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LIVE LANGUAGE LESSONS

HOWARD R. DRIGGS

SIXTH GRADE



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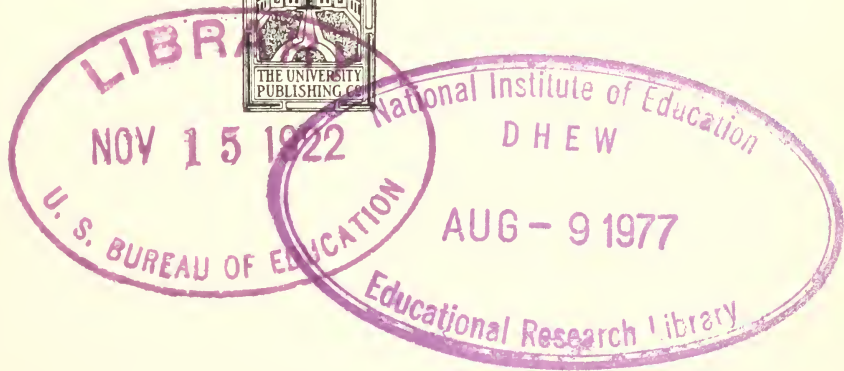


LIVE LANGUAGE LESSONS

SIXTH GRADE

HOWARD R. DRIGGS ^{OSCOE}

PROFESSOR OF EDUCATION IN ENGLISH AND PRINCIPAL OF THE SECONDARY TRAINING SCHOOL, UNIVERSITY OF UTAH, SALT LAKE CITY



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THE UNIVERSITY PUBLISHING COMPANY

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PREFACE

Children enjoy language lessons closely related to real life. These lessons are presented to develop in pupils ability to speak and to write effectively.

To this end they offer:

1. Opportunity for the child to express himself on important subjects close to the interests of his everyday life.

2. A well-organized series of constructive exercises to enrich his vocabulary and to train him in those habits which make for skill in speech and writing.

3. Well-graded corrective drills on commonly misused oral and written forms.

Every lesson in this volume has been developed by the author and by teachers under his supervision in counsel with many of the best teachers of language in the country. To present lessons well-organized, rich in content, applicable to daily needs, and consequently teachable and practical, has been the aim of the author.

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HOWARD R. DRIGGS.

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SIXTH GRADE

SUMMER SPORTS

1

SUMMERTIME PICTURES

Oh for boyhood's time of June
Crowding years in one brief noon,
When all things I heard and saw,
Me, their master, waited for.
I was rich in flowers and trees,
Humming birds and honey-bees;
For my sport the squirrel played,
Plied the snouted mole his spade;
For my taste the blackberry cone
Purpled over hedge and stone;
Laughed the brook for my delight.
Through the day and through the night,
Whispering at the garden wall,
Talked with me from fall to fall;
Mine the sand-rimmed pickerel pond,
Mine the walnut slopes beyond,
Mine, on bending orchard trees,
Apples of Hesperides!
Still as my horizon grew,
Larger grew my riches too;
All the world I saw or knew
Seemed a complex Chinese toy
Fashioned for a barefoot boy!

—From "*The Barefoot Boy*," by John Greenleaf Whittier.



PHOTOGRAPH BY UNDERWOOD & UNDERWOOD, N. Y.

SUMMER DAYS

Whittier evidently enjoyed his boyhood. He certainly enjoyed the memories of it, as is shown by this stanza and the rest of the poem.

1. What summertime pictures come to you as you read the various lines?
2. Describe the picture suggested to you by each of the following:
 - a. I was rich in flowers and trees,
Humming birds and honey-bees.
 - b. For my sport the squirrel played.
 - c. For my taste the blackberry cone
Purpled over hedge and stone.
 - d. Laughed the brook for my delight.
 - e. Mine the sand-rimmed pickerel pond.

f. Mine the walnut slopes beyond.

3. What is the most beautiful summer picture you call to memory? What makes you remember it?

4. Describe so as to make your classmates see clearly some place where you love to play in summertime; as, the old swimming hole, the orchard, the meadow-land, a fishing hole, a picnic ground, or other place of interest.

2

VACATION LETTERS

Think of some friend or relative who would enjoy hearing from you. Write a real letter telling of your experiences during the vacation just passed.

The following letter is chatty and newsy:

Albion, Ohio, Sept. 10, 1917.

Dear Hattie,

We have just returned from an outing in the mountains. I have a hundred interesting things to tell you. One letter will never carry them all. Oh, such fun it was!

Think of camping out under the open sky more than a mile above the sea! Our tent was pitched in an aspen grove, near a crystal-clear stream that sang us to sleep every night. In the morning the birds would waken us with their twittering.

Did you ever see a deer? Father and I were following a trail through the pines when one sprang out of a thicket and bounded away. How he could leap!

There were pine hens, too, ever so many of them. They would flutter up from the ground and perch on the high

branches. My brother Billy killed one for supper. Its blue tail made a pretty fan for me.

Using a frying-pan over the camp fire is not all fun. The smoke chases the cook too much. Sometimes the fire burns things badly, but we do not mind that. The air gives us such appetites that everything tastes good.

Come and visit me. I have many more things to tell you. Please write me a letter about your vacation?

Lovingly,
Jennie.

3

Whittier was a good story teller as well as a poet. His uncle, "innocent of books," but "rich in lore of fields and brooks," often went with him on long walks through the woods and along the streams. Here is Whittier's own story of his first fishing trip:

GOING FISHING*

I remember my first fishing excursion as if it were but yesterday. I have been happy many times in my life, but never more so than when I received my first fishing pole from my uncle's hand and trudged off with him through the woods and meadows.

It was a still, sweet day of early summer. The long afternoon shadows lay cool across our path. The leaves seemed greener, the flowers brighter, the birds merrier, than ever before. My uncle, who knew by long experience

*From Baldwin and Bender's *Fourth Reader*. Copyright, 1911, by American Book Company. Used by permission of the American Book Company, publishers.

where were the best haunts of the pickerel, very kindly pointed out to me the best place for fishing.

I threw out my line, as I had often seen others do, and waited anxiously for a bite. I moved the bait in rapid jerks on the surface of the water in imitation of a frog. Nothing came on it.

"Try again," said my uncle.

Suddenly the bait sank out of sight.

"Now for it," thought I, "here is a fish at last."

I made a strong pull and brought up a tangle of weeds. Again and again I cast out my line with aching arms, and drew it back empty. I looked to my uncle, hoping that he could do something to help me.

"Try once more," he said. "We fishermen must have patience." I did try, but not with patience.

Suddenly something tugged at my line and swept off with it into the deep water. Jerking it up, I saw a fine pickerel wriggling in the sun.



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GOING FISHING

"Uncle," I cried, wild with delight, "I've got a fish!"

"Not yet," said my uncle.

As he spoke there was a splash in the water, and I saw the arrowy gleam of a scared fish shooting into the middle of the stream.

My hook hung empty upon the line. I had lost my prize. I was so overcome by my great and bitter disappointment that I sat down upon the nearest tuft of grass and refused to be comforted.

My uncle assured me that there were more fish in the brook, but what did I care for that? He put the pole again in my hands, and told me to try my luck once more.

"But, remember, boy," he said with a smile, "never brag of catching a fish until it is on dry ground."—*John Greenleaf Whittier.*

1. What experience at fishing does this story call to your mind?
2. What kinds of fish have you ever tried to catch?
3. How did you fish for them?
4. What was your success?
5. What is the real point to the story?
6. What is your best fish story? Tell it clearly.

4

STORIES TO TELL

I

ORAL WORK

A True Fish Story.

In the Woods.

A Bit of Swimming Excitement.

A Hillside Fright.

Lost Horses.

Fun on the Beach.

A Lively Chase.

Meadow Experiences.
An Unexpected Bath.
Mud Ducks.
A Picnic Mishap.
When the Tide Rolls In.
Caught in a Summer Shower.
Streamside Sports.
Scared by a Snake.
Sea-shell Stories.
Fun in the Park.
Down by the River.
Playing Indian.
A Boat Upset.
Bears in Camp.
Shooting the Chutes.
Troubles of a Camp Cook.
A Water Fight.

Be ready to tell the best story that any one of these topics calls to your mind. Make your story so interesting that your hearers will enjoy it.

II

HOW TO TELL A STORY

ADVICE FROM BOYS AND GIRLS

If some one were to ask you how he should tell a story, what is the suggestion you would give him? This question was put to a certain class of boys and girls. The following are some of their interesting replies:

1. Leave out the introduction.
2. Jump into the story.
3. Keep the story moving.

4. Have the people talk.
 5. Keep it exciting.
 6. Don't let the hero always have things too easy.
- What other suggestions would you add? Make a list of them.

III

WRITTEN EXERCISE

Write one of the liveliest experiences you have had fishing, camping, swimming, going on excursions, or doing other things out-of-doors. Imagine that you are a real story writer trying to win readers. Give your tale an attractive title, then:

1. Get the story to moving well in the first paragraph.
2. Keep it moving.
3. Enliven it with touches of conversation and expressions full of action.

5

CHOOSING TITLES

Some people seem to feel that any title is good enough. Remember, **a title is a kind of invitation to read.** It should attract people. A good title interests readers. And more, **a good title helps the writer;** it gives him a center for his story and tends to keep him from rambling.

Study the following pairs of titles. Which do you prefer? Why?

1. An Experience in the Mountains; On the Wrong Trail.
2. Fishing; My Biggest Trout.

3. A Boating Story; Capsized.
4. Tale of a Horse; When Billy Ran Away.
5. A Camping Anecdote; Tent Troubles.

Study also the titles suggested in exercise 4.

Think of the titles of various stories and books that you know well. Which ones seem best to you? Copy five of these titles carefully.

Write three well-chosen titles for your liveliest vacation experiences.

CAPITALIZING TITLES

Look at the titles given in the foregoing exercises. What words in them are capitalized? Remember this rule:

The first and the last and all other important words in a title should be written with capitals.

6

BEGINNING A STORY

Read the first paragraph of *Going Fishing*. How far does Mr. Whittier get into his story in the first paragraph?

Study the following beginning paragraphs from noted story writers to observe how they satisfy the children's requests, "Leave out the introduction," "Jump into the story":

Once upon a time there was —

"A King?" my little readers will immediately say.

No, children, you are mistaken. Once upon a time there was a piece of wood.—*From "Adventures of Pinocchio," by Collodi.*

"He has opened his eyes, look!"

"Put him in the skin again. He will make a strong dog. On the fourth month we will name him."

"For whom?" said Amoraq.

Kadlu's eye rolled round the skin-lined snow house till it fell on fourteen-year-old Kotuko sitting on a sleeping bench, making a button out of walrus ivory.

"Name him for me," said Kotuko with a grin. "I shall need him one day."—*From "Quiquern," in Kipling's "Second Jungle Book."*

"Jack and Jake." This is what they used to be called. Their names were always coupled together. Wherever you saw one, you were very apt to see the other—Jack, slender, with yellow hair, big gray eyes and spirited look; and Jake, thick-set and brown, close to him, like his shadow, with his shining skin and white teeth. They were always in sight somewhere.—*From "Jack and Jake," in the "Page Story Book."*

EXERCISES

1. Find another story that begins briskly. Copy the first paragraph of it.
2. Think of your favorite story. How does it begin? If you cannot remember, look it up.
3. After selecting a topic, begin your story in the most interesting way you can.

7

MAKING A STORY MOVE

A story may be called a "moving picture of life in words." When the picture begins to move, one does not wish to have it stopped. It is necessary at times, of course, to make a still picture of the people

in the story, to describe a scene, or offer an explanation; but such parts should be given only when absolutely necessary. If one stops the story too long to tell of other things, the reader loses interest.

In all your writings, remember the reader. Make things interesting and clear for him. Try to see things clearly yourself and you will be better able to make others see them.

EXPRESSIONS TO AVOID

Certain expressions, carelessly or unnecessarily used, keep our stories from moving smoothly and briskly.

Many people fall into the habit of using such expressions as "ur," "why-a," "well-a," "und," "and so," "and then." These expressions retard the movement of the story and make it seem crude. Avoid all such halting habits.

8

NEEDLESS WORDS

Words are often needlessly used. Every word in our sentences should carry meaning. Practice especially to rid the tongue of the needless words in such expressions as "John he," "this here," "that there," "have got," "hadn't ought," "don't hardly."

Read aloud the following sentences:

1. John ran up the hill.
2. I asked him for his knife, but he said he hadn't any.
3. This place will do for our camp.

4. That boy took your fishing pole.
5. I ought not to go.
6. I should not do it.
7. I could hardly do it.
8. I can scarcely see.
9. I have no money.
10. He had no pencil.
11. It doesn't make any difference.
12. He didn't bring me anything.

9

DOUBLE NEGATIVES

The words **no**, **not**, **never**, and **nothing** are negatives. They are used to deny. If one is not careful in using negatives, one may give the sentence a meaning not intended. For example, to say **I did not see none** means **I saw some**.

When two negatives are used in a sentence one cancels the effect of the other.

Use only one negative to make a denial.

I

Read aloud the following sentences:

1. I haven't any.
2. I have none.
3. He knows nothing of it.
4. He doesn't know anything of it.

II

Fill the following blanks with different words and read the sentences aloud:

1. I have no —.
2. We have no —.
3. They have no —.
4. The man has nothing to —.
5. You have no —.
6. He has no —.
7. The girls have nothing to —.
8. The horses have nothing to —.

10

THE AND HABIT

Study to overcome the "and" habit. Exercises like the following will help you in this:

1. We boys ran up the mountain side and crawled under a ledge of rock and there we lay and the storm came on with fury and we were not hurt at all and our tent was carried away and all our food and bedding by the flood.

2. We boys ran up the mountain side and crawled under a ledge of rock. There we lay while the storm came on with fury. We were not hurt at all, but our tent was carried away, with all our food and bedding, by the flood.

What becomes of the **ands** used in the first paragraph?

EXERCISE

Change these paragraphs in like manner:

1. We reached the grove and unhitched our horses, and then we pitched our tent and after we had cooked and eaten our dinner, we all went fishing and I caught three trout and the other boys caught seven in all and we had some of them for supper and they were very delicious.

2. We were out in the park and we were watching the squirrels and they were chasing one another about the grass, and I tossed a piece of cracker towards them and one of them stopped and he slipped up and grabbed it, and ran up a tree.

3. The boys were in swimming and they were having a jolly time splashing the water and diving and ducking one another. Then one of them proposed that they make a diving board, and they did and then they would run and jump on it and spring up in the air and then they would dive into the water.

To make the story move well, omit all unnecessary words, and do not ramble into needless descriptions and explanations.

11

REVIEW

I

CONVERSATION IN STORIES

1. What is the effect of conversation in telling a story?
2. What marks are used to denote it?
3. How is conversation paragraphed?

In using conversation be careful to choose expressions that are natural, that suggest the person speaking; but be careful, too, not to use slang.

II

Copy the following sentences, punctuating them properly:

1. All aboard shouted Uncle Harry and in we jumped

2. Oh here are the ripest berries of all called May as she scrambled through the bushes come on

3. We were sitting around the camp-fire telling stories when one of the boys jumped up and cried There's a bear

4. Now for the high dive shouted Fred I am going to touch the bottom of the old pond

5. Aren't those blossoms beautiful exclaimed Ruth and so fragrant too

6. When school is out said Tom we are going to the mountains for a camping trip

7. Here is a fine fishing hole said Ned be quiet

8. What did you bring for bait asked John angle worms or grasshoppers

9. Last summer began Mary we were in the mountains camping when all of a sudden a storm came up

10. Have you ever hunted bear Uncle Henry asked Frank

11. Yes many times responded the old man do you want to hear some bear yarns

12. Indeed we do exclaimed the boys tell us one

13. There were elm hickory maple and walnut trees in the grove said father

14. Picnicking in the park is the fun for me said Mary I just love to romp among the trees

ACTION WORDS

To give your stories life, choose words that are full of action.

Note these expressions from *Going Fishing*: "moved bait in rapid jerks," "I saw the arrowy gleam of a scared fish."

I

Find in some other story a paragraph that is full of life. Copy from it the words that suggest action.

II

CHOOSING WORDS THAT GIVE LIFE

Rewrite the following sentences, using lively action words to fill the blanks:

1. The fish —— the water when I —— it.
2. The girls —— as they saw the —— snake —— thru the grass.
3. It was sport to —— and —— in the creek.
4. The waves —— far up the beach.
5. The picnic party —— thru the woods and —— among the trees.
6. The lightning —— out of the black clouds.
7. Away —— the rabbit with the dog —— after it.
8. Up flew the hats of the boys as they —— in glee.
9. When a gust of wind —— the tent roughly, the girls —— up in fright and —— out.
10. The deer —— a moment with ears alert, then getting a glimpse of his pursuers —— away.

13

BY STREAMSIDE AND SEASHORE

Summer is always associated with the water. It would be hard indeed to pass the summertime with-

out this magical element which expresses itself so beautifully in the form of brook and lake and river and ocean. Everybody loves the water. Poets have sung of it. Our language is full of words to express its movement and its sounds. Have you listened to the songs of the streams or the lakes or the ocean? What do they seem to sing? Find words to express their music.

I

WATER WORDS

Write all the words you can that suggest the movement or the sounds that water makes; as, **splashing**, **dashing**, etc. Read your list aloud. Be careful how you pronounce your words, particularly those ending in "ing."

II

WATER SONGS

Write a poem that is suggestive of some water scene you know.

