

#### QUESTIONS

- a. Who gave the flags to the school? What kind of organization did she represent?
- b. Why should flags be given to a school?
- c. What use was to be made of the flags?
- d. Which letter would Mrs. Raymond like better? Why?
- e. Notice the street address of the sender in each letter. One has a period after it. The other has not. Why?

f. Notice "Chicago, Ill." and "Chicago, Illinois." Why is a period used in one place and not in the other?

g. Find other places in the letter where periods are used or not used. Tell why.

h. You will notice that Mrs. Raymond's address is not in the same place in the two letters. Why? (Think of the salutations—"Dear Madam" and "My dear Mrs. Raymond.")

### WRITING LETTERS OF THANKS

Has anyone recently presented your school with flags or with anything else for the good of everybody? Has anyone recently done any good thing for your school, such as giving a talk on some interesting subject or taking your class through a factory or some other place of business?

Has anyone recently made you a personal gift or done you a personal favor?

In every case a letter of thanks would be appreciated by the person who made the gift or did the favor. Talk about these questions.

### QUESTIONS

a. What can you say about the pleasure the gift or the favor gave you?

b. What can you say about the good your school or you personally will get from the gift or the favor?

c. Think about the abbreviated words in the heading and the address of the letters. What punctuation mark should be used after them? If you abbreviate one word, say *Street*, should you abbreviate all such words? That is, should you be consistent?

d. If you prepare letters to send to someone who has done your school a benefit, should you send all the letters, or only a few? Why?

Now write your letter. The teacher will tell you whether to write on paper or on the blackboard. Be careful about your English, especially about the use of the verbs you have been studying.

### HELPING THE WRITERS

Give and get help in the usual way. Refer to the example-letters for guidance as to form. Don't allow anyone to use any incorrect English.

### 106. ORAL COMPOSITION

Select your subject and speak in your best manner:

<i>How to Turn in a Fire Alarm</i>	<i>My Stamp Collection</i>
<i>An Oriole's Nest</i>	<i>Brooms and Vacuum Cleaners</i>
<i>Chicks in an Incubator</i>	<i>Stocking an Aquarium</i>
<i>Purpose of Memorial Day</i>	<i>How Silk Is Made</i>
<i>My Hunting Dog</i>	<i>Why Good Table Manners?</i>

Which speaker told the most interesting things about his subject? Tell what they were and why you liked them. Did any speaker fail to tell much of interest about his subject? If so, help him. Tell him what more you would like to know.

### 107. WRITING HISTORICAL PLAYS\*

When you wrote the story of Columbus in the form of a play, did you not understand the story better than you had understood it before? That is one benefit of writing plays.

You had much help in writing the play about Columbus. Now you will write a play without help.

\*For "Dramatization," see "Supplementary Materials," page 404.



WASHINGTON AT VALLEY FORGE

This picture must suggest to you much that you have read in your histories. There is a historical play in it.

Think out your play, and write it as you did the other. Remember it must have a beginning, a middle, and an ending. It may have one scene or more than one. In the latter case, the play will be better if each scene ends at an important step in the story.

Choose one of the following subjects, if you find one that you know a good deal about. Otherwise make your own choice.

*The Sailing of the "Mayflower"*

*Signing the "Declaration"*

*The Boston Tea Party*

*Pocahontas*

*John Smith at Jamestown*

*Capture of André*

*Patrick Henry's Speech*

*Washington at Yorktown*

### 108. CORRECT SUBJECTS AND PREDICATES

*Lie, Lay, Has Lain, Have Lain*

*Lay, Laid, Has Laid, Have Laid*

The following are correct sentences:

I lie on a couch.

Nell lies on a couch.

He lay on a couch.

We lie on couches.

Sue has often lain on that couch.

You have lain on that couch.

They have often lain on that couch.

I lay an apple on my desk each morning.

She lays an apple on her desk.

Clara laid an apple on her desk a moment ago.

We have all laid apples on our desks.

She has frequently laid an apple on her desk.

You have laid an apple on your desk.

They have all laid apples on their desks.

Answer some questions.

#### QUESTIONS

- a. What subjects and predicate verbs are singular?
- b. What subjects and predicate verbs are plural?

c. What plural subject and verb may be used to address one person?

d. What verb forms show that the action happened in past time?

e. What verb forms show that the action has just happened, or sometimes has happened?

f. Think of *to lie* and *to lay*. Which one of these verbs is not complete unless it is followed at once by the name of a thing, that is, by a noun or a pronoun. For example, do you *lie* a thing on the table or do you *lay* a thing on the table?

Study the following sentences and fill the blank spaces with the verbs they need. Tell whether subjects and verbs are singular or plural. When you use the verb that must have a noun or pronoun after it, tell what the noun or pronoun is. Write the sentences on the blackboard or on paper at your seat.

#### SENTENCES

1. The apples ——— ungathered in the orchard now.
2. A pear ——— here and there.
3. Last week not an apple ——— on the ground.
4. The dog ——— a bone on the porch a moment ago.
5. He ——— bones there nearly every day.
6. The dog ——— ——— down under the porch.
7. My sister ——— her book on the table when she came in.
8. Then she ——— down in the hammock.
9. She ——— ——— there many an afternoon reading.
10. Father ——— ——— his rake down on the ground.
11. The farm hands ——— ——— their tools down also.
12. Now all ——— ——— down under the trees to rest.
13. They ——— there all afternoon yesterday.
14. They always ——— their tools aside before resting.
15. I ——— there with them one afternoon, and slept.

16. I — — there by myself at times.
17. My dog — there with me.
18. If he has a bone, he — it aside first.
19. — you ever — under the trees to rest?
20. — your dog — there with you?
21. Once I — on an apple by mistake.
22. As it — under a tuft of grass, I did not see it.
23. I picked it up, — it to one side, and had a nap.
24. To — is to recline, as on a bed.
25. To — is to place something in position.

Be careful about the last two sentences. They give you the meaning of *lie* and *lay*.

You use *lie* and *lay* daily. Think carefully when you are speaking or writing; use the words correctly.

#### 109. A REMEMBERING AND POINTING EXERCISE

*Lie, Lay, Has Lain, Have Lain*  
*Lay, Laid, Has Laid, Have Laid*

Follow the directions.

#### DIRECTIONS

- a. Turn back to the first set of example-sentences given in the preceding lesson. Read them silently.
- b. Read them aloud or listen as someone else reads. Tell the meaning of the verb in each sentence.
- c. If anyone errs in the use of these words, correct him in the usual way.

#### 110. HOW THE SCHOOL DOCTOR WORKS

##### ORGANIZING A THEME

Now you will organize another theme. Answer the questions on page 363 with care.

## QUESTIONS

I. *The government of a city:*

- a. What is the main government of a city? (Think of mayor and aldermen, city manager, councilmen.)
- b. The board of education is under the main government. What is a board of education for?
- c. The board of health is under the main government. What is a board of health for?
- d. What officer comes to the schools to represent the main government, the board of education, and the board of health?

II. *The doctor's visit:*

- a. What signal does the doctor give when he comes to school?
- b. What children go down to see him? Why do they go?
- c. Who assists him?

III. *Inoculation:*

- a. If there is smallpox, diphtheria, or other contagious diseases among the children, what does the doctor do?
- b. If you have been vaccinated, tell what happened.
- c. Vaccination is a form of inoculation. What is inoculation?

IV. *Preventing the spread of disease:*

- a. How many children are there in your school?
- b. If one child has a disease, how many would be exposed to it?
- c. If a child has a cold or some other contagious disease, why should the doctor send him home?
- d. Do you know whether boards of health have decreased disease in our country? If you don't, how can you find out?

Someone will now write the four main heads in a column on the blackboard, with the Roman numerals

before them. All the pupils will close their books. One pupil will tell about the first topic, another about the second, and so on. The class will discuss what the speakers have said.

### WRITING AND HELPING

Write your composition in four paragraphs. As usual, some pupils will write at the blackboard. Give and get help as you have done before.

### 111. SOME SUBJECTS TO ORGANIZE

You have had a good deal of experience in organizing subjects for composition, and you have had help in the form of questions. Here are some subjects, with the main headings given, but no questions. Choose one subject and work it out yourself. Perhaps you will have time to work out all the subjects.

It may be that this work in outlines is similar to work you do in history and geography. Is it?

