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MANUAL FOR
GOOD ENGLISH
BOOK THREE

(SPECIAL EDITION)

SOME DETAILED SUGGESTIONS FOR
THE TEACHER

BY

WILLIAM H. ELSON

GEORGE L. MARSH

AND

JAMES F. ROYSTER

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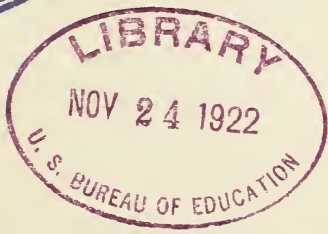
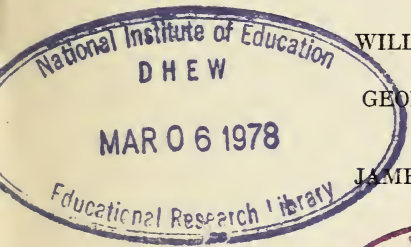
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INTRODUCTION

The authors of GOOD ENGLISH believe that the lesson in English may be made one of the happiest, as it is one of the most important, periods of the day. They believe that it is possible to teach the children of our schools to express themselves correctly, clearly, and forcefully, in both oral and written language, but they do not believe this can be done without earnest, persistent work, "line upon line, line upon line, here a little, there a little."

Some teachers put their strength into the written composition; others say that until their pupils can speak correctly they will write no compositions; still others will tell you that they believe it is better for the children to spend the English period reading good literature, than it is to use this time for the expression of their childish thoughts in either talking or writing.

Most earnest teachers agree, however, that English work must afford opportunity for practice in these directions. The child must be trained in easy and correct expression of his thoughts in speaking and writing; he must be led to appreciate what is beautiful in thought and language, and inspired with love for the best and purest in literature.

The best results in all these directions require two kinds of work: *first*, the development of the creative faculty—the child's power to express himself independently and fluently, both orally and in writing; *second*, the mastery of such rules and forms of expression as will strengthen the pupil's hold on the correct use of the language. The authors have given large attention to the development of the creative faculty. They believe that children should speak and write in order to acquire the power to speak and write effectively. Every possible device has been made use of to accomplish this end. They realize, however, that children must master the mechanics of the language in order to give correct expression to the creations of their minds. Throughout the book, therefore, the mastery

of such rules and forms is insisted on as will rationalize practice and fix habits of correct speaking and writing.

This Manual aims to help you to make your teaching more definite, more effective, more beautiful. It is neither an inflexible plan of procedure nor a set of fixed rules to be slavishly followed in order to use GOOD ENGLISH as a textbook. It is rather a series of suggestions, worked out by the authors of the book, of which busy teachers may avail themselves, using as many or as few as will be of real service to them in their work. You will study your textbook and follow the directions given in it, but you will also remember that the best textbook is only a framework. Upon that framework the teacher must build. How beautiful the structure will be that is reared upon it will depend upon the teacher—upon her skill, her hope, her faith, her patience, her sympathy.

The authors of GOOD ENGLISH are anxious that teachers shall understand the plan of the book and the principles that have guided in the making of it. To this end, you are urged to read the *Introduction*, pages iii, iv, v, vi, vii, and viii. The work of each year is divided into ten chapters, each consisting of approximately 18 lessons, intended to cover the work of a school month. This arrangement allows flexibility and enables the teacher to repeat lessons that are difficult for the class, and to review thoroughly any exercise in which pupils show need for additional practice.

The study of the forms of good usage will profit little unless these forms are established in the daily speech of the pupils—in their conversation with the teacher and with one another—in all studies, on the playground, at all times. Pupils must become critical of the language they use, and *sensitive* to correct expression; they must be inspired with the ambition to improve their manner of expressing themselves. Only under such conditions will they be willing to *struggle* for good expression and to put forth the effort necessary to win success.

PART ONE—SIXTH GRADE

CHAPTER ONE

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lessons 93, 96, and 97.

The definite lesson unit of this book lends itself well to flexibility, to variations and adjustments to suit conditions. Not only may individual lessons or groups of lessons be shifted to make the material more suited to season or occasion, but local themes of immediate interest may be substituted for any suggested in the text. A lesson may be omitted or more than one day may be spent on a given lesson when necessary to secure the best results. Pupils should not be unduly urged or retarded in their progress merely to follow the chapter organization.

LESSON 1—LITERATURE

Teacher's Aim

To arouse the interest of the pupils in the story of King Arthur and his Round Table.

To induce pupils to talk freely about the story.

To teach something of the meaning and purpose of chivalry.

To help the pupils to see the beauty of Galahad's character.

To help them to appreciate the beauty of the language in the selections from Malory and Tennyson.

To awaken in pupils the desire to improve their own language.

Teacher's Preparation

Read the story of the coming of Galahad as told by Malory, or Tennyson's "The Coming of Arthur" and "Sir Galahad."

Pupil's Preparation

This assignment may be written on the blackboard:

Read the story thoughtfully.

Be prepared to ask your classmates two questions about the story that are not asked in the text.

The Lesson

Purity of diction must be taught directly and indirectly. Every beautiful poem read is a lesson in diction. Every choice prose selection should be an inspiration to the children and an incentive to the use of better language. *Every oral lesson* is an opportunity for them to practice what is taught in the English lesson.

We must induce children to talk with confidence and freedom about what they read, for it is only when a child expresses himself without restraint that we can discern his faults and note his progress. To make this possible, we must win the child's confidence, and until we have done this, there cannot be the interchange of thought that makes the discussion of a story so delightful. The mechanical part of language work may be carried on with more or less success even in an atmosphere of distrust, but only in an atmosphere of sympathy and affection can children be led to compose.

The questions under "Study of Selection" should not be asked or answered in a mechanical manner. They are to serve as helps in the discussion of the story. Many other questions will occur to teacher and pupils and should be asked.

Remember that fluency is acquired only after long practice. Do not be discouraged if the vocabulary of your pupils is limited, and grammatical mistakes are frequent. Receive gladly every attempt that a pupil makes to express himself, and encourage him to do better another time.

A complete summary (pp. 323-332) of the language facts taught in the earlier grades makes possible a review of these principles in close articulation with the work of this book. Frequent reference to this summary is made in early lessons of the book. See pages 3, 5, etc. This unique plan for welding together the books of the series accomplishes three important purposes: (1) It furnishes the teacher with a convenient synopsis of the language facts which pupils have studied in a preceding grade; (2) it furnishes the pupil with compact reference material for "brushing up" his knowledge after the summer vacation, thus strengthening the foundation of language facts which are to be developed a step further; and (3) it gives flexibility in review, since the pupil turns to the summary *only* when he has forgotten some particular fact.

LESSON 2—WORD STUDY: THE GLOSSARY

Vocabulary growth is an important phase of language work. Pupils should gain steadily in their knowledge of words, both in meaning and pronunciation. They must learn to avoid monotony and add interest to their spoken and written vocabulary by using *variety* in their words; in this way

they avoid the habit of repeating again and again a few words or expressions. Not only must *new* words be added to the vocabulary, establishing both pronunciation and meaning, but the correct usage must be fixed for words already known but habitually misused, such as *see, do, come, etc.* Moreover, the "dictionary habit" must be fixed, so that the independent power to master new words may be gained.

The book has a Glossary (see pp. 373-385) which contains words that offer special vocabulary training either of pronunciation or meaning. A Glossary is more needed in a language text than in any other, because such a book is trying to strengthen vocabulary and develop *word power*. The lesson given is merely a type of the kind of assignment that should be made whenever there is need for preparation on words. This plan is superior to the use of fixed word-study lessons in the text. Some of the advantages are: (1) It is flexible and can be used according to the needs of the particular class. (2) It contains many words commonly mispronounced. (3) It establishes the "dictionary habit," and gives the pupil definitions within his understanding. (4) It distributes word study throughout the year, instead of massing it in a few lessons. (5) The pupil studies the word in its proper setting *in a sentence*, not as an *isolated word* in a mere list.

Before beginning the study of the words assigned for this lesson, make sure that your pupils know how to find a word in the dictionary or glossary.

For practice in finding a word in the dictionary, use a list of words beginning with *a*, as:

abdicate	academy	adapt
abide	accelerate	adequate
abolish	acclaim	adhesive
abridge	accost	adjure
abrupt	accuse	adorn
absorb	achieve	adroit
absurd	acid	adulterate
abuse	acorn	advantage
abyss	acute	advocate

You will soon learn how proficient your pupils are in the use of the dictionary. If it seems desirable, the words of this lesson may be looked up in the dictionary or Glossary as a class exercise. Friendly rivalry will stimulate pupils to work intelligently and with speed. Practice in the use of the Index (pp. 387-398 of the text) furnishes helpful drill in finding words alphabetically arranged.

LESSON 3—COMPOSITION

Teacher's Aim

To instill the ideal of personal service.

To show that courage and self-sacrifice are needed today, as well as in the time of King Arthur.

To induce every child to talk.

To improve the child's manner of expressing himself.

Teacher's Preparation

To become familiar with the work of the Humane Society, the Red Cross Society, the Consumer's League, and organized charities.

The Lesson

In every class there are some pupils who do not readily take part in oral lessons. They are the timid, the slow, and the unfortunate children who have already found the world so harsh that they have become hard and suspicious. Such children need careful handling. Any attempt to *force* expression from them will result in failure. You may, it is true, force such children to stand and *repeat what you have said* or *what some other child has said*, but there will be little growth, either mental or spiritual, in such an exercise.

If we cannot *force* expression from a child, how may we bring it about? It must be *won*, and the means are: (1) such thorough preparation of the lesson by the teacher that she may be able to present it in an interesting manner, (2) the contagion of enthusiasm, sympathy, patience, and singleness of purpose. Little by little the self-conscious child will be drawn out of himself and into the discussion.

Do not open the discussion on this lesson by asking a pupil to talk on topic (a). The pupils are not ready for that. A few questions put by the teacher may start a *general conversation*, which is more to be desired at this time than a formal discussion by a few pupils.

Lead the class to consider, first, what is meant by "righting wrongs." Lead them to tell you that dumb animals, as well as boys, girls, men, and women, often suffer wrong. How are horses wronged? Dogs? Cats? Birds? How may wrongs to dumb animals be righted? How prevented? What great society tries to do this? How is such a society made possible? How may boys and girls help?

A question put by the teacher in the right way, at the right time, may induce a reticent child to talk freely. The best way to get a reticent child to talk is to have him tell some personal incident. A mechanical, business-like manner of question and answer has no place in oral composition. The teacher must be one with the pupils, and together they must approach the subject to be discussed.

The pupils must be confident that their teacher has inexhaustible supplies upon which to draw for the illumination of the subject, but they must also feel that they have something to *give* that she *wants* from them.

The following is a report of a typical lesson given in a Seventh Grade.

CONVERSATION AND DISCUSSION (ORAL COMPOSITION).

Subject: Work That Knights Might Do Now

Teacher: If Galahad were living now, what wrongs would he set right? Think a moment.

Well, Steve, have you thought of something?

Steve (rising and facing the class): I think Galahad would set right wrongs that one nation does to another. I mean the kind of wrong that Germany done—

Teacher (quietly): Germany *did*.

Steve: Germany did to Belgium.

Mary: How could a knight right such a wrong as that?

Teacher: Perhaps Henry will tell us.

Henry: A knight would make the country that did the wrong give up all the land it had taken from the other country.

Alex: One knight could not do that!

Ralph: One knight couldn't do it alone, but if Galahad started it, Lancelot and other knights would hurry to help him.

Ella: The Allies went to the aid of Belgium. Were they knights?

Teacher: What do you think, Max?

Max: They were the best kind of knights. They went to help the weak against the strong.

Teacher: Let us think now of wrongs that one person might do to another.

Sam: If you knew a boy what stole—

Teacher (quietly): *Who* stole—

Sam: Who stole something and you made him give it back, that would be like a knight.

Herbert: That's just what the knights had to do all the time.

Gertrude: How could a boy or girl make a person give back what he had stolen? I don't believe I could! Only a policeman could do that!

Teacher: Can you tell us, Joe?

Joe: When boys swipe—

Teacher (quietly): When boys *steal*—

Joe: When boys steal things from box cars and show you the things, sometimes you can get them to put them back.

Robert: You can make a boy give back marbles or a top, when he takes them from a small boy.

James: Bob and me—

Teacher (quietly): Bob and I—

James: Bob and I made a boy put back some oranges he took from a huckster's wagon.

Henrietta: If a girl puts the blame on some one else for something she has done herself and you talk to her and make her ashamed, and then she tells the truth and apologizes to the girl she put the blame on, are you a knight?

Teacher: What do you think, Hazel?

Hazel: She righted a wrong that had been done, so I think she was a knight.

Mabel: I think when the other girl told the truth, she was beginning to be a knight, because one part of the knight's vow was that he would always tell the truth.

Ruth: When you do a brave thing you are like a knight, and I think it must have been very hard for that girl to tell that she had been so bad.

Frank: If you stop a boy who is running away from school and bring him to school with you, I think you are like a knight.

Morris: When a big boy bullies a small boy, you ought to make him stop. That's what a knight would do!

Elmer: The Humane Society is a knight, because it arrests people who are cruel to children and animals.

Teacher: I am glad Elmer spoke of the Humane Society. If King Arthur were alive, I know he would help that society.

Note: *An explanation of the work of the Humane Society followed.*

Teacher: Think for a moment of wrongs done to dumb animals.

Tom: Sometimes a man beats a horse, and another man comes along and makes him stop. The man who saves the horse is a knight.

Harry: A boy was kicking a dog and I came along and told him to stop.

He said, "This is my dog and I'll kick him as much as I like."

I said, "You won't while I'm here!"

Teacher: The knights tried to relieve suffering. How could they do that now?

Nathan: They could be doctors or nurses.

Stella: They could build hospitals and orphan asylums.

Edward: They could help the Red Cross.

Meyer: They could take care of blind people and crippled people.

Teacher: Can you think of some ways we have not mentioned in which knights might protect the weak, now?

Therese: They could help old people or little children across the street.

Oscar: They could give up their seats in a crowded car to ladies.

Albert: They could help a poor ragman when the boys throw things at him.

Mildred: I think knights would protect the birds and take sling shots away from cruel boys.

LESSON 4—COMPOSITION: TESTS FOR COMPOSITION

Allow half the lesson period for the written work. The other half should be devoted to the reading aloud of the compositions by the children. If pupils know that you will allow as many as possible to read aloud what they have written, the compositions will have new interest. You can make the children see that they have the opportunity to interest and please others. Tell them that is what writers of all ages have tried to do, and in proportion as they have awakened interest or given pleasure, they have been honored and loved.

Just as soon as you have made a child feel this, and have aroused in him the desire to interest someone by what he tells in his composition, you have enrolled him in a noble company and have taught anew the lesson of personal service.

Allow time for thoughtful examination of his composition by each pupil. The questions given in the text for testing the written work will teach *responsibility* and relieve the teacher of the task of correcting *needless* mistakes. If pupils are trained to examine their compositions in this way, the teacher will be able to devote her time and strength to the *thought* of the composition and the *manner* in which it is expressed.

The correction work is for the pupil's benefit, not the teacher's, and for this reason the pupil should do as much of the correcting as possible. One or more compositions or parts of compositions may be written on the board. With the crayon in hand the writer may make the corrections as errors are pointed out by the class members.

Interest and rivalry may be added by dividing the class into two equal groups and keeping scores of the "sides." These group exercises—socialized recitations—will help each pupil to grow in ability to find his own errors by means of the test form given in the book. He will become sensitive to error and observing in the discovery of mistakes.

The following boy's composition is a type:

THE COMING OF GALAHAD

King Arthur's purpose in establishing the Round Table was to make Britain a happy country and an ideal place to live in. To make the people

unselfish and thoughtful for others was a hard task. The nobles were not kind. They were cruel and talked wickedly. They did not obey the laws. The strong had everything and the weak had nothing. The people hurt others by their tongues as well as by their actions.

Arthur could not change all this by himself, so he gathered some men around him who were willing to serve others. This was the beginning of the Round Table. The men in this society thought of themselves last. They made a vow to "Live pure, speak true, right wrong, and follow the king."

For a long time one seat at their table was not filled. Only a knight who was truly pure in heart could sit there. That seat was waiting for the best knight of all.

One day an old man entered the hall. With him was a very young knight. After the king had welcomed them, the old man lifted the cloth which covered the Seat Perilous. Then everyone saw this writing, "This is the seat of Galahad," but the knights were too much surprised to speak. The young knight sat down and all the knights knew that the one they had waited for had come.

LESSON 5—NATURAL ORDER: TRANSPOSED ORDER

Pupil's Preparation (May be written on the blackboard)

Read the lesson thoughtfully.

Try to follow the directions given in the lesson and to answer the questions.

The Lesson

This lesson should establish your pupils in the ability to find the subject and the predicate in any type of inverted sentence.

Use this form:

Arthur was king of Britain.

This sentence tells something about *Arthur*. *Arthur* is therefore the *subject* of the sentence. *Was king of Britain* is said about Arthur. *Was king of Britain* is therefore the *predicate* of the sentence.

In general, the text treats the technical facts of language inductively and then presents in heavy type the definition or rule, which pupils are to learn in the form given. Make sure that pupils *understand* the principle under treatment, then *fix* it in the definite language of the rule or definition.

The following additional sentences may be used for test or drill:

1. Down swept the chill wind from the mountain peak.
2. Silently fell the snow.
3. Still sits the school house by the road.

4. The sweetest bird builds near the ground.
5. Beautiful was the night.
6. Slowly and sadly we laid him down.
7. For my sport the squirrel played.
8. Here it is.

It is of first importance that pupils know what a sentence is, are able to make a good sentence, and to write it correctly. Investigations show that pupils do not know what a sentence is, for the omission of the subject and predicate are frequent errors—*about 14 per cent of all written errors. Make war on incomplete sentences.*

LESSON 6—CLASSES OF SENTENCES

The Lesson

This lesson reviews the classes of sentences and offers additional drill in selecting and in constructing declarative, interrogative, and exclamatory sentences.

To insure attention, divide the class into two groups. One group may write their sentences upon the blackboard. Insist upon clear, legible writing.

When the children at the board have written their sentences, allow a few moments for *silent* study of the first sentence. At the expiration of this time any pupil of the second group who sees an error in the sentence should rise. The pupil designated by the teacher will go to the board and stand before the work he wishes to criticize. The pupil whose work is thus challenged must go forward also and take his place before the board. The two pupils should stand facing each other, their sides turned to the school.

The criticisms should be made in clear, distinct tones and in good English. The writer may defend his work by reference to the textbook, or acknowledge his mistake and make necessary changes in his sentence. Either pupil may appeal to the class for support, if necessary. If the language used by the critic is ungrammatical, the pupil criticized or any one of his "side" or group may challenge the critic, who must then yield his place to another. Should the critic allow an error to escape unchallenged, this may count as an error for his "side," if the oversight is discovered by one of the other "side."