The following poem was written by a boy who lived near the meadows. Read it aloud. Note how smoothly his lines glide into each other. Do they not suggest the winding brook to you?

THE MEADOW BROOK

Through the meadow rippling and dancing,
 Came the little brook slipping and glancing,
 Across the fields so gracefully gliding,
 Along whose banks the daisies are hiding.

On the bank so pretty and green,
Where the blackbirds chatter and sing
Till the sun is low and the sky turns red
And the little birds think it is time for bed.

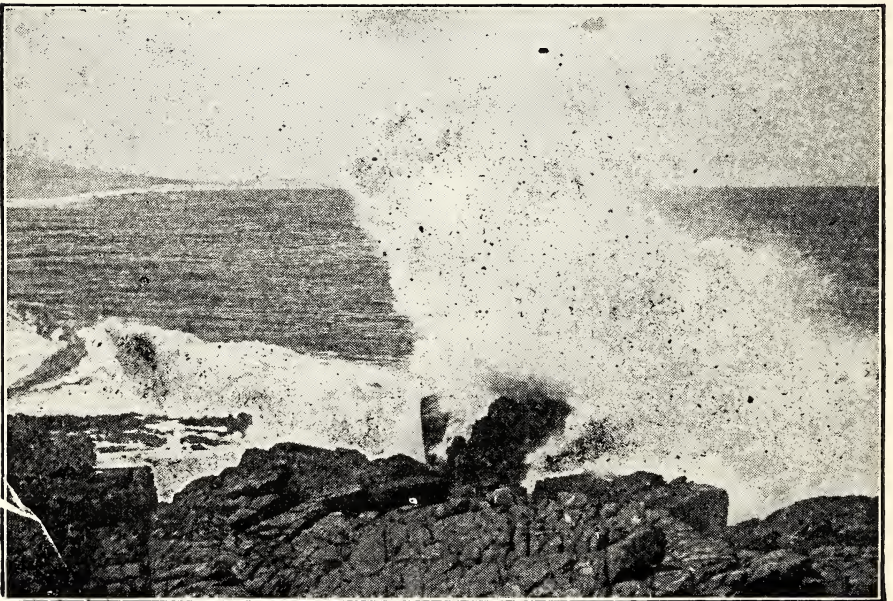
—*Herman Palmer, aged 12 years.*

SUGGESTIVE SUBJECTS

Try any of these or similar subjects for your poem:

1. The Canyon Stream.
2. Cascades.
3. The Waterfall.
4. The Old Swimming Hole.
5. Down by the River.
6. Ocean Waves.

Think of the water scene. Try to find a musical line that suggests its movement or appearance. Work out from this beginning a stanza or more.



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WHERE WAVES DASH HIGH

These lines were used for the beginnings of poems by boys and girls of a certain sixth grade:

1. Rippling, leaping, sparkling, splashing.
2. Down in the creek was the old swimming pool.
3. Happy little brooklet
O'er mossy pebbles slipping.

III

PICTURES IN WATER COLORS

Read the following stanzas aloud several times. What expressions suggest the music of the waters?

Little brook! little brook!
 You have such a happy look,
 Such a very merry manner as you swerve and curve and
 crook,
 And your ripples one and one
 Reach each other's hands and run
 Like laughing little children in the sun.

— *James Whitcomb Riley.*

I come from haunts of coot and hern,
 I make a sudden sally,
 And sparkle out among the fern,
 To bicker down the valley.

I chatter over stony ways,
 In little sharps and trebles,
 I bubble into eddyng bays,
 I babble on the pebbles.

— *Alfred Tennyson.*

SENTENCES FOR REVIEW AND PRACTICE

Read aloud several times each of the following sentences:

1. I can hardly see it.
2. I can scarcely lift it.
3. I seldom go fishing.
4. I do not go fishing often.
5. We didn't have any food.
6. We had no food.
7. I have never seen any deer.
8. I have seen no deer.
9. He doesn't know anything of it.
10. He knows nothing of it.

II

Answer these questions aloud in complete sentences:

- | | |
|-----------------------|-------------------------------|
| 1. Have you a knife? | 10. Have you an orange? |
| 2. Have you a ball? | 11. Have you a tennis racket? |
| 3. Have you a kodak? | 12. Have you a fishing rod? |
| 4. Have you a canoe? | 13. Doesn't he play well? |
| 5. Have you a pony? | 14. Doesn't she seem strong? |
| 6. Have you a saddle? | 15. Hasn't he bright eyes? |
| 7. Have you an apple? | 16. Haven't they seen him? |
| 8. Isn't she going? | 17. Aren't you ready? |
| 9. Isn't he going? | 18. Aren't you glad to go? |

FAIRS AND FESTIVALS

15

ORAL DISCUSSIONS

1. What fair, fruit festival, or other exhibit or exposition have you ever attended?

2. What are the things usually displayed on such occasions?

3. What is the most interesting feature of any such celebration you have ever seen or heard others tell about.

4. Fairs are often held. We have county fairs, state fairs, and even world fairs. What world fairs have you heard about? Why were they held? Tell any interesting thing you may know of them. Tell of other fairs.

5. There are school fairs also. Have you ever held one in your schools? What enjoyment might come from getting up such a fair? What other benefits might it bring to you?

6. Tell what you think should be done in order to arrange a school fair.

16

A SCHOOL FAIR

What are the things your school might exhibit? What articles have you ever made? What animals or birds have you raised? What vegetables, grains,

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ON THE WAY TO THE FAIR

fruits, flowers, have you ever grown? What have you ever produced that might be a prize winner?

There are many boys and girls who have taken prizes as producers. Jerry Moore is the champion boy corn raiser in the United States. He raised 253 bushels on one acre. Merle Hyer, a boy in Cache County, Utah, took first prize at the state fair in 1912, for the largest crop of potatoes; he produced 793 bushels on an acre.

There are many different things you might make or raise. These are a few lines of productive work. You may think of others:

gardening	kodaking	drawing
chicken-raising	sewing	farming
live stock	cooking	raising pets
fruit raising	weaving	constructing
plumbing	woodwork	inventing

WRITTEN SKETCHES OF PRIZE WINNERS

Let each pupil choose some article or some fruit, flower, bird, or animal that he thinks worthy to win a prize. For example: Fancy apples; perfect potatoes; a prize loaf of bread; a successful snapshot; a prize dog or pony or other animal; a winning pair of chickens; a well-made basket; artistic needlework; a well-written story or poem or letter.

What qualities has the thing you choose that make it excel? Write a paragraph or two, describing your prize-winner. Follow some such plan as this:

FANCY APPLES

To win a place in the highest or "fancy" grade, an apple must be perfect in color and form and of good size. It must also be free from bruises and scars made in picking, or by limbs, birds, and storms. Wormy apples, of course, cannot be tolerated. If all of these tests are passed, the fruit is likely to possess the chief quality that entitles it to a prize, a good flavor. With apples, as with a pudding, "the proof is in the eating."

Try to make your paragraphs clear and interesting. **Strive to get a bright beginning.** This is quite as essential in a description or an explanation as in a story. The opening sentence usually should be crisp and clear. It should strike the central thought of the paragraph. For example:

1. A successful kodak-shot brings a life-like picture.
2. To prove a potato, cook it.
3. Bread should be baked to a tempting brown.

Build several sentences around the central thought. When the paragraph is ready, read it to the class.

BUSINESS LETTERS

The following letter is from a fourteen year old girl who, while in the seventh grade, won the prize for an exhibit of canned goods, fancy and plain sewing, and china painting. Her letter tells the rest of the story:

West Point, Utah, March 13, 1915.

President John A. Widtsoe,
Logan, Utah.

Dear Sir:

At the State Fair last October, I was awarded the sweepstakes prize in boys' and girls' club work. This prize entitled me to a free trip to the World's Fair at San Francisco, with a chaperon to care for me, and with all expenses paid.

I should like very much to go; but I have thought that it is a considerable amount of money to be spent for my pleasure while there are so many children in Europe who are starving and who have been made homeless by this cruel war.

Would you think it wise for me to send the money to them or to some one who will spend it for something for them to eat? I feel that I can give up the pleasure and the sights of the trip rather than have the children starve.

Yours respectfully,

Ruth Bybee.

EXERCISES IN LETTER WRITING

1. What advice have you ever sought on an important question you were trying to decide? Think of something on which you need help. Write a letter of inquiry to some older friend asking for suggestions to guide you in solving your problem correctly; as, some study you would like to take, or some work you wish to do.

2. Write a business letter to the managers or secretaries of the fair asking about the dates of the fair, or applying for space for your exhibit. To make this letter-writing real, let half the pupils act as exhibitors, the other half as officers of the fair. Let the exhibitors write

asking for space, or making inquiries. The managers or secretaries may reply.

Practice till you can write a business letter correctly at the first writing. Time to the business man is too valuable to waste in needless work.

Make your letter clear, concise, courteous.

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AMONG THE CROWD AT CELEBRATIONS

Fairs and other celebrations are full of amusements of various kinds. Many funny shows and jolly sports are usually carried on. There are amusing and exciting mishaps, too, among the people that attend. Do these topics suggest any interesting incident you have experienced on the occasion of any celebration?

- | | |
|-----------------------------|----------------------------------|
| 1. Keeping Track of Johnny. | 12. The Popcorn Man's Troubles. |
| 2. A Lost Child. | 13. An Animal Performance. |
| 3. An Excited Man. | 14. In the Crush of the Crowd. |
| 4. A Thrilling Feat. | 15. The Horse Race. |
| 5. A Crowded Corner. | 16. Cheated. |
| 6. A Laughable Race. | 17. A Police Problem. |
| 7. An Accident. | 18. The Best Show of All. |
| 8. A Mischievous Boy. | 19. Getting Home Again. |
| 9. A Frightened Animal. | 20. The Thing I Remembered Best. |
| 10. Clown Antics. | |
| 11. The Balloon Ascension. | |

1. Tell of any amusing thing or exciting incident suggested to you by any one of these topics.

2. When you think out some really good story, write it interestingly. What are some things to remember when telling a story?

THE CIRCUS

THE CIRCUS-DAY PARADE*

Oh, the Circus-Day parade! How the bugles played
and played!

And how the glossy horses tossed their flossy manes, and
neighed,

As the rattle and the rhyme of the tenor-drummer's time
Filled all the hungry hearts of us with melody sublime!

How the grand band-wagon shone with a splendor all its
own,

And glittered with a glory that our dreams had never
known

And how the boys behind, high and low, of every kind,
Marched in unconscious capture with a rapture undefined!

How the horsemen, two and two, with the plumes of
white and blue,

And crimson, gold and purple, nodding by at me and you,
Waved the banners that they bore, as the knights in days
of yore.

Till our glad eyes gleamed and glistened like the spangles
that they wore!

How the graceless-graceful stride of the elephant was
eyed,

And the capers of the little horse that cantered at his side!
How the shambling camels, tame to the plaudits of their
fame,

With listless eyes came silent, masticating as they came!

*From *Songs of Summer*, by James Whitcomb Riley, copyright-
ed 1908. Used by special permission of the publishers, the Bobbs-
Merrill Company.

How the cages jolted past with each wagon battered fast
 And the mystery within it only hinted of at last
 From the little grated square in the rear, and nosing there
 The snout of some strange animal that sniffed the outer
 air!

And last of all the Clown, making mirth for all the town,
 With his lips curved ever upward and his eyebrows ever
 down,
 And his chief attention paid to the little mule that played
 A tattoo on the dashboard with his heels in the parade.

Oh, the Circus-Day parade! How the bugles played and
 played!
 And how the glossy horses tossed their flossy manes and
 neighed,
 As the rattle and the rhyme of the tenor-drummer's time
 Filled all the hungry hearts of us with melody sublime.

1. Write in a list ten expressions that seem especially picturesque in this poem; as, "hungry hearts."
2. What is meant by these expressions?
 - a. "Shone with a splendor all its own."
 - b. "Marched in unconscious capture with a rapture undefined."
 - c. "Tame to the plaudits of their fame."
 - d. "A tattoo on the dashboard with his heels."
3. If you were asked to illustrate the poem, which picture would you choose? Describe it as you would try to draw it. Or, if you can, draw it.
4. Memorize the stanza you like best.

ORAL DESCRIPTIONS

1. What circus parades have you ever seen? Describe one of them.

PICTURE PARAGRAPHS OF A CIRCUS 29

2. What Fourth of July processions have you seen? Describe one of them.

3. What special pageants on Frontier Day, Pioneer Day, Labor Day, or other occasions have you seen? Describe one.

4. Tell of the features you remember best about them.

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PICTURE PARAGRAPHS OF A CIRCUS

Study these paragraphs from Hamlin Garland's *Boy Life on the Prairie*—a book you should read:

Every child waited in nervous impatience for the parade, which was not a piece of shrewd advertising to them, but a solemn function. A circus without a parade was unthinkable. It began somewhere—the country boys scarcely knew where—far in the mystery of the East and passed before their faces,—the pageantry of “Ivanhoe” and the “Arabian Nights,” and red Indians, and Mohammedanism and negro slavery,—in procession. It trailed a glorified dust through which foolish and slobbering camels and solemn and kingly lions, and mournful and sinister tigers moved, preceded by the mountainous and slow-moving elephants, two and two, chained and sullen, while closely following, keeping step to the jar of great drums and the blaring voices of trumpets, ladies beautiful and haughty of glance, rode on parti-colored steeds with miraculous skill, their voices sounding small in the clangor of the streets. They were accompanied by knights corseleted in steel, with long plumes floating from their gleaming helmets. They, too, looked over the lowly

people of the dusty plains with lofty and disdainful glance.

The town boys, alert and self-sufficient, ran alongside the open chariot where the lion tamer sat, surrounded by his savage pets, but the country boys could only stand transfixed with pleasure and pain,—the pleasure of looking upon it, the pain of seeing it pass.

1. What is meant by each of the following expressions:
 - a. "Not a piece of shrewd advertising to them, but a solemn function."
 - b. "The pageantry of 'Ivanhoe' and the 'Arabian Nights,' and red Indians, and Mohammedanism and negro slavery."
 - c. "Rode on parti-colored steeds with miraculous skill."
 - d. "They were accompanied by knights corseleted in steel."
2. As you read the foregoing paragraphs, what one picture comes clearly to your mind? Tell what you see.

22

WORDS THAT DESCRIBE

Choose carefully your descriptive words.

Note these descriptive words from Riley's verses:

The **graceless-graceful** stride of the elephant.

The **glossy** horses tossed their **flossy** manes.

Filled all the **hungry** hearts of us.

Find ten other descriptive words in *The Circus-Day Parade*.

Find in Mr. Garland's picture of the parade twenty descriptive words; as, "solemn and kingly lions."

Choose three or more words to describe each of the following:

clown	bear	camel	popcorn	giraffe
elephant	acrobat	horses	lemonade	band-wagon
monkey	snake	donkey	ponies	circus-tents

23

PARAGRAPH PICTURES

1. Study this picture:

He was a mongoose. Rather like a cat in his size and tail, but quite like a weasel in his head and habits. The eyes and the end of his restless nose were pink. He could scratch himself anywhere he pleased with any leg front or back that he chose to use. He could fluff up his tail till it looked like a bottle-brush; and his war-cry as he scuttled through the long grass was *Rik-tik-tikki-tikki-tik*.—*Rudyard Kipling*.

2. Find another well-drawn word picture of an animal and be ready to read it to the class.

3. Make a paragraph picture of some wild animal you have seen in the circus, in the park, or elsewhere.

In the first sentence, suggest the chief features of the animal; as,

The elephant is a huge, grayish beast.

A timid, nervous ball of fluffy fur is the cotton-tail rabbit.

Keep the picture of the thing you are describing clearly in mind. Try to make others see what you see. Note how Kipling brings the mongoose before our eyes, full of life.

24

POEM PICTURES

Riley's *The Circus-Day Parade* is a poem picture. See if you can write a similar picture to suggest the

clown, the monkeys, the balloon, the acrobat, the horse, or any other feature of a circus or celebration.

The following poem was written in response to this request by a girl of about your age:

THE AIRSHIP

A whizz, a whir, and into the air
 See the wonderful aeroplane rise!
 It soars and circles and dives and dips
 In the way that the sea gull flies.
 A shout, a cry, the watchful crowd
 Throw up their caps in mirth,
 Then as a bird sinking down to rest,
 She soars and sinks to the earth.

— *Isabel Bacon.*

26

NAME WORDS, OR NOUNS

A LESSON IN NUMBER

Notice carefully the changes in each of the following sentences:

1. This apple tastes sweet. These apples taste sweet.
2. That horse steps proudly. Those horses step proudly.
3. The turkey struts about. The turkeys strut about.

What changes occur in the names? in the words that are used with them; as, *tastes, this, steps, struts, that?*

27

RULES FOR FORMING PLURAL NOUNS

The plural number of a name is regularly formed by adding "s" to the singular; as, **boy, boys; flower, flowers; fair, fairs; clown, clowns.**

Write twenty-five more names that follow this general rule.

I

To this general rule there are some important exceptions.

Exception 1. The following nouns form their plural irregularly:

Brother, beef, calf, child, die, elf, foot, goose, half, knife, leaf, loaf, life, louse, mouse, man, ox, penny, pea, self, shelf, staff, sheaf, thief, tooth, wharf, wife, wolf, woman.

Write the plural of each of the foregoing nouns. Consult the dictionary when in doubt on any of them.