#### OUR GOOD FRIEND WATER

- I. Its benefit to plants
- II. How rivers, lakes, and seas provide fish
- III. Uses as means of travel
- IV. Its use as a drink
- V. Its use for cleanliness

#### SUNSHINE

- I. Uses of light for people
- II. Uses of warmth for people
- III. Uses of light for plants
- IV. Uses of warmth for plants

## WORK AND PLAY

- I. Why work is beneficial
- II. Why play is beneficial
- III. Why a change is beneficial

## 112. WRITTEN TEST NUMBER TEN

Here are the questions on work done recently.

## TEST

1. Suppose I say, *I got a pearl-handled knife*, meaning that I am the possessor of such a knife. Is the sentence right or wrong?
2. Select the proper homonyms: *It makes one breathe hard to (clime, climb) hills in a hot (clime, climb)*.
3. Select the proper homonyms: *She wasn't really ill; she made a (faint, feint) at (fainting, feinting)*.
4. Select the proper homonyms: *We (road, rode) all day over a rough (road, rode)*.
5. Which is correct—*have sat on the ground* or *have set on the ground*?
6. Does *sat* express what you are now doing or what you did in the past?
7. Think of the words *have sat*. Do they mean that a particular bodily position has been taken or that something has been put in a particular place?
8. Does *I lie down* express what you are doing or what you did in the past?
9. Does *I lay down* express what you are doing or what you did in the past?
10. Supply the missing verb: *Mother scolded me when I —— my wraps on the library table.*

## JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours as in the past. Don't forget that you must make a

perfect score before you leave the test, and you must be profitably busy while further study is going on.

### 113. ORAL COMPOSITION

Here are some titles for your consideration. Choose one of them or another, as you like.

<i>What I Read in the Papers</i>	<i>I Hadn't Studied My Lessons</i>
<i>The Guest That Bored Us</i>	<i>The Guest That Pleased Us</i>
<i>Economizing School Supplies</i>	<i>Scrapping with the Umpire</i>
<i>How to Wash a Car</i>	<i>A Lesson in Cake Baking</i>
<i>Danger in Impure Water</i>	<i>Our Oil Heater</i>

Think over some of the longer speeches. If written, should they be divided into several paragraphs? Tell why.

### 114. CORRECT SUBJECTS AND PREDICATES

*Ring, Rang, Has Rung, Have Rung*  
*Sing, Sang, Has Sung, Have Sung*

The following are correct sentences:

I ring the bell.  
 Tommy rings the bell.  
 The principal rang the bell.  
 The bell rang a moment ago.  
 The bell has already rung.  
 The teacher has rung the bell.  
 Have you rung the bell?  
 The bells have rung.

I sing many songs.  
 These boys sing well.  
 The girls sang a chorus.

The children sang beautifully.  
 Have you ever sung "America" ?  
 Has the class sung "America" this morning?  
 Beatrice sings very well.

Answer some questions.

#### QUESTIONS

- a. What subjects and verbs are singular?
- b. What subjects and verbs are plural?
- c. What plural subject and verb may be used to address one person?
- d. What verb form shows that the action happens regularly?
- e. What verb form shows that the action has just happened, or that it sometimes happens?
- f. What verb form shows that the action happened in past time?

Study the following sentences and fill the blank spaces with the correct verb forms. Tell whether the subjects and verbs are singular or plural.

Sometimes you find a noun following one of the verbs. That is, you find that someone sings a song, or that he merely sings. You find that someone rings something, or merely that the bell rings. In each case tell whether the verb is followed by a noun.

Write all the sentences on the blackboard or on paper at your seat, as you are directed.

#### SENTENCES

1. Abe — the bell in our school every day.
2. The bell — at nine o'clock.
3. After the bell — each morning, we — a song.
4. After the bell — yesterday morning, we — "America."

5. — the bell —?
6. — you — a song this morning?
7. The bell — late this morning.
8. We — our song after it —.
9. "Sweet and Low" was the song we —.
10. Bells — for recess in our school.
11. The doctor — the bell three times when he comes.
12. Bells — also for fire drill.
13. Yesterday a bell — while we were singing.
14. We — on just the same.
15. The bells — often — while we were singing.
16. We have been annoyed by this, but — — our songs to the end.
17. When a class across the hall —, we pause to listen.
18. — anyone — a solo in your room recently?
19. Lois — a solo yesterday.
20. As she —, a bell —.

Remember: Use *rang* and *sang* for past time. Use *has* or *have* with *rung* and *sung*. If you have been making mistakes, now is the time to correct them.

### 115. A REMEMBERING AND POINTING EXERCISE

*Ring, Rang, Has Rung, Have Rung*  
*Sing, Sang, Has Sung, Have Sung*

Follow directions.

#### DIRECTIONS

- a. Turn back to the example-sentences beginning with "I ring the bell" and read them silently.
- b. Read them aloud or listen while someone else reads. Hereafter try to use all the words correctly.

## 116. ORAL COMPOSITION

Select your subject and speak as usual:

<i>An Agreeable Child</i>	<i>A Disagreeable Child</i>
<i>My Disobedience</i>	<i>A Spider Catching His Prey</i>
<i>Preserve the Wild Flowers</i>	<i>A Poor Workman</i>
<i>Mr. Hawk Gets His Dinner</i>	<i>Controlling Myself</i>
<i>A Homemade Skiff</i>	<i>My Blunders as a Cook</i>

Sometimes when you are speaking, do you suddenly realize that you have omitted something that you should have said before? Do you then go back and tell what you have omitted? If this happens, it shows that you are not organizing your composition carefully. It shows that you do not think of your outline before you begin to speak. If you fail in this respect at any time, try again.

Do you know how to use *sit* and *set*, *lie* and *lay*, *may* and *can*, *come* and *came*, *ring* and *sing*, and their different forms? If you don't, you should go back to the proper exercises and study them again.

## 117. HOMONYMS

If there are words in the list that you do not know, look them up in the dictionary.

bury	berry	bolder	bowlder	links	lynx
lesson	lessen	great	grate	whole	hole
might	mite	site	sight	meat	meet
leaf	lief	current	currant	jam	jamb
main	mane	plum	plumb	wade	weighed

As you copy each sentence on page 370, choose the correct word from the parentheses.

## SENTENCES

1. The carpenter has not made this door (*plum, plumb*).
2. The (*currant, current*) bush grows by the (*plum, plumb*) tree.
3. That squirrel is going to (*bury, berry*) a nut by the (*bury, berry*) bush.
4. I wish the teacher would (*lesson, lessen*) our daily (*lesson, lessen*).
5. You (*might, mite*) give me a (*might, mite*) of your cake.
6. The wind blew a (*leaf, lief*) across the golf (*links, lynx*).
7. In the woods I caught (*sight, site*) of a (*links, lynx*).
8. The (*hole, whole*) family of rabbits ran into a (*hole, whole*) in the ground.
9. The (*main, mane*) beauty of a horse is often his (*main, mane*).
10. Growing (*bolder, boulder*), he pushed the (*bolder, boulder*) over the edge of the cliff.
11. There is a (*grate, great*) fire in the (*grate, great*).
12. The (*site, sight*) of this man's home is a hilltop, and the scenery about it is a wonderful (*site, sight*).
13. The (*leaf, lief*) was caught in the (*currant, current*) and carried away.
14. I had as (*leaf, lief*) eat bread as (*meat, meet*).
15. My little brother wanted to (*wade, weighed*) in the snow.
16. This boy (*wade, weighed*) a hundred pounds last month.
17. The baby smeared (*jam, jamb*) on the door (*jam, jamb*).
18. The man used his (*whole, hole*) strength to draw the post out of the (*whole, hole*).
19. Which do you like the better—(*currents, currants*) or (*plums, plumbs*)?
20. I had as (*lief, leaf*) (*wade, weighed*) in water as snow.

## 118. THREE STORIES BY PUPILS

Read silently the three stories on pages 371 and 372.

### "When a Feller Needs a Friend"

Two years ago as I was climbing a fence, I fell down on the sidewalk and broke my arm. I had it put in a cast for three weeks.

When it was taken out of the cast, it was not straight. Every Saturday morning I was to go to the doctor and he would pull it so as to straighten it. Every Saturday morning when I would get up and think of the misery I was to go through I would begin to cry. I would cry almost all day until I was out of the doctor's office. I used to think I needed a friend because the doctor wasn't my friend and my mother made me go and I didn't think she was my friend either.

### My Experience on a Bicycle

One day when I was riding my bicycle, I wanted to see how fast I could turn the corner. On the corner were fence posts with no wire attached to them. When I was going around the corner my pedal caught on one of the posts. The bicycle stopped short and I shot over the handle bars but luckily the front wheel broke my fall. If the wheel hadn't been there I might have been badly hurt. After that I was more careful about going around corners.