If additional drill or test sentences are needed after the work in the book is treated the following will be helpful:

1. Exceeding peace had made Ben Adhem bold.
2. What writest thou?
3. With what a glory comes and goes the year!

4. Is this a holiday?
5. What a piece of work is a man!
6. Catch her! Stop her! Head her off!
7. Is this he?
8. The crows flapped over by twos and threes.

Investigations show that one-fourth of the verb errors made by children are due to confusion of the past tense and the past participle, and that these mistakes occur in a small number of verbs. Mistakes in the use of the forms of *see* are more common than those of any other verb. Evidently *here is the place for you to lay stress*. Make war on mistakes in the use of the forms of *see*. It is clearly possible for you to establish the correct use of the forms of *see*, *do*, etc., if only you consider it worth doing.

In the selection of words to be treated for correct usage, the authors have been guided, not by mere personal opinion, but by *scientific investigations* of the errors most frequently made by pupils, especially stressing the 14 verbs shown to be responsible for 85 per cent of the verb errors of children—*see, do, come, go, run, sit, lie, give, begin, ring, write, take, break, sing (drink)*. These "demon" verbs are attacked again and again by recurrent treatment, with a view of establishing their correct use.

LESSON 7—COMPOUND SUBJECT: COMPOUND PREDICATE

Pupil's Preparation

Read the lesson thoughtfully. Every word in it is addressed to *you*. Try to answer the questions asked and follow the directions given in it.

The Lesson

The combining of simple subjects into compound subjects and simple predicates into compound predicates involves a useful economy in sentence structure. Pupils should form the habit of making such combinations in their own daily speech. The understanding of compound subject and compound predicate is necessary to distinguish a compound sentence from a simple sentence having a compound subject.

The text develops the subject-matter adequately.

Fix the two definitions that the text asks pupils to learn. All technical lessons should be taught with regard for technical knowledge, and skill in the application of that knowledge.

LESSON 8—THE SIMPLE SENTENCE

Pupil's Preparation

Read the lesson thoughtfully.

Follow the directions given in the lesson.

The Lesson

Develop the lesson as unfolded in the text, making sure that all pupils not only understand and readily recognize simple sentences, but that they have also learned the definition, given in heavy type. They should know that every sentence *must have a subject and a predicate.*

Point out that simple sentences may have a compound subject and a compound predicate. Give some illustrative examples. Make sure that your pupils know how to write sentences—(1) *that every sentence should begin with a capital letter and* (2) *that it should end with a period, a question mark, or an exclamation mark.* The Kansas City investigation shows that 8 per cent of pupils' sentence errors result from a failure to begin with a capital letter and a like percentage is due to a failure to show a period, a question mark, or an exclamation mark. *Insist on these points in your school,* for these are easily teachable facts, if the teacher considers them worth while. The failure of pupils to begin a sentence with a capital letter and to end it with a period, a question mark, or an exclamation mark is not creditable to the teaching in many schools. *Make war on these weaknesses in your school.*

LESSON 9—THE CLAUSE: THE COMPOUND SENTENCE**Pupil's Preparation**

Read the lesson thoughtfully. Remember the questions are asked of *you* and the directions are given to *you.*

The Lesson

Use this form:

There were many brave men in Britain is an independent clause, because it could stand alone as a complete sentence.

There is an introductory word and adds nothing to the meaning of the sentence.

This clause tells something about *many brave men*, therefore *many brave men* is the subject of the clause.

Were in Britain is said about *many brave men*, therefore *were in Britain* is the predicate of the clause.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 10—STORY TELLING**The Lesson**

Do your pupils take more time than is necessary to read a page of a simple story? Do they read one word and then another or do they read a line almost at a glance?

The ability to gain information rapidly from the printed page will be of great value throughout life and these exercises will assist in breaking bad habits that have been formed. If pupils are asked to time themselves, they will not sit with books open, while their thoughts are far away.

LESSON 11—CLASS COMPOSITION

The Lesson

The class composition is the teacher's opportunity to establish forms—paragraphing, sequence, etc.—and the use of capital letters and punctuation marks. It affords excellent opportunity to teach discrimination. Train pupils to weigh the merits of each sentence suggested for the composition. Help them to realize that "there is a best way of doing everything," and that we shall never attain the best if we are easily satisfied.

Training pupils in methods of workmanship in composition by means of the class composition is infinitely more helpful than excessive stress on correction work, however novel the exercise may be made.

LESSON 12—THE COMPLEX SENTENCE

Pupil's Preparation

Read the lesson thoughtfully.

Answer each question to yourself and do what you are directed to do.

The Lesson

Develop the lesson as given in the text. The principal clause has already been developed, leaving the stress of this lesson for the subordinate clause.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 13—COMPOSITION

Teacher's Aim

To induce every child to take part in the discussion.

To induce pupils to add to their vocabularies by using some of the words copied in their notebooks.

To secure to every child an attentive, courteous audience.

Pupil's Preparation

Read again the story of Galahad.

The Lesson

Every pupil taking part in the discussion should face the school. If it is possible to gather a group of children around a table for such discussion, it should be done, as the results will be sufficient reward to the teacher for the trouble she has taken.

The teacher who has won the confidence of her pupils will find that it is possible to help the child by suggesting the proper form of verb or pronoun when he uses an incorrect form in his oral composition. The word "did," suggested in a quiet tone by the teacher, will be repeated by the child who has used "done" instead, and he will continue his story without embarrassment.

At the close of the oral lesson a few minutes should be devoted to the correction of errors that were general, and to drill upon the correct forms of one commonly misused verb or pronoun. Investigations show that the verb and the pronoun furnish a large percentage of pupils' errors. Consequently the teacher should stress this point.

LESSON 14—TESTS FOR DICTATION WORK

The *purpose* of dictation exercises is not understood by all. Their value is in *establishing correct forms and usages* agreed upon by the best authorities for *writing* the English language. Dictation exercises will not teach a child to compose, but they will teach him how to put on paper what he composes—that is, his composition.

Composition gives the child opportunity to express original thoughts. Dictation exercises, properly used, *establish habits* of writing that make the expression of these thoughts in writing a pleasure and not a task. The written composition is the *real test* of the pupil's knowledge of the forms and usages that we endeavor to teach by means of the dictation exercise.

The *form* given in this lesson for recording the results of the dictation exercise will be used for every succeeding exercise. The report should be made with the greatest accuracy and kept for comparison with future records.

LESSON 15—LETTER WRITING

A letter dictated by the pupils may be written on the board, *before* the letters are written by the class. A space, representing the paper, should be ruled off on the board. The pupil who suggests the heading must also tell where in this space the heading should be placed.

Another pupil may suggest the salutation, telling where it should be placed. A third may give a good opening sentence. One pupil after another may make a suggestion until the letter is complete.

This letter *is not to be copied*. It should be erased before the letters are written by the class.

LESSON 16—REVIEW

The review at the end of each chapter includes a summary of all the technical facts taught in the chapter. It should both *test* and *drill* on these language facts. The review refreshes the memory, gives a better view of the relations involved, and shows the teacher the points not well established. If a principle has not been learned, here is the place to teach it again. These reviews are important agencies for giving pupils an organized or bird's-eye view of the facts treated. They enable the teacher to measure the efficiency of her instruction and the actual attainment and progress of pupils in technical facts, month by month.

Obviously the ability to *apply* a principle is vastly more important than the ability to *define* it, but a formal definition fixes the language fact in mind. Much practice at the board is necessary in rapid drill work in writing sentences involving the principle under consideration—at times under speed tests. Everything should be done to avoid monotony in the review lesson; employ contests, games, etc., freely.

CHAPTER TWO

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lesson 32.

LESSON 17—LITERATURE

Teacher's Aim

To enjoy the selection with the pupils.

To help them to see the pictures the author has made.

To help the pupils appreciate the honest dignity of John Halifax and the warm-hearted generosity of Phineas.

To help pupils appreciate the language of the story.

To help them improve their own language.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of words you do not understand or cannot pronounce; consult the glossary or the dictionary and then copy these words and their definitions in your notebook, under the heading, "For My Vocabulary."

Try to answer the questions given under "Study of Story."

Be prepared to ask the class two questions about the story, not given in the book.

The Lesson

Develop the lesson, expanding the text questions to make real the characters of the story and to bring out their fine human qualities.

Pupils should picture vividly some of the descriptions, such as that of the appearance of John Halifax, of Phineas, and of the place where they met.

Make sure that pupils have *content* for all the words of the selection; note particularly "stalwart," "haggard," "disengage," etc.

Ask pupils to express passages in their own words, such as the last sentence of the selection. This exercise develops flexibility of thought-expression.

LESSON 18—COMPOSITION

This lesson gives opportunity for individual pupils to tell in their own words the complete story of the meeting of Phineas and John Halifax,

as they apprehend it. If you ask them to tell the story *as John might have told it*, you will add an interesting feature to the story telling.

To "tell the story" means for each pupil to give *his own interpretation of it*, not merely to reproduce the story in terms of the text. When pupils understand this, variety and interest will appear in the exercise; the versions will not be monotonously alike, nor will the language show slavish repetition. To *interpret* a story is a valuable constructive exercise.

Sympathy, respect, and naturalness on your part are necessary if you are to make pupils understand and realize what is wanted. If they are to give the substance of a story *as they understand it*, they must have an atmosphere of freedom and congeniality, in which to express themselves. Then, children's words, stimulated by children's imagination, will be full of interest and spontaneity. To realize this result is fine art in teaching, while mere reproduction is perfunctory and stupid.

LESSON 19—COMPOSITION

The preceding lesson has prepared pupils for written composing. The writer now becomes Mr. Fletcher, who tells the story after his own fashion. Do not allow pupils to forget that they are impersonating a Quaker, for this will have to do with their pronoun forms in some instances. Note, too, that the incident occurred the day before.

Give half the lesson period to the composing and the remainder to the reading by pupils to the class of as many of the compositions as time allows. Composing is not an end, but a means of saying something to somebody. This presupposes something to say and a sympathetic audience to listen; that is, somebody to say it to. The natural audience for children is children. They learn best from one another. The reading of the compositions to the class is, therefore, a vital part of the composing exercise.

LESSON 20—COMMON AND PROPER NOUNS

Pupil's Preparation

Read the lesson thoughtfully.

Answer silently the questions asked and follow the directions given in the lesson.

The Lesson

The correct use of capital letters with proper nouns requires constant attention on the part of both pupils and teacher. The custom is to use capital letters only where it is absolutely necessary, but the tendency of most pupils is to use capitals unnecessarily or in some cases not at all.

Pupils should learn the difference between common and proper nouns so thoroughly as to be unerring in their use of capital letters. How far they fail in this is shown by the Kansas City investigation. *In 1321 pages of pupils' writing, 1039 proper names were found beginning with small letters and 413 common nouns beginning with capitals.* Drill pupils in the recognition of common and proper nouns and in the correct use of capital letters in writing these nouns. The incorrect use of capitals by pupils in many schools is not creditable to the teaching. Every teacher can do this work efficiently, if she regards it as worth doing.

The following sentences for dictation will afford practice in the use of capitals in proper names:

1. I saw the Bunker Hill monument (Monument).
2. I met Captain Ward this morning.
3. Henry spoke to the captain yesterday.
4. Have you seen the Mayor?
5. We read a story of the Revolutionary War.
6. The Civil War devastated the South.
7. We live four blocks north of here.
8. Homer prefers to live on Fourth Avenue.
9. Do you attend the Methodist church?
10. Helen met the professor at the seashore.
11. I like spring best of all the seasons.
12. We dined at the Quadrangle club (Club).

LESSON 21—THE PRONOUN: THE ANTECEDENT

Pupil's Preparation

Read thoughtfully the development of the lesson.

Answer the questions asked and follow the directions given.

The Lesson

Make sure that pupils learn the list of pronouns given immediately below the definition of a pronoun.

LESSON 22—WHO, WHOM, WHICH, WHAT, THAT AS PRONOUNS

Pupil's Preparation

Read the lesson thoughtfully.

Follow the directions given and you will have no difficulty in understanding the lesson.

The Lesson

If time allows, the following sentences may be used profitably for further application:

1. Mr. Hall, *whom* you know, is here.
2. The man *who* went to Buffalo returned today.
3. I read the book *that* you mentioned.
4. Mr. Smith, upon *whom* Fortune smiles, is happy.
5. The book to *which* you refer is mine.

LESSON 23—MINE, YOURS, ETC.; THIS, THAT, ETC., AS PRONOUNS

Pupil's Preparation

Read Section 1 of the lesson and follow the directions given in it. If you cannot readily tell the noun for which each italicized word is used, study each sentence again. *Do not begin Section 2 until you are sure you know Section 1.*

Follow the plan suggested above in studying Section 2.

When you are sure you understand Sections 1 and 2 and can tell the substance of them, study Section 3.

The Lesson

Follow the development of this lesson by having pupils construct sentences in which *mine, yours, his, hers, ours, theirs,* and *whose* are used as pronouns. Also, with sentences in which *this, that, these,* and *those* are used as pronouns.

In finding examples in the reading book of these words used as pronouns, the antecedent should be named in each case.

The following sentences may be used for test or drill:

1. This is the forest primeval.
2. It was mine, but now it is yours.
3. The fairest flag in the world is ours.
4. Hers were always the most beautiful roses.
5. How sweet a life was his!
6. These are but fragments.
7. That is the question.
8. Were those the only reasons he gave?

LESSON 24—CURRENT EVENTS

Pupil's Preparation

Read the lesson thoughtfully. When you have read it once, read it again. It is addressed to *you*.

The Lesson

The news of the day, presented in brief reports by pupils, makes a basis for interesting and congenial talking. Such a lesson will have variety—many events will be reported upon; the pupil arranges his thoughts in advance—he comes prepared; he has a motive for sharing certain information with others—he will choose interesting and worth-while topics. The superior value of the exercise lies in the fact that the occasion is genuine and purposeful; there is nothing artificial about it; there is a real reason for the talking and a real audience for the speaker.

Pupils should speak without notes, other than topics and statistical data too burdensome to hold in mind. The reports are not to be written and memorized for the occasion; they are simply the sharing with others of certain local or general information. The voice should be pleasing, the enunciation distinct, and the pronunciation correct. The pupil must arrange his material, must organize it, making an outline of topics; his opening and closing sentences should be thoughtfully worked out in advance; reports should be made in the pupil's own language, not in the words of the newspaper or magazine from which the data may have been gleaned; it should be the pupil's own expression of the event.

Pupils should be encouraged to express opinions of persons and events that are reported upon. Current events day in school stimulates the interest of pupils in what is going on in the world, fosters newspaper and magazine reading, develops observation of current happenings, and leads to a desire to be well-informed in order to be interesting in conversation. Moreover, it furnishes, under the inspiration of natural conditions, an *occasion* for talking—something interesting to say and someone to listen, a speaker and an audience. Current events day in school should influence perceptibly the growth of ability to express what is in the mind, with clearness, accuracy, and with increasing simplicity and force.

LESSON 25—COMPOSITION

The report given in the preceding lesson will now be expressed in writing. The previous lesson has given splendid preparation in inspiration, materials, and in actual expression. That much of the originality which characterized the oral presentation will disappear in the written composition is to be expected, owing to the demands made upon attention by the mechanical problems involved in the writing. However, as the mechanical processes become more and more automatic and require less and less conscious effort, the imagination will add touches of brightness, not to be expected at this stage.

Half the lesson time should be given to the composing, and the re-

mainder to the reading in class by pupils of as many of the compositions as time allows. Pupils will be interested in comparing the written composition with the pupil's oral composition of the previous lesson on the same topic. If these oral and written composing exercises are enjoyable periods, the first important requirement for effective results has been met—interesting and congenial conversation forms the basis of the written composing.

Read Manual suggestions on correction work for Lesson 4.

LESSON 26—PLURALS IN OES: IRREGULAR PLURALS

Pupil's Preparation

Read Section 1 of the lesson thoughtfully.

Answer the questions asked and follow the directions given. Do not begin Section 2 until you are sure you know Section 1.

The Lesson

Pupils' frequent errors in forming plurals justify the use of emphasis in the conduct of a lesson of the kind found in the text. The aim should be to remove from future "error lists" all words coming under these rules. If time allows, dictate sentences embodying these words. Single out for special emphasis pupils who have difficulty in spelling; the good spellers will have little trouble with the words of this lesson. Have pupils learn the rule thoroughly.

LESSON 27—ARGUMENT

Pupil's Preparation

Try to make an outline for your argument.

The Lesson

The argument may take the form of discussions, each pupil contributing to the topics as one by one they are taken up for consideration; or, the more formal debate, in which three or four pupils appear on opposite sides of the proposition, may be followed. The experience of the pupils and their interest in debate may help you to decide which form suits best in the case of your school.

An outline may be made as a class exercise.

Resolved, That John Halifax was wrong in losing his temper when Mr. Fletcher asked if he had ever been in jail.

- I. Mr. Fletcher had a right to question John Halifax, because:
1. John had asked for employment.
 2. At this time he was actually in Mr. Fletcher's service.
 3. Mr. Fletcher was planning to take John into his house.
 4. The two boys would be together for a time.
- II. John did wrong in speaking angrily to Mr. Fletcher, because:
1. Mr. Fletcher had been kind to him.
 - (a) Had spoken politely at first.
 - (b) Had offered to pay more than the amount promised.
 - (c) Had noticed that John looked hungry.
 2. Phineas had shown his interest.
 3. Both father and son had tried to help before they questioned John.
- III. Losing temper was not justifiable, because:
1. Question was not meant as an insult, because:
 - (a) John appeared forlorn, friendless, homeless.
 - (b) It was not unusual for a boy in his condition to commit some act which was against the law.

LESSON 28—COMPOSITION

The Lesson

Give half the time of the lesson to the composing exercise and the remainder to the reading by pupils of as many of the compositions as time allows.

The written composition reveals to you the particular weaknesses of the class as a whole, as well as the special individual errors. Moreover, it points out to you the particular elements of strength both in individuals and in the group. Comments and criticism include attention to the points of excellence as well as to errors. Perfection is not expected, but individual gains should be noted approvingly. On the whole, encouragement must predominate, if the best results are to be attained. Seize upon one or two prevailing errors and by unremitting patience establish the habit of correct expression. Do not attempt too many correctives at a time—one or two will be sufficient, but follow up what you begin.

Read Manual suggestions on correction work for Lesson 4.

LESSON 29—THE ADJECTIVE: DESCRIPTIVE AND LIMITING ADJECTIVES: THE PROPER ADJECTIVE

Pupil's Preparation

Read thoughtfully the development of the lesson.