II

Exception 2. Nouns ending in **ch**, **sh**, **s**, **x**, or **z** add **es** to form their plurals; as, **box**, **boxes**; **church**, **churches**; **grass**, **grasses**; **brush**, **brushes**.

Write the singular and the plural forms of ten more nouns that illustrate exception 2.

III

Exception 3. Nouns ending in **y** after a consonant change **y** to **ies** to form their plurals; as, **lady**, **ladies**; **daisy**, **daisies**; **story**, **stories**.

Write the singular and the plural forms of fifteen more nouns that illustrate exception 3.

IV

Exception 4. Some nouns use the same form whether referring to one or to more than one; as, **deer**, **sheep**, **swine**, **grouse**, **salmon**, **heathen**, **cod**, **trout**, **vermin**.

V

Give the plural forms of the following words:

butterfly	flower	canary
father	goose	donkey
apple	thrush	tooth
tax	pony	chicken
woman	squash	fish

Some forms of nouns have irregular ways of forming their plurals. For example, **beau, beaux; stratum, strata**. Such plurals you may learn later. Make sure now of the common plurals illustrated in the foregoing general rule with exceptions.

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HOW ACTION WORDS CHANGE TO SHOW NUMBER

The horse steps.

Horses step.

The apple tastes sweet.

The apples taste sweet.

In these sentences you observe that the action word changes as the name word changes. What change occurs?

When the noun is plural, the action word used with it drops the "s."

EXERCISES

I

Read aloud the following. Rewrite the sentences, changing each subject in turn to the plural form, and read the sentences aloud:

1. The pony eats grass.
2. The apple tree blossoms in the spring.
3. A butterfly lives only during the summer.
4. This girl studies very faithfully.
5. That boy works steadily.
6. Each person thinks for himself.
7. He was told to go to the store.
8. A fair is a very interesting place.
9. The circus has come to town.
10. The thrush sings a cheery song.

Fill these blanks with the right forms of various words in plural or singular form; read aloud, then rewrite the sentences, changing each subject in turn to another number form.

II

IS, ARE

1. Fall fairs — very interesting.
2. Fruits — displayed there.
3. The exhibits — well arranged.
4. The proud horses — prancing about the tracks.
5. The boys and girls — full of excitement.

WAS, WERE

1. — you at the fair yesterday?
2. The circus — very exciting.
3. Many people — there.
4. — the acrobats skillful?
5. There — an elephant that did some clever tricks.

HAS, HAVE

1. — you ever attended a celebration?
2. What — he to exhibit at the fair?
3. There — been several world fairs.
4. — the horses been cared for?
5. The boys — invented an airship.

III

Use these words in sentences with plural nouns. Read the sentences aloud, then change the sentences so as to use the forms in the singular:

perform	swing	climb
go	tumble	train
march	shout	shine
spring	ride	play
do	glitter	call

IV

OTHER FORMS TO WATCH

Note that some words, such as **do**, **go**, add **es** when used with a singular noun. These forms sometimes give trouble. Practice to use them rightly.

Fill the following blanks with the right forms of **do** and **go**. Give reasons, then read the sentences aloud:

1. The men — to the field every day.
2. The boys — their chores faithfully.
3. He (doesn't, don't) seem to care whether he succeeds.
4. They (don't, doesn't) have much success at farming.

5. Those ladies —— shopping every afternoon.
6. What persons —— not enjoy good music?
7. I think it (doesn't, don't) matter.
8. Whenever the girls —— to town, they bring back something for their little brothers and sisters.

29

REVIEW

I

The words **this**, **that**, **these**, and **those** also need watching. Find ten sentences in which they are used; as:

1. This horse is a racer. These horses are racers.
2. That apple is a winesap. Those apples are winesaps.

Practice reading such sentences aloud.

Which of the four black-type words are used with plural nouns?

II

Read these sentences aloud several times. Compose five others like them. What word is often needlessly used with **have** in sentences such as these?

1. I have a pair of pure-bred Plymouth Rock chickens.
2. That horse has sound hoofs.
3. Have you a pencil, John?
4. The man has the exhibit ready.
5. He has no right to enter the contest.

STORIES OF INDUSTRY

30

HOW COMMON THINGS ARE MADE

Of the making of the hundreds of things we eat, and wear, and use every day of our life, there are many interesting stories to be learned and told.

Tell clearly and interestingly how any one of the following useful things is prepared or made for us:

piece of cheese	rope	piece of flannel
sack of salt	match	piece of calico
sack of flour	button	linen napkin
sack of sugar	pin	silk tie
bar of soap	comb	straw hat
gold ring	can of salmon	leather shoes
silver coin	brick of codfish	glass bottle
copper cent	beefsteak	china cup
piece of coal	mutton chop	silver spoon
iron kettle	roasted turkey	table
can of syrup	book	chair
silver coin	newspaper	brick
jar of fruit	can of tomatoes	load of lime

31

CORRESPONDING WITH OTHER BOYS AND GIRLS

Where you live, the people are engaged in certain industries. Some of the things that you see going on every day, other boys and girls know little about.

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They also have things to tell that would interest you. Why not share experiences with them? A correspondence might readily be arranged with pupils of the same grade as your own in some other part of your state or in other states; you could each write to one of these pupils, and some very pleasant friendships might be formed.

SUBJECTS TO WRITE ABOUT

Take some industry you know well. Tell clearly and interestingly the things you feel the friend would like best to know.

Describe, for example, ranch life, a mountain dairy, cod fishing, making sugar, raising or canning fruit, a salmon cannery, a coal mine, or something else with which you are closely acquainted.

WRITING THE LETTER

Follow the same rules for writing the headings, greeting, complimentary close, etc., as in any friendly letter.

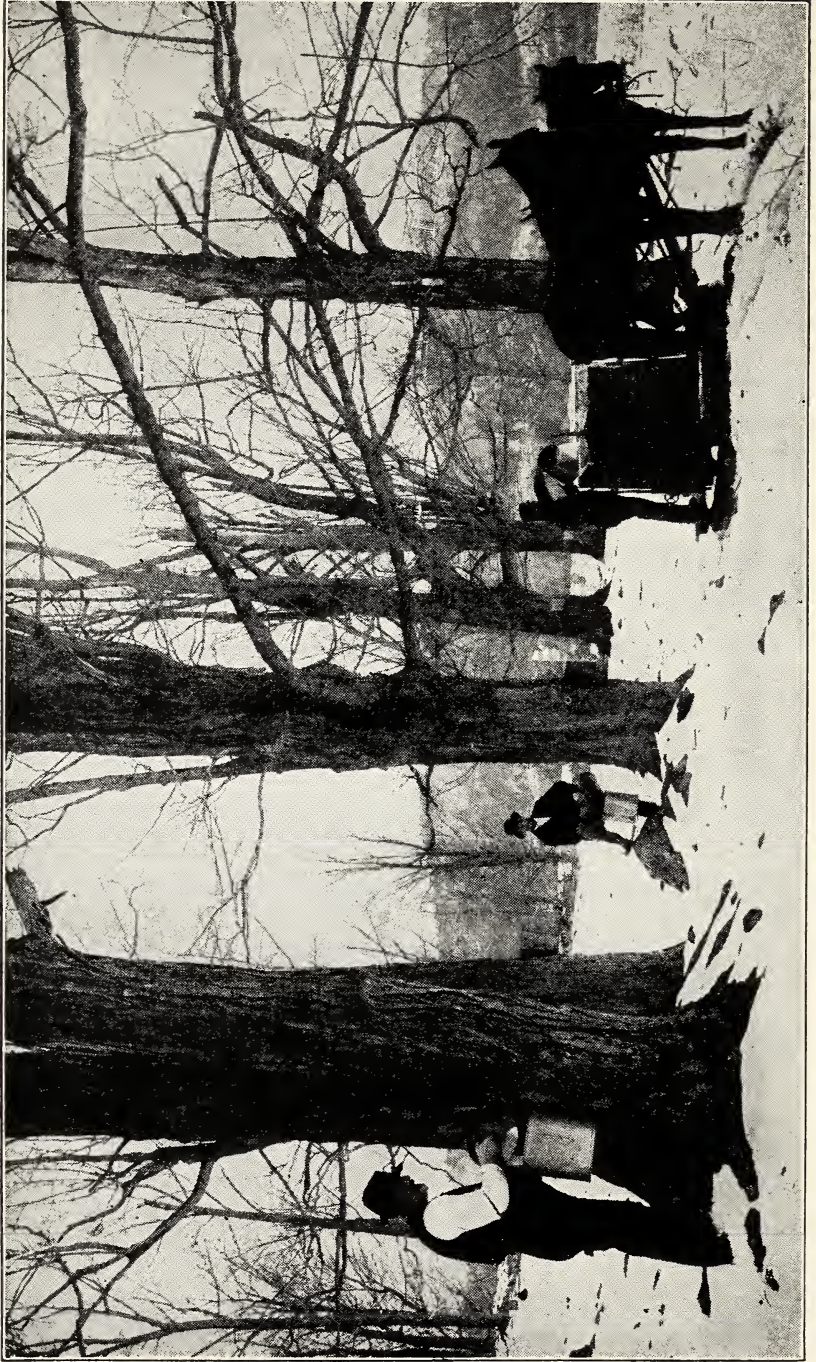
The following sketch will suggest a way to interest your friend:

CONTENTS OF LETTER

After a brief paragraph to introduce yourself, tell the story in some such way as this suggests:

Suppose you go with me into the "sugar bush" and see how maple sugar is made. Be sure to bring your cap and mittens, for the sugar season begins in early spring, when there is yet snow on the ground.

Shall we go with the owner and help tap the trees?



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GATHERING SAP IN A MAPLE SUGAR CAMP

Perhaps he will let us bore the holes and slip in the spouts, or "spiles," as they are called. We must make the holes a short distance above the ground.

Now hang the pail just below the spile. See, the sap is already dripping into it. Here comes the team, to gather in the sap. Shall we help the driver fill his barrels? Take that bucket yonder. It is almost full. The sap pours easily, for it is not very syrupy yet.

Now jump upon the sled, and away we'll go to the evaporator to watch the "sugaring off" process. The evaporator is a modern invention to hasten the changing of the sap into syrup. By the time the sap has finished its journey through the evaporator, it is changed to syrup. If we wish maple sugar, we must keep boiling it till only the solid part is left.

In olden times this "sugaring off" was done at night. It was somewhat like a "husking bee." I remember hearing my grandmother tell of the jolly times they used to have in the "sugar bush," as the maple groves are called. The people, old and young, would gather to do the work, and celebrate at the same time by singing songs and telling stories and eating maple sugar. We can have all the sugar we wish, but the songs and stories must be given elsewhere.

And now may I ask you to take me on a "letter trip" to see some phase of your interesting life? I have never seen a ranch; it would delight me to know more about it. Won't you please tell me of one, or something else about the great and interesting part of the country where you live.

With good wishes, I am

Yours sincerely,
Edith Brown.

ILLUSTRATIONS

Pictures — clippings from magazines, post cards, or kodak pictures — will add greatly to the interest of your letter.

32

TELLING THINGS CLEARLY

In explaining to others the things one knows about, one should try to make things interesting and clear.

The following suggestions on this point will guide you:

1. **First see things clearly yourself.** Learn all you can about your subject. Watch closely the process of making the article or in some other way get your facts clearly in mind.

2. **Make things real to your reader.** Take him with you in imagination as you write. Notice how that is done in this paragraph:

You should see the little brown gardener in broad hat and narrow white breech-cloth at work in the flower garden here in the grand plaza of Mexico City. You should see him mow the lawn. How does he do it? In the first place he squats flat down on his naked heels, and then he hitches himself along as fast as he cuts the grass, without rising or even lifting his head from his work. And what does he mow with? It is a little piece of glass, or rather of obsidian, the same he used when Cortes came.
— *Joaquin Miller.*

3. **Use conversation at times to give real life touches to your descriptions.** Notice the following:

One of the Lapps said to me, "You are looking at our sleighs as if you had never seen them before."

"You are right," I replied; "I have never seen such sleighs before, and if these had been on the shores of a river or lake, I should have taken them to be boats."

Then the Lapp explains: "The higher the keel is, the quicker the sleigh can go and the faster we can travel. The keel acts like a runner, and when the snow is well packed and crisp, the sides of the sleigh hardly touch it; but this makes it more difficult for a beginner to remain inside, for the sleigh rocks to and fro."—*From "The Land of the Long Night," by Paul du Chaillu.*

4. Make plain your pictures by apt comparison with well known things. Notice how Frank G. Carpenter in this way shows us how tiny the newly hatched silkworms are:

At first the silkworms are so small that they can easily crawl through a pin hole in the white paper in which they are hatched, and a paper full of such holes is usually laid over the egg sheet in order that the worms may crawl through. The little ones do this to get at the light and also at the mulberry dust on the top sheet. In this way they become less crowded on the paper; and in going through they scrape off any bits of the tiny egg shells that may have stuck to them.*

5. Make clear sentences. This is not always easy; but it can be done if we are careful. **Tell one thing at a time and tell it well.** In other words, make each sentence finish its work before beginning

* From Carpenter's *How the World is Clothed*. Copyright, 1908, by Frank G. Carpenter. Used by permission of the American Book Company, publishers.

another. Notice the sentences in the following paragraph:

When the camp is ready for work, the foreman goes through the woods and marks the trees that are to be cut. The choppers and sawyers follow, felling the trees and cutting them into logs. Formerly the trees were chopped down, but now the saw has taken the place of the ax, as it works faster and saves lumber. By driving a wedge into the kerf made by the saw, the tree can be made to fall in almost any direction desired. The trees are cut into logs varying in length from twelve to eighteen feet according to the size and length of the tree. Some trees will make five logs and two good men working together will sometimes cut eighty logs a day.—*From "Great American Industries," by W. F. Rocheleau.*

33

A STUDY OF SENTENCES

I

REVIEW

1. How many sentences in the paragraph just given about the lumbermen? About the gardener?
2. What kind of mark closes each of the sentences? Why?

The Sentence, as you have already learned, is a group of words that expresses a complete thought. It may tell something, or it may ask a question.

II

PARTS OF THE SENTENCE

Another important thing to keep in mind about sentences is this:

Every sentence is composed of two parts.

One part names the person or thing spoken of; the other part tells something of this person or thing. Study these sentences:

1. Sugar beets are planted by machinery.
2. A field of growing peanuts is much like a field of clover.
3. The first metal pins were probably made of gold.
4. Sugar is made from sugar cane.
5. Fruit is often killed by frost.

What is the main thing spoken of in each sentence?

What is said about that thing?

Divide each sentence into its two parts thus:

The word *ranch* | is a contraction of the Spanish word *rancho*.

The part of the sentence which names the thing spoken of is called the **subject**.

The part which says something of the subject is called the **predicate**.

EXERCISES

I

Divide each of the following sentences into two divisions:

1. Strawberries usually ripen early in the summer.
2. Maple sugar is made from sap.
3. Mining is a dangerous occupation.
4. The sheep herder leads a somewhat lonely life.
5. Coyotes often destroy a good many sheep.

It is rather easy to find the subject and predicate

in sentences like the foregoing, where the predicate follows the subject in natural order. But in sentences like the following the parts are not so readily seen till one makes some changes in the construction of the sentence:

In the wintertime nature seems to take a rest.

Nature is the subject; **seems to take a rest in the wintertime** is the predicate.

II

Find the subjects and the predicates in the following sentences:

1. Over the plains, in early days, the buffaloes roamed.
2. In the autumn, the main harvest is gathered.
3. On the mountains during the summer the cattle graze.
4. Down by the river the farm house stood.
5. Here come the boys from the pasture.

III

Write sentences using each of the following words as a subject:

corn

wheat

wagons

coal

machinery

pineapples

sugar beets

shoes

cotton

lumber

matches

oranges

gold

potatoes

leather

IV

Make sentences by using appropriate subjects with the following predicates:

SENTENCES AND OTHER WORD GROUPS 47

are sheared in the springtime
are harvested in the fall.
drive their cattle into the mountains.
should be picked and packed with care.
is interesting to watch useful things made.
are caught in the ocean.
is a profitable industry.
are made by machinery.
are shipped by rail to the packing houses.

V

Make sentences combining properly these subjects and predicates:

Subjects

Predicates

The pins	is a deep sea fish.
Liquid ammonia	contain a great deal of free alkali.
The cod	are plated with tin to make them bright.
Three millions of matches	manufacture their grapes into raisins.
Sugar beets	is used in the manufacture of ice.
Very few grape growers	are ignited every minute.
Many badly made soaps	are harvested in the fall.

34

SENTENCES AND OTHER WORD GROUPS

Each sentence expresses a complete thought. When the sentence is finished, one feels a sense of completeness; as, I saw you yesterday. How bright the moon is! Where are you going?

Notice the following groups of words. Are they sentences?

1. On the hillside the cattle.
2. Going to the field.
3. The black horse running down the street.
4. In the morning.
5. The man seeing a bear.

Tell why you think they are sentences or not sentences.

Test your sentences. Make sure they contain a subject and a predicate, and express a complete thought.

This will help you to tell things clearly.

Write a paragraph about some common article, such as salt, sugar, tea. Let the paragraph contain from five to ten sentences, each telling something about the article.

REVIEW

Give the rules for changing nouns from the singular to the plural forms. Illustrate each rule.