### The Trials of Moving Day

The landlord in our old house raised the rent and we decided to move because it was too much to pay. A few weeks we got our goods packed ready to move. My aunt had baked beans the day before for our supper in our new house. She was just boiling eggs when the gas man came to turn off the gas, so my aunt had to build a fire out in the back yard to finish the eggs.

At last the van came and took our furniture. The barrels and boxes were to go downstairs and the pictures and eatables were to go upstairs, but my cousins who were doing

the moving got everything wrong. They put the pictures and eatables downstairs and the things that were to go upstairs they put in the basement. After supper we worked until late and at last got things straightened. My aunt said, "Never again," and I agreed with her.

Now talk about the stories.

#### QUESTIONS

- a. The title of the first story is in quotation marks. Why?
- b. The first story has two distinct parts, and is therefore divided into two paragraphs. What is the subject of each part?
- c. Doesn't the first paragraph look rather thin and the second one rather fat? What might the writer have told in the first paragraph that would have made it about the length of the second? Think carefully.
- d. The second paragraph is neatly thought out. It has a beginning, a middle, and an ending. What is the beginning? the middle? the ending?
- e. Look at the first and the third story. Which is better with respect to the length of the paragraphs? Why?
- f. What is the subject of each paragraph in the third story?
- g. Read aloud the first sentence of each paragraph of the first story. Do the commas make the reading easier? Read aloud the third sentence of the second paragraph of the story. Where would a comma help?
- h. Think of a comma after "doctor" in the second sentence of the second paragraph of the first story. Would it make the oral reading easier? Why?
- i. The last sentence of the first story is rather awkward. Try to improve it. Perhaps two *and's* are too many. Perhaps the sentence would be better if made into two. Make it so.
- j. Read aloud the first sentence in the second story. Does the comma help? Read aloud the third and the fifth sentences. Would commas help? Why?

*k.* Think of a comma after "bars" in the fourth sentence of the second story. Would it help the oral reading? Why?

*l.* The writer of the second story has used the word "corner" three times in three sentences. Do you like the sound of this? How can you improve the sentences?

*m.* Think of the third story. If there were a comma after "rent," in the first sentence, would the reading be easier? Why?

*n.* This first sentence is very bad, because it really tells you the same thing twice. What is the thing it tells twice? What part of the sentence could you take out?

*o.* The second sentence of this story needs the word *in*. Where and why?

*p.* Notice the next to the last sentence in this story. A comma would help after "late." Tell why.

*q.* The writer uses quotation marks correctly. Explain.

### DICTIONARY WORK

Study some of the words in the three stories. Use the dictionary if necessary.

### QUESTIONS

*a.* Of what words is "sidewalk" composed? Think of some words of which *side* is a part. Think of some words of which *walk* is a part. Write them on the blackboard.

*b.* Think of "straight" and *straighten*. What silent letters do you find? Add the suffixes *-ed* and *-ing* to *straighten*. Use the words in sentences.

*c.* Think of "until"; also of *till*. Do they mean the same? What do you notice about the spelling?

*d.* "Almost" means *nearly*. Does *most* also mean *nearly*? Many people use such expressions as *most all day*. Why are such expressions not correct?

*e.* What is a *cycle*? What is a *bi-cycle*? What is it to *bi-sect*? What does *bi-cuspid* mean? *bi-ennial*? What is the meaning of *bi* as used in these words?

- f. What can you say of "pedal" and peddle?
- g. Add the suffixes *-ed* and *-ing* to *stop*. What letter is repeated?
- h. Notice the word "decided." What is the prefix? What other words can you think of that have the same prefix? Write them on the blackboard.
- i. Add the suffixes *-ed* and *-ing* to *move*. What do you notice?

### 119. TWO TROUBLESOME VERBS

#### *Let* AND *Leave*

*Leave* and *let* are verbs. Do they express action or being?

From the following paragraphs find out just what they mean and how they should be used.

*To leave* means *to go away*. Example: *The boy left the room*. Sometimes it means *to let stay behind*. Example: *The boy left his dog in the kennel*. *To let* means *to give permission* or *to allow*. Example: *The girl let her sister play with her doll*. Of course, *to let* means also *to rent*, but you are not to think of that meaning here.

Probably you have discovered that the past tense of *leave* is *left* and that *let* is both present and past tense.

Here are some sentences with blank spaces. If you can use *leave*, *leaves*, *left*, *has left*, *have left*, *let*, *lets*, *has let*, and *have let* in them in a correct manner, you should be able to avoid the errors many people make in the use of these words. After you have determined what verb should be used in a blank space, write the whole sentence on the blackboard or on paper.

SENTENCES

1. — the room at once.
2. — me go.
3. — me take your knife.
4. He — me take his knife.
5. She told me to — the room.
6. I have — her use my pencil every day.
7. She — the room because I would not — her read to me.
8. I have — my books at home.
9. My brother has — his cap on the table.
10. I — my coat at home yesterday.
11. This boy would not — me sit with him.
12. She should not — her books lying around.
13. — the ball lie where it falls.
14. Do not — your ball lying in the mud.
15. We have — the boys play in our orchard.
16. Father has — the boys fish in our pond.
17. We have — our troubles behind us.
18. Mother has — her thimble on the chair.
19. — me use your eraser.
20. Where — you — your bicycle?

120. A REMEMBERING AND POINTING EXERCISE

*Let AND Leave*

Read and follow the directions.

DIRECTIONS

- a. Read the sentences silently:
  1. I left my bat on the lawn.
  2. I let Silas take my bat.
  3. The teacher left the room for a moment.
  4. The teacher let me erase the blackboards.
  5. Let me take your pencil.

6. The boys left me here alone
7. I have left my hat upstairs.
8. He has often let me play with him.
9. Don't leave me here alone.
10. Don't let them hurt me.

b. Read the sentences aloud or listen as someone else reads. Tell just what the verb in each sentence means.

c. Listen carefully to others as you talk with them in the classroom and out. Think whether *let* and *leave* are correctly used. Help those that need help.

### 121. TWO TROUBLESOME VERBS

#### *Learn* AND *Teach*

Do you always know when to use *learn* and when to use *teach*?

To *learn* is to find out something; that is, to gain knowledge or skill.

To *teach* is to help someone else find out something; that is, to help someone else gain knowledge or skill.

#### QUESTIONS

- a. As a pupil, are you learning or teaching?
- b. Is your teacher learning or teaching?
- c. Tell something that you have learned.
- d. Tell something that you have taught.

Read the following forms of the two verbs:

#### FORMS OF *To Learn*

learn  
learns  
learned  
has learned  
have learned  
will learn

#### FORMS OF *To Teach*

teach  
teaches  
taught  
has taught  
have taught  
will teach

Which verb form in each column shows that the learning or the teaching is to be done in the future?

You will find some sentences below. Determine which verb form fits in each blank space, and write the completed sentences on the blackboard or on paper at your desk, as you are directed.

## SENTENCES

1. Miss Jones — arithmetic when she was a child.
2. Miss Jones — — us arithmetic for a long time.
3. I — geography rather easily.
4. Miss Smith — the smaller children to read.
5. The smaller children — to read from Miss Smith.
6. Next year my father — — me to drive the car.
7. My brother — already — to drive the car.
8. Last week I — my little brother to use my bow and arrow.
9. Probably he — — to shoot well.
10. I — — several boys to shoot.
11. A big boy — more easily than a small one.
12. Parents — their children many things.
13. I — never — to control my temper.
14. — you — to control your temper?
15. My uncle — me to make a boat.
16. He — — me to do many things.
17. I — from him how to play dominoes.
18. Norman and his brother — me to swim.
19. I — them to play dominoes.
20. Mary and I — Alec to skate.
21. Alec — to skate from Mary and me.

Now talk further about the sentences. Answer the questions on page 378.

## QUESTIONS

- a. What sentences have plural subjects and predicates?
- b. What sentences have two singular subjects joined by *and*?
- c. What sentences have verbs that show the learning or teaching is to be in the future?
- d. What sentences have verbs that show that the learning or the teaching was in past time, that is, an hour ago, or yesterday, or at some other time in the past?

Occasionally a person says *learned* when he means *taught*. Do you ever make this mistake? Think carefully when you use these words.

## 122. A REMEMBERING AND POINTING EXERCISE

*Learn AND Teach*

Read and follow the directions.