Answer each question as you come to it.

Follow the directions given in the lesson.

The Lesson

Pupils should learn first what an adjective is, and then should be taught that the personal pronoun *them* must not be used as an adjective.

If time allows, find the descriptive and the limiting adjectives in the first few paragraphs of the story of Lesson 17.

Read Manual suggestions on group correction work for Lesson 6.

LESSON 30—POSITION OF ADJECTIVES: ADJECTIVES THAT ARE SOMETIMES PRONOUNS**Pupil's Preparation**

Read the lesson thoughtfully, doing *exactly what you are told to do* at any point in the lesson, before going on to the next point.

The Lesson

Two points are taught in this text lesson; first, the position of adjectives in the sentence; second, the adjectives that are sometimes pronouns. In the latter topic, have pupils read again Lesson 23, page 34, of the text. Today's lesson should supplement the former and fix the distinctions involved here. Use the reader to gain further drill in the use of these adjectives that are sometimes pronouns. Make instruction definite and thorough.

Use the blackboard for the "Written Exercise," following directions given in Manual for Lesson 6.

LESSON 31—FORMAL NOTES**Pupil's Preparation**

Study letter forms, *d*, *e*, and *f*, page 332.

The Lesson

Formal notes dictated by the class may be written on the blackboard before the individual letters are written. See Manual directions for Lesson 15.

Note: If you have a mid-year class, omit the word *Halloween* or substitute another, as *birthday*.

See "Supplementary Theme Subjects," page 319.

LESSON 32—PICTURE STUDY**Pupil's Preparation**

Study the picture and try to answer the questions asked in the lesson.

The Lesson

The picture is but another means of winning expression of thought or feeling from pupils. The teacher must be one with the children in enjoyment of the scene depicted, and while apparently intent on the drawing, must be on the alert to seize every opportunity to teach English.

Call attention to the name of the artist in the lower left hand corner. Ask pupils to watch for cartoons by this artist in the daily newspaper.

LESSON 33—INFORMAL LETTER**Pupil's Preparation**

Study the form of the letter on page 21. Think of some interesting things that Fannie might have told in her letter.

The Lesson

See Manual directions for Lesson 15.

Note: If you have a mid-year class, omit *Halloween* or substitute another word, as *birthday*. See "Supplementary Theme Subjects," page 319.

LESSON 34—REVIEW

See Manual suggestions for Lesson 16, page 18.

CHAPTER THREE

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lesson 127 for Lesson 49.

LESSON 35—LITERATURE

Teacher's Aim

- To lead them to appreciate the beautiful thoughts in the poem.
- To lead them to appreciate the language of the poem.
- To inspire pupils with the desire to improve their own language.

Pupil's Preparation

Read the poem thoughtfully.

Make a list of words you do not understand or cannot pronounce; consult the glossary or the dictionary and then copy these words and their definitions in your notebook, under the heading, "For My Vocabulary." Try to use these words correctly in discussing the poem.

Prepare a list of questions on the thoughts expressed in the poem.

The Lesson

The preparation by pupils of lists of questions intended to bring out the interpretation of a selection of literature is a splendid exercise and should be frequently employed. It shows the teacher whether they recognize the fundamentals or merely the incidentals. Comments by you tending to point out values among questions will be helpful. Do not fail to illumine the exercise in a way to help pupils to a better perspective of values in succeeding exercises of this type.

Always use the literary selection to drive home any lame point in sentence structure and to furnish examples of the use of words, phrases, or clauses that have been under consideration in recent lessons or those that offer difficulties with which pupils are struggling.

Especially should descriptive words and phrases receive attention. The study of the literary selection is the place to enlarge vocabulary, to learn synonyms, and to gain the finer distinctions in the meaning of words. Never allow a lesson of this kind to pass without strengthening the power of discrimination in the use of words; develop ability to use *just the right word*; the apt use of words is an important factor in effective talking and writing. Make sure that pupils have pictures corresponding to

the following: "sullen clouds," "silent ghosts," "close-reefed," "fluttering drapery," "skims," "raves," "loosed storm."

LESSON 36—COMPOSITION

The Lesson

The bird discussed may be the English sparrow. It matters little what bird is talked about. The important thing is that children should be interested and glad to talk about the thing in which they are interested. The teacher may then help them to improve the manner in which they express themselves.

If the third subject is chosen for discussion, books should be open at page 47 during the lesson. A "picture," by the class, each pupil making a detail of the picture, will be very interesting work.

The best results will not be obtained by allowing one child to say, "I'd paint a beach," and another to say, "There should be waves coming in," and another, "There should be lighthouses in the picture." Each detail should be a picture and should be described as fully as possible.

Encourage the child who knows what a beach is to describe it to the class. If no child can do this, the teacher must begin the picture, and the children will enjoy filling it in. Several children may describe one detail of the picture and the class may accept the description they like best.

LESSON 37—COMPOSITION

See *Test for Composition*, page 5 of textbook, and Lesson 4 in Manual.

LESSON 38—THE NOUN OR PRONOUN AS SUBJECT: CASE-USE

Pupil's Preparation

Read thoughtfully the development of the lesson.

Follow the directions given.

When you have done exactly what Section 1 of the lesson tells you to do, begin at the beginning and go through the lesson again.

The Lesson

The grammatical terms used in the text conform with the report (adopted in 1913) of the Joint Committee on Grammatical Nomenclature, appointed by the National Education Association, the Modern Language Association of America, and the American Philological Association.

This report is a forward step in simplifying and unifying grammatical terms. You will note that the terms *nominative*, *accusative*, *dative*, and

genitive—terms used for Latin, Greek, and German—are used to designate the four types of case-use of nouns and pronouns. Have pupils learn these terms in the order here given. Not only is the study of English helped by the use of these terms, but pupils who, later, study a foreign language will not be required to learn new terms for these relations.

English nouns do not change in form according to construction, except to show possession, hence there are only two *case-forms*—one called *common form* is used when the function is nominative, accusative, or dative; the other, called *genitive form*, is used when the function is genitive. The constructions that a noun or pronoun may have in a sentence are called *case-uses*. In the use of the new terms, the text gives the corresponding old terms for purpose of identification, an especial help to pupils who have learned the old terms, e. g., genitive (often called the possessive), accusative (often called the objective), etc. The wisdom of having pupils adopt the new nomenclature is beyond question. Have pupils learn the definition of the nominative case-use and read thoughtfully the statement that follows the rule.

LESSON 39—NOMINATIVE OF DIRECT ADDRESS: NOMINATIVE OF EXCLAMATION

Pupil's Preparation

Read thoughtfully the development of the lesson.
Follow the directions given.

The Lesson

Note that a review, with illustrations, of the two case-uses previously learned, is called for in the text. Frequent summary and review of the various nominative case-uses will help to fix them in mind.

The following sentences may be used for test or drill after the lesson in the book has been treated:

1. O cuckoo, shall I call thee bird?
2. The will! the will! We will hear Caesar's will.
3. Friends, Romans, countrymen, lend me your ears.
4. Down sank the great red sun.
5. Sweetly over the village the bell of the Angelus sounded.

LESSON 40—DOUBLE PLURALS: PLURALS SAME AS SINGULAR: PLURALS OF PROPER NOUNS

Pupil's Preparation

Read Section 1 thoughtfully and study the spelling of the words given in that section. When you are sure of the words in Section 1, read Sec-

tion 2 and study the words given there. Do not begin Sections 3 or 4 until you have learned the preceding sections.

LESSON 41—LITERATURE

Teacher's Aim

To help the pupils appreciate the happiness found by these children.

To help them appreciate the language used by the author and to inspire them with a desire to improve their own language.

Pupil's Preparation

Read the lesson thoughtfully.

Make a list of words you do not understand and look up these words in the glossary or the dictionary.

Prepare a list of questions to ask your classmates.

The Lesson

See Lesson 35 in Manual.

LESSON 42—COMPOSITION

This should be an interesting and profitable discussion. Encourage pupils to bring to class pictures of lighthouses and to gain as much information on the subject as possible, before the class discussion.

Read Jean Ingelow's ballad of Winstanley, who built the lighthouse on "the rock—the Eddystone," telling how

“—He and the sea began their strife,
And worked with power and might;
Whatever the man reared up by day
The sea broke down by night.

He wrought at ebb with bar and beam,
He sailed to shore at flow;
And at his side, by that same tide,
Came bar and beam also.”

LESSON 43—COMPOSITION

See directions for written composition, Lesson 4 of Manual, and *Test for Composition*, page 5 of text. A booklet describing the work of the United States Coast Guard is issued by the Secretary of Commerce and Labor.

LESSON 44—THE VERB**Pupil's Preparation**

Read thoughtfully the development of the lesson. The explanations are made to *you*; the directions are given to *you*; and the questions are asked of *you*.

The Lesson

The specific aim of this lesson is to teach the verb as an asserting word and as the most important word of the predicate. The asserting word is pointed out in sentences, pupils are told what the asserting word is, and they are asked to apply this knowledge in their own practice in constructive work. An effective technical lesson states the facts and relations clearly, and provides enough drill to establish them as working tools for the pupils. Investigations show an enormous proportion of pupils' errors to be in verbs. Obviously, you should lay great stress on the teaching of the verb. Make sure that every sentence has a verb in it.

If more sentences are desired, the following may be used:

1. This way the water comes down at Lodore.
2. We carved not a line; we raised not a stone.
3. It was a beautiful day in autumn.
4. Day with its burden and heat had departed.
5. Will you take this book to your sister?
6. Have you studied your geography lesson?
7. Must you go so soon?
8. I think you should have told your mother.
9. Are those your books?
10. Did your brother tell you our plan?

LESSON 45—PREDICATE NOUN AND ADJECTIVE**Pupil's Preparation**

Read Section 1 thoughtfully and follow the directions given.

Read Section 2 and do what the directions tell you to do.

Write in your notebook the nominative case-uses of nouns that you have learned.

The Lesson

Pupils will note that this lesson presents another example of the nominative case-use of a noun or a pronoun—the predicate nominative. A brief summary or recapitulation of the nominative case-uses that pupils have learned will tie these facts together in their minds.

LESSON 46—VERBS, NOUNS, ADJECTIVES, PRONOUNS**Pupil's Preparation**

Read thoughtfully the directions given in the lesson. Try to do exactly what you are told to do, following the model given.

The Lesson

This lesson affords an excellent opportunity for ascertaining how thoroughly the work of the past weeks has been done. If you discover that your pupils are not clear on the classification of sentences, the pronoun, or any other point, go back to the lesson in which the explanation was given. Do not take a new lesson until your pupils are able to do readily what is required in Lesson 46.

LESSON 47—LITERATURE: RIME**Pupil's Preparation**

Read the stanza thoughtfully.

Consult the Glossary or the dictionary for words which you do not understand or cannot pronounce; copy these words and their definitions in your notebook under the heading, "For My Vocabulary."

Read the stanza several times, trying to learn it as you read. When you think you know the stanza, close your book and try to write the lines. Compare your work with the text. If you have not written the stanza correctly, study the lines again.

The Lesson

A careful reading and study of the stanza is the first step. Interpretation should always precede memorizing; it is a preparation for it. Indeed, in the process of interpreting a selection, it is often memorized incidentally.

Section 4 of this lesson is very important in connection with the study of the nominative case-use for the predicate pronoun.

Corrective work should receive unremitting attention. Select one or two common errors prevalent in your class and stress the correct forms until the right habit is established; then, take up another error and follow this fault up in the same manner. Only in this way can any effective work be done in overcoming faulty English.

But in all corrective work, the coöperation of the pupil must be secured. He must *want* to speak with correctness, if your efforts are to be successful in improving his speech. Your duty lies in the direction of stimulating his *ambition* and creating the *desire* to talk and write well. You will succeed best if you quietly give the correct form every time he uses the in-

correct one; he will repeat the correct expression without interrupting his train of thought. Soon he will anticipate you, making the correction himself before you have had time to say the correct word.

A high standard of correct expression in the language exercise and a low standard in all other studies will not bring permanent improvement. The same careful attention that prevails in conversation in the English lesson must be given in other lessons, on the playground, and elsewhere. Children should correct each other in conversation, *always in friendliness and in a spirit of helpfulness.*

LESSON 48—CURRENT EVENTS

Teacher's Aim

- To give new and helpful interests to the pupils.
- To broaden the sympathies of the pupils.
- To cultivate national and civic pride.
- To induce every pupil to talk.
- To help pupils improve their manner of expressing themselves.

Pupil's Preparation

Make an outline for your talk on the work of the Red Cross Society.

The Lesson

Your judgment will determine which will bring best results in your class, to discuss the work of the Red Cross, all pupils contributing their information and opinion to the exercise, or to allow each pupil to report upon the current event that appeals to his interest. This decision should be made by you in planning the work of the month—at the time of beginning the chapter.

Good results will come from appointing special committees to investigate and report upon various matters of local or general interest. For example, a committee of two or three pupils might investigate the progress of work on a new bridge that is in process of construction in the city; of a new street or some particular street repair that is being done; of plans for a particular exhibit or entertainment; of some accident of recent occurrence; of plans for a new playground in the neighborhood, etc., etc. The plan may vary from time to time, but the value of "current events day" of the miscellaneous type cannot be over-estimated, because of its stimulating influence on newspaper and magazine reading—its stimulus of general information. In addition it encourages special interests of pupils. For example, a report by a boy or a girl who knows a great deal about the birds of the neighborhood may be both interesting and helpful to the class.

LESSON 49—COMPOSITION: THANKSGIVING DAY

See directions for written composition, Lesson 4 of Manual.

LESSON 50—REVIEW OF CHAPTER

The review lesson may be given as a written test and later, as an oral lesson in which all difficulties may be made clear. It is always an important lesson for teacher and pupils. See Manual suggestions for Lesson 16, page 18.

CHAPTER FOUR

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lesson 67.

LESSON 51—LITERATURE

Teacher's Aim

- To enter into the children's enjoyment of the story.
- To help them to see the pictures the author has made.
- To induce the pupils to talk about the story.
- To inspire them with the ideal that the Squire gave Tom.

Pupil's Preparation

Read the story thoughtfully.

Make a list of words which you do not understand or cannot pronounce; consult the Glossary or the dictionary and then copy these words and their definitions in your notebook under the heading, "For My Vocabulary." Try to use these words when discussing the story.

LESSON 52—COMPOSITION

The Lesson

Before attempting to compare Tom's mode of travel with present modes, ask the pupils to select from the story everything that will help in making a picture of the coach in which Tom went to Rugby.

LESSON 53—COMPOSITION

If the oral lesson was conducted with spirit and pleasure, the pupils will be glad to write and will have many interesting things to tell.

See *Test for Composition*, page 5 of text, and directions for written composition, Lesson 4 of Manual.

LESSON 54—THE TRANSITIVE VERB: THE DIRECT OBJECT

Pupil's Preparation

Read thoughtfully the development of the lesson, answering each question as you come to it.

Do whatever the lesson directs you to do.

The Lesson

The inductive treatment of the text favors the "open book" method of conducting the recitation. Understanding of the facts is the first step; then the definitions and rules are to be thoroughly learned and repeated from memory. It is believed that pupils can make their way to a complete understanding of the subject-matter treated from the development presented in the text lessons.

Note that the direct object is termed an accusative case-use and is identified as the objective case according to the old nomenclature. Pupils who have previously learned that the direct object is in the objective case will readily understand the relation of the new term to the old. For additional drill exercise, use sentences from pupils' compositions of the preceding lesson. Use the form given at the end of the lesson in pointing out the verb and the direct object. We must know the transitive verb if we would understand the *direct object*.

Use the blackboard after sentences have been selected from reader. Allow *many* pupils to write one sentence each. Follow directions given for Lesson 6 in Manual.

LESSON 55—THE INTRANSITIVE VERB: COMPLETE AND LINKING VERBS

Pupil's Preparation

Read thoughtfully the development of the *Complete Verb*.

Where a direction is given, *do immediately what you are told to do*.

When you have followed all directions given for study of the *Complete Verb*, read just as carefully the development of the *Linking Verb*.

Copy in your notebook the sentence at the top of page 73, beginning *Remember always*.

The Lesson

This lesson should fix clearly in mind the two kinds of intransitive verbs—complete and linking. Have pupils learn thoroughly the definitions of complete verb and of linking verb. Have them use the form given for complete verbs. Use pupils' compositions from Lesson 53, if additional sentences for drill are needed. Pupils' sentences are much more real and more interesting to the children than those drawn from other sources. Remember that the forms of *see, come, do, go, run, ring, sing, drink, give, ask, and write* are commonly given incorrectly. Make sure that your pupils use these verbs correctly.

See Manual for Lesson 54.

LESSON 56—THE INDIRECT OBJECT**Pupil's Preparation**

Read thoughtfully the development of the lesson, answering each question as you meet it. Do what the directions tell you to do.

The Lesson

Note that the indirect object as a dative case-use is identified with the objective case according to the old nomenclature. Pupils who have not already learned that the indirect object is in the objective case need not have their attention called to this statement of identification; they will merely learn that the indirect object is a dative case-use.

Read suggestions in Manual for Lesson 54 in "open book" method. Use the blackboard after sentences have been selected from reader. See directions for Lesson 6 in Manual.

LESSON 57—STORY TELLING

Reading in the upper grades of the elementary school has for its purpose the gaining of information. The aim is to give power, not only to hold in mind the various incidents as the plot unfolds, but also to see the relationship of these incidents to each other and to the completed narrative. It is reading to gain *the thread of the narrative* and to see how the various incidents are related to this main thought or thread. This kind of reading trains pupils to enjoy with intelligence a long story or a book; and this is precisely the ability most needed in later school work as well as throughout life outside the school. Obviously, this is the ability to read silently. It also means a certain degree of speed, since it is shown that pupils who read with fair degree of rapidity understand better what they have read than those who read slowly and haltingly. *The standard rate of reading for sixth grade pupils is 250 words a minute, as shown by experimental tests, such as those made at the University of Wisconsin by Professor Starch.*

LESSON 58—CLASS COMPOSITION**Pupil's Preparation**

With the story, "A Beloved Leader" in mind, think how you will answer the questions given in Lesson 11.

The Lesson

See Lesson 11 in Manual.

LESSON 59—THE ADVERB**Pupil's Preparation**

Read thoughtfully the development of the lesson.
Do exactly what the directions tell you to do.

The Lesson

The frequent confusion of adjective and adverb indicates the need for care in teaching the adverb as well as the need for special drill in the use of adverbs. If more sentences are needed, draw upon pupils' sentences in compositions previously written. Have pupils choose the correct word in the following:

1. The flowers smell sweet (sweetly).
2. You must drive slow (slowly).
3. You talk rapid (rapidly).
4. The robber looked sick (sickly).
5. Uncle John's pipe smells strongly (strong).
6. His words sound harsh (harshly).
7. Joe spoke harsh (harshly).
8. Mary's hat is about that (so) big.
9. The judge was very decided (decidedly).
10. The judge spoke very decided (decidedly).
11. Henry struck terrible (terribly) hard.
12. Henry was terrible (terribly) vexed.
13. Henry looked terrible (terribly).