Show how action words change to agree with the noun with which they are used. Compose five sentences showing the singular forms; as, **The dog bites.** Then change to plural forms; as, **Dogs bite.**

35

FORMS THAT SHOW POSSESSION

Note how the **apostrophe** (') is used in these sentences:

1. Thanksgiving at **grandfather's** farm was more than a holiday.

2. Johnny's bad dream was caused by over-eating.
3. Grandma's custard pies are delicious.
4. Our grandparents' home is in the country.
5. We had a merry time at our cousins' party; they did everything they could to make us happy.
6. The children's games were jolly.

Words like **grandfather's**, **cousins'**, are called **possessives**. Why? What do these possessive forms show?

Where is the apostrophe placed in **grandfather's**, **Johnny's**, **grandma's**? Are these words singular or plural?

Where is the apostrophe placed in **cousins'**, **grandparents'**, **children's**? What is the number of these names?

RULE FOR THE POSSESSIVE FORMS

Singular nouns, and plural nouns not ending in **s**, form the possessive by adding the apostrophe (') and **s**. Plural nouns ending in **s** form the plural by adding the apostrophe only. For example:

Boy, boy's; boys, boys'; women, women's.

EXERCISES

I

Find in other books ten short sentences in which possessives are used. Copy these sentences carefully.

II

Write sentences using the following words both as singular possessives and as plural possessives:

duck	dog	brother	knight	German
bird	cow	sheep	women	lass
child	girl	men	soldier	general
ox	Indian	deer	horse	aunt

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ANOTHER WAY TO SHOW POSSESSION

With many nouns, such as **geese, church, box,** the possessive forms just given are seldom used. Read the following sentences aloud and you can tell why:

1. The goose's feet are webbed.
2. The church's spire was blown down.
3. I like the cranberry sauce's tart taste.

Now read the following and listen:

1. The feet of the goose are webbed.
2. The spire of the church was blown down.
3. I like the tart taste of the cranberry sauce.

Too many hissing sounds in a sentence make the sentence harsh to the ear, especially if these sounds are close together. To avoid such unpleasant combinations of sound, possession is often shown by using **of** with other words, as in the foregoing sentences.

EXERCISE

Use the following words with the word **of** to show possession; as, The tempting odor of the baked turkey came from the kitchen.

brush	grass
beach	ax
thrush	flash
mush	adz
squash	rhinoceros

ENTERTAINMENTS

Up with the curtain, let the play begin!
Make merry now, thou roystering clown,
And thou, black villain, stir our blood
To hate, that we may clap and shout
When the bold hero gets thee down.

—*Anonymous.*

37

PLAYING THEATER

1. Did you ever play "show"?
2. What play did you get up?
3. Where did you give it?
4. How did you make your stage?
5. How did you dress?
6. Who came to see you perform?
7. What did you charge for the tickets?
8. How did your play succeed?
9. Tell all the interesting things that happened.
10. In what other entertainments have you taken part?

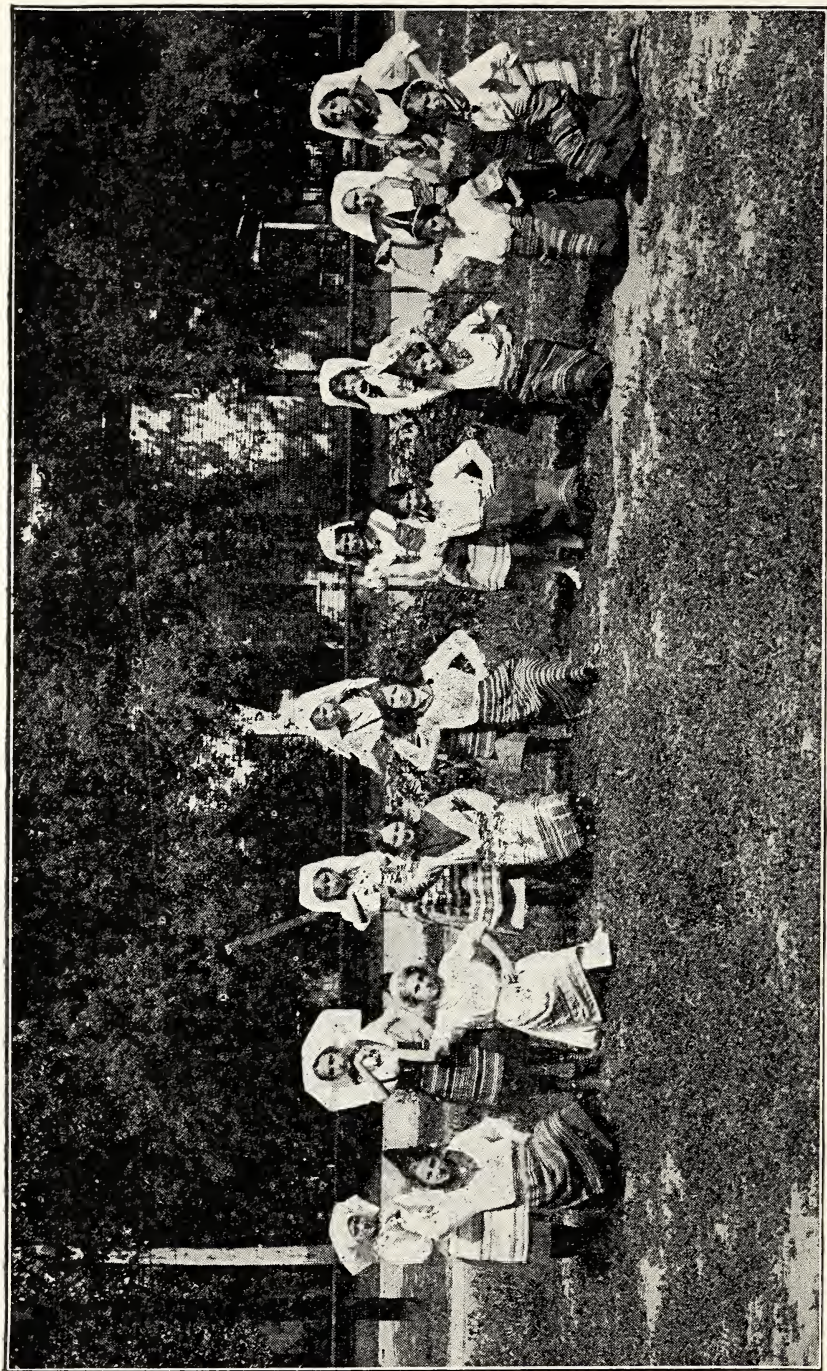
38

AMATEUR TROUBLES

The following story of a play by children is given to help you call to mind similar amusing or exciting incidents in your own life.

The play was *Uncle Tom's Cabin*. The theatre was a big barn. The actors were a troupe of merry boys and girls. It was the last act of the play. The audience—

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PLAYING THEATER

a crowded house, by the way, whose seats had been purchased at a cost of ten pins each—sat in breathless expectancy; for it had been whispered about that little Eva was really to ascend to heaven before their very eyes. And this was so; for—to give you the secret—the wires had been strung for the purpose, and the boys stood ready to draw the angel up through the clouds of muslin at the right moment.

The moment came, and little Eva began slowly to rise heavenward. Up, up she went till she hung full ten feet in air—and then the wires caught and stuck. The boys tugged and puffed in vain to get them loose. The actors grew excited; some one dashed to the curtains to draw them and hide the scene; but the imps must have been there before them; for the curtain stuck tight, too. And then the little dangling angel suddenly turned into a very human little girl, and began to cry. It was a very pathetic scene indeed. The audience could not refrain from shedding tears at sight of it—tears of laughter.

MORE PLAY FUN

Another amateur show was being played. The cast was entirely of girls; and one of them, of course, must be the villain.

In she came with a wicked look in her dark eyes; we heard her villainous plot to waylay the hero. She would have his money or his life. Then the hero burst upon the scene, too soon. He had caught the wrong cue. The villain whirled on the trembling victim with uplifted knife and in tragic tones screamed out:

“Die, or I’ll kill you!”

WRITING PLAY STORIES OF YOUR OWN

After telling to one another the incidents called to mind by the foregoing questions and stories, write your liveliest stories of playing show.

AUTHOR STUDY

Find and read in *Little Women*, by Alcott, the story of the children's play. Find in the *Story of a Bad Boy*, by Aldrich, the story of the Rivermouth Theatre, and read it. Read also the story of the tournament in *The Little Shepherd of Kingdom Come*, by Fox.

Perhaps you know other tales of children's shows. Be ready to tell any good story of this kind that you have read.

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CREATING ENTERTAINMENTS

Have you ever tried any of these interesting things?—

Writing a play.

Dramatizing a story.

Writing a cantata.

Think over the following suggestive outlines, and try what you can do with any of them or some similar entertainment:

I

WHEN THE TOYS MAKE MERRY

The various toys — dolls, Jack-in-the-box, Teddy bear, woolly dog, calico cat, and others,—on the night before Christmas, make merry.

Certain pupils once made a jolly play on this subject, dressing like the toys. It was delightful fun for them and others.

SUGGESTIVE OUTLINE FOR THE PLAY

Let the first act represent the night before Christmas. The children may be all excitement, telling what they wish Santa would bring them.

What would they say and do?

Each pupil may try to write the speeches.

Begin in some such way as this:

FROLICS IN TOYLAND

ACT I

(Scene in home. Children discovered dancing about. Mother sewing, father reading.)

Ned: "Oh, joy, joy! tomorrow is the best day of all the year!"

Kate: "Now don't you build up your hopes too high, Master. Santa may not bring you a thing."

(Add other speeches. Have father send the children to bed. Let father and mother also retire.)

When all are asleep, Santa may enter with his pack. What would he say? When the stockings are filled, Santa may leave.

ACT II

Let each child choose some toy he will represent. Have some trouble occur. The Jack-in-the-Box may scare the China Doll, or something else may happen to excite the toys and get them to talking. Let each child plan and write out what the toy he represents may say. Close the act by having the toys make friends and give a jolly

song and dance. Each child may try to write the song. Let something happen to frighten the toys. The dog may bark, the rooster crow, or something else cause them to cease their play and scamper back to their places.

ACT III

Christmas morning. Have the children awake. Let them come in to find what Santa has brought. Let the play end with a Christmas song. Each pupil may try to write this song.

II

A CHRISTMAS CANTATA

1. Songs of greeting to the season. (Let each pupil try to write one.)

2. Merry chatter of the boys and girls in rhyme.

“Christmas is coming, hooray!” says one,

“With jolly St. Nick in his sleigh,” chimes another.

“We’ll _____,” adds a third.

“And _____,” rhymes the fourth.

(Add lines of merry cheer from others.)

Each pupil may try to create this scene. The best may be chosen or parts of several taken and woven together.

3. Let all join in a rousing chorus; as, The Snow Song, or The Sleigh Bell Song.

(Each pupil may try this exercise also.)

4. Have children plan in verse or prose this scene: Preparing for Christmas.

Bring in the yule log; deck the tree; hang up the stocking. Each may think of things to do.

(Write out the plan and speeches.)

5. A slumber song for the children all nestled in their beds.

(All pupils may try this exercise.)

6. The Coming of Santa—sly and quick. Have him slip about and sing or talk in rhyme while he works. What would he say?

Plan and write this scene with the speech of Santa Claus.

7. Christmas Morning Chorus.
(Each pupil may try this song.)

III

A WINTER OPERETTA

Should you not find time before Christmas to write the play or cantata just suggested, you may produce, during the winter season, a **winter operetta**.

Follow the same general plan in its production as that just suggested for the cantata. Every pupil should be given opportunity to produce the various songs, speeches, and scenes. Or, if desired, the class may be divided, certain pupils writing one act, certain others another act.

THE SNOW KING'S CARNIVAL

ACT I

1. The opening song—A Greeting to Winter's King!
(Let each pupil try to write this song.)
2. Represent the various winter beings:
 - Jack Frost, the Joker.
 - Fairy Snowflakes.
 - The Winter Winds.

Let each tell in verse or prose of his deeds. Various pupils chosen to represent these parts might write their speeches.

3. A dance of the flakes to the music of the winds might follow, ending with a song of Ice and Snow. Let each pupil try to write this song.

ACT II

When the Winter King and his attendants have done their work, the boys and girls could come in with:

1. A coasting song and frolics.
2. The sleigh bell song.
3. Skating parties, with skating song.
4. For a grand finale, all might sing a rousing song to the Winter King.

IV

DRAMATIZING A STORY

Dramatize some good story; as, *The Birds' Christmas Carol*, *Cosette's Christmas* from *Les Miserables*, *The Snow Image*, by Hawthorne, *The King of the Golden River*, by Ruskin, or some other story you like.

SUGGESTIONS

In dramatizing any story, you may enrich and enlarge certain parts, if by so doing you keep within the spirit of the story.

Plan the play by acts and scenes. Make each act alive with action and interesting conversation. Follow some such plan as those suggested in writing the cantata and other plays. Let each pupil try, and then work together the best results.

SUGGESTIONS TO YOUNG ACTORS

Recite these lines again:

Speak clearly, if you speak at all,
Carve every word before you let it fall.

Learn this bit of advice, too, which comes from the greatest writer of dramas the world has produced, William Shakespeare:

Speak the speech, I pray you, as I pronounce it to you, trippingly on the tongue; but if you mouth it, as many of our players do, I had as lief the town crier spoke my lines.

In writing, you have been advised to remember your reader. **In speaking or reciting, remember your hearer.**

You have certainly sat in an audience many times and listened to some one who mumbled his words in such a way as not to be heard. How did you feel about it? Perhaps you have even heard some one call out "Louder!" to such a speaker.

But loud speaking is not what one wants. What does Dr. Holmes advise? and Shakespeare? "Speak clearly"; "speak the speech trippingly."

EXERCISES

I

Give clearly and trippingly these troublesome expressions:

I am almost ready.
 It doesn't matter.
 You mustn't laugh.
 I should have done it.
 He might have done it.
 It was no more than right.
 I cannot believe it.

And these expressive lines:

Rollicking robin is here again.
 Have you seen an apple orchard in the spring?
 Ay, tear her tattered ensign down!
 A man's a man for a' that.
 Blow, bugle, blow, set the wild echoes flying.

II

Drill on these words also:

Goodness, kindness, frankness.
 First, last, best, most, least, just.
 What, when, where, which.
 Proudest, greatest, largest, fiercest.
 Midst, swiftly, softly, respectful.
 Government, moment, torment, garment.
 Sphere, attack, drowned, towards, extraordinary.
 Usually, finally, believe.
 Window, widow, swallow, hollow, willow.

A WORD MORE

Keep your head erect. Face your audience.
 Speak clearly; give your words trippingly. Voice
 your thoughts so that your hearers can hear you.

REVIEW

Punctuate properly the following sentences, and give a reason for each mark that you use:

1. The boys decided to celebrate the Fourth of July with a parade fireworks speeches and patriotic songs

2. Hurrah they cried we ll have a jolly time Come on boys lets make merry

3. Down the street they went singing jumping and shouting

4. They gathered drums fifes bugles and other instruments to make music

5. Tom the pipers son was made band-master

6. Henry the biggest boy of all was chosen as marshal of the day.

7. Dick the boy with the big voice was selected to give the oration and Harry the red-haired youngster was to set off the fireworks

8. Oh a rousing celebration it was to be Have you any doubt about it

9. Why not get up a circus asked Ned we could have a merry time

10. Let me play the clown said Peter

11. All right agreed the boys you ll make a funny one

12. I ll be the ring-master said John Step lively now

13. Let me be the monkey said Dick

14. Good good exclaimed the boys

15. Who will sell tickets asked Harry

LIFE IN THE CITY

42

SEEING THE CITY

Do you live in the city? If not, you have perhaps visited some city. In either case, you have something interesting to tell of your experiences there.

ORAL EXERCISE

Let these topics help you to call up one of the interesting sights of the city. Be ready to describe one of the city pictures suggested by one of the topics:

1. At the Station.
2. A Busy Corner.
3. The Newsboy.
4. The Street-cars.
5. A Glimpse of the Fire Department.
6. The Police Patrol.
7. At the Theater.
8. A Business Building.
9. In a Hotel Lobby.
10. The Sight-seeing Car.
11. Delivery Boys.
12. In a Department Store.
13. An Attractive Corner in the Park.
14. A Public Playground.
15. The Mail Carrier.
16. A Mansion.



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THE TALLEST SKYSCRAPER: WOOLWORTH BUILDING, NEW YORK

17. The Market.
18. The Public Library.
19. The City Hall.

Play that you are the "man with the megaphone" on a sight-seeing car or automobile. Let each pupil take the part for a time and introduce the class to some of the various sights of the city. Or imagine you are taking a tourist or stranger about the city,—what is the place of greatest attraction you would show him? Describe the place.

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EXCITING EXPERIENCES IN THE CITY

What is the most exciting experience you have had in the city? If you have never experienced city excitement, tell of some exciting adventure elsewhere suggested by these topics:

1. A Bad Blaze.
2. Police Troubles.
3. An Explosion.
4. A Daring Fireman.
5. An Accident.
6. A Newsboy's Troubles.
7. A Funny Mishap.
8. An Animal Accident.
9. An Exciting Chase.
10. Automobile Troubles.
11. A Runaway.
12. Dangerous Work.
13. A Daring Act.
14. How the Boy Was Saved.
15. A Dangerous Moment.

Select any one of these topics or some similar topic and give your classmates a "moving picture" in words.