## DIRECTIONS

- a. Read the sentences silently:
  1. The teacher teaches, but we learn.
  2. Sometimes the teacher learns something too.
  3. I learned to add when I was small.
  4. I taught my brother to shoot an arrow.
  5. I have learned much in my time.
  6. There are people who cannot learn much.
  7. There are people who cannot teach much.
  8. To learn is to acquire knowledge or skill.
  9. To teach is to impart knowledge or skill.
- b. Read the sentences aloud or listen as someone else reads. Tell whether the verb in each sentence means to impart knowledge or to acquire knowledge.
- c. Don't get teaching and learning mixed. Learn to be careful about the meanings of words. If any child fails to do so, correct him.



## 123. A CONVERSATION ABOUT A PICTURE

You know how to carry on this lesson. Here are the questions.

## QUESTIONS

- a. Do you think the girl felt guilty about what she was doing? Whom did she see through the open door?
- b. Suppose the piano could talk. What did it say to the girl?

- c. What did the girl reply?  
 d. Suppose the clock could talk. What did it say?  
 e. What did the girl reply?  
 f. If the mother turned around, what happened? If she didn't, what happened? Make your choice and end the story well.

Don't forget the final step.

#### 124. TELLING STORIES

Here is another opportunity to tell a personal experience. Several titles are suggested below. Each pupil will select one of these titles or, if he prefers, one of his own choice. After each pupil has finished his story, he will tell into how many parts it is divided. No story should have more than three parts.

Did you understand and remember these directions after one reading?

*The Umpire Blundered*  
*Leaving the Price Tag On*  
*Alone on the Stage*  
*A New Boy in Town*

*When I Was Afraid*  
*My First Long Trousers*  
*Hitching Behind*  
*My Bank Book*

If any pupil does not speak in an interesting manner, how can you help him?

#### WRITING AND HELPING

Write your story, being careful to make as many paragraphs as there are distinct parts. Afterward exchange papers with some pupil. Be careful to correct all incorrect uses of words you have studied, especially verbs.

## 125. HOW SOME PEOPLE PRONOUNCE

*Was, What, AND It*

Some people are very careless about the way in which they pronounce *was*, *what*, and *it*. If you don't know the precise way to pronounce these words, consult the dictionary.

Here is a conversation that contains these words many times. It should be read several times if necessary. Take care in the matter of pronunciation, and take care hereafter also.

## A CONVERSATION

*Agnes.* What was in the mail box this morning?

*Harriet.* Nearly everything. It seemed to be full.

*Agnes.* Tell me what was in it.

*Harriet.* I can't tell you all there was in it. I don't remember it all.

*Agnes.* What was there for me?

*Harriet.* I didn't say there was anything for you.

*Agnes.* But *was* there? And was there anything for you?

*Harriet.* Oh, yes, much of it was for me. There was a letter from—

*Agnes.* But was there anything for me?

*Harriet.* Perhaps there was. I laid it on the table.

*Agnes (going to the table).* It isn't here.

*Harriet.* I didn't say it was on that table.

*Agnes.* What table, then? What makes you tease me? What table? What table? What table?

*Harriet.* What makes you speak so fast? What makes you so impatient?

*Agnes.* Oh, where is it—my letter, I mean? What did you do with it?

*Harriet.* Oh, did you get a letter? What letter do you mean?

*Agnes.* What makes you tease me so? Where is it? On what table?

*Harriet.* Where is what? What can you be talking about?

*Agnes.* I know there was one for me. On what table, Sister?

*Harriet.* Well, have you washed the dishes yet? That was to be your task this morning.

*Agnes (smiling).* Oh, yes, it was the kitchen table you were talking about. (*She runs away, and afterward fairly screams from the kitchen.*) Oh, there are three letters! You said there was but one.

*Harriet.* What a child! I didn't say it.

*Agnes.* All right. What a tease you are, Harriet! I'll tell you what—I'll read my letters first, and then I'll be Cinderella.

*Harriet (to herself).* I expected it. What makes her so impatient? She should be Cinderella first.

## 126. WRITTEN TEST NUMBER ELEVEN

Work out your test in the usual way.

### TEST

1. Which is right—*The bell rung late* or *The bell rang late*?
2. Select the correct homonym: *One of the children hid behind a (current, currant) bush.*
3. Select the correct homonyms: *When we caught (site, sight) of the old temple, we realized that it was on a beautiful (site, sight).*
4. Of what words is *lampblack* composed? *marksman*?
5. What letters are silent in *slight*? What one in *pneumatic*?
6. What does *biweekly* mean?
7. What is the prefix in *declare*? in *misfortune*?
8. Think of *let* and *leave*. Which means to give permission?
9. Think of *learn* and *teach*. Which means to gain knowledge?
10. Tell whether or not the following is a correct sentence:  
*Let me hold your coat for you.*

## JUDGING YOUR WORK

Judge the work as you have done in the past. Remember you must make a perfect score before going on.

## 127. TWO TROUBLESOME VERBS

*Guess AND Think*

Now you will have to think carefully.

If someone should ask you to tell how many pennies he had in his pocket, it would be correct for you to say, *I guess you have six*. Then you would really be guessing. Tell why. Use the dictionary.

If the clouds were rolling up and someone should ask you if it were going to rain, it would be correct for you to say, *I think so*. Tell why.

In which case have you a good reason for giving an opinion?

In which case have you *not* a good reason for giving an opinion?

Fill the blank spaces in the following sentences, using *guess* or *think*. Be sure you get the right word. Write the sentences.

## SENTENCES

1. He will not tell me how many marbles he has in his pocket, but I — twenty-one.
2. I — there are a million stars in the sky.
3. He held two sticks in his hand, with their ends sticking out, and asked me to — which was the longer.
4. She studies hard, and I — she will be a fine musician.
5. The rope is worn; I — it is going to break.

6. I smell smoke; I — there must be a fire somewhere.
7. I don't know how many grains of coffee there are in that cup, but I — there are 2,136.
8. The sky is cloudy. Do you — it will rain?
9. — what I have in my hand.
10. — what I got for a birthday present.
11. The weather is becoming cold. Do you — there will be skating on the pond?
12. I — the leaves will be coming out soon, for the air is growing warmer.
13. — what will happen to you if you are naughty, my boy.
14. — what may happen to you if you are not careful.
15. — how many nickels I have in my bank.
16. Do you think the day will be pleasant? I — so, for the sun is coming out.
17. Do you think the train will be on time? I — so.
18. If you have a reason, you — so; if you have not a reason, you — so.

## 128. A REMEMBERING AND POINTING EXERCISE

### *Guess AND Think*

Read and follow directions.

#### DIRECTIONS

- a. Read the sentences silently:
  1. I guess you have seven marbles in your pocket.
  2. As the clouds are rolling up, I think it will rain.
  3. We had a guessing contest.
  4. We have a thinking contest when we fill blank spaces in sentences.
  5. As little brother has been naughty, I think he will be punished.
  6. To guess is to hazard an opinion, to judge at random.
  7. To think is to have a reason for an opinion.

b. Read the sentences aloud or listen as someone else reads.

c. If you *guess* when you should *think*, a classmate will point out to you one of the sentences.

### 129. HOMONYMS

Here are some more homonyms. Look them over. If you find any words that are new to you, look them up in the dictionary.

peddle	pedal	peal	peel	liar	lyre
rain	reign	pour	pore	air	heir
berth	birth	profit	prophet	straight	strait
kill	kiln	mussel	muscle	right	rite
in	inn	bear	bare	stare	stair

Choose the correct words to fill the blank spaces.

Write all the sentences.

#### SENTENCES

1. The big ship steamed (*strait, straight*) through the (*strait, straight*).

2. The hunters will (*kill, kiln*) the wolf and throw it into the old (*kill, kiln*).

3. The innkeeper is (*in, inn*) his (*in, inn*).

4. Did you enjoy the Easter (*right, rite*)?

5. It is not (*right, rite*) to do as he does.

6. The (*bear, bare*) was running through a very (*bear, bare*) country.

7. There will be (*rain, reign*) tonight.

8. Victoria had a long (*rain, reign*).

9. The cat's great eyes (*stair, stare*) at us from the dark (*stair, stare*).

10. Put your foot on the right (*peddle, pedal*).

11. These men (*peddle, pedal*) tinware.

12. What was the year of your (*birth, berth*)?

13. Is your (*birth, berth*) on the main deck?
14. The (*mussel, muscle*) is made of shell and (*mussel, muscle*).
15. Sometimes a (*prophet, profit*) does not (*prophet, profit*) much in his own country.
16. What is the color of orange (*peel, peal*)?
17. Have you heard the (*peel, peal*) of these bells?
18. (*Pour, pore*) the milk into the pan.
19. I was perspiring at every (*pour, pore*).
20. Homer was said to have played on the (*lyre, liar*).
21. This man is truthful, and not a (*lyre, liar*).
22. Who is (*heir, air*) to all this money?
23. The (*heir, air*) is delightful today.
24. The driver put his foot on the accelerator instead of on the brake (*pedal, peddle*), and the car plunged (*straight, strait*) into the ditch.
25. The (*air, heir*) feels as if there would be (*rain, reign*).