Follow directions in the Manual for Lesson 6.

LESSON 60—LITERATURE**Teacher's Aim**

To help pupils appreciate the thought of the poem.

To help them appreciate the language of the poem.

To create and maintain such an atmosphere that the pupils may receive the inspiration that follows appreciation of the thought.

Pupil's Preparation

Read the stanzas thoughtfully

Try to tell in your own words the meaning of the two stanzas.

Follow the directions given in the lesson for discussion of the poem.

Read Section 3 thoughtfully. Think how the forms asked for in that section should be written.

LESSON 61—COMPOSITION

Interest may be added to this oral composition by asking one group of pupils to tell how Tom spent a rainy day in vacation; another group may tell of a day he built a doll-house for his sister, or a house for his dog or rabbits; another group may tell of a picnic or a fishing trip.

Allow time for pupils to consider the subject assigned and plan an outline.

LESSON 62—LETTER WRITING

A class letter written on the board will establish form and give encouragement and inspiration to slow pupils. This letter must be erased before the letters are written by pupils.

Letter writing is the one form of written composition that we use throughout life. It is, therefore, a very important part of our work in English to teach the child to write a good letter.

LESSON 63—THE PHRASE**Pupil's Preparation**

Read thoughtfully the development of the lesson, answering the questions as they occur.

Follow the directions given in the lesson.

The Lesson

The selection of Lesson 51 offers further practice in phrases; also, pupils' compositions provide sentences for making a study of phrases. The text is developed adequately and the definitions are to be learned thoroughly. Flexibility in the use of qualifying phrases avoids monotonous repetition and gives freshness to expression. Make clear to pupils that a word, a phrase, or a clause that modifies a noun or a pronoun is called an *adjective*, an *adjective phrase*, or an *adjective clause*, and a word, phrase, or clause that modifies a *verb*, an *adjective*, or an *adverb* is called an *adverb*, an *adverbial phrase*, or an *adverbial clause*.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 64—MAKING AND PLACING PHRASES

If more practice in placing phrases is desired, sentences may be made using the following phrases:

by the river	from the store
over the fence	in the class
across the lawn	to my sister
above the trees	at this time
beneath the tree	after dinner

LESSON 65—THE PREPOSITION**Pupil's Preparation**

Read the lesson thoughtfully, answering each question as you meet it and doing just what the directions tell you to do.

The Lesson

Use the blackboard after the sentences have been written on paper.

Have pupils tell what the prepositional phrases modify. If additional practice is needed use sentences from pupils' compositions. Emphasize the relation of prepositions to the accusative case, and drill upon the pronoun forms which the preposition governs, *me, him, whom*, etc. *This is where pupils make errors.*

LESSON 66—SPECIAL DRILL IN PREPOSITIONS

After this lesson has been studied once and the exercises practiced, it should be used again and again until correct forms are established. A section used for drill each day will be very effective.

LESSON 67—CURRENT EVENTS**Pupil's Preparation**

Make an outline for your talk.

The Lesson

You will know whether the discussion of preparations for Christmas or some other single topic will bring better results in your school than reports by pupils, each talking upon the topic that appeals most to his interest. Make current events day in your school interesting and pleasing. If you do this you will have gone far toward making it effective for language training.

See "Supplementary Theme Subjects for Current Events," page 320.

LESSON 68—REVIEW OF CHAPTER

If the reviews are regarded as important tests of work done, the influence upon pupils in keeping the technical work well in hand will be wholesome. In most cases the question is so framed that the approach to the subject-matter differs from that given in the text; the answer calls for some understanding and initiative. The review may be oral or written or both; in general, the oral method is best suited to cover the review in one lesson.

See Manual suggestions for Lesson 16, page 18.

CHAPTER FIVE

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lesson 151.

LESSON 69—LITERATURE

Teacher's Aim

To help pupils enjoy the selection.

To help them see the picture the writer has made.

To lead them to appreciate the usefulness of a noble and faithful animal.

To see that they understand the significance of the proper names in the second paragraph.

Pupil's Preparation

Read the selection thoughtfully.

If you have studied American history, refresh your memory of the historical background of this selection.

Make a list of words you do not understand or cannot pronounce; consult the Glossary or the dictionary and then copy these words and their definitions in your notebook, under the heading, "For My Vocabulary." Try to use these words correctly in your discussion of the story.

Prepare to ask two questions about General Lee's letter.

The Lesson

The whole letter of General Lee from which an extract is printed may be found in his *Life and Letters*, by his son, Captain R. E. Lee. The teacher may well work up a background for study by reference to the book.

In connection with the little poem by Julia Ward Howe, attention may be called to the fact that Mrs. Howe was the author of the famous

Northern marching song, "The Battle Hymn of the Republic." Her poem on Lee alludes to the fact that from the end of the war to his death (1865-1870) he was president of Washington College, Lexington, Virginia.

LESSON 70—STORY-TELLING

The Lesson

See Lesson 57 in Manual. The selection is from Page's *Life of Lee*, which the teacher may profitably refer to.

LESSON 71—COMPOSITION

Ten minutes may be given for writing the paragraph. The remainder of the language period should be devoted to the reading of compositions.

Investigations show that *for this grade pupils should be able to write an original story, after reflection upon it, at the rate of approximately 15 words per minute and a reproduction at the rate of approximately 20 words per minute.*

LESSON 72—THE CONJUNCTION

Pupil's Preparation

Read the lesson thoughtfully, answering the questions as they occur and following the directions given.

The Lesson

Have pupils note that conjunctions connect words, phrases, and clauses. Have them point out and construct examples of each kind of use of the conjunction. For additional drill, select sentences from the literature of Lesson 69, from the reader, and from pupil's compositions.

Investigations show that the confusion of prepositions and conjunctions constitutes a common error; also that the use of *like* as a conjunction is to be guarded against strenuously. This is a common error, as in the following sentence: It seems *like* he isn't going. He looks *like* he ought to be warm. She lets on *like* she will go with us.

Make war on the use of *like* as a conjunction.

See "Supplementary Sentences for Practice Work," pages 317-318.

**LESSON 73—CO-ORDINATING AND SUBORDINATING
CONJUNCTIONS****Pupil's Preparation**

Read the lesson thoughtfully and do what the directions tell you to do. Copy in your notebook the list of co-ordinating conjunctions and the list of subordinating conjunctions given in the lesson.

The Lesson

Pupils should make lists of the principal co-ordinating conjunctions and of the subordinating conjunctions, and learn them. They should construct sentences, using each of these conjunctions.

In studying the subordinating conjunctions, review the subordinate clause. Refer pupils to page 17 of the text. In all cases have pupils tell what the subordinate clause, introduced by the subordinate conjunction, modifies.

The drill sentences of this lesson offer splendid material for naming the parts of speech, subject, object, etc.

**LESSON 74—THE BUSINESS LETTER: A SUBSCRIPTION:
AN ORDER****Pupil's Preparation**

Study the letter forms given in this lesson.

The Lesson

See directions for Lesson 15 in Manual.

LESSON 75—COMPOSITION**Pupil's Preparation**

Read the lesson thoughtfully and think what you can tell about birds in winter.

The Lesson

This lesson should call out some interesting knowledge of birds, some interesting personal experience in the care of birds, and in the making or owning of bird houses. In some cases, the activities of Audubon societies may be reported.

The chief value of the lesson is to be found in service—*the spirit of service that it stimulates*. A school that is not organized for service is losing much of its opportunity to stimulate a right attitude toward others and to develop initiative in its pupils. Sincerity and earnestness in the

cause of service furnish a splendid atmosphere in which to secure excellent results in expression.

Note: For a mid-year class, the subject of this lesson may be modified to suit local conditions, as, The Making of Bird Houses. See "Supplementary Theme Subjects," page 319.

LESSON 76—COMPOSITION

Each pupil will write upon the particular topic contributed by him in the previous lesson. This means that a variety of topics will appear. A lesson so interesting in its nature would afford material for a whole period in which to read the compositions to the class. If your work is so well up to schedule that you can safely devote a whole period to the writing and another entire period to the reading, you can profitably make such a program. Otherwise, divide the time between the writing and the reading.

LESSON 77—THE INTERJECTION: NEGATIVE STATEMENTS

Pupil's Preparation

Read the lesson thoughtfully and follow the directions given.

The Lesson

Pupils should learn what an interjection is and what words are commonly used as interjections. Make clear to pupils that exclamation marks do not necessarily imply interjections. Have pupils learn the definition given in heavy type in the text. The interjection is not a source of many errors—the failure to use the exclamation mark being the most common—and need not receive any particular stress.

Section 3 will be very helpful in eradicating the double negative error. Use this section for daily drill until the correct habit is formed. Follow up this lesson by giving close attention to the correct use of negatives by individual pupils.

LESSON 78—THE GENITIVE CASE

Pupil's Preparation

Read the lesson thoughtfully.

Follow directions for "Written Exercise."

The Lesson

Note that the *forms which show possession* are the only variations of *case-form* that are now used in English nouns. The new nomenclature

styles this the *genitive case*, to correspond with the Latin and the German. Note, too, the definition, and point out to pupils the distinction between this definition, which represents a change of *form*, and the others that do not, e. g., the nominative *case-use*, page 51.

If additional sentences are needed, draw upon the compositions of the previous lesson. The children's sentences have a peculiar value and interest for a study of technical facts.

Case is not an important thing in the study of nouns, except the *genitive case*. Here the proper placing of the apostrophe and the correct writing of the possessive form of the noun *must be stressed and insisted upon in every instance*. Investigations show that pupils make many errors in failing to use the apostrophe to denote possession. The other constructions—the subject nominative and the predicate nominative, the direct object, the indirect object—are soon learned.

The assignment for this lesson is light, allowing opportunity for practice in finding in the reader examples of the genitive (a) that show *possession of*, and (b) that show *connection with*. For other kinds of objects, see page 333.

LESSON 79—SUMMARY OF THE PARTS OF SPEECH

Pupil's Preparation

Read thoughtfully the development of the lesson.

Review definitions of the parts of speech.

Think how each word is used in the sentence in which it occurs. This will help you to tell what part of speech it is.

The Lesson

Pupils should be able to name readily the eight parts of speech and to define the term. They should have much practice in determining the part of speech a word is *from its use in the sentence*. The use of a given word in different relations will help in removing the notion that a particular word is a given part of speech, regardless of the function it has in the sentence, as follows:

- | | |
|---------------------------------------|--|
| 1. <i>Very</i> is a short word. | 1. The <i>just</i> are not punished. |
| 2. Mary is <i>very</i> pretty. | 2. He is a <i>just</i> man. |
| 3. This is the <i>very</i> place. | 3. He lives <i>just</i> over the wall. |
| 4. He walks <i>very</i> rapidly. | 4. He looks <i>just</i> like me. |
| | 5. She is <i>just</i> . |
| 1. He saw <i>but</i> one book. | |
| 2. Mary sings, <i>but</i> you play. | 1. They sang <i>till</i> noon. |
| 3. No one <i>but</i> Susan went home. | 2. They sang <i>till</i> you came. |

This is the kind of practice work in determining the parts of speech that should be given again and again, until your pupils readily recognize the function of a word in the sentence by its use.

LESSON 80—CURRENT EVENTS

Pupil's Preparation

Decide upon your subject.

Think over what you wish to say.

Make an outline to help you in your talk.

The Lesson

Current Events Day should bring before pupils the chief events of the month, local and general, and make a well-informed group. Good conversationalists are those who know what is going on in the world and who can talk well on current topics. Newspaper and magazine reading should be stimulated by the treatment in class of current news.

Much of the power gained from free discussion, such as current events day fosters, may be lost in the conduct of other studies. If you constantly employ a "question and answer" method of teaching, little progress will be made in talking connectedly. In the use of a topical method the pupil is forced to begin at a point selected by himself, and to move by a route, which he must determine, to an ending. Thus he learns to organize his thoughts with reference to a conclusion.

See "Supplementary Theme Subjects for Current Events," page 320.

LESSON 81—COMPOSITION

Each pupil will write of the current event that he presented orally in the previous lesson. Give part of the time to the composing and the remainder to the reading of the compositions in class. The corrective comments made here, together with the preparatory work of the oral lesson, will reduce the burden of marking many common errors. Moreover, pupils have already learned through much working in class compositions to correct their own papers before finally giving them to you. Pupils' criticisms of one another's compositions should be kindly, friendly, and always constructive. Read Manual suggestions for Lesson 4.

LESSON 82—HALF YEARLY SUMMARY

See Manual suggestions for Lesson 16, page 18.

CHAPTER SIX

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lessons 93, 96, and 97.

LESSON 83—LITERATURE

Teacher's Aim

To enjoy the selection with the pupils.

To lead them to appreciate the thought of the selection.

To lead them to appreciate the language.

To induce the pupils to talk freely about the story.

To inspire each pupil with the desire to improve his method of expressing himself.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of the words you do not understand or cannot pronounce; consult the glossary or the dictionary, and then copy these words and their definitions in your notebook, under the heading, "For My Vocabulary." Try to use these words correctly in your discussion of the story.

Try to answer the questions given under "Study of Story."

Be prepared to ask the class two questions about the story, not asked in the book.

The Lesson

Make sure that pupils have *content* for all the words. The following might be given attention: *Titan, noble, grand, precipice, purport, prophecy, destined, dutiful, pensive, unobtrusive, responsive*. An intimate acquaintance with these words and the incorporation of most of them in the daily speech of pupils are desirable, not merely an academic knowledge of their meaning. Drill for correct pronunciation of these words: forehead (fōr'ēd), height (hīt), vast (vāst), foreign (fōr'in), dutiful (dū'ti fool).

Utilize the text questions, with such additions as may be needed, to develop the thought of the story. These questions are intended to stimulate thought and observation of pupils in the preparation of the lesson. The influence of inward life upon outward appearance is reflected in this selection. We grow to be like what we greatly admire.

Note: If you have a mid-year class, a brief "brushing up" on the Half-Yearly Summary will be a good way to begin the work.

LESSON 84—COMPOSITION**Teacher's Aim**

To induce every pupil to talk.

To help the pupil improve his manner of expressing himself.

To help pupils to see that our characters are made by what we think about and long for.

To use this opportunity to instill the ideal of purity in thought.

The Lesson

Some pupils fail to speak in complete statements, their sentences lack the verb. These pupils lack "sentence feeling" and do not recognize the error. If your pupils have this weakness, point out, *at the time they are given*, such of their sentences as are incomplete, and help them to see that they do not say anything because they lack a predicate. Insist on complete sentences, having both subject and predicate. The use of simpler types of sentences will help to overcome the habit. The oral composing exercise is the place to correct this kind of common error. Pupils in this grade should be able to construct complete, clean-cut sentences.

Pupils should know just what they want to say upon a given topic and then say it in good sentences. Variety of expression is to be encouraged. To stimulate variety, comment favorably on a few of the most interesting treatments of a topic. After all, it is the note of personal feeling that gets into what children say and into their way of saying it, that is the very essence of naturalness in expression—the basis of individual style. It is the thing to be preserved at any price. Here, again, the less effective talkers will learn from the skill of their more effective classmates.

LESSON 85—COMPOSITION

See Manual suggestions for written composition, Lessons 4, 28, 81.

LESSON 86—THE ADJECTIVE CLAUSE

After this lesson has been studied, turn back to Lessons 63 and 64. The review of the adjective phrase in connection with the adjective clause will be interesting and profitable. Changing phrases to clauses is an enjoyable exercise and the variety offered prevents it from becoming monotonous.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 87—THE ADVERBIAL CLAUSE

After the adverbial clause has been studied, review the adverbial phrase, Lessons 63 and 64. Give much practice in changing phrases to clauses.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 88—LIE AND LAY**Pupil's Preparation**

Read carefully the development of the lesson.

Try to do exactly what the lesson asks you to do.

The Lesson

Frequent drill on the different sections of this lesson will help greatly in establishing correct forms of speech.

In all corrective work, the coöperation of the pupil must be secured. He must *want* to speak with correctness, if your efforts are to be successful in improving his speech. Your duty lies in the direction of stimulating his *ambition* and creating the *desire* to talk and write well. You will succeed best if you quietly give the correct form every time he uses the incorrect one; he will repeat the correct expression without interrupting his train of thought. Soon he will anticipate you, making the correction himself before you have had time to say the correct word.

A high standard of correct expression in the language exercise and a low standard in all other studies will not bring permanent improvement. The same careful attention that prevails in conversation in the English lesson must be given in other lessons, on the playground, and elsewhere. The corrective work should include the use of *is* and *are*. Children should correct each other in conversation, *always in friendliness and in a spirit of helpfulness*.

LESSON 89—STORY TELLING

Are your pupils gaining in ability to read a selection at normal rate (about 250 words per minute) and to reproduce the substance of what they have read? These stories are briefly told, in distinct paragraph units, and the thread of the story may be readily gained. This work should reflect favorably upon the silent reading of pupils in all their exercises. It should also show results in ability to tell the substance of a story—to interpret the piece—in a style of their own. In short, it should make for gains in constructive English. Check up and see what the results are in your class.

LESSON 90—CLASS COMPOSITION**Pupil's Preparation**

With the story of Genevieve in mind, try to answer the questions in Lesson 11. Be prepared to take part with others in making the class composition.

The Lesson

Consider the story with pupils in order to determine upon the outline—how many paragraphs—and what each shall treat. Fewer paragraphs may be made in many of the class compositions than are given in the story as printed. This means that certain of the original paragraphs may be combined under one topic. Then decide on the sentences composing each paragraph.

Allow pupils to have books open at Lesson 11 during this exercise.

LESSON 91—COMPOSITION

Stimulate pupils in the effort to talk so as to interest others. Pride in correct speech is necessary, if pupils are to develop skill in its use. The arts of the teacher are needed to find ways of teaching and stimulating pride in good English. Without the coöperation of pupils the best results cannot be secured.

LESSON 92—COMPOSITION

See directions for written composition, Lessons 4, 28, and 81 in Manual.

LESSON 93—LITERATURE**Teacher's Aim**

- To lead pupils to appreciate beauty of thought.
- To lead pupils to appreciate beauty of language.
- To teach patriotism.
- To help pupils improve their own language.

Pupil's Preparation

Read the selection thoughtfully.

Consult the Glossary or the dictionary for the meaning of words that you do not understand or cannot pronounce.

Read Section 2 and try to do exactly what you are told to do.