AUTHOR STUDY
A THRILLING PICTURE

This story of city life will show you one good way to relate your experience. Notice how clear the story is, how it holds one, how it moves. The words are choice — and there is not a waste word in it. Jacob Riis was for many years a newspaper reporter in New York. He learned how to tell of city excitement very effectively. You will enjoy reading his book on *The Making of an American*. This is his story:

HOW JOHN BURNS, FIREMAN, SAVED A BOY

Thirteen years have passed since, but it is all to me as if it had happened yesterday,— the clanging of the fire bells, the hoarse shouts of the firemen, the wild rush and terror of the streets; then the great hush that fell upon the crowd; the sea of upturned faces with the fire-glow upon it; and up there, against the background of black smoke that poured from roof and attic, the boy clinging to the narrow ledge, so far up that it seemed humanly impossible that help could ever come.

But even then it was coming. Up from the street, while the crew of the truck company were laboring with the heavy extension ladder that at its longest stretch was many feet too short, crept four men upon long, slender poles with cross-bars, iron-hooked at the end. Standing in one window, they reached up and thrust the hook through the next one above, then mounted a story higher. Straight up the wall they crept, looking like human flies on the ceiling, and clinging as close, never resting, reaching one recess only to set out for the next; nearer and

nearer in the race for life, until but a single span separated the foremost from the boy. And now the iron hook fell at his feet, and the fireman stood upon the step with the rescued lad in his arms, just as the pent-up flame burst lurid from the attic window, reaching with impotent fury for its prey. The next moment they were safe upon the great ladder waiting to receive them below.

Then such a shout went up! Men fell on each other's necks and cried and laughed at once. Strangers slapped one another on the back with glistening faces, shook hands, and behaved generally like men gone suddenly mad. Women wept in the street. The driver of a car stalled in the crowd, who had stood through it all speechless, clutching the reins, whipped his horses into a gallop and drove away, yelling like a Comanche to relieve his feelings. The boy and his rescuer were carried across the street without anyone knowing how. Policemen forgot their dignity and shouted with the rest. Fire, peril, and loss were alike forgotten in the one touch of nature that makes the whole world kin.

Fireman John Burns was made captain of his crew and the Bennett medal was pinned on his coat next parade day.—*From "Heroes Who Fight Fire," by Jacob A. Riis; "The Century," February, 1898.*

1. When have you ever heard the "clanging of the firebells"? the "hoarse shouts of the firemen"?
2. What picture comes to you as you read these expressions: "the wild rush and terror of the streets"; "the sea of upturned faces with the fire-glow upon it"?
3. How do firemen scale a wall? Where have you seen them do it?
4. What is meant by "the one touch of nature that makes the whole world kin"?
5. What does the third paragraph suggest of human hearts?
6. How many paragraphs in the story? What is the picture given by each?

YOUNG CITIZENS

The city is our community home. Every citizen should do his best to make that home both wholesome and attractive.

What can boys and girls do to help make their city clean, peaceful, and beautiful?

Think over the following subjects and be ready to discuss them with your classmates:

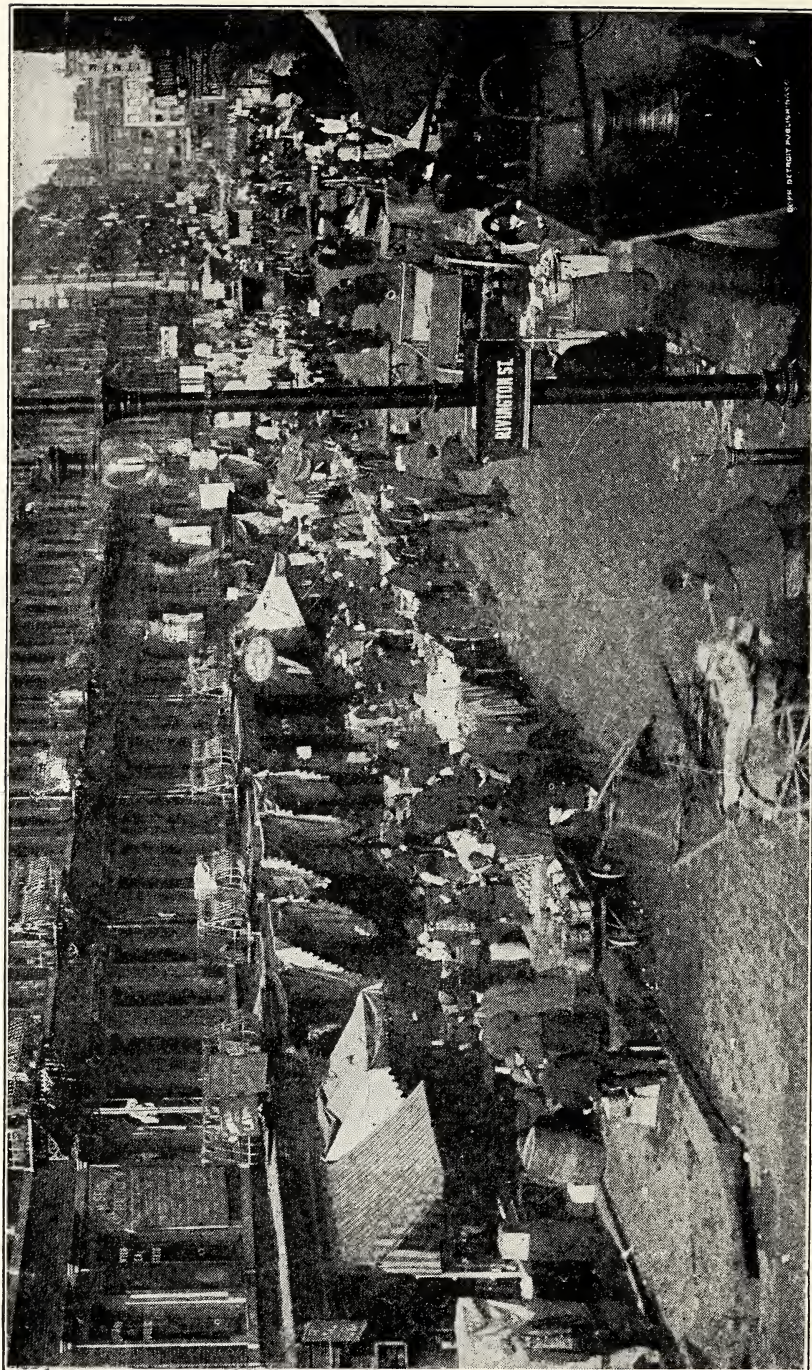
1. Boys and girls that make good neighbors.
2. Helping the policeman to help us.
3. Checking loss through fires.
4. Keeping the streets and yards clean.
5. Playing fair in the parks and playground.
6. "Safety first" rules for boys and girls.
7. True kindness to the sick and to the poor.
8. Saving money by stopping waste.
9. Preventing the spread of disease.

Form a Young Citizens' Club to discuss subjects like those just given. Work out a set of rules to guide the members of the Club.

After discussing such a club with your classmates, let each one write a good rule. Read all the rules and choose ten of the best to print on a card and hang in your room. For illustration:

I shall play to win; but I promise to play fair.

I shall watch the alleys and back yards to help keep them clean.



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THE GHETTO, NEW YORK

ACTION WORDS

From the story, "How John Burns, Fireman, Saved a Boy," write in a list twenty words that express some action; as, **clanging, fell, upturned, clinging.**

What is the effect of such words in a story?

Read the following news item carefully. What words in it are full of life and action?

A NARROW ESCAPE

Five boys, coasting down the steep hill on South Third Street last night about seven o'clock, had a narrow escape from being crushed by a street car. Only the cool head of the boy at the steering gear saved the lads from death. Seeing the danger, he turned the schooner sharply into the curbing. The big sled was overturned and the boys were flung across the sidewalk; but luckily none of them was seriously injured.

VERBS

Action words in a sentence are **verbs**. Such words as **jumped, run, dashed,** are verbs.

A verb is a word used to tell or assert something about some person or thing; as, They **reached** up and **thrust** the book through the next one above, then **mounted** a story higher.

Most verbs express action. Some, however, do not; as, He **is** a brave man. She **seems** a faithful girl. I **have** a ball.

Sometimes the verb consists of more than one word; as, **was overturned, were flung.**

EXERCISES

I

Select and write in a list all the verbs in the following sentences. Tell which express action and which do not:

1. A large crowd stood at the corner.
2. They seemed excited over something.
3. The building was on fire.
4. The firemen dashed up to the burning building.
5. They stretched ropes in front of the crowd.
6. "Stand back!" cried the chief.
7. Soon streams of water were pouring into the flames.
8. The fire hissed and roared.
9. Several firemen were burned, but none were killed.
10. The fire was finally extinguished, and the crowd dispersed.

Choose three or more action verbs to fill each of the following blanks:

1. The fire department — along the street.
2. The train — by us.
3. When the man was safe, the crowd — for joy.
4. The wagons — over the pavement.
5. The newsboys — about trying to sell their papers.
6. The people — and — one another in their efforts to get through the crowd.
7. Automobiles of all kinds — by.
8. The shoppers — about from counter to counter.
9. The bootblack — lustily in his effort to get a customer.
10. A sober-faced policeman — back and forth along his beat.

AUTHOR STUDY

Read the following selection. Notice how well it suggests the busy spirit of the city:

The grocers! oh the grocers! nearly closed, with perhaps two shutters down, or one; but through those gaps such glimpses! It was not alone that the scales descending on the counter made a merry sound, or that the twine and roller parted company so briskly, or that the canisters were rattled up and down like juggling tricks, or even that the blended scents of tea and coffee were so grateful to the nose, or even that the raisins were so plentiful and rare, the almonds so extremely white, the sticks of cinnamon so long and straight, the other spices so delicious, the candied fruits so caked and spotted with molten sugar as to make the coldest lookers-on feel faint and subsequently bilious. Nor was it that the figs were moist and pulpy, or that the French plums blushed in modest tartness from their highly decorated boxes, or that everything was good to eat and in its Christmas dress; but the customers were all so hurried and so eager in the hopeful promise of the day that they tumbled up against each other at the door, clashing their wicket baskets wildly, and left their purchases upon the counter, and came running back to fetch them, and committed hundreds of the like mistakes in the best humor possible; while the grocer and his people were so frank and fresh that the polished hearts with which they fastened their aprons behind might have been their own, worn outside for general inspection and for the Christmas daws to peck at if they chose.—From “*A Christmas Carol*,” by Charles Dickens.

Make a list of ten verbs you find in this selection.

WORDS THAT DESCRIBE

In the foregoing sketch there are about thirty words that describe something; as, **merry, delicious**. Make a list of as many such words as you can find.

EXERCISES

I

Fill these blanks with apt expressions that describe:

The —— buildings towered above us.

It was a ——, —— crowd.

The —— cars, —— automobiles, —— wagons of all kinds, and the —— people distract one.

Words used to describe, such as **happy, tall, noisy**, are called **adjectives**.

An adjective is a word that modifies the meaning of a noun or pronoun.

II

Fill with fitting adjectives the blanks that follow:

1. A —— automobile went whizzing by.
2. A —— newsboy was shouting lustily.
3. The —— crowd was quieted by the police.
4. Up the street came the —— trucks.
5. The —— station was full of —— people.

WORDS THAT HELP ACTION WORDS

Read these sentences:

1. The horses jumped **quickly** to their places.
2. They dashed **madly** down the street.
3. The woman screamed **wildly** when she saw the fire.
4. The firemen **hastily** turned on the water, and soon extinguished the flames.
5. The boys ran **excitedly** when they saw the fire engine go whizzing by.

Words like **quickly**, **madly**, and the others in black type are often found in sentences. They are called **adverbs**. What do they **add** to the verbs, **jumped**, **dashed**?

An **adverb** is a word that **modifies** the meaning of a verb. It may also **modify** adjectives and other adverbs; as, An **extremely** large dog. He acted **very** foolishly. Most adverbs, however, **modify** verbs.

How do most of the adverbs given here end?

EXERCISE

Fill the following blanks with fitting adverbs:

1. The runaway horse plunged —— down the street.
2. Newsboys were dashing about ——.
3. The cars rattled ——.
4. Men, women, and children were walking —— along the sidewalk.
5. The firebells were clanging ——.

FORMS TO WATCH

Note these changes:

He is a **quick** fireman.

He climbed the ladder **quickly**.

It was a **wild** horse.

The horse plunged **wildly** down the street.

In these sentences, which words describe? Which tell how the action was done?

Sometimes people forget that **the word which helps the action word should usually end in "ly."**

EXERCISES

I

Choose the word you think proper and tell why:

1. The fire was burning (fierce, fiercely).
2. The automobile passed us (quick, quickly).
3. It was a (terrible, terribly) warm day.
4. The police caught the (excited, excitedly) man.
5. The train glided by (swift, swiftly).
6. We rose (rapid, rapidly) on the elevator.
7. The horses stepped (proud, proudly).
8. The street cars ran (noisily, noisy).
9. The man acted (brave, bravely).
10. It seemed a (happy, happily) crowd; they were chattering (merry, merrily).

II

Find five sentences in your reader containing a word ending in **ly**; as, **quickly**.

III

Use the following words correctly in sentences, both with and without the *ly*.

slow	fierce	neat	clear
rapid	honest	shabby	free
happy	clumsy	skillful	glad
jaunty	awkward	soft	heavy
saucy	knowing	smooth	angry

IV

A few words use the same form both as adjective and as adverb; as, It was a **fast** horse; The horse ran **fast**.

Use the words **hard**, **well**, **friendly**, both as adjectives and as adverbs.

51

REVIEW

Give with illustrations five rules for changing to the plural form nouns that are singular. Let each pupil be prepared with a noun that illustrates each rule, to dictate to his classmates.

You have learned that verbs should agree in number with their subject. Compose ten sentences in which the subject and the verb are singular; as, The **train glides** swiftly along the track.

Then change the sentences you compose to the plural form; as,

The **trains glide** swiftly along the track.

STORIES OF OUR COUNTRY

I see an old-fashioned fireplace blazing with light from the pitch-pine logs. Near it sits a dear old mother, her knitting needles flying in her fingers, and clustered about her are half a dozen boys and girls eagerly listening to the story she is telling them.

How that dear old auntie of mine could charm children with wonderful tales! Fairy tales, pioneer stories, funny yarns, history stories — she seemed to have no end of them. And she knew just how to tell them.

But of all the stories she told, the ones I remember best were those about our own American heroes. I can hear her yet tell how General Putnam followed a wolf into the cave, a torch to light his way, a rope tied to his leg so he might give signals to the men outside, and how, when he could see the glaring eyes of the wolf, he shot it dead. And afterwards, when he heard that war had come, he unhitched his oxen, turned them loose, mounted his horse, and rode away to Bunker Hill.

She told, too, how Ethan Allen captured Ticonderoga “in the name of Jehovah and the Continental Congress”; how Elizabeth Zane risked her life to fetch the gunpowder; how Sergeant Jasper, amid a shower of bullets, replanted on the breastworks the flag that had been shot down; how Nathan Hale im-



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INDEPENDENCE HALL, PHILADELPHIA

mortalized his name by saying, as he faced death, "I only regret that I have but one life to give for my country."

I wish every boy and girl might have such an auntie, or some other good story-teller, from whom to catch the inspiration that comes from the choice stories that make our country's great history.

52

AMERICAN HERO TALES

Choose from the following titles, or from the stories already suggested, a story you know well. Write it as interestingly as you can. If you must do some more reading to get the points clear, do so; then lay the book aside and tell the story in your own way. To try to tell a story "like a book," is often to make it "bookish"; and "bookish" stories lack freshness and life. Make the story your own. See it and give it so others will like to read or listen to it:

1. Lief the Lucky.
2. How Columbus Found America.
3. John Smith Among the Indians.
4. Miles Standish, the Stalwart.
5. The Pine Tree Shillings.
6. Ben Franklin, the Boy Printer.
7. Washington and His Colt.
8. Washington and Braddock.
9. Paul Revere's Ride.
10. Arnold at Saratoga.
11. Crossing the Delaware.

12. Betsy Ross and the Flag.
13. Wayne at Stony Point.
14. The Capture of André.
15. Washington at Valley Forge.
16. The Story of the Song, *The Star Spangled Banner*.
17. Perry at Lake Erie.
18. The Death of Davy Crockett.
19. Lincoln and His Books.
20. Barbara Frietchie.
21. Sheridan's Ride.
22. The Soldier's Reprieve.
23. How Stonewall Jackson Got His Name.
24. Grant and Lee at Appomattox.
25. Lieutenant Hobson and Admiral Cervera.

53

HERO TALES IN VERSE

What story comes to you as you read these titles?

1. *Columbus*—Joaquin Miller.
2. *Paul Revere's Ride*—Longfellow.
3. *Nathan Hale*—Francis Finch.
4. *Barbara Frietchie*—Whittier.
5. *Sheridan's Ride*—T. B. Read.

54

A PATRIOTIC PROGRAM

Perhaps it can be arranged for you to study in your reading class one or more of the poems just given.

If so, you might make a patriotic program for Lincoln's or Washington's Birthday, reading some of

your best stories, and reciting several poems, and singing songs of our country.

55

A PATRIOTIC POEM

During our American war for independence the incidents represented by the following poem occurred. The Continental Congress, assembled in Philadelphia, was deciding the great question whether the American colonies should declare themselves free from England, which was oppressing them with unjust laws and denying them their rights as English freemen.

The Declaration of Independence, written by Thomas Jefferson, was being considered. Very naturally the people were excited and full of anxiety as to the outcome.

The old bellman, evidently sure of what would occur, had taken his post in the tower of the old Independence Hall, within which the Congress was assembled. He stood ready to set the great bell clanging the moment his little grandson, stationed below, should give the signal that the Declaration was adopted.