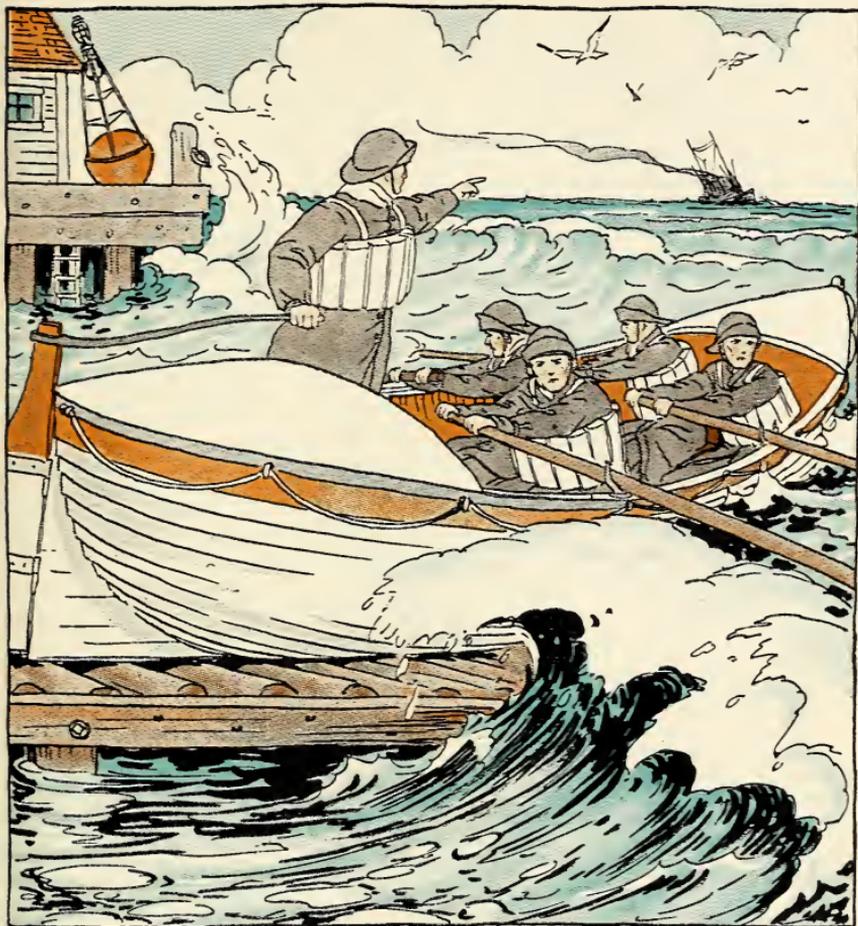
Answer the following questions. They may help you to remember the spelling of some of these homonyms. What word in the list is most like *peddler*? like *rainy*? like *killed*? like *within*? like *bearish*? like *profitable*? like *pouring*? like *upstairs*? like *straighter*? like *heiress*?

### 130. ORAL COMPOSITION

Here are more titles for speeches:

<i>Why Should We Obey the Law?</i>	<i>Cleanliness and Health</i>
<i>An Ant Hill</i>	<i>Learning Arithmetic Tables</i>
<i>A Scientific Magazine</i>	<i>Life-Saving Stations</i>
<i>The Air Mail</i>	<i>Unwelcome Music Lessons</i>
<i>Nearly a Burglar</i>	<i>Begging Rides</i>

If you gave a rather long speech, you will tell the topics into which it was divided. For example, you



How does a ship signal distress? How do life-savers work?

may say, *First I spoke about —. Next I spoke about —.* Continue to the end. Why are you asked to do this?

Some of the titles call for personal experiences, and some call for themes that must be carefully organized, like "How the School Doctor Works." Determine

which titles require one kind of composition and which require the other.

Do you pronounce *was*, *what*, and *it* correctly? Do you use *guess* and *think* correctly? Have you learned not to use too many *and's*? If not, then what should you do?

### 131. LETTERS ABOUT THE RADIO

Boys and girls are usually very fond of the radio. Have you some friend who lives at a distance with whom you sometimes correspond? If so, perhaps you would like to write about your radio or about the radio of some friend. Below is an outline of the letter you might write. The topics are merely hinted at. Talk about them as much as you like.

#### OUTLINE

- I. Comment on your friend's latest letter
- II. The new radio; the kind of radio bought; the trouble in making a selection
- III. Evening programs; the kind liked best
- IV. Request for a reply

Work out your letter without further help. If you have written to some child you know, send your letter.

### 132. HOMONYMS

There are many more homonyms in the English language than can be given in this book. You cannot now learn to spell them all, but you will have at all times a helpful friend—the dictionary. Don't forget to use it when you are in doubt.

The wrong spelling of a homonym is sometimes very funny. For example, the title of a motion picture was once given in this manner: *Lost in the Dessert*. Can you tell what it was that was lost in the "dessert"?

You will find some words in the following list that you do not know. Use the dictionary.

desert	dessert	brake	break	sight	site
serge	surge	cede	seed	key	quay
ode	owed	brows	browse	ascent	assent
sleight	slight	doe	dough	lea	lee
peak	peek	wait	weight	symbol	cymbal

Select the right words to fill the blank spaces, and write the sentences as directed.

## SENTENCES

- Perhaps it was a fly that was lost in the (*dessert, desert*).
- A foamy (*surge, serge*) came over the side of the vessel and drenched his (*surge, serge*) suit.
- The man who does so many (*sleight, slight*)-of-hand tricks is a very (*sleight, slight*) fellow.
- The sailor lost his (*quay, key*) on the (*quay, key*).
- The (*doe, dough*) was seen just over the (*peak, peek*) of the hill.
- The camels would often (*browse, brows*) near the edge of the (*desert, dessert*).
- Father would always pucker his (*browse, brows*) and (*ascent, assent*) to our proposals.
- (*Peek, peak*) into the room, and you will see a (*site, sight*).
- The (*site, sight*) of this village is a pleasant (*lee, lea*).
- Mother is putting caraway (*seed, cede*) on top of the (*dough, doe*).
- The editor (*ode, owed*) the poet for an (*ode, owed*).
- Will France (*cede, seed*) us this island?

13. Put on your (*break, brake*).
14. Standing on the (*lee, lea*) side of the ship, we could see the waves (*break, brake*) on the beach.
15. The (*ascent, assent*) of the mountain was difficult, because the (*weight, wait*) of our packs was great.
16. What is your (*weight, wait*)?
17. A letter is a (*symbol, cymbal*) of a sound.
18. (*Symbols, cymbals*) are used in nearly all bands and orchestras.
19. (*Wait, Weight*) till I call for you.
20. I (*owed, ode*) the garage man for putting a new (*brake, break*) on my car.

Have you discovered that two of the words in the list are not exact homonyms? The sound of the second *e* is not the same, and the accent does not fall on the same syllable. What words are meant?

Talk about the following questions. They will help you think about the spelling of some of the words in the list. What word in the list is most like *owe*? like *slightly*? like *peeking*? like *waiting*? like *doughnut*? like *seedling*? like *sightless*? like *keyhole*?

### 133. THREE STORIES BY PUPILS

Here are three stories for you to read silently and afterward talk about:

#### At the Circus

While I was at the circus, I saw a monkey fire department. A small house was on fire. The monkeys got into the fire engine. When they got to the fire, they pulled out a little fire hose and put out the fire. I think this was the best circus I ever saw.

### An Iceboat Ride

When I was visiting my friend last winter, I had an iceboat ride. It seemed as if we were going a thousand miles a minute. Just as we were turning a corner, we hit some projection in the ice and fell out. Away I went sliding on the ice, so that my clothes nearly came off. When I got up, I looked to see if the boat was near. When I did not see anything of it, I had to walk back three miles.