LESSON 94—GENDER OF NOUNS AND PRONOUNS**Pupil's Preparation**

Read the development of the lesson. The explanations are addressed to *you*; the directions are given to *you*.

The Lesson

The investigations show that children make comparatively few errors in the gender of nouns, but frequent mistakes in the gender of pronouns. The text treatment is adequate.

LESSON 95—PHRASES AND CLAUSES

Review Lessons 63, 64, 86, and 87.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 96—COMPOSITION

Pupils should be allowed to use their readers in order to obtain material for the program.

LESSON 97—COMPOSITION

See directions for written composition, Lessons 4, 28, and 81, in Manual.

LESSON 98—REVIEW

This lesson is a review of all technical facts treated in the chapter. It is, therefore, not a review only, but it is a test of what has been learned by the pupils. It will serve to show the teacher where her instruction has not been effective.

See Manual suggestions for Lesson 16, page 18.

CHAPTER SEVEN

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lesson 32.

LESSON 99—LITERATURE

Teacher's Aim

- To enjoy the selection with the pupils.
- To help them see the pictures the author has made.
- To inspire them with a determination to gain power in the use of language.

Pupil's Preparation

- Read the selection thoughtfully.
- Consult the glossary or the dictionary for the meaning and pronunciation of unfamiliar words.
- Make a list of questions to ask your classmates.

The Lesson

Teachers may find it interesting to refer to Kipling's more elaborate stories of a similar kind called *Just-So Stories*.

LESSON 100—COMPOSITION

Telling in simple, natural prose something just read in verse is a good test of both understanding and appreciation.

LESSON 101—THE COLLECTIVE NOUN

Pupil's Preparation

Read the lesson thoughtfully. Do what you are directed to do and answer each question as you come to it.

The Lesson

The chief thing to be learned in the use of collective nouns is *number*—that is, whether the persons or things named by the collective noun are thought of as acting or being acted upon *as a unit* or *separately*; if, *as a unit*, the verb should be singular, but if *separately*, the verb should be plural.

The following collective nouns will serve for use in sentences and furnish drill in the determination of the verb-number: a swarm of bees (flies, gnats); a crowd of people (men, women); a cluster of grapes (berries, cherries); a field of corn (clover, daisies); a pile of wood (lumber, books); a heap of stones; a pack of dogs (wolves, hounds); a mass of clouds (vapor, gas); a band of musicians (singers, soldiers); a flock of sheep (goats, geese, pigeons); a bunch of flowers (roses, hay, straw); a drove of cattle (sheep, hogs); a clump of trees (bushes); a bed of roses (flowers, vegetables); a school of fish (pike, trout).

Follow group method suggested in Manual for Lesson 6.

LESSON 102—THE PERSONAL PRONOUN

Investigations show that personal pronouns give pupils more trouble than anything else, except verbs, and that failure to understand the case relation of the pronoun is the chief source of errors. In view of this, you know where to put the emphasis. Establish correct habits in the *order* of the personal pronouns—first, second, and third person. Then drill on the correct case forms to use. Here are some of the types of pupils' errors: "Me and her went"; "Them's mine"; "Those are them"; "That's him"; "That was me"; "She took all of we children"; "John went with her and I"; "It was me that left early"; "Mary will meet he and I at the church"; "Me and Henry got the ball"; "May I and Joe go?" "He hurt hisself"; etc.

LESSON 103—THE AGREEMENT OF A PRONOUN WITH ITS ANTECEDENT

Pupil's Preparation

Read the lesson thoughtfully, answering each question as it occurs. Follow the directions given.

The Lesson

Failure of pronouns to agree with their antecedents in person, gender, and number constitutes numerous errors in pupils' speech, as shown by the Kansas City and other investigations. Failures to agree in person and gender are few, but in *number* many errors occur. This suggests that we should stress the agreement in *number*. Here is a type error: "Nobody can do what *they* like."

LESSON 104—LETTER WRITING

Pupil's Preparation

Study the letter form given in Lesson 15.

The Lesson

Simplicity and informality should characterize all letters, particularly this one. This is a letter to a friend and should, therefore, be intimate and personal. Guard against abrupt inquiries and secure sincerity and genuineness in the expression. It should be a real letter to a real child.

LESSON 105—STORY TELLING

The aim of this lesson is to call attention to the importance of silent reading—the only kind of reading pupils employ after they leave school. It has value not only in gaining the thought embodied in literature, but has value in the study of geography, arithmetic, and indeed in every other subject.

Investigations show that pupils who acquire facility in rapid silent reading are those who gain most from what they have read; that is, they are the best thought-getters. From the investigations made, it would seem that pupils in the seventh grade should be able to read a simple prose story at the rate of about 250 words per minute, and to reproduce fifty per cent of the ideas in a 400-word passage after a single reading.

You will note that the stories to be read are simple in thought content, clearly set out in paragraphs, and have dramatic quality. They lend themselves well to this kind of test exercise. How to teach silent reading effectively becomes an important phase of instruction in English.

LESSON 106—CLASS COMPOSITION**Pupil's Preparation**

With the story "Who Loved Best" in mind, try to answer the questions given in Lesson 11.

The Lesson

The lesson should be an "open book" lesson, that is, the pupils should have their books open to Lesson 11.

The aim of the class composition is to train pupils in the methods of composing. Here teacher and pupils working together build up the paragraph units, sentence by sentence, consecutively. The composition consists of the interpreting and telling in a new construction a brief but interesting story. The method of procedure can best be taught in this way; the suggestions of the most efficient pupils will be of great service to those less efficient. Moreover, when the teacher chooses a given sentence from the many offered by pupils, standards of value are set and pupils come to have a perspective and a mode of treatment. The class composition, rightly

used, will do more to teach pupils how to compose than can be taught them by any other method in similar time limits.

LESSON 107—COMPOSITION

The speaker should stand before the class while talking and should address the members of the class. This arrangement gives him a real audience and makes him realize that it is his duty to be interesting.

LESSON 108—MAKING COMPOUND AND COMPLEX SENTENCES FROM SIMPLE SENTENCES

Forming compound and complex sentences from simple sentences does more than teach these classes of sentences. Power gained in making such sentences will evince itself in improved compositions.

LESSON 109—REVIEW OF CONSTRUCTIONS

Pupil's Preparation

Study carefully the model given at the beginning of the lesson.

Read each sentence two or three times before you try to tell how the words are used. Is the sentence simple, compound, or complex? If compound or complex, separate the sentence into its clauses. Find the subject and predicate of each clause. Now think of the other words in the clause.

LESSON 110—CURRENT EVENTS

Pupil's Preparation

Make an outline for your talk.

The Lesson

Current events day should be so interesting that pupils will look forward to it with pleasant anticipations. If it is not so in your school, find the reason for this lack of interest and devise ways of improving the lesson. This exercise should be a strong factor in the gains your pupils are making in talking interestingly and effectively. Read suggestions in Manual for Lesson 24.

See "Supplementary Theme Subjects," page 320.

LESSON 111—CURRENT EVENTS

Each pupils writes on the topic treated by him in the previous lesson. Half the time should be given to the composing, and the remainder to

the reading to the class by pupils of as many of the compositions as time allows.

Train pupils to examine their compositions before handing them to you.

LESSON 112—NOUNS WITHOUT SINGULAR FORM

Pupils' Preparation

Read the lesson thoughtfully.

Copy in your notebook the words given in this lesson that have no singular form.

Review Lesson 40.

The Lesson

Have pupils write sentences as required. The main thing in English is the ability to use the principles treated. If pupils can use these plural forms with unfailing correctness in their talking and writing, we may be sure they know that they are plural forms.

LESSON 113—REVIEW OF CHAPTER

The review summarizes, gives a new view and refreshes the memory of technical facts studied in this Chapter. Make it an important lesson in your school. See Manual suggestions for Lesson 16, page 18.

CHAPTER EIGHT

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lesson 49 for Lesson 127.

LESSON 114—LITERATURE

Teacher's Aim

To enjoy the selection with the pupils.

To help them see the pictures the author has made.

To help them appreciate, in some degree at least, the power of the author.

To lead them to appreciate the beauty of the language.

To inspire pupils with the desire to improve their own language.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of words you do not understand or cannot pronounce; consult the glossary or the dictionary, and then copy these words and their definitions in your notebook, under the heading, "For My Vocabulary."

Try to answer the questions given under "Study of Story."

Prepare to ask the class two questions about the story, not given in the book.

The Lesson

In studying the different selections, interest pupils in the author and his style of writing. Point out characteristic examples in the selection under consideration. In "The Fishing Excursion," pupils will note the beautiful pictures described. Make sure that they have images corresponding to these. Have the pupils read any other story by George Eliot. Enlarge upon the text questions.

Make sure that pupils have *content* for all the words and phrases used in the story. Have them find especially apt uses of words. Why does the author use "trotting" in the first line? Ask pupils to use another word in place of it; then they will know why the author used this word. Ask pupils to explain: "framed," "brink," "amicable whispers," and "tackle"—all in the third paragraph; "dreamy silences," "dipping sounds," and "happy whisperings"—in the next to the last paragraph.

Have pupils account for the two short paragraphs, each less than a line in length, immediately following the fourth paragraph. Have the selection read aloud throughout by one or more pupils, that all may enjoy the beautiful descriptions. Simple and elegant diction in the literature that pupils read has a refining influence on their speech, just as the artistic sense is cultivated by living in the midst of artistic surroundings.

LESSON 115—COMPOSITION

Pupils are asked to give Maggie's version of the trip as she might have told it to her father or her mother. Notice that the audience is provided for Maggie. What things would she probably tell about? The answer to this question gives the topics. Having the topics, pupils have only to determine what to say about each that would interest father or mother.

Your duties are numerous in conducting an oral exercise of this kind. You will of course contribute help wherever it is needed; you will see that all pupils talk, contributing something to the discussion; you will criticize judiciously, remembering that too much criticism defeats the ends of language teaching; you will single out a few points for correction—one or two—and follow them up, making them stick; you will make sure that pupils who are listeners profit by the talk as well as the speaker; you will see that the interest is kept up throughout; you will encourage friendly and helpful criticism among pupils, not general comment, but definite suggestions that will help the one criticized next time; you will make sure that a good critic points out features of excellence as well as of weaknesses; you will have a good time yourself and will try to guide the discussions so that pupils will have an equally delightful hour.

LESSON 116—COMPOSITION

Give half the lesson period to the composing and the remainder to the reading by pupils to the class of as many of the compositions as time allows. Notice that this account is part of a letter to a friend; it has, therefore, the intimate personal touch that belongs to a friendly letter. These accounts should show much variety.

Train pupils to examine their compositions, according to directions in Lesson 4.

LESSON 117—PERSONAL AND POSSESSIVE PRONOUNS: POSSESSIVE ADJECTIVES

Pupil's Preparation

Review Lesson 102.

The Lesson

After thorough oral work on this lesson, use the blackboard. Follow the directions given for blackboard work in Manual, Lesson 6.

LESSON 118—COMPOSITION**Teacher's Aim**

- To make each pupil feel that he has something to give the class.
- To win expression from every pupil.
- To help pupils to express themselves easily and correctly.

The Lesson

You will know whether your class will be best served by your working out an outline, with the help of the pupils, or whether each pupil should make the outline for himself. The discussion rests upon personal opinion and preference.

See Lesson 27 in Manual.

LESSON 119—THE RELATIVE PRONOUN**Pupil's Preparation**

- Review Lesson 22.
- Read the new lesson thoughtfully.
- Follow the directions given in the lesson.

The Lesson

Oral drill should be followed by board work. See Lesson 6 in Manual.

LESSON 120—THE INTERROGATIVE PRONOUN**Pupil's Preparation**

- Review Lesson 22.
- Read the new lesson thoughtfully.
- Follow directions given in the book.

The Lesson

Follow oral drill with blackboard work. See Lesson 6 in Manual.

LESSON 121—CURRENT EVENTS**Teacher's Aim**

To interest pupils in history that is being made, or in events that concern the school or the neighborhood.

To induce pupils to talk freely.

To inspire them with the desire to improve their own language.

Pupil's Preparation

Read again the suggestions made in Lesson 24.

The Lesson

Read suggestions in the Manual for Lesson 24.

LESSON 122—CURRENT EVENTS

See directions for written composition, Lessons 4, 23, and 81 in Manual.

LESSON 123—THE DEMONSTRATIVE PRONOUN

Pupil's Preparation

Review Lesson 23, Section 2.

Read the new lesson thoughtfully.

Follow the directions given in the lesson.

LESSON 124—NOUNS, PRONOUNS, AND ADJECTIVES

Pupil's Preparation

Study the lesson and be prepared to do the work when called upon.

The Lesson

This lesson is intended to give practice in the recognition and use of certain technical facts previously treated. If additional sentences are needed, take them from pupils' compositions. See "Supplementary Sentences for Practice Work," page 313.

LESSON 125—LETTER WRITING

See directions in Manual for Lesson 15.

LESSON 126—COMPOSITION

Pupil's Preparation

Read again the story of Lesson 114. Try to imagine how Tom felt after the fishing excursion. What things would he remember? What would he want to tell his father about?

LESSON 127—COMPOSITION

See directions for written composition, Lessons 4, 28, and 81 in Manual.

LESSON 128—REVIEW OF CHAPTER

The review is a fitting close to the Chapter. It shows the teacher and the pupil where the weak places are. Gather up the stumbling blocks out of the way before beginning the new work. See Manual suggestions for Lesson 16, page 18.

CHAPTER NINE

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lesson 67.

LESSON 129—LITERATURE

Teacher's Aim

- To enjoy the selection with the pupils.
- To lead them to appreciate this picture of beautiful friendships.
- To help them appreciate the language of the selection.
- To help them improve their own language.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of words you do not understand or cannot pronounce; consult the Glossary or the dictionary and then copy these words and their definitions in your notebook, under the heading, "For My Vocabulary." Try to use these words in your conversation.

Try to answer the questions under "Study of Story."

Be prepared to ask the class two questions about the story, not asked in the book.

The Lesson

The great thought pupils should carry away from this lesson is the *meaning of friendship*. Lead them to discover from this selection what Longfellow considered the essentials of friendship.

LESSON 130—COMPOSITION

Pupils will enjoy making a *class* description of a person known to all. Another variation of this exercise may be obtained by allowing one group of pupils to describe a person designated by the teacher. Another group, not in the secret, may guess the name of the person described.

LESSON 131—SEPARATE AND JOINT OWNERSHIP

Pupil's Preparation

Review Lesson 78.

Read the new lesson thoughtfully and try to answer the questions asked.

LESSON 132—INDEFINITE PRONOUNS**Pupil's Preparation**

Read the lesson as far as the "Written Exercise" several times thoughtfully.

Supply the proper word in each sentence.

The Lesson

If the sentences in which words are to be supplied are used for board work, arrange the work so that two pupils will *not* have the *same* sentence.

Allow many pupils to write *one* sentence each upon the board. See directions for board work in correction, Lesson 6 in Manual.

LESSON 133—COMPOSITION**Teacher's Aim**

To induce pupils to talk freely.

To help them realize the nobility of the characters drawn in this selection.

To help pupils improve their own language.

The Lesson

In this discussion, pupils should be led to see that the work of Chibiabos is needed in the world as well as the work of Kwasind. Longfellow explains this so simply and so beautifully in "The Builders," that the pupils will be glad to memorize the following stanzas:

"All are architects of Fate,
Working in these walls of Time;
Some with massive deeds and great,
Some with ornaments of rime.

"Nothing useless is, or low;
Each thing in its place is best;
And what seems but idle show
Strengthens and supports the rest."

LESSON 134—PRACTICE WORK

Directions for blackboard work are given in Lesson 6 of Manual.

Alert, vigorous drill must be given to establish the correct forms of the verb. Avoid monotony by making frequent changes in the manner of conducting the drill.

LESSON 135—EACH OTHER AND ONE ANOTHER**Pupil's Preparation**

Read the lesson thoughtfully.

In what sentences do you find the pronoun *each other*?

How is the pronoun used in each of these sentences?

In what sentences do you find the pronoun *one another*?

How is the pronoun used in each of these sentences?

The Lesson

See Lesson 6 in Manual for directions for blackboard work.

LESSON 136—SUBJECT AND PREDICATE: THE PARTS OF SPEECH

Skill in the ready recognition of the function of a word in a sentence comes from abundant practice. Drill in determining parts of speech should be given again and again, until pupils readily recognize the function of a word in a sentence.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 137—STORY TELLING

See Lessons 10, 57, and 105 in Manual.

LESSON 138—CLASS COMPOSITION

See Lessons 11, 90, and 106 in Manual.

LESSON 139—PLURALS: FORMS SHOWING POSSESSION

The blackboard may be used to advantage for this work. Follow directions given in Lesson 6 in Manual. After the board work has been erased, pupils may write on paper the sentences and forms required.

LESSON 140—REVIEW OF PRONOUNS: AGREEMENT

After the sentences have been read and pronouns supplied, it is well to have the sentences written on the blackboard. Follow directions for Lesson 6 in Manual.

LESSON 141—REVIEW OF PRONOUNS**Pupil's Preparation**

Lesson 47, Section 4, Lesson 117, and Lesson 132 will help you with this lesson.

LESSON 142—CURRENT EVENTS

Current Events Day should be so interesting that pupils will look forward to it with pleasant anticipations. If it is not so in your school, find the reason for this lack of interest and devise ways of improving the lesson. This exercise should be a great help to pupils in gaining power to talk clearly and connectedly.

See "Supplementary Theme Subjects," page 320.

LESSON 143—CURRENT EVENTS

See Lesson 4 in Manual.

LESSON 144—REVIEW OF CHAPTER

Make the review thorough. If the lesson shows that pupils have not grasped the technical work of the Chapter, take time to teach whatever is not understood. Do not enter a new Chapter carrying a load of half-done work. See Manual suggestions for Lesson 16, page 18.

CHAPTER TEN

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lesson 151.

LESSON 145—LITERATURE

Teacher's Aim

- To enjoy the selection with the pupils.
- To help them appreciate the humor of the selection.
- To induce pupils to talk freely.
- To help them improve their own language.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of words you do not understand or cannot pronounce; consult the Glossary or the dictionary and then copy these words and their definitions in your notebook, under the heading, "For My Vocabulary."

Try to answer the questions given under "Study of Selection."

Prepare to ask your classmates two questions about the story, not given in the book.

LESSON 146—COMPOSITION

Teacher's Aim

To make each pupil feel that he has something to give the class.

To induce pupils to talk freely.

To inspire each pupil with the desire to improve his own manner of expressing himself. The coöperation of all the pupils must be secured in overcoming faults and they must gain *pride* in the ability to talk interestingly and correctly. Comments and criticisms must, therefore, include points of excellence as well as faults. On the whole there must be more of encouragement than of discouragement in your words of criticism. For, your children must come into sympathy *with you* and *with one another*, if you are to have an enjoyable time talking together about things interesting and worth while to all.