Sometime you may have the privilege of seeing the old bell, that "rang out our independence"; and you may visit Independence Hall, the scene of this momentous event in our country's story.

Read aloud this poem. Try to catch and give the spirit of patriotism that thrills every line of it.

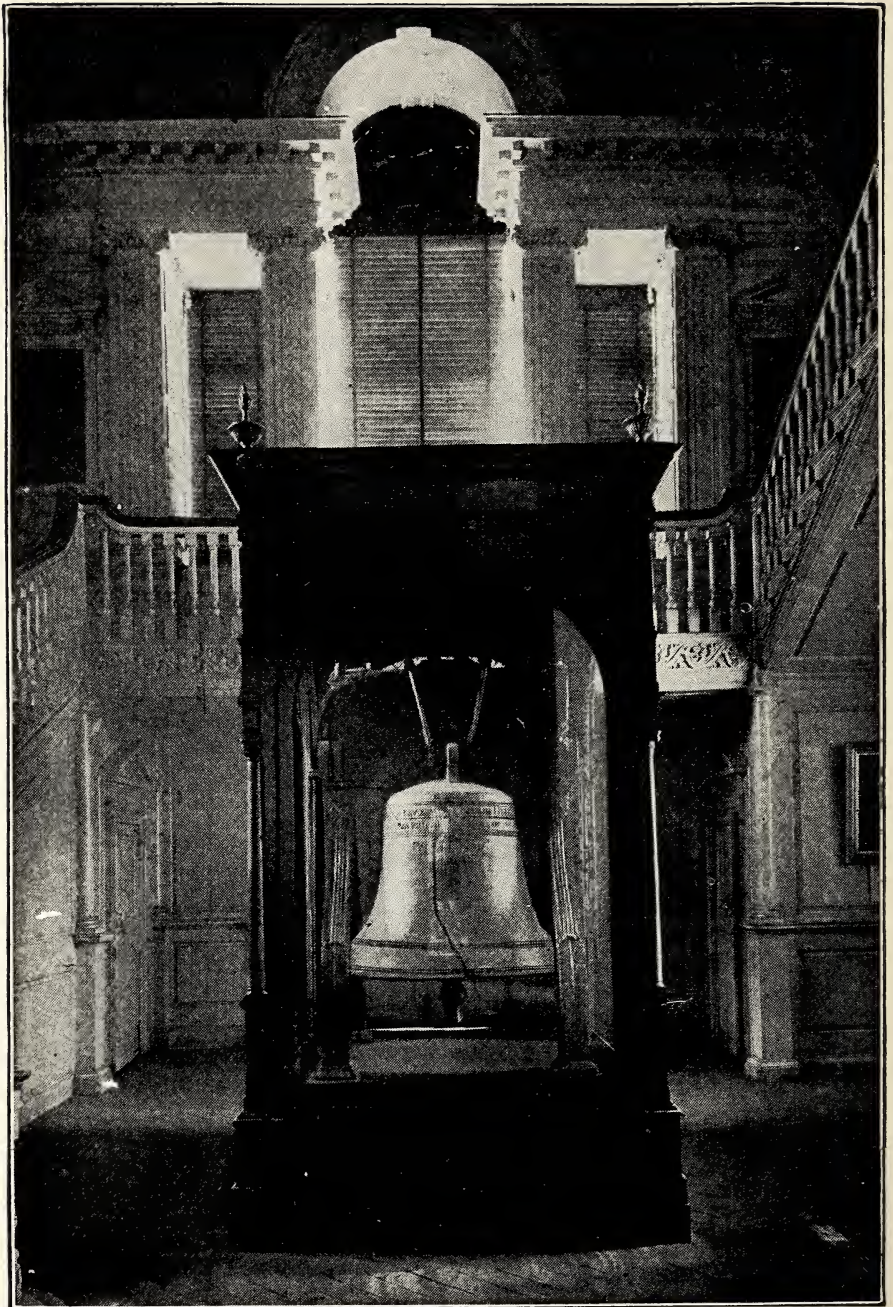
INDEPENDENCE BELL

There was tumult in the city,
In the quaint old Quaker town,
And the streets were rife with people,
Pacing restless up and down,—
People gathering at corners,
Where they whispered each to each,
And the sweat stood on their temples
With the earnestness of speech.

“Will they do it?” “Dare they do it?”
“Who is speaking?” “What’s the news?”
“What of Adams?” “What of Sherman?”
“Oh, God grant they won’t refuse!”
“Make some way there!” “Let me nearer!”
“I am stifling!” “Stifle then!
When a nation’s life’s at hazard,
We’ve no time to think of men!”

So they beat against the portal,
Man and woman, maid and child;
And the July sun in heaven
On the scene looked down and smiled;
The same sun that saw the Spartan
Shed his patriot blood in vain,
Now beheld the soul of freedom
All unconquered rise again.

See! see! the dense crowd quivers
Through all its lengthy line,
As the boy beside the portal
Looks forth to give the sign.



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LIBERTY BELL, INDEPENDENCE HALL, PHILADELPHIA

With his small hands upward lifted,
Breezes dallying with his hair,
Hark! with deep, clear intonation,
Breaks his young voice on the air.

Hushed the people's swelling murmur;
List, the boy's exultant cry!
"Ring!" he shouts, "Ring, Grandpa,
Ring, oh, ring for liberty!"
And straightway at the signal
The old bellman lifts his hand
And sends the good news, making
Iron music through the land.

How they shouted! What rejoicing!
How the old bell shook the air
Till the clang of freedom ruffled
The calm, gliding Delaware!
How the bonfires and the torches
Illumed the night's repose
And from the flames like fabled Phœnix
Our glorious Liberty arose!

That old bell now is silent,
And hushed its iron tongue;
But the spirit it awakened
Still lives—forever young.
And when we greet the sunlight
On the fourth of each July
We'll ne'er forget the bellman
Who, 'twixt the earth and sky,
Rang out *Our Independence*,
Which, please God, *shall never die*.

—*Anonymous.*

1. What is meant by "quaint old Quaker town"?
2. Who were Adams and Sherman?
3. What other men played a prominent part in making the Declaration of Independence?
4. Who wrote most of it?
5. What else do you know of the story suggested by the poem?
6. What did John Hancock say when he signed the Declaration?
7. What remark did Benjamin Franklin make, when some one said that they "must all hang together"?
8. What do you know of Liberty Bell and Independence Hall?
9. Read the Declaration.
10. Memorize the last stanza, or another stanza you like, of the poem just given.

56

REVIEW

Explain why each mark of punctuation is used in the second stanza of *Independence Bell*. Learn the stanza and write it from memory with all the marks properly used.

57

WORDS USED FOR NOUNS

Read this sentence:

Putnam tied a rope around **Putnam's** leg and told the men to pull **Putnam** up when **Putnam** gave the signal.

Our language would grow rather tiresome if we had to use names over and over and over. But we do not. There are certain little words that take the place of the names.

The above sentence may be written:

Putnam tied a rope around his leg and told the men to pull him up when he gave the signal.

This reads much more smoothly.

Words like **he, him, his, we, us, ours, I, me, my,** are called pronouns.

Pro means **for**. These words stand **for, or in place of,** nouns.

EXERCISE

Find all the pronouns you can in these sentences:

1. When the flag was shot down, Sergeant Jasper leaped upon the breastwork, caught it, and set it flying again; then he jumped back to safety.

2. Marion kept his band in the forests and the swamps.

3. They would pounce upon the British and capture them.

4. Francis Scott Key wrote *The Star Spangled Banner* when he was on the deck of the British warship; it is one of our national songs.

5. Elizabeth Zane did a daring deed: she ran to fetch the gunpowder while the Indians were firing on the fort; it was marvelous that they did not wound or kill her.

PRONOUNS THAT SHOW NUMBER

Look carefully at the pronouns in the following list:

I	my	me	we	our	us
he	his	him	they	their	them
she	her	her			

Which of these pronouns refer to only one person? Which refer to more than one? One must be

watchful to choose the right form of the pronoun, especially in sentences such as these:

1. Every man uncovered **his** head when the flag was raised.
2. Each woman did **her** best to help win our liberty.
3. All the soldier boys fought bravely for **their** freedom.

A pronoun should be of the same number as the name for which it stands. "Every" and "each," together with the words with which they go, are singular.

EXERCISE

I

Fill these blanks with the right forms of the pronouns, and give reasons for your choice:

1. "England expects every man to do — duty," were the words of Lord Nelson as — went into battle.
2. All right-thinking people love — country.
3. Many a brave man has given — life for — country.
4. What can a boy do best to show — love for — country?
5. Each soldier did — best to win.
6. No person can afford to sacrifice — honor.
7. A person can live as well as die for — country.
8. Nathan Hale said that — regretted that — had only one life to give for — country.
9. All men and women should love — country's flag.
10. Each pupil should do — best.
11. Some people seem to think only of — selves.

II

Make five sentences using **every**; five using **each**, five using **all**. Use pronouns correctly in the sentences.

59

OTHER TROUBLESOME SENTENCES

Read these sentences aloud:

1. Mary and I went to the play.
2. The man spoke to Mary and me.
3. We boys had a jolly time.
4. Did you see us boys romping in the snow?
5. Henry and I are reading historical tales.
6. The stories are very interesting to us boys.
7. Martha went with us girls to see Independence Bell.
8. Father gave the book to Henry and me.
9. We children had a merry romp yesterday.
10. Will and I are reading the *Boy's Life of Lincoln*, by Nicolay.

Which words in the above sentences are **pronouns**?

Observe that the form of the pronoun changes as the sentence changes. One must not forget to make these changes.

EXERCISE

I

Make five such sentences using **I**, **we**, **she**, **he**, **they**. Then change so that **me**, **us**, **her**, **him**, **them**, are proper; as, Tom and I are going. Father gave a dollar to Tom and me.

One can easily test the correctness of the pronoun chosen by leaving out the noun used with the pronoun.

For example, we should smile at ourselves if we

said, “**Us** had a jolly time”; “**Me** are going.” Yet, some think nothing of saying, “**Us** boys had a jolly time”; “**Mary and me** are going.” Train yourself to use pronouns properly.

II

Fill the following blanks with the proper forms of the pronouns. Read the sentences aloud when you have them correctly filled:

1. Did you see — boys?
2. Ned and — are going.
3. — girls have planned a party.
4. Father brought these presents for brother and —.
5. — and John are to take a trip to California.
6. Have you and — worked your problems?
7. Did Harry or — win the contest?
8. — children had a merry time.
9. Did you see — boys and girls playing?
10. Mother and — are like sisters.
11. He thought that you and — could do it.
12. — and the hunter found the lost horses.
13. Perhaps you and — can carry the baggage.
14. The soldier told Will and — the story.
15. — boys will do it for you.

60

OTHER TROUBLESOME PRONOUNS

I

Read aloud several times the following sentences:

1. Who is there? It is I.
2. It was he who did it.
3. It was she who was chosen.

4. It was I that was absent.
5. It was Ned and I that ran the race.
6. It was not they that you saw; it was we.
7. This is he of whom I spoke.

Compose other sentences like these and drill on them also.

II

THERE, THEIR

Did you see **their** hats; I hung them **there**.

Their books are in the hall; you should find **their** hats **there**, too.

What differences do you observe in the use of **their** and **there**? Find ten sentences in which **their** is used; then ten in which **there** is used.

Compose five sentences using **there**; five using **their**.

III

THEM AND THOSE

The pronoun **them** is often misused for the adjective **those**. Train your tongue to avoid this fault by saying many times such expressions as these:

1. Those apples are ripe.
2. Those cherries are sweet.
3. Those boys talk properly.
4. Those girls speak clearly.
5. Those clouds look stormy.
6. Those mountains are craggy.
7. Those fields look thrifty.
8. Those horses are sleek.
9. Those hogs are fat.
10. Those children seem happy.



PHOTOGRAPH BY JOHN KABEL

FUN ON THE SCHOOL PLAYGROUND

SCHOOL DAYS AND SCHOOLMATES

61

Listen while your teacher reads this poem to you:

IN SCHOOL DAYS

Still sits the schoolhouse by the road,
A ragged beggar sunning;
Around it still the sumachs grow,
And blackberry vines are running.

Within, the master's desk is seen,
Deep scarred by raps official;
The warping floor, the battered seats,
The jack-knife's carved initial.

The charcoal frescoes on its wall
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing!

Long years ago a winter sun
Shone over it at setting;
Lit up its western window-panes,
And low eaves' icy fretting.

It touched the tangled golden curls,
And brown eyes full of grieving,
Of one who still her steps delayed
When all the school were leaving.

For near her stood a little boy,
 Her childish favor singled,
 His cap pulled low upon a face
 Where pride and shame were mingled.

Pushing with restless feet the snow
 To right and left, he lingered;
 As restlessly her tiny hands
 The blue-checked apron fingered.

He saw her lift her eyes; he felt
 The soft hand's light caressing,
 And heard the tremble of her voice
 As if a fault confessing.

"I'm sorry that I spelt the word:
 I hate to go above you,
 "Because,"—the brown eyes lower fell,—
 "Because, you see, I love you!"

Still memory to a gray-haired man
 That sweet child-face is showing.
 Dear girl! the grasses on her grave
 Have forty years been growing!

He lives to learn, in life's hard school,
 How few who pass above him
 Lament their triumph and his loss,
 Like her,—because they love him.

— *John Greenleaf Whittier.*

STUDY OF POEM

1. If you were called upon to illustrate the poem with a picture, which stanza would you choose?
2. Describe the picture you would try to draw or paint.
3. Why does the poet call the schoolhouse "a ragged beggar sunning"?

4. What is meant by "sumachs"? "deep scarred by raps official"? "charcoal frescoes"? "low eaves' icy fretting"? "her childish favor singled"?

5. According to the last stanza, what truth does Whittier desire to impress?

62

SCHOOLBOY MEMORIES

1. What picturesque schoolhouse do you know best? Describe it for your classmates.

2. Ask your parents or grandparents or some other elderly persons to tell you of their early-day schoolhouses.

3. Be ready to give some interesting description or school-day experience they tell you.

4. Recall your first day in school.

5. Write a paragraph or more telling what you remember about it.



A PIONEER SCHOOLHOUSE

II ORAL EXERCISE

As you think of your school days, what are the most vivid memories that come to you? Let the following suggestions help you to call up something interesting. Be ready to tell of it:

1. A Happy School Celebration.
2. The Funniest School Happening I Recall.
3. How the Teacher Got Even with the Jokers.
4. An Amusing Mishap in School.
5. Deserved Punishment.
6. A School Room Hero or Heroine.
7. The School Picnic.
8. Something that Was Not on the Program.
9. A Pleasant Surprise.
10. A Bit of School Room Excitement.
11. How a Puzzling Problem was Mastered.
12. The Hardest Lesson I Remember.
13. Schoolboy Heroes.
14. Recess Nonsense.
15. Schoolgirls' Pranks.
16. A Dry Subject Made Interesting.
17. The Spelling Match.
18. How a School Tortoise Won the Race.
19. School Program Fun
20. A Playground Battle.

63

SCHOOL-DAY STORIES AND SONGS

Many a noted writer has, like Whittier, written a poem or story suggestive of his happy school days. What do you know of the following books? Tell something of the story of each:

The Hoosier Schoolboy—Edward Eggleston.

Tom Brown's School Days—Arnold.

In the writings of Dickens there are several very interesting pictures of school days. Perhaps you have read in *Nicholas Nickleby* the story of Master Squeers' school, and in *David Copperfield*, the story of David's school days.

In *Tom Sawyer*, also, Mark Twain gives a delightfully amusing school story.

Read the story of Tom's love affair.

What other sketches or poems or stories about school days have you read?

What are your favorite school songs and poems?

A PROGRAM OF SCHOOL STORIES

Let each pupil write the most charming incident of school days that the foregoing exercises bring to mind.

Plan your stories carefully.

Remember the suggestions in exercises 6 to 11.

Choose an inviting title.