### A Narrow Escape

I was coming home from the store with two loaves of bread under my arm. I was about halfway home when a fierce dog rushed out from behind a house. I was nervous, but had an idea. I threw one loaf of bread in one direction as far as I could and the other loaf in the opposite direction. The dog saw the bread and ran after it. When he saw what it was, he ran after the other loaf, thinking it would be a different thing. When he found out what it was, he looked for me, but I was gone. I had seen my chance and almost flew to the house. I lost the bread, but it saved me. Whenever I get bread, I always think of that incident and always buy that kind of bread.

The three writers had good stories to tell, but they did not all succeed. You are to determine which is the best story, which is second best, which is rather poor, and why. Use the questions to help you decide.

### QUESTIONS

a. Which writer had the clearest and most complete idea of his own story? Tell why you think so. Which writer comes second? third?

b. Which writer's story is of the most satisfying length? Which story comes second? Which third?

c. Think of the story you have ranked third. The writer has not made the most of his opportunity at all. What might he have told you that he didn't tell you? Think carefully.

d. Think of the story that you have ranked second. There is at least one part of his story that he might have told you much more about. What part is it? Think carefully.

e. Think of the story you have ranked first. Has the writer not told you everything you needed to know? If you should add anything to the story, you would spoil it. Try it and see.

f. One of the writers uses the word "fire" six times in four short sentences. Do you like this? You can avoid the repetitions in one or two places by using *in flames* and *blaze*. In two cases the word "fire" can be omitted altogether. Write the story with the changes properly made.

g. In one story three sentences begin with the word "when." Do you like this? How can you get rid of the repetitions?

h. In one story six sentences begin with the pronoun "I." Do you like this? What improvements can you make?

i. All things considered, which is the best story? Which is second? third?

### DICTIONARY WORK

You will find it interesting to study some of the words used by the writers. Use the dictionary if you need it.

### QUESTIONS

a. What is the plural of "monkey"? of *money*? of *parley*? of *key*? of *baby*? of *sky*? of *laundry*? of *valley*? of *attorney*? of *alley*? of *ally*? of *army*? of *fly*? Write the plurals on the blackboard. Why are the plurals formed in two different ways? Think of the letter before the final *y* in each singular form.

b. Of what words is "iceboat" formed? What other words can you think of that have *ice* for one syllable? that have *boat* for one syllable? Write them on the blackboard.

c. "Projection" has both a prefix and a suffix. What are they? What other words can you find that have the same prefix? the same suffix?

d. Of what words is "anything" composed? Find other compounds of *any* in the dictionary.

e. "Loaves" is plural. What is the singular? What is the singular of *calves*? of *beeves*? of *knives*? of *selves*? of *wolves*? of *leaves*? How are the plurals formed from the singulars?

f. Add the suffixes *-ly*, *-er*, and *-est* to "fierce."

g. Think of the word *direct*. How is the word "direction" made from it? *directly*? *director*? *directness*? *directorate*? What does each word mean?

h. What letter is silent in "bread"? in *thread*? in *head*? in *lead* (a metal)?

### 134. TELLING STORIES

The personal experiences you have just been reading and talking about were related by pupils in a public school. Can you tell of a personal experience as good as the best of the three? Try. Here are some subjects from which you may choose. If none of the subjects exactly suits you, you may be able to think of one you like better.

*The Noisy Cuckoo Clock*

*My Blunder at the Party*

*Mousie the Terrible*

*Locked Out of House and Home*

*A Brush with the Ragman*

*If I Were My Mother*

*Fire as a Playfellow*

*A Very Quiet Evening*

Think about your story and tell it.

### WRITING AND HELPING

Write your story, and afterward help the other pupils in the usual way. When you are studying stories they



have written, be sure to ask yourself whether they have told clear and complete stories. Half-told tales are not interesting.

### 135. A CONVERSATION ABOUT A PICTURE

Work out your conversation by a study of the picture at the top of this page.

## QUESTIONS

- a. What was the boy doing? Did he have the girl's permission?
- b. Why was the girl smiling? What did she think the boy was painting? What did she say to him about it?
- c. What did the boy reply? Did he want her to know what he was painting?
- d. What did the woman have to do with the case? What did she say?
- e. How did the boy defend himself?
- f. When the girl discovered what was painted on her back, what did she say?
- g. How did the episode end?

Don't forget the last step.

## 136. OUTLINES OF COMPOSITIONS

Some outlines are given below. No help is given except the main topics. Think them out, speak on them, and do your writing. Don't forget to give and get help as usual. Apply all you know about speaking and writing good English.

## BEING TARDY

- I. The tardy pupil
- II. Causes of tardiness
- III. Results of tardiness
- IV. Avoiding tardiness

## A GOOD DAY IN SCHOOL

- I. Everybody on time
- II. The class works well
- III. The teacher works well
- IV. Work well done gives pleasure

## A TRIP TO THE CITY

- I. How we happened to go
- II. The journey
- III. What happened in the city
- IV. The return

## A TRIP TO THE COUNTRY

- I. How we happened to go
- II. The journey
- III. What happened in the country
- IV. The return

## A DAY ON SKATES

- I. The freeze
- II. Skating all day
- III. An accident
- IV. Tired at night

## CATCHING A MOUSE

- I. The mouse a mischief maker
- II. Getting a trap
- III. Setting the trap
- IV. Exit Mr. Mouse

## THE STORY OF SUGAR

- I. Growing the cane (or beets)
- II. Making the sugar
- III. Uses of sugar

## THE STORY OF ORANGES

- I. Orange groves
- II. Packing the fruit
- III. Shipping the fruit

## ORDERING FROM A MAIL-ORDER HOUSE

- I. The catalog
- II. Writing and sending an order
- III. Receiving the goods
- IV. Usefulness of the goods

## FAIR PLAY

- I. Fair play on the school grounds
- II. Fair play in the schoolroom

## LITTLE BROTHER TAGS ALONG

- I. How little brother spoils the game
- II. How we treat him
- III. What he will do about it later

## THE TIDES

- I. Going down to the seashore
- II. The shore as the tide ebbs
- III. The shore as the tide flows
- IV. Why the tide ebbs and flows

## MY DOG DREAMS

- I. My dog hunts by day
- II. My dog dreams on the floor at night

## A TRAIN GOES BY

- I. Seeing the train approaching
- II. Seeing and hearing the train go by
- III. Seeing the train disappear
- IV. The speed of trains

## 137. WRITTEN TEST NUMBER TWELVE

Following are the questions for your test.

## TEST

1. If you haven't some reason for making a statement, should you use *guess* or *think*?
2. Choose the right homonym: *I will get my bicycle and (pedal, peddle) down the road.*
3. Choose the right homonym: *Old Mother Hubbard found the cupboard (bear, bare).*

4. Choose the right homonym: *We had peaches and cream for* (dessert, desert).
5. The following sentence has too many *and*'s. Take one out, making two sentences. *We went down the road a mile or two and stopped at the bridge and there we fished a while.*
6. What is the plural of *lady*? of *jelly*?
7. What is the plural of *monkey*? of *money*?
8. What are the prefix and the suffix in *protection*?
9. What are the prefix and the suffix in *rebuilding*?
10. What is the singular of *wives*? of *knives*?

### JUDGING YOUR WORK

Judge the work as you have always done. Don't forget those who did not make perfect scores.

#### 138. CAN YOU DO THESE THINGS?

If you have done your work well in the study of this book, you should be able to do a number of things. You should be able:

- a. To build up a composition of at least three parts
- b. To rewrite a narration as a play or as a story with conversation
- c. To recognize subject and predicate
- d. To recognize some of the modifiers of subject and predicate
- e. To take care in the pronunciation of words
- f. To recognize certain prefixes and suffixes and to divide words correctly at the ends of lines
- g. To spell certain homonyms correctly
- h. To avoid common errors of speech

Consider carefully every one of these items. Determine whether or not you know as much about language

and composition as you should know, and whether or not you can use what you know. Come to a decision in every case. Perhaps you can put yourself to some real test, by writing and speaking. Compare your first composition of the year with the latest one you have written. Have you improved? How much?

### 139. SUMMARY TEST

The new subject for this grade is grammar. Take this test to determine how well you have mastered the subject up to this time.

#### TEST

1. Here are three groups of words. Copy the one that is a complete sentence. *By the wide river. We went to the city on Saturday. When I was in New Orleans.*

2. Copy the following sentence, underlining the complete subject once and the complete predicate twice: *Seven fat cows were coming down the lane.*

3. Copy the sentence again. Underline the simple subject once and the predicate verb twice.

4. Here are five nouns and five pronouns: *boat, she, they, Des Moines, classroom, he, I, you, duty, horse.* Copy all the nouns in one line and all the pronouns in the line below it.