LESSON 147—COMPOSITION

See directions for written composition, Lesson 4 in Manual.

LESSON 148—MEMORIZING**Pupil's Preparation**

Read the stanza thoughtfully.

Consult the Glossary or the dictionary for the meaning of any word that you do not understand, and then copy these words in your notebook, under the heading, "For My Vocabulary."

Follow the directions given in the lesson.

LESSON 149—WORD STUDY**Pupil's Preparation**

Read again the sentences in which the expressions quoted here are used. Study the definitions copied in your notebook.

Read the fourth paragraph, following the directions given in the lesson.

Read the fifth paragraph, following the directions given in the lesson.

Read Manual suggestions for Lesson 2.

LESSON 150—COMPOSITION**Teacher's Aim**

To ascertain to what degree pupils have acquired power to express themselves.

To inspire them with the ambition to gain greater power in the future.

LESSON 151—PICTURE STUDY

The conspicuous place of the cartoon in present-day illustration, particularly in delineating humor, gives significance to the sketches in the book by Mr. Briggs, the well-known cartoonist. Not only are these story-telling pictures happy as a basis for conversation, but they offer excellent opportunity for teaching in a new form the paragraph and the outline. Make full use of these cartoons for this purpose. Have pupils watch the daily newspapers for cartoons by Mr. Briggs.

It will not be difficult to secure expression from pupils with such pictures as these for you to enjoy with them. The questions in the text are merely suggestive of what may be done; ask many more.

LESSON 152—LETTER WRITING

Pupil's Preparation

Study the letter shown in Lesson 15.

The Lesson

See Manual directions for Lessons 4 and 15.

LESSON 153—STORY TELLING

See Manual directions for Lessons 10, 57, and 105.

LESSON 154—CLASS COMPOSITION

See Manual directions for Lessons 11, 90, and 106.

LESSON 155—CLASSES OF SENTENCES

A thorough review lesson may be made by asking what part of speech each word is and how each word is used.

PART TWO—SEVENTH GRADE*

(References by lesson numbers are henceforth to Part II unless Part I is specified.)

CHAPTER ONE

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lessons 80, 81, 82, 83, 91, and 93.

The definite lesson unit of this book lends itself well to flexibility, to variations and adjustments to suit conditions. Not only may individual lessons or groups of lessons be shifted to make the material more suited to season or occasion, but local themes of immediate interest may be substituted for any suggested in the text. A lesson may be omitted or more than one day may be spent on a given lesson when necessary to secure the best results. Pupils should not be unduly urged or retarded in their progress merely to make the chapter unit coincide with the calendar month.

LESSON 1—PICTURE STUDY

Read Manual suggestions for Lesson 151, Part I.

Use the pictures as means of winning expression from your pupils. Try to be one with the children in their enjoyment, but be awake to every opportunity to teach correct forms of expression. The questions given in the text are merely suggestive and will start conversation. Many others should be asked in the course of the lesson.

LESSON 2—LETTER WRITING

A letter dictated by the class may be written on the board *before* the letters are written by the pupils. A space, representing the paper, should be ruled off on the board.

The pupil who suggests the heading must also tell where in this space it should be placed. Another pupil may suggest the salutation, telling where it should be placed. A third may give a good opening sentence.

One pupil after another may make suggestions, until the letter is complete. Each pupil who makes a suggestion should tell where capital letters are to be used and what punctuation marks are needed.

* For Introduction, see pages 3 and 4.

This letter *is not to be copied* by pupils. It should be erased, before the letters are written by pupils.

For letter form, see pages 21 and 331 of the textbook.

See "Supplementary Theme Subjects," page 319.

LESSON 3—LITERATURE

Teacher's Aim

To enjoy the selection *with* the pupils.

To help them see the pictures the author has made.

To induce pupils to talk about the story.

To direct the expression of the pupil's thought.

To inspire and help the pupil to improve the language in which he clothes his thought.

Pupil's Preparation (This assignment may be written on the blackboard)

Read the selection thoughtfully.

Make a list of words you do not understand or cannot pronounce; consult the Glossary or the dictionary and then copy these words and their definitions in your notebook, under the heading, "For My Vocabulary."

Try to use these words correctly in your conversation.

Try to answer to yourself the questions under "Study of Story."

Prepare two additional questions to ask the members of the class.

The book has a Glossary (see pages 373-385) containing words that offer special vocabulary training either of pronunciation or meaning. A Glossary is more needed in a language text than in any other, because such a book is trying to strengthen vocabulary and develop *word power*. This plan is superior to the use of fixed word-study lessons in the text: (1) It is flexible and can be used according to the needs of the particular class. (2) It contains many words commonly mispronounced. (3) It establishes the "dictionary habit," and gives the pupil definitions within his understanding. (4) It distributes word study throughout the year, instead of massing it in a few lessons. (5) The pupil studies the word in its proper setting *in a sentence*, not as an *isolated word* in a mere list.

LESSON 4—COMPOSITION

Teacher's Aim

To induce pupils to talk.

To inspire them with the desire to talk well.

To help pupils improve their language.

To direct the expression of the pupil's thought.

Pupil's Preparation

Think over the story you wish to tell. Make an outline for it.

You may tell what perseverance did for Christopher Columbus, Robert Bruce, Sir Walter Scott, Abraham Lincoln, or any other famous man, or for you.

The Lesson

The secret of success in oral composition lies in making pupils feel that they have something they *can give to you and the class*, and that you *want it*. This means that the pupil's expression of his thought must be received with respect. You cannot make him believe that you *want* him to express himself, if you indulge in sarcasm or in what you think is good-natured ridicule, when he attempts to tell you something.

This does not mean that you must agree with what a pupil says or that you must not correct him. Help him to see his mistakes and to correct them, but remember you cannot *force* a child to compose. You must *inspire* him. Let him feel that you believe in him, that you appreciate every effort he makes, and he will try to rise to the height of your trust.

LESSON 5—REVIEW AND SUMMARY OF SENTENCES**Teacher's Aim**

To ascertain if pupils have clear understanding of compound and complex sentences.

To review the compound and the complex sentence, if they are not clearly understood.

To enrich the knowledge and understanding of all pupils with reference to complex and compound sentence structure.

To help pupils to gain power in selecting clauses, subjects, and predicates.

See "Supplementary Sentences for Practice Work," page 313.

Pupil's Preparation

Study Lessons 8, 9, 12, Part One.

The Lesson

Every review lesson should be an advance lesson as well, because of the added knowledge and experience that pupils bring to it.

Make pupils understand this fact and stimulate them to make discoveries for themselves in every review lesson. Train them to be on the alert for meanings they have not grasped before. Let them approach such a lesson with this thought: "What can I get from this lesson today, that I did not get when I first studied it?"

The skeleton outline helps pupils to see at a glance the relations of the classes of sentences.

LESSON 6—REVIEW AND SUMMARY OF THE PARTS OF SPEECH

Pupil's Preparation

Study definitions given in this lesson and read what is said about each part of speech on the pages to which you are referred.

The Lesson

Read Manual suggestions for Lesson 79, Part I.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 7—THE SUBSTANTIVE

Pupil's Preparation

Read thoughtfully the development of the lesson.

Follow the directions given in the lesson.

The Lesson

The blackboard may be used to great advantage for the written exercise.

To insure attention, divide the class into two groups. One group may write upon the board. Insist upon clear, legible writing.

When the children at the board have written their sentences, allow a few moments for *silent* study of the first sentence. At the expiration of this time any pupil of the second group who sees an error in the sentence should rise. The pupil designated by the teacher will go to the board and stand before the work he wishes to criticize. The pupil whose work is thus challenged must go forward also and take his place before the board. The two pupils should stand facing each other, their sides turned to the school.

The criticisms should be made in clear, distinct tones and in good English. The writer may defend his work by reference to the textbook, or acknowledge his mistake and make necessary changes in his sentence. Either pupil may appeal to the class for support, if necessary. If the language used by the critic is ungrammatical, the pupil criticized or any one of his "side" or group may challenge the critic, who must then yield his place to another. Should the critic allow an error to escape unchallenged, this may count as an error for his "side," if the oversight is discovered by one of the other "side."

LESSON 8—VOICE: ACTIVE AND PASSIVE**Pupil's Preparation**

Read thoughtfully the development of the lesson. When you have read it once, read it again, carefully.

Try to answer the questions asked and follow the directions given in the lesson.

The Lesson

Use the blackboard for the written exercise, following directions given in Manual for Lesson 7.

LESSON 9—THE CLASS PAPER**Teacher's Aim**

To interest the pupils in the idea of a class paper.

To help them see that this will act as a stimulus to improvement in composition writing and thus benefit all the class.

To help arrange the details of starting the paper.

(See "Supplementary Theme Subjects," page 319.)

LESSON 10—COMPOSITION

Allow half the lesson period for the writing of the composition. Train pupils to examine thoughtfully their own compositions before handing them to you, by following directions given on page 5 of the textbook.

Interest will be added to the written composition by asking as many pupils as possible to read what they have written. The reader should always face the class.

The standard rate of writing original compositions in the seventh grade, as shown by experimental tests, such as those made by Prof. Starch, of the University of Wisconsin, is 18 words per minute; in reproduction or dictation about 23 words per minute.

The correction work is for the pupil's benefit, not the teacher's, and for this reason the pupil should do as much of the correcting as possible. One or more compositions or parts of compositions may be written on the board. With the crayon in hand the writer may make the corrections as errors are pointed out by the class members.

Interest and rivalry may be added, if the class is divided into two equal groups and scores kept of the "sides." These group exercises—socialized recitations—will help each pupil to grow in ability to find his own errors by means of the test form given in Lesson 4, Part I. He will become sensitive to error and observing in the discovery of mistakes.

LESSON 11—CLASSES OF SENTENCES: SUBJECT AND PREDICATE

Classifying sentences according to form calls the attention of the pupil to the meaning of the sentence, through the study of clauses and their relation to each other. The subject must be determined before the verb can be intelligently studied. Each step in the exercise makes the next step easy and natural, until the pupil reaches the point at which he can determine whether the subject acts or is acted upon.

The teacher who thinks to save time by omitting the preliminary steps and beginning this lesson by asking for the voice of each transitive verb, will deprive the pupils of a very helpful exercise.

LESSON 12—REVIEW AND SUMMARY OF PHRASES

Read Manual suggestions for Lessons 63 and 64, Part One.

Investigations show that about one-fourth of the verb errors of pupils are due to confusion of the past tense and the past participle, and that these mistakes occur in a comparatively small number of verbs. Evidently here is the place to lay stress. In the selection of words to be treated for correct usage, the authors have been guided, not by mere personal opinion, but by *scientific investigation* of the errors most frequently made by pupils, especially stressing the 14 verbs shown to be responsible for 85 per cent of the verb errors—*see, do, come, go, run, sit, lie, give, begin, ring, write, take, break, sing (drink)*. These "demon" verbs are attacked again and again by recurrent treatment, with a view of establishing their correct use.

LESSON 13—LITERATURE**Teacher's Aim**

To help pupils see the pictures the poet has made.

To help them appreciate beauty of language and to inspire them with a desire to improve their own language.

To teach patriotism.

Pupil's Preparation

Read the poem thoughtfully.

Consult the glossary or the dictionary for words you do not understand or cannot pronounce.

Try to answer the questions under "Study of Selection."

LESSON 14—COMBINING SENTENCES

Making compound and complex sentences from simple sentences is a very valuable exercise. Encourage pupils to see how many good combinations of these sentences can be made. The results of such effort will be seen in improved sentences in compositions.

LESSON 15—CURRENT EVENTS

Read Manual for Lesson 24, Part I.

See "Supplementary Theme Subjects," page 320.

LESSON 16—CURRENT EVENTS

Read Manual for Lesson 25, Part I.

LESSON 17—REVIEW OF CHAPTER

The review, covering, as it does, every technical fact treated in the Chapter, affords opportunity for a searching test of the pupils' understanding and grasp of the subjects taught. Make it an important lesson in your school. See Manual suggestions for Lesson 16, Part I, page 18.

CHAPTER TWO

LESSON 18—LITERATURE

Teacher's Aim

- To enjoy the selection with the pupils.
- To help them see the pictures the author has made.
- To help them appreciate the author's language.
- To induce pupils to talk freely about the story.
- To help them improve their own language.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of words you do not understand or cannot pronounce; consult the glossary or the dictionary and then copy these words and their definitions in your notebook, under the heading "For My Vocabulary." Try to answer the questions under "Study of Story."

Prepare two additional questions to ask the class.

The Lesson

A few, only, of many questions that suggest themselves in the study of a selection, can be given in the textbook. Those given will open the way for others, from pupils as well as from the teacher.

The questions should not be asked or answered in a mechanical manner. They are given to lead the pupils to talk and to talk to a point.

Corrective work should receive unremitting attention. Select one or two common errors prevalent in your class and stress the correct forms until the right habit is established; then, take up another error and follow this fault up in the same manner. Only in this way can any effective work be done in overcoming faulty English.

But in all corrective work, the cooperation of the pupil must be secured. He must *want* to speak with correctness, if your efforts are to be successful in improving his speech. Your duty lies in the direction of stimulating his *ambition* and creating the *desire* to talk and write well. You will succeed best if you quietly give the correct form every time he uses the incorrect one; he will repeat the correct expression without interrupting his train of thought. Soon he will anticipate you, making the correction himself before you have had time to say the correct word.

A high standard of correct expression in the language exercise and a low standard in all other studies will not bring permanent improvement. The same careful attention that prevails in conversation in the English lesson must be given in other lessons, on the playground, and elsewhere. Children should correct each other in conversation, *always in friendliness and in a spirit of helpfulness.*

LESSON 19—COMPOSITION

Pupils in every grade need help in *arranging* the expression of their thoughts. Irrelevancy and incoherence, that make the prattle of a young child so irresistibly charming, are not pleasing when found in the conversation and the writing of upper-grade pupils. Pupils' compositions differ from those of adults more in their lack of consecutiveness than in any other quality.

We know these pupils must soon take their places in a world where irrelevancy may excite contempt, and incoherence may cause distrust, but where the power to make rapid selection among their thoughts will win respect and confidence.

We must teach our pupils to select from among their thoughts those that are most valuable. We must show them how to compare one thought with another and finally how to arrange their thoughts in an orderly manner.

LESSON 20—COMPOSITION

Allow half the lesson period for the written work. The other half should be devoted to the reading aloud of the compositions by the children. If pupils know that you will allow as many as possible to read aloud what they have written, the compositions will have new interest. You can make the children see that they have the opportunity to interest and please others. Tell them that is what writers of all ages have tried to do, and in proportion as they have awakened interest or given pleasure, they have been honored and loved.

Just as soon as you have made a child feel this, and have aroused in him the desire to interest someone by what he tells in his composition, you have enrolled him in a noble company and have taught anew the lesson of personal service.

LESSON 21—REVIEW AND SUMMARY OF CONSTRUCTIONS

Pupil's Preparation

Review Lesson 158, Part I, page 177.

Follow the directions given for this lesson in the textbook.

The Lesson

Read Manual discussion for Lesson 38, Part I.

LESSON 22—DESCRIPTIVE AND LIMITING ADJECTIVES**Pupil's Preparation**

Read thoughtfully the development of the lesson.

Follow the directions given in the lesson.

The Lesson

In the "Written Exercise," divide the class into two groups. One group may write sentences at the board under the teacher's direction. When the pupils at the board have written their sentences, allow a few minutes for *silent* study of them. At the expiration of this time, any pupil of the second group who sees an error in a sentence should arise. The pupil named by the teacher will go to the board and point out the mistake. If the pupil whose work is challenged cannot justify his sentence, the other pupil makes the correction and his "side" is given a score. If the critic does not sustain his criticism, one score is given the opposite "side." Either pupil may appeal to the class, and finally to the teacher, if necessary. The "side" having the greater number of scores wins the contest.

LESSON 23—ARTICLES: NUMERALS: PRONOMINALS**Pupil's Preparation**

Read thoughtfully the development of the lesson.

Follow the directions given in the lesson.

LESSON 24—CORRECT FORMS OF PRONOUNS

Lesson 157, Part I, page 175, and the pages to which this lesson refers will be found very helpful in connection with this lesson.

LESSON 25—COMPOSITION**Pupil's Preparation**

Think of the store you want to describe. Where is it? Think how it appears on the outside. What is shown in the windows? What do you notice first on entering the store? What do you see on your right? On your left? Who comes to wait upon you? Think of his appearance

Now make an outline to follow in your talk.

See "Supplementary Theme Subjects," page 319.

LESSON 26—COMPOSITION

See directions for written composition, Lessons 10 and 20 in Manual.

LESSON 27—DISTINGUISHING PREDICATE ADJECTIVES FROM ADVERBS

Read Manual suggestions for Section 2 of Lesson 45, Part One, and Lesson 59, Part One.

Follow up this lesson by attention to individual pupil's use of the predicate adjective.

LESSON 28—LETTER WRITING

A letter dictated by the class may be written on the board *before* the letters are written by the pupils. A space, representing the paper, should be ruled off on the board.

The pupil who suggests the heading must also tell where in this space the heading should be placed. Another pupil may suggest the salutation, telling where it should be placed. A third may give a good opening sentence.

One pupil after another may make suggestions, until the letter is complete. Each pupil who makes a suggestion should tell where capital letters are to be used and what punctuation marks are needed.

This letter *is not to be copied* by pupils. It should be erased, before the letters are written by pupils.

LESSON 29—CLASSES OF SENTENCES: SUBJECT AND PREDICATE

Requiring pupils to classify the sentences according to form is not a mere device for securing review of sentences. It is the first step of the ladder which the pupil must climb. The highest step in this exercise is *voice*. The best results will be secured by taking each step as directed in the lesson.

LESSON 30—CURRENT EVENTS

Read suggestions in Manual for Lesson 15.

The following topics are merely suggestive:

The Recent Storm.

The Fire in —.

Discovery of —.

Our New Street Cars.

The Floods in ——.	The Famine in ——.
The —— Crop.	Our Entertainment.
Experiments in Irrigation.	The New Market House.
The —— Explorers.	Our New Playground.

LESSON 31—CURRENT EVENTS

See directions in Manual for Lessons 16 and 20.

LESSON 32—REVIEW OF CHAPTER

See Manual suggestions for Lesson 16, Part I, page 18.

CHAPTER THREE

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lessons 39, 40, and 46.

LESSON 33—LITERATURE

Teacher's Aim

- To enjoy the selection with the pupils.
- To help them see the pictures the author has made.
- To induce the pupils to talk freely about the story.
- To arouse in them the desire to improve their own language.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of words you do not understand or cannot pronounce; consult the Glossary or the dictionary and then copy these words and their definitions in your notebook, under heading, "For My Vocabulary." Try to use these words correctly in your conversation.