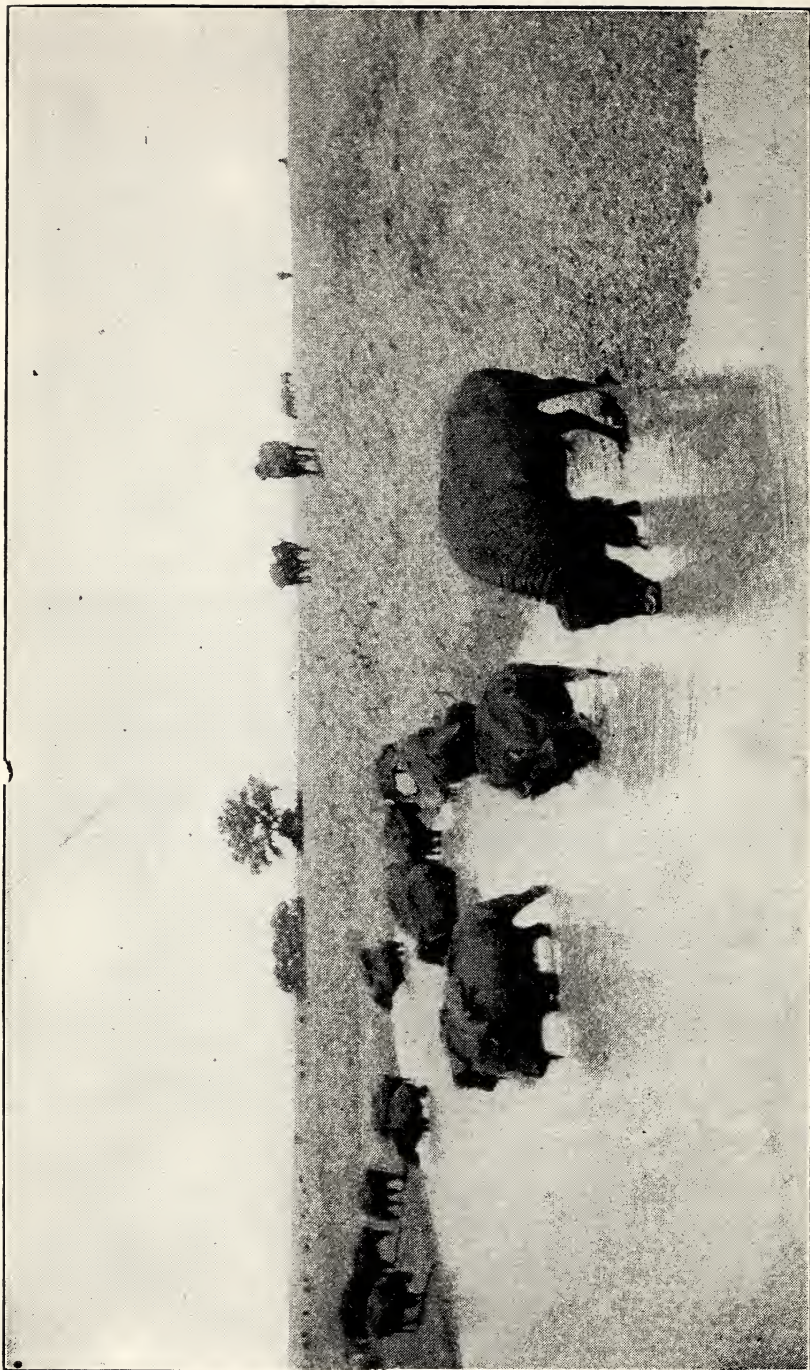
Begin briskly.

Keep the story moving.

Give it life.

A touch of illustration will add to the attractiveness.

Read the best of these stories as a part of a special program given in honor of parents and others.



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BUFFALO ON THE PLAINS

WILD ANIMAL LIFE

65

CLEVER CHIPMUNKS

It happened in a cabin out West. Two chipmunks—bright-eyed little fellows—popped into the room through the logs, and began to frisk about.

I lowered my book to watch them. They stopped short to inquire what I meant; then, as I made no further move to molest them, away they went, following their tiny noses to find something good to eat. Suddenly they discovered a box half-full of grain. With a delighted, "chip! chip!" they frisked into it and began merrily to stuff their cheeks.

"Oho," I thought, as I noticed a loose board on the box; "that's a fine trap in which to catch those young mischiefs." In a spirit of fun, I stole towards the box; then quick as a wink, I slipped the board over the opening.

They scrambled and scratched about their prison, chittering excitedly. It was of no use. I had them securely. That is, I thought I had; but how really to get them into my hands, was the next question. I studied a while before I decided to slip back the board and catch them as they scrambled out. The streak of light had hardly struck the grain before a streak of chipmunks shot up my arm and out of the room.

I can only imagine how foolish I must have looked as I stood there listening to the young rascals outside tittering to each other—laughing at me, I imagined. They

surely were laying plans to have some more fun at my expense.

“Well, you won’t dare to steal wheat any more to-day,” I thought as I sat down. But I was mistaken; for I was scarcely settled till there they were again, peeping through the chinks. In they slipped, watching me closely; and then, seeing that I kept still, they scurried towards the box. When they had reached the top of it, one of them stopped to watch me; the other dived down into the grain to continue his feast.

I waited a moment, then in fun, I moved towards them.

“Chit-chit-chit!” came the sentinel’s excited warning, and out of the room they flashed. There they stayed till I was quiet again, then in they came to repeat their clever little game.

Again and again I made the move to trap them, but at my least motion, the little guard would sound his quick alarm and away they would skip to safety. I really feel that they enjoyed the fun of it all quite as much as they did the feast. It certainly was rare fun for me to play with the knowing little creatures.

1. What experiences with wild animals come to you as you read this story?

2. What clever thing have you ever watched any wild animal do?

66

EXPERIENCES WITH WILD ANIMALS

Be prepared to talk about any of these topics:

1. Wild Animals I Know Best.
2. Clever Tricks Wild Animals Play.
3. A Hunting Experience.
4. Trapping Wild Animals.

5. How a Wild Animal Got His Dinner.
6. Wild Animal Dens.
7. A Dangerous Moment with a Wild Animal.
8. The Tale the Tracks Told.
9. Wild Animals in Captivity.
10. Wild Animals I Have Met.
11. How the Animal That Was Trapped Got Away.
12. Cruelty to a Wild Animal.

If you have no experience of your own to give, take one you have heard your parents, or others, tell; or, failing in this, you may read one from a book. But tell your own first.

67

WRITTEN EXERCISE

After telling your animal tales, choose one or more of the best of them and write the story. Join your class in making a book of animal stories. Give the book some inviting title; as, Ways of Woodfolk, Furry Friends, Animal Anecdotes.

Try to tell your stories truly, vividly. Give each an inviting title.

68

ANIMAL TALES

ORAL STORY TELLING

You will find the following books full of delightful tales of the doings of animals. You have read stories from them and other animal books. Be prepared to tell one such tale to your classmates:

Wild Animals I Have Known, Seton.

Lives of the Hunted, Seton.

Squirrels and Other Furbearers, Burroughs.

A Watcher in the Woods, Sharp.

Fables, Æsop.

The Jungle Books, Kipling.

Uncle Remus Stories, Harris.

Some of these tales are partly imaginative, but they are true to the spirit of the animals pictured.

69

CREATING ANIMAL STORIES

I

Take any one of the following suggestive titles. Write a story of your own about it.

1. How Bruin Lost His Toe.
2. The Way Mr. Fox Was Tricked.
3. How the Squirrel Lost His Acorns.
4. Mr. Coon's Story of the Hunt.
5. Dodging Dogs, by Master Bunny.
6. Coyote Cleverness.
7. The Battle in the Brush.
8. How the Partridge Escaped.
9. Playing Possum.
10. What the Monkey Told about the Boys.

II

A BOOK OF FABLES

Let each pupil write a fable about some animal.

Choose some proverb to illustrate with the fable; as, "Don't count your chickens before they are

hatched”; “A stitch in time saves nine”; “A bird in the hand is worth two in the bush.”

Make your story give point to the moral you choose.

The best stories may be read to others.

III

HOW THINGS CAME TO BE

Try to write a story somewhat after the style of the Uncle Remus tales; or write, if you wish, a tale such as an Indian story-teller might tell around the wigwam fire.

Your stories may explain such things as —

1. How the bear got his short tail.
2. Why the porcupine was given his quills.
3. How Mr. Partridge learned to drum.
4. How the giraffe got his long neck.
5. How the magpie became a scold.

There are hundreds of interesting things to create stories about.

REVIEW

I

PARAGRAPHS

1. How many paragraphs in the story of *Clever Chipmunks*?

2. What is the chief thing told of in each paragraph?

II

PARTS OF SPEECH

Find in the story —

- a. Ten nouns, or names.
- b. Ten verbs, or action words.
- c. Ten adjectives, or words that describe.
- d. Five adverbs that end in *ly*.
- e. Ten pronouns, or words that take the place of nouns.

III

SUBJECTS AND PREDICATES

Copy the following sentences, dividing with a vertical line the subjects from the predicates. Underline the verbs in each sentence.

1. It happened in a cabin out west.
2. They scrambled and scratched about their prison.
3. The rank swamp grass concealed the snug nest.
4. A blue jay and a red squirrel were loudly berating each other.
5. A yellow warbler caught a butterfly.
6. Rag felt he knew what he was about.
7. Molly's fierce blows began to tell.
8. The loathsome reptile let go the little one's ear.
9. Rag wriggled out and into the underbrush.
10. His ear was much torn.

71

WORD PICTURES OF ANIMALS

In telling your stories, you will find it necessary at times to picture the animal you are talking about. Try to do so clearly. Make your readers see it.

EXERCISES

I

Write three words that suggest —

How a coyote moves through the sagebrush.

How a rabbit runs.

How a mouse comes into the room.

How a deer goes through the woods.

How a squirrel climbs a tree.

The walk of a bear.

The actions of a fox.

How the coon moves about.

The actions of a turtle.

The movements of an alligator.

The movement of a snake.

II

What animal comes to your mind as you read each of the following expressions:

1. The gray of his gliding body blends with the gray of the brush.

2. It has a comical face, yet it never smiles.

3. A tiny creature with bead-like eyes. It slips about quickly, quietly.

4. A noble animal with strong yet graceful limbs, large eyes, sometimes fiery, sometimes gentle.

5. A timid, furry creature ready to fly from its shadow, quick.

7. A sociable, but rather saucy little fellow; likes the trees.

III

AN ANIMAL GUESSING GAME

Choose some animal you know well. Describe it briefly, without suggesting too clearly what it is. Let the others of the class, by asking complete questions, discover what animal you have in mind.

For example: I am an animal about as large as a cat. My hair is short. I eat vegetable foods. I do not like to live alone, but prefer to build my home in a community.

Are you a muskrat?

No, I am not a muskrat.

Are you a rabbit?

No, I am not a rabbit.

Are you a beaver?

No, I am not a beaver.

Are you a prairie dog?

Yes, I am a prairie dog.

72

SOME USEFUL LITTLE WORDS

Note the black-type words in these sentences:

I noticed a loose board **on** the box.

I slipped the board **over** the opening.

A streak of chipmunks shot **up** my arm.

They scurried **toward** the box.

The other dived **into** the grain.

Of what use are these little words in the sentences? Such words are called **prepositions**. They suggest the relation of one thing to another. We might

almost say they show the **position** of one thing in relation to another.

To see what this means, take your book and pencil. Change the **position** of the pencil as these directions change:

Hold it **above** the book, **below**, **near**, **beside**, **in**, **with**, **from**, **on**, **under**.

Move it **across** the book.

Drop it **off** the book.

Point it **toward** the book.

Place it **between** the leaves of the book.

EXERCISE

Find in your readers ten different **prepositions**. Copy them, along with the words just before and after them.

73

PREPOSITIONS TO WATCH

I

BETWEEN, AMONG

Study their proper use in these sentences:

1. The two boys carried the bucket **between** them.
2. The game was divided **among** the three hunters.
3. The fox ran **between** the fence and the stream till he came to the woods, where we lost sight of him **among** the trees.
4. The house stood **among** the trees. It was **between** the road and the creek.

Between is proper when two things are spoken of; **among**, when more than two.

II

IN, INTO

These forms sometimes give trouble. **In** is often incorrectly used instead of **into**. Study these sentences:

1. He jumped into the water.
2. The bear ran back into his cave.
3. We saw the fishes in the water.
4. There were three little foxes in the hole.
5. Long, bloody ribs were torn in the snake's armor.

Find five sentences that contain the word **in** correctly used; five in which **into** is correctly used. What is the proper use of these words?

III

Fill these blanks with the proper prepositions:

1. The house stood —— the trees.
2. The bear was shot —— the eyes.
3. The squirrel ran —— his hole.
4. The wolf was —— the cave.
5. The boys ran —— the house.
6. —— the sagebrush we found a bird's nest.
7. Did you find him —— home?
8. I told you to go —— the house.
9. The fox disappeared —— the rocks.
10. Were you —— the woods yesterday?

REVIEW

I

NEEDLESS WORDS

1. What progress are you making against the "and" habit?

2. What other expressions than "and" are often needlessly used? Read aloud these sentences:

This rabbit has a white foot.

Have you any traps for catching wild animals?

Make other such sentences and exercises to help you overcome the "this here" and "have got" habits.

II

By reading the following and similar sentences train your tongue to avoid unnecessary prepositions:

He jumped off the house. He sprang from his horse.

His hat blew off his head. Tom tumbled off the bed.

I leaped from the bank. Where are you going?

III

TO, TOO, TWO

Read the following expressions. Observe carefully how each of the words in black type is used:

He went **to** the house. He ate **too** much pie. He saw **two** men.

The word **to** is a preposition. Why? The word **too** is an adverb, because it modifies the adjective **much**. The word **two** is an adjective. Why?

Fill each of the following blanks with **to**, **too**, or **two**, giving reasons for your choice:

1. He went — the city.
2. There are — soldiers.
3. The lessons were — hard.
4. We saw — deer in the park.
5. The boys are — lazy to succeed.
6. I went — the circus.

Make three sentences using **to** correctly, three using **too**, and three using **two**.

ORCHARD AND WILDWOOD

75

AUTHOR STUDY

I

Father, Thy hand
Hath reared these venerable columns; Thou
Didst weave this verdant roof. Thou didst look down
Upon the naked earth and forthwith rose
All these fair ranks of trees. They in Thy sun
Budded, and shock their green leaves in Thy breeze
And shot toward heaven. The century-living crow,
Whose birth was in their tops, grew old and died
Among their branches, till at last they stood,
As now they stand, massy, and tall, and dark,
Fit shrine for humble worshiper to hold
Communion with his maker.

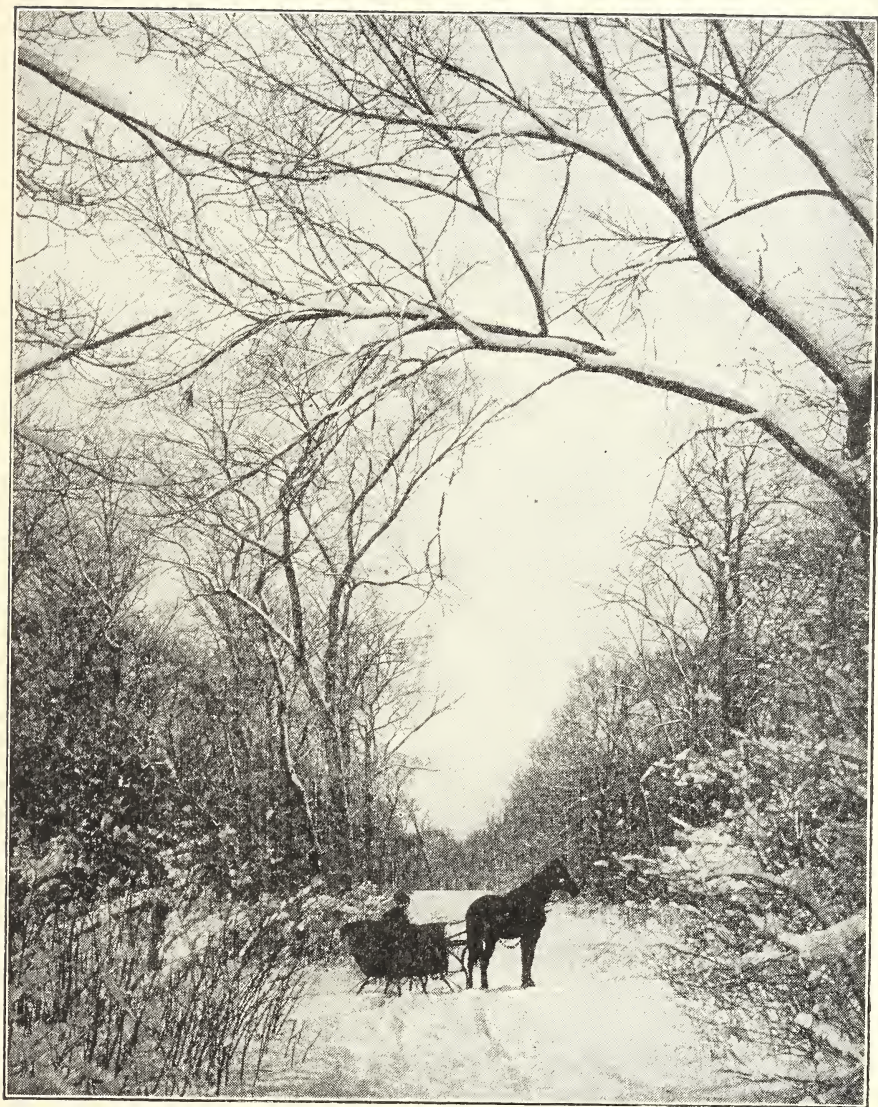
—*From the "Forest Hymn," by William Cullen Bryant.*

1. What general picture has the poet in mind?
2. Where have you seen such a picture in nature?
3. What is meant by "venerable columns," "verdant roof," "century-living crow," "fit shrine for humble worshiper to hold communion with his maker"?
4. What is the most impressive woodland picture you have seen?

II

OUR FRIENDS, THE TREES

What should we do without them—the patient, the stately, the beautiful trees, that grow and spread over plain and hill, from icy North to frozen South, giving to



A ROAD THROUGH THE FOREST

a barren earth its shade, clothing it in a garment of rich and lasting stuff, changing it from desert to woodland, with its streams and songs and flowers and fruits, offering food and shelter to all living creatures, bringing to mankind a wealth untold? What could we do without our friends, the trees?— *Anonymous*.

1. What can you say in answer to the author's question?
2. Name several things that the trees give to you?
3. What have you done to show your gratitude to the trees?
4. What might you do?

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FOREST FUN

Let these suggestions call to your mind some jolly fun or adventures you have had among the trees, and be ready to tell your classmates of it:

1. Going a-Nutting.
2. Nests Among the Leaves.
3. Felling a Tree.
4. Hauling Wood.
5. Tenting Among the Trees.
6. The Old Apple Tree.
7. In the Park.
8. Squirrels and Acorns.
9. At the Saw Mill.
10. Forest Fires.
11. Wild Life in the Woods.
12. Gathering Fruits.
13. A Tree Mishap.
14. The Swing in the Orchard.