5. Write the plurals of *man, woman, wife, glove, monkey, lady, knife, jelly, baby, money.*

6. Change these two sentences into questions: *The elephant has a long trunk. There are two crows in that tree.* (Don't forget end-punctuation.)

7. Think of this sentence: *He don't live here.* If it is correct, put a cross after the 7. If it is incorrect, write it correctly.

8. In the following sentence there are two adjectives of the kind that you have studied. Copy the sentence and underline each adjective once: *A big black cloud was in the west.*

9. Copy the following sentence and draw two lines under each of the two adverbs: *This boy does his work quickly and well.*

10. Copy the following sentence and underline an adjective once and an adverb twice: *Warm winds were blowing softly.*

## SUPPLEMENTARY MATERIALS

### THE TEXTBOOK AS A BOOK OF REFERENCE

In the beginning of this book you will find the Contents. What is its purpose?

At the end of the book you will find the Index. What is its purpose? How is it like a dictionary? Is the Contents like a dictionary?

Suppose your teacher should tell you that you are not using *there* and *their* correctly. How could you find where to study these words again?

Suppose you wanted to refer to the story called "What Was Crawling?" How could you find it?

Suppose you wanted to find the lessons about modifiers, or adjectives, or adverbs again. How could you find them?

Suppose you are told that you are not using *did* and *done*, or *saw* and *seen*, or *get* and *have* in the accepted manner. How could you find the lessons that treat of these words?

What is it to use your textbook as a book of reference?

### DICTATION

At various times you have learned to use capital letters. You have learned many uses of periods, commas, question marks, apostrophes, and quotation marks. You have learned how certain words are built up and how to divide them at the ends of lines.

You have learned to divide your compositions into sentences. Yet, unless you are unlike many other pupils, you sometimes fail to use what you have learned. You will find it helpful to write from dictation occasionally. Here are some hints as to what you may write.

### MATERIAL FOR DICTATION

Any story that is printed in this book, such as "How a Written Play Looks," page 297

Explanations in this book, such as "Subjects and Predicates," page 231

Passages from stories in your reader, especially stories with conversation and with names of people

Passages from your history containing names of people, of countries, historical events, dates, etc.

Passages from your geography containing names of countries, cities, rivers, mountains, oceans, islands, etc.

Always follow directions.

### DIRECTIONS

*a.* You and your classmates will choose a paragraph or passage. Notice every sentence as a whole, every word that you think is difficult to spell, every punctuation mark. All this is important.

*b.* A pupil will read the passage aloud. Consider whether the punctuation helps him read well.

*c.* Now close your book. The reader will read slowly, so that you can write. Pay close attention, so that you need not ask him to repeat unless he reads too fast.

*d.* When you have finished, open your book and exchange papers with someone. Compare the writing with the passage in the book. Put crosses wherever you find mistakes. Count the crosses. Write the number at the top of the paper. Return the paper to its owner.

Suppose that most pupils do this work very well and that others make many errors. The latter should have more practice. They should collect in a little group by themselves at one side of the room and try again. One of their number should dictate while the others write. In the meantime those who did well should work at other tasks.

### WRITING NEWS ITEMS

You have written a news letter, but have you ever written a news item to be printed? If you have, you know how carefully one must be written. The writer must remember that his article will be read and talked about, sometimes by many people. He must therefore in every way do his very best. It will be good practice for you if you try writing an item for a newspaper.

First you must decide what to write about. A news item has a subject, just as any other written article has. How do you know when you have a suitable subject? It will help you when considering a subject, to ask yourself these questions:

- a. Will the story interest many people?
- b. Is it true?
- c. Will telling the story help others, and will it help me?
- d. Do I know the facts in the story well enough to tell them?

After you have selected a subject, you must next think how you will write the news item. On page 404 are some questions. Talk about them in class.

## QUESTIONS

- a. How much should you write? Should you think of paragraphs?
- b. Should you try to choose your words carefully?
- c. Should your sentences be of different lengths? Should they begin and end differently?
- d. Should you be careful about punctuation?
- e. Should you think of the people who will read the newspaper? Why?

Now you are ready to write. When you have finished writing, read your news item aloud in class. Do your classmates seem interested in it? Do they think you have written it properly? If not, improve it. Then, if your school publishes a newspaper, submit it for publication.

## DRAMATIZATION

You and your classmates have worked together in writing plays. You may have presented some of the plays before audiences. Now you will try to dramatize a story without writing out the parts. In other words, you will work out a story by talking and reading about it. Then pupils who think they can say and act the parts of the various characters will try. The others will listen and suggest how these pupils may speak and act better.

Do you know of some story you would like to dramatize in this way? If you do not, you might use the story about how William Penn purchased land from the Indians. This is an old story, but is a very interesting

one. Find a history or library book that tells about the story and read until you know it well. Then answer these questions.

#### QUESTIONS ABOUT THE STORY

- a.* Who was William Penn?
- b.* Why did the Indians dislike most of the white people they knew?
- c.* How did Penn make the Indians like him?
- d.* Why did he need more land than he already had?
- e.* How did he get much more land than the Indians expected him to get?
- f.* How did he know what a few of the Indians were saying?
- g.* How did he satisfy the Indians?
- h.* Name some of the gifts with which he pleased the Indians.
- i.* What remark did the leader of the Indians make?
- j.* How was the agreement between Penn and the Indians made binding?

#### QUESTIONS ABOUT DRAMATIZING THE STORY

- a.* What time in American history is represented?
- b.* Where is the scene of the story?
- c.* Can one of the boys in your class act and talk like William Penn?
- d.* Can someone represent the young man who measured the land?
- e.* Can someone represent the leader of the Indians?
- f.* Should there be a group of boys and girls to represent the other Indians? another group to represent the Quakers?
- g.* Would you have a tree in the scene?
- h.* Would you suggest that pupils dress like Indians and Quakers?

The teacher will help decide who will take the various parts. She will help the actors decide what they are

to do and say. After one group has dramatized the story, another group will repeat the dramatization. The teacher and the class will decide who does the best with the various parts. Finally, the very best actors will dramatize the story in assembly or before another class if it can be arranged.

### ORGANIZING A CLUB<sup>1</sup>

Almost every man or woman belongs to a club, a church, a political party, or a lodge. People like to get together to talk things over and help one another. You and your classmates might organize a schoolroom club. By taking part in the club, you will learn much that will help you in school and in life outside of school. Of course, you should not organize a club unless it will serve a real purpose. The purpose must be something for the good of the class and school. Your teacher will help you decide what the club might stand for and do. Here are some points that should be considered:

1. The purpose of the club
2. A suitable name
3. The importance of electing to office people who can perform their duties well
4. The need for loyalty and a willingness on the part of all to help make the club a success

Before proceeding with the organization of the club, it will be helpful to talk about several questions. If you have never belonged to a club, you may not know

<sup>1</sup>*To the teacher:* A schoolroom organization, if properly guided, may be made an effective agency for carrying out many projects.

how to answer some of them. The teacher will explain whenever necessary. Here are the questions.

#### QUESTIONS

- a.* Who are the important officers of a club?
- b.* What are some of the duties of each officer?
- c.* How are the officers usually elected?
- d.* Do some people make better officers than others? Why?
- e.* What is a program committee? What are its duties?
- f.* Can those who are not officers take an important part in the activities of the club? Explain.

Now you are ready to organize. The teacher will advise you in choosing officers. She will guide the new officers in performing their duties. Whatever your part may be, do it well. Remember that the success of a club depends upon the spirit with which everybody works together.

## MEASURING RESULTS

### A HELP FOR TEACHERS

As it is necessary for a traveler to know both where he is going and when he gets there, just so is it necessary for a teacher to know her objective and to recognize the end when she has attained it. The authors have therefore prepared, for each year, a composition scale, both for oral and for written work, so that the teacher may have a set of standards by which to judge the progress of her pupils.

Composition scales have usually been prepared by submitting a number of school themes to a set of judges whose task it was to arrange them in the order of their merit without giving reasons for the judgments. This scale is made on a different basis altogether, the endeavor being to assign definite reasons for judgments in every case. This is accomplished in the following manner:

1. Each composition shall be judged in two ways; first, from the standpoint of form and content; and, second, from the standpoint of mechanics.
2. There shall be definite requirements both for form and content and for mechanics in each year, and these shall be cumulative. Beginning with the sixth year, the subject of grammar shall be added.
3. Sample compositions shall be given for each year. These shall represent, so far as form and content are concerned, three orders of merit represented by the letters *X*, *Y*, and *Z*, according to the following scheme:

*X compositions:* Those that meet the form requirements for the year and have unusual distinction.