Prepare two additional questions to ask the class.

LESSON 34—COMPOSITION

Teacher's Aim

To make each pupil feel that he has something that he can give to the class.

To induce pupils to talk freely.

To help them to improve the expression of their thoughts.

Pupil's Preparation

Make an outline for your talk.

Think out some of your sentences, particularly your opening and closing sentences.

Here is a fine opportunity for securing good opening paragraphs, and for excellent results in correction work by pupils.

LESSON 35—AGREEMENT OF VERB WITH SUBJECT IN PERSON AND NUMBER**Pupil's Preparation**

Read thoughtfully the development of the lesson.
Follow the directions given in the lesson.

Teacher's Preparation

Make sure that you know where errors develop in agreement.
Only a few errors in agreement occur in person, but many occur in number. Lay stress here.

Mistakes in agreement occur:

- (a) When the subject follows the verb (There *is* many apples).
 - (b) In compound subjects where the noun nearest the verb is singular in number (The soldiers and their leader *has* gone).
 - (c) When a singular subject is followed by a phrase containing a plural noun immediately before the verb (The captain with all his men *were* killed).
 - (d) When a plural subject is separated from the verb by a phrase containing a singular noun (The winds of the mountain *is* cold).
 - (e) Wrong forms, not understood, (Don't he go fast?), (She don't).
- Investigations show that a few verbs are responsible for 85 per cent of all verb errors, and that the verb errors are more than half of the total errors made by pupils. These verbs are *see, come, do, go, run, sing, drink, give, write*. This means that the task is not impossible and the field not wide. *Stress these verb forms.*

LESSON 36—AGREEMENT OF VERB WITH SUBJECTS CONNECTED BY OR OR NOR**Pupil's Preparation**

Read thoughtfully the development of the lesson.
Follow the directions given in the lesson.

The Lesson

Read directions for use of the blackboard, Lesson 7 in Manual. Drill upon sentences connected by *or* or *nor*.

LESSON 37—AGREEMENT OF VERB WITH SUBJECT WHEN A PHRASE COMES BETWEEN**The Lesson**

The practice given in this lesson should be sufficient to establish the agreement of verb with subject when a phrase comes between.

When the words enclosed in commas are omitted, the pupils readily understand what is the subject of the verb. After the work outlined in the lesson has been accomplished, the sentences, without the verbs, may be written on the board and pupils asked to supply the verbs.

LESSON 38—AGREEMENT OF VERB WITH AN INDEFINITE PRONOUN AS SUBJECT

Review Lesson 132, Part One, in connection with this lesson.

LESSON 39—LITERATURE

Every lesson in the interpretation of literature should quicken the imagination and strengthen pupils' ability to picture situations; to do this the teacher must press for the pictures that lie behind descriptions found in the selections studied. Such a lesson should also give added power to see relations of cause and effect; that is, the teacher must press for the sequences involved in the selection. In addition, every lesson in literature should enlarge vocabulary, increase flexibility in the use of words, and give firmer control of apt usage.

The method of procedure should be such as will yield the maximum of opportunity for free self expression, with the minimum of talking on the part of the teacher. All pupils should be encouraged to participate in the exercise, each making some contribution to the discussion.

Pupils should be encouraged to ask questions of one another and exchange experiences. This makes of the lesson a real social period and furnishes a real reason for having it. In addition, it ensures lively discussions and leads pupils to assume a share of responsibility for progress in work and for the conduct of the lesson. Pupils may profitably prepare and bring to class a few questions for this purpose.

However, the teacher must not fail to contribute her own experiences at the opportune moment. Moreover, she is to guide the exercise and must not allow the discussion to drag for lack of interest, but must skillfully introduce a new topic at the point where interest begins to lag. Then, too, she will not allow the discussion to wander aimlessly, but will watchfully hold pupils to the topic in hand.

LESSON 40—CURRENT EVENTS

Difficult as it is to train pupils in habits of correct speech or correct writing, our real trouble lies deeper than either the pupil's speech or his writing. We forget that it is the pupil's *own thought* that he must be given power to express.

Four thought is so much larger, so much better, that it is hard to stand off and allow him to take valuable time expressing his smaller thought. Perhaps you realize that the pupil cannot see what you see, or feel what you feel, but you think he should see *what some other child sees*, and *feel what that child feels*.

The result is that the pupil abandons the attempt to express his *own* thought. He will give you the thought of another or he will give you—*nothing*.

If, instead of forcing upon a pupil a thought that is not his own, we induce him to give us his *own* thought, in his own words, we can then teach him to express that same thought in better form.

See "Supplementary Theme Subjects," page 319.

LESSON 41—CURRENT EVENTS

All pupils will write for the paper. The *number* of compositions to be used in the paper may be decided by the teacher, but the board of editors should help choose the ones that are to appear. The conduct of the paper offers opportunity for the exercise of initiative on the part of pupils. It should be managed by them, with the help of the teacher in advisory capacity.

LESSON 42—MAKING COMPOUND AND COMPLEX SENTENCES

Practice in making compound and complex sentences from simple sentences is very necessary in order to give pupils power to express their thoughts in an interesting manner.

The blackboard may be used to great advantage, following directions in Manual for Lesson 7.

LESSON 43—REVIEW AND SUMMARY OF CLAUSES

Pupil's Preparation

Review pages 114, 115, 116, and 187.

Study examples of adjective clauses and adverbial clauses given on pages 220 and 221.

LESSON 44—WORDS USED AS DIFFERENT PARTS OF SPEECH

After pupils have learned through study of this lesson that a word may be used as more than one part of speech, they will enjoy making sentences of their own to illustrate this fact.

LESSON 45—THE USES OF LIKE

Drill upon the proper expression will bring reward in the improved English of every oral and written lesson. In connection with the work on phrases, use pages 80, 81, 82, 83, and 84.

The phrase will become more real to the class, if you ask pupils to read sentences, omitting the adjective phrases and the adverbial phrases. The influence of the phrase upon the meaning of the sentence will become apparent at once.

LESSON 46—LETTER WRITING**Pupil's Preparation**

Study the form of the letter given in Lesson 15, Part One, and observe it in writing your letter.

Make an outline for the body of your letter.

The Lesson

See directions in Manual for Lesson 2.

LESSON 47—CORRECT FORMS OF PRONOUNS

Review pages 64, 86, and 140.

LESSON 48—REVIEW

If the reviews are regarded as important tests of work done, the influence upon pupils in keeping the technical work well in hand will be wholesome. In most cases the question is so framed that the approach to the subject-matter differs from that given in the text; the answer calls for some understanding and initiative. The review may be oral or written or both; in general, the oral method is best suited to cover the review in one lesson.

CHAPTER FOUR

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lessons 141, 142, and 143.

LESSON 49—LITERATURE

Teacher's Aim

To arouse the interest of the pupils in the selection.

To help them to see the pictures the writer has made.

To lead them to appreciate clear and interesting accumulation of details.

To inspire pupils with the desire and the determination to improve their observation and language.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of words which you do not understand or cannot pronounce; consult the Glossary or the dictionary and then copy these words and their definitions in your notebook, under the heading, "For My Vocabulary." Try to use these words correctly in your conversation.

Try to answer the questions under "Study of Selection."

Be prepared to ask the class two additional questions.

LESSON 50—COMPOSITION

Teacher's Aim

To make each pupil feel that he has something to tell the class.

To induce pupils to express their *own* thoughts.

To help pupils improve the expression of their thoughts.

Pupil's Preparation

Think of the place you wish to describe until you have a clear picture of it.

Make an outline to help you in your talk.

LESSON 51—COMPOSITION

This composition may be narrative, description, and exposition combined. Lead the pupils to see that this treatment of the subject will make a more interesting composition than will be obtained from exposition alone.

What part of this composition may be narrative? How will description help?

See directions in Manual for Lessons 10 and 20.

LESSON 52—CLAUSES: VERBS

Pupil's Preparation

Read again, thoughtfully, Sections 1, 2, and 3 of Lesson 43.

The Lesson

Use Lesson 43, as above, and Lessons 86 and 87, Part I.

LESSON 53—THE GENITIVE CASE

Pupil's Preparation

Read thoughtfully pages 102, 103, and 154.

The Lesson

The *purpose* of *dictation* exercises is sometimes misunderstood. Their value is in *establishing correct forms and usages* agreed upon by the best authorities for *writing* the English language. Dictation exercises will not teach a child to compose, but they will teach him how to put on paper what he composes—that is, his composition.

Composition gives the child opportunity to express original thoughts. Dictation exercises, properly used, *establish habits* of writing that make the expression of these thoughts in writing a pleasure and not a task. The written composition is the *real test* of the pupil's knowledge of the forms and usages that we endeavor to teach by means of the dictation exercise.

LESSON 54—TENSE FORMS: PRESENT, PAST, FUTURE

Pupil's Preparation

Read thoughtfully the development of the lesson.

Follow directions given in the lesson.

The Lesson

Use blackboard, following the directions given in the Manual for Lesson 7.

LESSON 55—THE PAST PARTICIPLE: THE PERFECT TENSES

Pupil's Preparation

Read thoughtfully the development of the lesson.

Follow directions given in the lesson.

The Lesson

Use blackboard, following the directions given in Manual for Lesson 7.

LESSON 56—REVIEW AND SUMMARY OF NOUNS**Pupil's Preparation**

Read thoughtfully pages 28, 29, 121, and 126.

LESSON 57—CURRENT EVENTS**Pupil's Preparation**

Make an outline to help you in your talk.

The Lesson

Aim to give the pupils power to express *now* such thoughts as are natural to them, *now*. The power thus gained will enable them to express mature thoughts later in life. Read Manual suggestions for Lesson 4.

See "Supplementary Theme Subjects," page 320.

LESSON 58—CURRENT EVENTS

Follow directions for written composition under Lessons 10 and 20 of Manual.

In some classes the oral language is poor and yet the pupils write fairly good compositions. They are stiff and lifeless, but mechanically correct.

This will always be true in so-called "foreign schools," if the teacher is strong in discipline and not strong in sympathy, tenderness, patience, and the power to inspire.

LESSON 59—CHANGES IN PERSON**Pupil's Preparation**

Read thoughtfully the lines of the poem indicated in the lesson.

Read the lines again, silently, making the changes in person.

LESSON 60—REVIEW AND SUMMARY OF PRONOUNS**Pupil's Preparation**

Study classes and forms of Pronouns given in this lesson.

The Lesson

If time permits, allow pupils to use pronouns in original sentences and then give number, person, gender, and construction of each pronoun.

LESSON 61—STORY TELLING**Teacher's Aim**

To enable pupils to gain information *rapidly* from the printed page.

To train them to give *accurately* the information they gain from their reading.

The standard rate of silent reading for seventh grade pupils is 280 words per minute, as shown by experimental tests, such as those made at the University of Wisconsin, by Professor Starch.

LESSON 62—CLASS COMPETITION

This class composition is not intended to be a reproduction of the language of the book, but the pupil's version of the story. It is constructive exercise in interpretation.

The directions given for Lesson 11, Part One of the textbook, apply equally well to the story, "The Two Sages." Pupils may be asked to open their books to Lesson 11, Part One, and follow the directions given for class composition. Read suggestions in Manual for Lessons 90 and 106, Part I.

Training pupils in methods of workmanship in composition by means of the class composition is infinitely more valuable than excessive stress on correction work, though both are needed.

LESSON 63—REVIEW OF CHAPTER

This lesson may be used as a written test and afterward as an oral lesson. Use the oral lesson to explain any points that are not understood. The review will show teacher and pupils how well the technical work of the Chapter has been done.

See Manual suggestions for Lesson 16, Part I, page 18.

CHAPTER FIVE

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lessons 146, 147, 150, and 151.

LESSON 64—LITERATURE

Teacher's Aim

- To enjoy the story with the pupils.
- To help them to see the pictures which the author has made.
- To lead them to appreciate the author's language.
- To help pupils improve their own language.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of words which you do not understand or cannot pronounce; consult the Glossary or the dictionary and then copy these words and their definitions in your notebook under the heading, "For My Vocabulary." Try to use these words correctly in your conversation.

Try to answer the questions under "Study of Story."

Prepare two additional questions to ask the class.

LESSON 65—COMPOSITION

Pupil's Preparation

Walter Raleigh was born in Devonshire on the west coast of England. If you will find Devonshire on your map or on the globe, you will know what water is represented in the picture and to what lands the sailor is pointing.

This part of England produced many famous mariners. Can you think of a reason for this?

LESSON 66—COMPOSITION

See Manual directions for Lessons 20 and 41.

LESSON 67—PRINCIPAL PARTS OF VERBS: REGULAR AND IRREGULAR VERBS

Books should be open during the development of the lesson. Questions and explanations in the text are addressed to the pupil and he should read

them from the book. When the technical facts treated in the lesson are understood, books may be closed and pupils may be questioned on the work.

LESSON 68—REGULAR AND IRREGULAR VERBS

Pages 74, 78, 82, 117, 127, 135, 154, 162, and 168 will prove helpful in connection with this lesson. See Manual suggestions for Lesson 7.

LESSON 69—DRAMATIZATION

In making a dramatization of this story, the pupils should use the language of the author whenever this can be done.

The reasons for using the author's language are obvious. The result will be a dramatization, not merely of an interesting event which tradition has handed down to us, but of *Sir Walter Scott's story* of this incident. The necessary study of the author's style and language as shown in the selection will be very helpful to all pupils, and the absurd or incongruous speeches which, without this study, would follow the pupil's attempt to use the language of Elizabeth's day, will be prevented.

LESSON 70—DRAMATIZATION

See directions for written composition, Lessons 10 and 20.

LESSON 71—CLASSES OF SENTENCES: SUBJECT AND PREDICATE

If the work of this lesson is taken up in the order indicated in the text, pupils will clear away difficulties, little by little, and proceed steadily with the study of the sentence and its parts.

LESSON 72—REPORTING

Pupil's Preparation

Make an outline to help you in your talk.

The Lesson

Aim to have clear, concise, vigorous reports, but do not allow pupils to think that a rough, careless style or the use of slang will add strength to their reports. Much of the slang in common use at any period is vulgar; some of it is not even strong, and our pupils are not old enough or cultured

enough to know when slang may be used without injury to the speaker, or loss and perhaps offense, to the hearer.

We are trying to train children in the use of pure, exact English. We are trying to teach discrimination in the use of words. Help the children to see that the girl who uses the same word to describe her mother's health, her own new hat, the weather, the game, the play, her mark in arithmetic, the concert, the lilacs, and the rainbow is not training herself to think clearly.

Teach the children that the effort required to find the *word that gives exactly the idea* they wish to convey is well worth making, and arouse in them the determination to find the needed word and to use it.

LESSON 73—REPORTING FOR THE PAPER

Lessons 20 and 41 in the Manual give directions for this work.

LESSON 74—AGREEMENT OF VERB WITH SUBJECT

If additional sentences are desired for test, the following may be used:

1. Four months' interest (is, are) due.
2. This is one of the papers that (give, gives) the account.
3. His book is one of those that (help, helps) boys and girls.
4. Take one of the pencils that (is, are) on the table.
5. This is one of the best stories that (has, have) appeared in this magazine.

See Manual suggestions for Lesson 7.

LESSON 75—REVIEW AND SUMMARY OF CONJUNCTIONS

The following sentences may be used for additional drill or test:

1. The humblest life may be noble, while that of the most powerful monarch or the greatest genius may be contemptible.
2. Do not hurry, for we have time enough.
3. Although I was not present, I think I know what was done.
4. "Now the heart is so full that a drop overfills it,
We are happy now, because God wills it."
5. "Do what thou dost as if the stake were heaven
And that thy last deed ere the judgment day."

LESSON 76—DISTINGUISHING PREPOSITIONS FROM ADVERBS

If additional sentences are desired for test, the following may be used:

1. Heap on more wood!
2. They would not lay down their arms.
3. He will not give up hope.
4. "Flower in the crannied wall,
I pluck you out of the crannies."
5. "The ocean old, centuries old,
Strong as youth and as uncontrolled,
Paces restless to and fro,
Up and down the sands of gold."

LESSON 77—LETTER WRITING**Pupil's Preparation**

Study form of letter given in Lesson 15, Part I, page 21.

The Lesson

If no pupil is absent on account of illness, you will change the assignment. Have the letter written to a pupil who has moved to another school or to another city. All composing should presuppose a particular audience—pupils should always write *to* or *for* somebody. The appeal upon the writer is, therefore, direct and personal.

LESSON 78—EXPANDING WORDS AND PHRASES INTO CLAUSES

If time permits, use the following for further application:

1. This cloak shall never be brushed while *in my possession*.
2. The *mud-dyed* cloak still hung upon his arm.
3. The *muddy* spot in the road was covered by the cloak.
4. The *observant* queen did not forget.
5. The queen gave him a jewel of gold *in the form* of a chessman.

LESSON 79—HALF-YEARLY SUMMARY

See Manual suggestions for Lesson 16, Part I.

CHAPTER SIX

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lessons 80, 81, 82, 83, 91, and 93.

LESSON 80—LITERATURE

Pupil's Preparation

Read the poem thoughtfully.

Make a list of words you do not understand or cannot pronounce; consult the Glossary or the dictionary and then copy these words and their definitions in your notebook, under the heading, "For My Vocabulary." Try to use these words correctly in discussing the poem.

Prepare a list of questions on the thoughts expressed in the poem.

The Lesson

The preparation by pupils of lists of questions intended to bring out the interpretation of a selection of literature is a splendid exercise and should be frequently employed. It shows the teacher whether they recognize the fundamentals or merely the incidentals. Comments by you tending to point out values among questions will be helpful. Do not fail to illuminate the exercise in a way to help pupils to a better perspective of values in succeeding exercises of this type.

Always use the literary selection to drive home any lame point in sentence structure and to furnish examples of the use of words, phrases, or clauses that have been under consideration in recent lessons, or those that offer difficulties with which pupils are struggling.

LESSON 81—LITERATURE

Pupil's Preparation

Read the selection thoughtfully.

Consult the glossary or the dictionary for unfamiliar words.

Read the selection again.

Try to answer the questions asked under "Study of Selection."

LESSON 82—COMPOSITION

The pupil should speak without notes. His voice should be pleasing, his enunciation distinct, and his pronunciation correct. He must arrange his material and make an outline of topics.

LESSON 83—COMPOSITION

See directions in Manual for Lessons 10, 20, and 41.

LESSON 84—WORDS USED AS DIFFERENT PARTS OF SPEECH

If time permits, ask pupils to make sentences showing that one word may be used as different parts of speech.