*Y compositions:* Those that meet the form requirements for the year but have no unusual distinction.

*Z compositions:* Those that barely meet the form requirements for the year, show a tendency to ramble, and betray immaturity.

In addition to such sample compositions as are mentioned above, there will be given also examples of work so poor as to be *below requirements* for each year.

It must be obvious that the use of the scale will be particularly advantageous in schools where there are homogeneous groupings of pupils according to their ability. If a teacher has an *X* group, she will naturally expect a fair percentage of her pupils to produce themes as good as or better than those given here under the *X* heading; and if the class does not come up to her expectations she has reason either for improving her teaching or for suggesting to her principal that there be a change in the groupings. On the other hand, if she has a *Y* group, she may be content with many *Y* compositions, and with *Z* compositions if she has a *Z* group. The scale is therefore an efficient means of diagnosis.

Such diagnosis should be made at the beginning of each year for the purpose of appraising the individuals of the class, at definite times during the year (say once a month) to note progress, and at the end of the year to sum up the final achievement.

As form and content are measured independently of mechanics, the very few mechanical errors made by the writers of the sample compositions have been corrected.

The judgments of oral compositions should be made at the time of delivery, and should be the subject for discussion by class and teacher.

## COMPOSITION SCALE FOR SIXTH YEAR

### MAIN POINTS AS TO FORM AND CONTENT

1. Sentence sense
2. Sticking to the point, with a sense of order
3. Good opening and closing sentences
4. Selection of title
5. Making the content interesting by choice of detail
6. Getting the right word
7. Organization of themes; making simple outlines

### HOW TO USE THE SCALE

In using the scale the procedure should be as follows: Read a composition and compare it with the sample *X* compositions, considering carefully whether or not it has equal or superior merit in content and form. If it has, grade it *X*. If it has not, compare it with the sample *Y* compositions, and so on. Do the same with all the compositions of a set. After a little practice, this work can be done with ease and rapidity.

### SAMPLE COMPOSITIONS

#### X

#### MY FIRST AMBITION

My first ambition was to be a jockey. My horse would be a rocking chair with a box on top of it. The reins would be a piece of string drawn through a couple of holes in the box.

Thinking I was to enter the greatest race of the year, I would draw my fleet racer up to an imaginary line to be used for the starting point. An unseen person would say, "Go!" I was off, rocking back and forth very fast, almost falling off. I would stand up

slightly and press my knees against the horse's panting sides as if to urge it onward.

It was the last stretch, and I was in second place. Bearing down hard, I was tied for first. We were nearing the tape. All of a sudden my struggling rival fell, and I was declared the greatest jockey of all times. My horse was decorated with flowers in the shape of a horseshoe.

#### COMMENT

In addition to observing the requirements taught in preceding years, the writer has made a forward step in theme organization. He has produced a theme of three closely related paragraphs, evidently having profited from the writing of one- and two-paragraph compositions in former years. He has, moreover, an unusual control of the sentence, sensing the fact that a rapidly moving story may be told effectively in short sentences, and yet contriving to get considerable variety of sentence structure. Note that he begins his sentences with subjects, with participial phrases, and in one case with an adverbial phrase, that he ends his sentences in an equally varied manner, and that he uses simple, complex, and compound sentences. The only serious technical defect is the shifting from an imaginary episode to a real one. The writer's lively imagination gives the composition distinction.

#### DOGS' BONES

Taking a bone away from my dog is not an easy job. He growls at me, and then he hollers, "Yep, yep, yep!" and takes his bone in his mouth and lies down. If you go to pet him, you cannot even get your hand down to him before he begins to holler again. Dogs think a lot of their bones.

#### COMMENT

This example is included partly because the writing of one-paragraph themes need not at any time be discontinued, and partly because it is pretty well up to grade, but mainly because of the exquisite humor of the final sentence.

## Y

## MY DISCOVERIES ON A FARM

One day I was standing by the door of the house when I heard a noise in the barn. I ran in and saw the cat caught in some wires. I took her out and let her go. She ran as fast as her legs could go. I wondered what was the matter, so I took after her. She went to the top of the hayloft and went into a little place by the window. I went up there and saw three kittens. I tried to pick one up, but the cat would not let me, so I went back to the farmhouse and let it be a secret.

In the evening I was standing by the feed shed, and I saw a mouse crawl from under the barn. I went into the shed and saw that there were eleven mice. I then went up to the top of the hayloft and got the cat. I took her to the shed and let her in and shut the door. Then I went to the hole and shut it so no more would get out. And in a little while I came back and looked in, and the cat was eating the last mouse. Then I gave her a cup of milk, and she went to her kittens.

## COMMENT

While the composition has two well-defined paragraphs, it is inferior to *My First Ambition* in the following particulars: First, the title is too general; it might fit any sort of "discoveries." Second, since organization of themes is the special study for the year, a two-paragraph theme, other things being equal, must rank below a three-paragraph theme. Third, the beginning sentence is too abrupt; one is tempted to ask, "What house?" Fourth, while variety of sentence structure has not yet been stressed, the child does not show the normal advance that comes from growing maturity; the sentences too often begin with the subject in the fourth- and fifth-year manner, and there is too much repetition of "I went." Fifth, the theme has not the imaginative quality of *My First Ambition*, nor any other quality of equal value to raise it above the commonplace.

## BUSTER AND THE STEPLADDER

It is rather comical to watch a dog climb a stepladder. Last spring, after our porch had been knocked down, the only way Buster could come upstairs was to climb the ladder. Every time he went up a step he turned around to see how far he had gone, and then looked to see how far he had to go. Every time the ladder shook he barked as if to tell it to stop. Stairs are much easier than a ladder for Buster to climb.

## COMMENT

Another one-paragraph theme is included for reasons already given. It is inferior to *Dogs' Bones* because the final sentence is by no means so striking.

## Z

## MY FIRST BOAT RIDE

My father and I just got our stateroom on the Alabama, which was the name of the boat we were on. My father found two deck chairs on the deck. But I soon became restless and started to walk around the boat. When I got to the front, I saw a man peering over the water. Just then my father came up behind me. I asked him what the man was doing that for. He said the man was looking for rocks, and he was called the lookout.

As it was getting late, my father said we had better go to bed. A half-hour later we were in bed. I was just about to fall asleep when I heard some noise above me. Then I remembered that we arrived at Grand Haven, where people got on and off the boat.

The next morning when I awoke we were going through a long and narrow channel. We were in Muskegon in an hour and a half.

## COMMENT

The writer has attempted to write a three-paragraph theme, but has botched the job. It would be difficult indeed to discover a central idea in the first paragraph, the second paragraph gives the sense of incompleteness, and the third paragraph is too meager to make an impression. Of course the child has tried to divide his theme into three parts with respect to time, and might have

succeeded if he had mentioned the matter of time in his first paragraph and if he had selected enough interesting details to make the story attractive.

### Below Requirements

#### WOOD

Trees are found in large forests. They must be a certain height before they are cut down for wood. The men have long saws which have a handle on each end. The men cut into the tree, and when it is near falling they take an ax and chop until the tree falls over. Then they are put on big trucks and taken to a deep river which flows to a factory where they cut wood. The men there have long poles which have a sharp pick at the end of them. When the logs come on shore, the men with picks dig them into the logs and pull them out of the water. Then they are taken to a place where they cut the trees into straight boards. From there they are shipped to lumber yards and later sold for garages, roofs of houses, viking ships, desks, tables, chairs, stairs, etc.

#### COMMENT

An admirable example of how not to do it. The writer was instructed to organize and write a theme on a geographic subject, but failed utterly to see what was necessary. Clearly the following topics were involved: forests fit for lumbering, cutting down the trees, transporting them to the mill, the work in the mill, shipping the lumber, and the uses made of the lumber. Here is material for six paragraphs, and the writer should have written six (which is rather long for a sixth-year pupil except as a part of a prolonged project), or should have selected fewer topics. The title should be *Lumbering* instead of *Wood*. The sentences are poor, especially in the use of pronouns. If a teacher finds much work of this sort in her sixth-year class, she should promptly revise her methods of teaching; she should assign fewer topics and see that the few are developed with some fullness.

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