LESSON 85—COMPARISON OF ADJECTIVES**Pupil's Preparation**

Read thoughtfully the development of the lesson.

Try to answer the questions and follow the directions given in the lesson.

The Lesson

Note that pupils are here given a *name* for what they have long known.

LESSON 86—COMPOSITION**Teacher's Aim**

To make each pupil feel that he has something to give the class.

To help each pupil express his own thought easily and correctly.

To instill the need of high ideals.

LESSON 87—COMPOSITION

See Manual directions for Lessons 10, 20, and 41.

LESSON 88—CLAUSES: VERBS, NOUNS, PRONOUNS, ADJECTIVES

If the work of this lesson is taken up in the order indicated in the text, pupils will take each step very naturally and easily.

LESSON 89—MAKING COMPOUND AND COMPLEX SENTENCES

Encourage pupils to try to make an interesting story by combining the simple sentences into compound and complex sentences. Many pupils will be eager to do this and all may be stimulated to effort.

LESSON 90—LETTER WRITING

A Class Acceptance may be written on the board by the teacher, with the help of the pupils, before the individual letters are written. See Manual directions for Lessons 2 and 28.

LESSON 91—LITERATURE**Teacher's Aim**

To help pupils appreciate the character of Washington.

To help pupils appreciate the language used by the authors quoted in the lesson.

Pupil's Preparation

Read the selections thoughtfully.

Consult the Glossary or the dictionary for unfamiliar words.

Read the selections again.

The Lesson

The memorizing and recitation of the lines by James Russell Lowell may be continued through several days, if this plan seems best for your school.

LESSON 92—REVIEW AND SUMMARY OF ADJECTIVES

The blackboard should be used for this work. See directions for use of blackboard in Manual, Lesson 7.

LESSON 93—COMPOSITION

Either subject may be assigned to the class, or one group may make the program and another group may write the story. See Manual, Lessons 10, 20, and 41.

LESSON 94—REVIEW OF PRONOUNS

If more practice is needed, use pronouns in the prose selections on page 254, or on pages 314 and 315.

LESSON 95—REVIEW OF CHAPTER

Use the review to show the weak spots in instruction; then apply the necessary explanation and drill until weakness becomes strength.

See Manual suggestions for Lesson 16, Part I.

CHAPTER SEVEN

LESSON 96—LITERATURE

Teacher's Aim

- To enjoy the selection with the pupils.
- To help the pupils appreciate the meaning of the selection.
- To help them see the pictures the author has made.
- To induce pupils to talk about the selection.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of words which you do not understand or cannot pronounce; consult the glossary or the dictionary and then copy these words and their definitions in your notebook. Try to use these words correctly in your conversation.

Try to answer the questions under "Study of Story."

Prepare two additional questions to ask the class.

LESSON 97—COMPOSITION

Teacher's Aim

- To induce pupils to talk.
- To show them that it is possible for them to talk so as to give pleasure and information.
- To teach true patriotism.

Every composition should be an expression of the pupil's *own ideas*. He struggles to give his thoughts correct language expression; he needs the help of his teacher and of his classmates. All criticism must, therefore, be *friendly, sympathetic, and helpful to him in his future efforts to convey what is in his mind*. Moreover, the thoughts are the pupil's, not the teacher's; we merely help him *to arrange* what he has to say in a better form. Corrective work must always be given in the light of these facts. *It must not repress, but it must strengthen for further struggles at expression.*

LESSON 98—COMPOSITION

Pupil's Preparation

Make an outline for your composition.

The Lesson

See Manual directions for Lesson 41 and Lesson 10.

LESSON 99—AUXILIARY VERBS**Pupil's Preparation**

Read the lesson thoughtfully.

Follow the directions given in the lesson.

LESSON 100—CORRECT USE OF AUXILIARY VERBS

The following sentences may be used for test or additional drill after the lesson in the book has been treated.

1. (May, can) I use your pencil?
2. (May, can) we go now?
3. Did your mother say you —— come home early?
4. You (may, can) take whichever you prefer.
5. I think you (will, shall) have a pleasant day.
6. Yes, I think I (shall, will).
7. I (shall, will) be fifteen in February.
8. He (shall, will) be twelve at that time.

LESSON 101—COMPARISON OF ADVERBS**Pupil's Preparation**

Read the lesson thoughtfully.

Follow the directions given in the lesson.

The Lesson

Use the blackboard according to directions for Lesson 7.

LESSON 102—REPORTING

Reports should be made in the pupil's own language, not in the words of the newspaper or magazine from which the information was obtained. See Manual directions for Lesson 72.

LESSON 103—REPORTING FOR THE SCHOOL PAPER

See Manual directions for Lessons 10, 16, 20, and 41.

LESSON 104—CLAUSES: VERBS, ADVERBS, NOUNS, PRONOUNS

Divide the class into two groups and proceed with this oral lesson according to the plan outlined for board work, Lesson 7 in Manual.

LESSON 105—BRING AND TAKE**Pupil's Preparation**

Read the lesson thoughtfully.

Follow the directions given in the lesson and try to answer the questions asked.

The Lesson

After thorough *oral* drill on this lesson, use the blackboard, following directions given in the Manual for Lesson 7.

LESSON 106—LITERATURE**Pupil's Preparation**

Read the poem thoughtfully.

Consult the Glossary or the dictionary for unfamiliar words.

Prepare a list of questions on the poem.

The Lesson

The great moral lesson of forgiveness of injuries, taught in the story of the spy, is emphasized in this lesson. If the grandeur of forgiveness, as contrasted with the futility and pettiness of revenge, remains with the children after the lesson is over, we need not question the value of the lesson.

LESSON 107—COMPOSITION**Teacher's Aim**

To cultivate in pupils the powers of observation.

To induce pupils to talk about the results of their observations.

Pupil's Preparation

Make an outline for your talk. Your real preparation for this lesson was made when you observed the things which you will now tell the class.

LESSON 108—CLAUSES: VERBS, ADVERBS, NOUNS, PRONOUNS

Divide the class into two groups or sides and conduct this oral lesson according to directions for board work, Lesson 7 in Manual.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 109—MAKING COMPOUND AND COMPLEX SENTENCES

If the compound and complex sentences are carefully made, the result will be an interesting story. Help pupils to see that skill in making and combining sentences is necessary in order to speak or write easily.

LESSON 110—LETTER WRITING

A class letter may be written on the board before the individual letters are written. See Lesson 28 in Manual.

LESSON 111—REVIEW OF CHAPTER

If this review is made a written test, the written lesson should be followed by one or more oral lessons, in which difficulties are removed and necessary drill is given. Do not begin the work of the new Chapter until all the points touched upon in the review are thoroughly understood.

CHAPTER EIGHT

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lessons 39, 40, and 46.

LESSON 112—LITERATURE

Teacher's Aim

- To help the children who need help in appreciating humor.
- To help all pupils by enjoying the selection with them.
- To lead pupils to see what makes this an interesting story.

The Lesson

Ben's trouble will become very real to the children, if you explain that "concord" means the same as our word "agreement" and that nouns "of multitude or signifying many" are collective nouns. Ask the class to turn to pages 126 and 130 of the text and read the rules given on those pages. They will then understand to what Mrs. Garth referred, when she said, "Now let us go through that once more."

The children should be encouraged to ask questions of each other and to volunteer information from their own experiences. Each should prepare two questions, not given in the book, to ask the class. Indeed, the children should conduct the lesson themselves, the teacher being the guide and director.

Every lesson in literary interpretation should add to the children's grasp of words; it should increase their vocabulary of usable words; and note should be taken of all apt uses of words and phrases found in the selection. In addition, each lesson should make for increased flexibility of expression—giving the child resource and command of varied ways of expressing himself.

LESSON 113—COMPOSITION

Time for thought must be given before this discussion is attempted. Children must be given time to consider and weigh the merits of different solutions which will occur to them. After the visitor is decided upon, the different steps of the outline will require planning.

LESSON 114—COMPOSITION

Read Manual directions for written composition, Lessons 10 and 20.

LESSON 115—THE PARTICIPLE**Pupil's Preparation**

Read thoughtfully the development of the lesson.
Follow the directions given in the lesson.

The Lesson

A common error is the use of a participle without an antecedent, e. g., *Looking out of the window, it was a fine day.* In this sentence, "*looking*" has no antecedent. "*Looking out of the window, I saw that it was a fine day,*" gives "*looking*" a logical antecedent. Participles, used without an antecedent, are called "loose" or "hanging" participles.

LESSON 116—REVIEW AND SUMMARY OF THE VERB**Pupil's Preparation**

Read thoughtfully the classification of verbs as shown in the diagram. Close the book and try to make the diagram. If you cannot make it, open your book and study.

The Lesson

Pages 126, 214, and 215 will help with this lesson. Which sentence would give Ben Garth most trouble?

LESSON 117—PICTURE STUDY

The boys will be delighted to explain these pictures to you if you do not understand them. This lesson affords an excellent opportunity for the teacher to be a listener only, while one of the boys leads the class. Do not be afraid to try a lesson of this kind, occasionally. Be sure that pupils group their discussion of each picture so as to form a paragraph, as follows:

- (a) A typical boys' game of baseball.
- (b) Boy at the bat makes a long hit, and before fielders can get the ball, the dog runs away with it; in the meantime the batter runs around the bases.

(c) Excited discussion whether this run should be counted in the score.

The use of pictures to teach paragraphing is an excellent plan that has not been utilized in the past.

If your class is composed entirely of girls and interest in the game is lacking, substitute a "mock" debate on the question, "Did the fact that Mrs. Garth was making pies and tarts while she taught grammar help or hinder Ben's education in this subject?"

This debate may be made very amusing and an audience may be provided by inviting another class to hear the discussion.

LESSON 118—STORY TELLING

Teacher's Aim

To enable pupils to gain information *rapidly* from the printed page.

To train pupils to give, *accurately*, the information they gain from their reading.

Teacher will read Manual suggestions for Lessons 10, 57, and 105.

LESSON 119—CLASS COMPOSITION

The Lesson

This class composition is not to be a reproduction of the language of the book, but the pupils' version of the story.

Follow directions for class composition given under Lesson 11.

Read Manual suggestions for Lessons 11, 90, and 106.

LESSON 120—MAKING COMPOUND AND COMPLEX SENTENCES

Use the blackboard in connection with this lesson, following directions in Manual for Lesson 7. If more sentences are wanted, use sentences from pupils' compositions or from "Supplementary Sentences for Practice Work," page 313.

LESSON 121—LEARN AND TEACH

This lesson should be thoroughly studied and used again and again for drill. The sentences at the bottom of page 287 should be used for daily drill until correct habits of speech are formed.

LESSON 122—PARTICIPLES AND VERBS

Pupil's Preparation

Read thoughtfully the opening paragraphs of the lesson. Study the models given, until you are sure you understand the use of the participle.

Note that agreement in number is the point in the sentences given for verb study.

LESSON 123—CORRECT USE OF ADJECTIVES

Pupil's Preparation

Study pages 204 and 258.

LESSON 124—LETTER WRITING

A class letter may be written on the board before the individual letters are written. See Lesson 2 in Manual.

LESSON 125—CORRECT USE OF PRONOUNS

Pupil's Preparation

Study pages 158, 205, and 217.

LESSON 126—CURRENT EVENTS

Teacher's Aim

To teach pupils to observe closely.

To teach them the necessity for accuracy in reports of this kind.

To help them see that what Whittier said of *The Barefoot Boy* may be true of each one if he really wants it to be.

“Nature answers all he asks;
Hand in hand with her he walks,
Face to face with her he talks.”

The Lesson

Pupils will understand how delightful this may be, if you read to them from Burroughs, Sharp, Thoreau, or such paragraphs as the following from Gilbert White's "Natural History of Selborne":

“There are three creatures, the squirrel, the field-mouse, and the bird called the nut-hatch, which live much on hazel nuts; and yet they open them each in a different way. The first, after rasping off the small end, splits the shell in two with his long fore-teeth, as a man does with his knife; the second nibbles a hole with his teeth, as regular as if drilled and yet so small that one would wonder how the kernel can be extracted through it; while the last picks an irregular ragged hole with its bill; but as this artist has no paws to hold the nut firm while he pierces it, like an adroit

workman, he fixes it, as it were in a vise, in some cleft of a tree, or in some crevice; when, standing over it, he perforates the stubborn shell. We have often placed nuts in the chink of a gate-post where nut-hatches have been known to haunt, and have always found that those birds have readily penetrated them. While at work they make a rapping noise that may be heard at a considerable distance.”

LESSON 127—REVIEW OF CHAPTER

The reviews are important agencies for giving pupils an organized view of the facts treated in the Chapter. They enable the teacher to measure the efficiency of the instruction and the progress of pupils in technical work. Make this an important lesson.

See Manual suggestions for Lesson 16, Part I, page 18.

CHAPTER NINE

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lessons 141, 142, and 143.

LESSON 128—LITERATURE

Teacher's Aim

To lead pupils to see the interest and vividness of the selection.

To induce pupils to talk about the selection.

To inspire pupils with the desire to emulate brave deeds.

Pupil's Preparation

Read the selection thoughtfully.

Make a list of words which you do not understand or cannot pronounce; consult the Glossary or the dictionary and then copy these words and their definitions in your notebook.

Try to answer the questions given under "Study of Poem."

LESSON 129—PICTURE STUDY

The picture on page 294 represents the Alamo as it stands now in San Antonio, unchanged from old days except for the roof. It is used as a museum.

See "Supplementary Theme Subjects," page 319.

Make sure that there is steady gain in corrective work—that one by one bad habits of speech are being overcome. *Only by singling out a given common error and following up the corrective work with unceasing patience and persistence can faulty habits be corrected.* Do not make the mistake of attacking too many faults at once; one or perhaps two will be quite enough. Daily drill for a few minutes on a given error will soon make itself felt. When a given error has been overcome, take up another and continue with unremitting patience until the right habit is established. In a short time, gains will become apparent and new courage will come to both the teacher and the children.

LESSON 130—REPORTING

See directions in Manual for Lessons 10, 20, and 41.

LESSON 131—THE GERUND**Pupil's Preparation**

Read thoughtfully the development of the lesson.

Try to answer the questions and follow the directions given in lesson.

The Lesson

Use the blackboard, following directions given in the Manual for Lesson 7.

LESSON 132—THE INFINITIVE**Pupil's Preparation**

Read the lesson thoughtfully.

Try to answer the questions and follow the directions given in the lesson.

The Lesson

For additional drill, ask pupils to find examples of the infinitive in their readers.

Use blackboard for "Written Exercise."

LESSON 133—DOUBTFUL USES OF THE INFINITIVE

The "split" infinitive is not so much an error as it is unusually awkward. Sometimes it occurs with more than one word between "to" and the verb form, and is the more awkward.

Study of correct forms during the period assigned to grammar and language will accomplish little, if careless speech is permitted at other times. Inculcate pride in correct English, first, and easy, graceful English will come later.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 134—CURRENT EVENTS**Teacher's Aim**

To enlarge the horizon of the pupils.

To broaden their sympathies.

To induce the pupils to talk freely.

LESSON 135—LETTER WRITING

A class letter may be written on the board by the teacher, with the help of the pupils, before the individual letters are written. See directions in Manual for Lesson 2.

LESSON 136—COMPOSITION

See directions for written composition, Lessons 10 and 20 in the Manual.

**LESSON 137—CLASSES OF SENTENCES: CLAUSES:
INFINITIVES, PARTICIPLES, GERUNDS**

If the lesson is studied according to directions, pupils will have little difficulty in selecting infinitives, gerunds, and participles.

LESSON 138—REVIEW OF ADJECTIVES AND ADVERBS

If more practice is needed, select other paragraphs in the story and continue the study of adjectives and adverbs.

See "Supplementary Sentences for Practice Work," page 313.

LESSON 139—LITERATURE**Pupil's Preparation**

Read the lines thoughtfully.

Make a list of words which you do not understand or cannot pronounce; consult the glossary or the dictionary and then copy these words and their definitions in your notebook.

Read the lines again and think how you will explain them.

LESSON 140—NOUNS, PRONOUNS, INFINITIVES, GERUNDS

Interest will be added to lessons of this kind by dividing the class into two groups and conducting the oral lesson according to the directions given for board work in Lesson 7 of Manual.

LESSON 141—LETTER WRITING

See directions for Lesson 2 in Manual.

LESSON 142—COMPOSITION

See directions for written composition, Lessons 10, 16, 220, and 41.

LESSON 143—COMPOSITION

Pupils may use their readers or any other books available in making the programs.

LESSON 144—REVIEW OF CHAPTER

This lesson is not only a review, but it is a test of what has been learned in the Chapter. It shows where drill is needed and where explanations have not been understood. Use the lesson to make more effective the lessons that follow.

See Manual suggestions for Lesson 16, Part I, page 18.

CHAPTER TEN

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lessons 146, 147, 150, and 151.

LESSON 145—LITERATURE

Pupil's Preparation

Read the selection thoughtfully.

Consult the Glossary or the dictionary for unfamiliar words.

Prepare a list of questions to ask your classmates.

The Lesson

Henry David Thoreau believed that people should do no more work than was necessary in order to live. Because of this belief, he refused to follow any profession or to devote himself to business. He lived, almost in seclusion, for two years, in a hut he had built near Walden Pond. He was a close observer of nature and his quiet life at Walden made possible the book by which he will always be remembered—*Walden, or Life in the Woods*.

LESSON 146—COMPOSITION

Pupil's Preparation

If you have never made a garden, question a friend who now has a garden or has had one. Your subject will be "My Friend's Garden" and you may give the class the benefit of your friend's experience.

LESSON 147—COMPOSITION

Pupils who used the subject, "My Friend's Garden," will use the friend's experience for the written composition.

LESSON 148—PARTICIPLES: GERUNDS: INFINITIVES

Divide the class into two groups and conduct this oral lesson according to directions for board work given in Manual, Lesson 7.

Ask pupils to make sentences involving the use of participles, gerunds, and infinitives, if additional drill is needed.

LESSON 149—CORRECT USE OF PRONOUNS AND POSSESSIVE ADJECTIVES

The following sentences may be used for test or additional drill:

1. On account of (his, him) losing the way, I was obliged to wait.
 2. I was not aware of (him, his) being here.
 3. Illness prevented (his, him) going.
 4. They heard it as well as (we, us).
 5. Such boys as (he, him) will be able to help.
- See suggestions in Manual for Lesson 7.

LESSON 150—LETTER WRITING

One of the following subjects may be used if preferred:

A Place I Should Like to Visit.

The Work I Have Enjoyed Most This Year.

The Work I Should Like to Do.

How I Expect to Spend My Vacation.

LESSON 151—REPORTING

For "gardening" substitute carpentry, sewing, baking, care of chickens or pigeons, or any other occupation, if the pupil has had no experience in gardening.

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