When you have thought of some interesting story — of some play with a woodland setting — write the story as charmingly as you can.

USEFUL TREES

1. What are some of the things that trees give us?

2. Make a list of all the tree products you can call to mind.

3. Write one of the stories of these products. Take some interesting process and describe it clearly and entertainingly for your reader.

Take one of the following topics or choose another:

1. From Tree to Furniture.
2. Making Paper from Wood.
3. Story the Wagon Wheel Told.
4. The Apple Orchard Story.
5. From Peach Blossoms to Peaches and Cream.
6. A Rare Piece of Wood.
7. Turpentine Tales.
8. Cord Wood for the Smelters.
9. Story of the Ship Mast.
10. How the Dates Grew.
11. The Cocoanut.
12. Rubber Trees.
13. What the Cork Told.
14. Cedar and Pitch Pine.
15. The Christmas Tree Tale.

WORD PICTURES OF TREES

Many an artist has taken the tree as the subject for his painting. There are most beautiful tree pictures on canvas. But more beautiful than these

are the real tree scenes in nature. Have you never paused to admire a tree—an apple tree in all its blossom glory, or laden with globes of red or gold? Have you never seen a lone pine “clasping a crag with crooked hands,” or a white-shafted, quaking aspen with trembling leaves, or a lordly elm, a sturdy oak, a queenly maple aflame with color, or a sweet magnolia? Trees are truly beautiful when one takes time to see them with the “inward eye.”

Think of some beautiful tree you know and try to paint a word picture of it. Describe the tree, tell of its form, its leaves, the blossoms, if it has them; the tree in summer, in autumn, in winter; suggest, too, the fun or the gifts it offers.

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TREE STORIES

Have you ever read these charming old tales?

The Miraculous Pitcher, by Nathaniel Hawthorne.

Old Pipes and the Dryad, in *Fanciful Tales*, by Frank R. Stockton.

Why the Poplar Tree Holds Its Arms Up, in Cook's *Nature Myths*.

The Discontented Fir Tree, by H. C. Andersen.

Be ready to tell any one of these stories or another good tree story you may know.

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POEMS OF TREES

These are some of the beautiful poems about trees:

The Tree, by Björstjerne Björnson.

Apple Blossoms, by William Martin.

Woodman, Spare that Tree, by George P. Morris.

The Planting of the Apple Tree, by William Cullen Bryant.

Find any of these; learn the verse you like and be ready to recite it expressively for your class.

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A SPRINGTIME PLAY

In "Fanciful Tales," by Frank R. Stockton, will be found the charming story called "Old Pipes and the Dryad." You will enjoy dramatizing this story for an Arbor Day or for some other school program.

Make your own speeches to fit the following outline. If you can read the story itself, you will be greatly helped in planning the play.

OLD PIPES AND THE DRYAD

Characters: Old Pipes; three children; the Dryad; mother of Pipes; the Echo Dwarf.

Act 1. Scene in the Woods; home of Old Pipes on one side of the stage. Enter Pipes from the opposite side. He seats himself on a log or a stone, and talks wearily of his hard climb from the village, where he has been to get his pay for piping the cattle, the sheep, and the goats down from the hills. Pipes does not realize that he is so old that his piping does no good. The herds cannot hear his feeble notes. But the people, out of pity for the old man, still pay him, while they hire three children to bring the herds down.

Enter the children, two boys and a girl. Old Pipes asks them to help him home. Boys take hold of his arms, girl pushes on his back. When they reach his cottage he thanks them. Boy replies that it would not have tired them, if they had not wandered so far after the cattle. The girl tries to keep the boy from telling the secret; but Old Pipes draws out the truth from them. Then he resolves to go back and return the money. The boys and the girl leave. Pipes talks to his mother, who scolds him for thinking of giving back the money.

“What is the matter with the cattle that they can’t hear you?” she asks. Pipes, who is determined to return the money, leaves his mother and goes on his way. As he sits down by a tree to rest, he hears the voice of a Dryad in the tree, saying “Let me out! let me out.” Pipes hunts, finds the key, and frees the Dryad. She is so happy that she kisses him twice.

Each kiss of a Dryad makes one ten years younger. Dryad asks him what she can do for him. Pipes requests her to take the money to the Chief Villager. He returns spryly to the cottage and tells his mother that he has sent the money to the village by a person he met. She gives her son another scolding and goes into the house. Pipes sits on a bench and goes to sleep. The Dryad enters, talks sympathetically about the good old man, then slips the money back into Pipes’ pocket.

Act II. The same scene. Pipes, feeling so much stronger, decides to cut some wood. His mother scolds him, saying that he will make himself ill; but he goes on vigorously, remarking that he never felt better in his life. He sits down on a bench and takes up the pipes to play. His mother upbraids him, saying she would not play for nothing. “I shall play to amuse myself,” he says. The

pipes sound clearer and stronger than ever. Old Pipes is surprised. The cattle hear the sound of the pipes. The villagers are astonished to hear the piping again. The children come to see what has happened. Old Pipes tells his story of how a Dryad has kissed him and made him younger. The children run home rejoicing. Pipes feels in pocket and finds money. He is astonished and thinks it is all a dream. On going towards the village to return it, he meets the Dryad again. She tells him all.

Act III. In the woods. A lazy Echo Dwarf, who has to echo the notes of Old Pipes, comes out angry because he is disturbed by the piping and because he has to work again. Dryad comes in and meets the Dwarf. She tells him what has happened. He flies into a rage at her for thus disturbing his peace. She shames him for being so lazy and mean. He threatens to get even with her. Dryad leaves him. Old Pipes comes in hunting for the Dryad, whom he wishes to have come and make his mother younger and less irritable. The dwarf meets him, and learns what Pipes wants. The Dwarf proposes a plan to shut the Dryad up in the tree again, for he says that only those who let a Dryad out can become younger from her kiss. Old Pipes agrees to the Dwarf's plan. The Dwarf hides when the Dryad returns. Old Pipes tells her of the plan. She asks him who has put it into his head. Old Pipes tells her. She tells Pipes that she can make his mother younger without going back into the tree; that the Dwarf is plotting to harm the Dryad. Old Pipes finds the Dwarf, drags him out of his hiding place, and shuts him up until the fall winds come, when Dryad will wish to go back into her cosy winter home. Pipes promises to let her out again the next spring.

ARBOR DAY

This holiday was set apart as a day on which to plant trees and shrubs and other plants which bring benefit and beauty to the earth.

The father of Arbor Day, the man who first proposed it, was J. Sterling Morton, of Nebraska. This was January 4, 1872. Later Mr. Morton was Secretary of Agriculture. In Nebraska City, Nebraska, one may see Arbor Lodge Park which this good man has given to his home city. In the park is a statue of Mr. Morton.

How best can we observe Arbor Day?

You will enjoy preparing a program for this occasion. Read your choicest stories and songs, and recite some of the tree poems and stories just named. Also play "Old Pipes and the Dryad," or some other story suitable for the occasion. Give a sketch of the life of J. Sterling Morton, and tell other things you may learn about the history of Arbor Day.

After your program, plant your trees and flowers and shrubs.

BEGINNINGS IN COMPOSITION

SUMMARY AND REVIEW

GENERAL SUGGESTIONS

To use language effectively, a person must —
1. Have something in mind worth saying; 2. Think and see clearly while he speaks; 3. Choose words that are expressive and correct; 4. Present his thoughts in an orderly manner; 5. Use an interesting style.

A speaker should stand erect, look into the faces of his hearers, pronounce his words properly, and enunciate them clearly. His voice should be modulated to blend with the thought. There are few things more trying to an audience than a monotonous voice.

In writing, a person should be neat, should punctuate his sentences rightly, should paragraph properly, should spell correctly. This is but courtesy to the readers. He has no right to make them waste time in puzzling out his mistakes.

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ENRICHING THE VOCABULARY

Many of the exercises in *Live Language Lessons* have been devoted to building up a *live vocabulary* — to enriching your fund of words.

1. Give two or more words to suggest the movements of a turkey, a rooster, a horse, a cow, a cat.
2. Give five words to suggest a typical autumn day, fruits of autumn, the corn, seeds of autumn, autumn leaves.
3. Make a brief paragraph or two suggesting a crowd of children on Hallowe'en. Describe their jack-o'-lanterns, their frolics, their scares.
4. Give twenty words that would describe a Christmas tree.
5. Choose twenty words to suggest various kinds of cold days.
6. What ten words describe well the winds?
7. What ten describe well a rainy day?
8. Choose five words to describe the blacksmith, or some other workman.
9. What special Indian words do you know?
10. Give ten words suggestive of the bird songs.
11. Choose ten words to suggest the games you play.
12. What twenty words suggestive of the movements and noise of water do you know?
13. Choose twenty words that describe an exciting scene, as that occasioned by a fire.
14. Choose two words to suggest the movements of each of five different animals you know; as, a bear, a snake, a squirrel, a fox, a coyote, a deer, a mouse.

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DRILLS FOR THE TONGUE

Practice pronouncing these words. Enunciate clearly every sound:

1. Just, can, get, forget.
2. For, or, nor, from, and, of.

3. Was, because, what.
4. Going, singing, pudding, and other "ing" forms.
5. Swept, wept, kept, crept.
6. Window, widow, fellow, yellow, mellow.
7. Kindness, goodness, frankness, promptness.
8. Little, brittle, whittle, kettle, settle.
9. When, whistle, whip, which, what.
10. Honest, finest, greatest, quickest.
11. This, that, think, then, thick, thought.
12. Farm, warm, harm, barn, are, far.
13. Horse, corn, born, or, for.
14. An apple, an apricot, an orange, an eel.
15. Oil, soil, toil, boil, boy, joy, enjoy.
16. Sleep, sleek, sleeve, sleet.
17. Slip, slid, slim, slit.

Train your tongues, too, not to run words together. Practice on such expressions as these:

Was he willing? Don't you see?

How do you do? Let me see.

Please give me that. He should have done it.

I believe him. He will go to-day.

This will do. That will do.

That one is good. That one tastes bitter.

Try pronouncing the names of people whom your classmates may not know. Let them write from your dictation, then read the results.

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Make sure of these troublesome words also:

Reared, burst, partners, creek, hallooed, drowned, wrestle.

Sneaked, climbed, catch, naked, mischievous, across.

Grandpa, grandma, pumpkin, Thanksgiving.

Cranberry, tomato, potato, raisin, cellar, celery.
 Pretty, always, jewelry, chimney, Christmas.
 Overall, at all, finally, handkerchief, breakfast.
 Yesterday, to-day, to-morrow.
 Tuesday, Thursday, Saturday.

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CAPITAL LETTERS AND PUNCTUATION

CAPITALS

Use a capital letter to begin—

Every sentence.

Lines of poetry.

O and I when used as words.

Direct quotations unless they are very short and do not make sentences.

All names of God and of the Bible.

Names of persons and places.

The important words in headings and titles.

Names of months and days.

PUNCTUATION

Use the period (.) after—

Sentences that tell something or give commands.

Abbreviations formed by dropping the end of a word.

Dates standing alone.

Use the question mark (?) to close the question.

Use the exclamation point (!) after sentences and words that express strong feeling.

The comma (,) is used—

To separate the name of a person or thing addressed from the rest of the sentence.

To separate words used in a series.

To separate words in apposition, the explanatory words in many quotations, and other explanatory expressions in a sentence, especially when the comma is needed to help make things clear.

Quotation marks (“ ”) are used—

To enclose the exact words of another, or a direct quotation.

WORD MARKS

The hyphen (-) is used—

To separate the parts of a compound word.

To show, at the end of a line, that a word has been divided. Such words should be divided between syllables.

The apostrophe (') is used—

To show contraction.

To mark the possessive case forms of nouns.

Review and study the foregoing rules. Make illustrations to show the proper application of each given rule in sentences and words, etc. Drill on such rules as your fingers may not yet have mastered.

THE PARAGRAPH

A paragraph is a sentence or a group of sentences relating to a certain topic.

1. How is the beginning of each paragraph usually shown?
2. Find a short paragraph containing three or more sentences.
3. How is conversation generally paragraphed?
4. Copy a page of properly arranged conversation.

FRIENDLY LETTERS

1. What kind of written composition do ordinary people use most?
2. Give two reasons why every person should be able to write an effective letter.
3. What qualities should a friendly letter possess?
Study the different parts of this letter carefully, then answer the questions that follow it:

(Heading)

Maryville, Missouri,

May 10, 1916.

(Greeting)

Dear Mother,

I am sending you some carnations for Mother's Day. Pin one of them on my dear Daddy's coat and give him two big kisses for his little girl.

I am homesick to be with you; but it is best, I know, to stay here and work hard till school closes. If I do, I shall win my diploma, and then maybe you will be proud of me.

Just three weeks more! I can hardly wait.

Lovingly yours,

(Ending)

Mary.

How should the headings of letters be punctuated?

What mark is proper after the greeting? What marks should be used in the ending of the letter?

Observe the margin on the left hand side of the paper. Train your fingers always to leave a margin in writing letters and other compositions.

A neatly written letter is a sign of courtesy to the receiver of it. Why?

WRITING ADDRESSES

Observe this form. Where is the name of the person placed on the envelope? Why should the address be very plainly and neatly written? On an envelope, where punctuation is not needed to make the meaning clear, commas are sometimes omitted.

Stamp
Mrs. William C. Taylor, 2256 Cottage Grove Ave., Chicago, Illinois.

Draw similar rectangles on paper or on the board and practice writing the names and addresses of various people you know.

MOTHER'S DAY LETTERS

Write a letter to your mother, your grandmother, or some other friend you wish to remember. Make it cheery and newsy. Post the letter in time to reach her on Mother's Day, the second Sunday in May.

BUSINESS LETTERS

Give good reasons why a business letter should be clear, correct, concise, and courteous.

Try this exercise: Let half the class be managers of different kinds of business; as, grocers, butchers, bookdealers, railroad managers, and others; let the other half be buyers or customers. Have the pupils in each division carry on the necessary business correspondence to complete one transaction each.

Time yourselves in doing this business. Learn to write your letters correctly and quickly without recopying them.

BEGINNINGS IN GRAMMAR

REVIEW

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A STUDY OF SENTENCES

Read the following story sketch:

A RACE WITH THE FLOOD

Everybody was out of doors that bright day in May, 1864. The Hampshire hills had never seemed more beautiful. Children were loitering along to school. Women were busy about the dooryards. Men were working in the fields. The world was at peace.

But suddenly a strange, threatening sound burst over the valley. A thrill of terror struck every heart! What can it be? Is it a tornado?

The children paused. The women stood speechless. The men stopped short in their work and looked towards the river.

"It is higher than I ever saw it," said the miller, "and it is rising every moment."

A wild shouting was heard way up the road. Then came the sound of galloping hoofs. A horseman bare-headed and tense with excitement, shot past the terrified people.

"The dam has burst! Run to the hills for your lives!"

He was out of sight almost before these words were shouted.

The panic-stricken people rush screaming up the hillsides. They are not a moment too soon; for the torrent has already reached the village. It sweeps houses, trees, animals and everything else it can pick up into its angry waters. But the men, women, and children are out of danger. Collins Graves, the brave horseman, is also safe. He has won the race with the flood.

1. How many sentences are used in this story?
2. What is the use of most of the sentences?
3. Which of the sentences ask questions?
4. How many of the sentences are followed by exclamation points? Why?

To tell a story, to write a letter, or to make any other kind of composition in language, oral or written, we use sentences. They are the blocks by which we build our paragraphs.

A sentence is a complete thought expressed in words.

KINDS OF SENTENCES

Sentences either tell or ask something. All sentences may be divided into these two classes:

The sentence that tells or declares something is called a **declarative sentence**; as, The panic-stricken people rush screaming up the hillsides.

The sentence that asks a question is called an **interrogative sentence**; as, What can it be?

The declarative sentence or the interrogative sentence is sometimes given with strong feeling; as, A thrill of terror struck every heart!

Such a sentence is said to be an **exclamatory sentence**.

When the **declarative** sentence becomes exclamatory, it is followed by an exclamation point.

How is the non-exclamatory declarative sentence punctuated? Count the periods used in the story just given. What kind of sentences do they close? What mark is used after the interrogative sentence?

Find ten such sentences in this book.

PARTS OF THE SENTENCE

Read carefully this sentence: The wildwood is full of interesting sights.

What is the thing talked about in this sentence? What is said of the wildwood?

What are the two essential parts of the sentence called?

Turn again to the story, "A Race with the Flood."

1. Give the *subject* of each sentence in the first paragraph. Give the *predicate*.

2. Make a list of the subjects of the rest of the declarative sentences in the story.

In some sentences the subject is understood; as, *Run to the hills*. This means *you* run to the hills. The subject *you* is understood.

What are the subjects of each interrogative sentence in the story?

In giving the subjects of interrogative sentences, it is best to change the form of the sentence to the declarative; as, What can it be? It can be what. The subject of this sentence is *it*.

Find ten other interrogative sentences. Change them to declarative forms and give the subjects of each.

THE PARTS OF SPEECH

REVIEW

During your study of the preceding lessons in this book, you have been made acquainted with the various **parts of speech**.

Every word has a certain work or part to perform in sentence building. Thus we have:

1. Words that are names of persons or things; as, The *door* is open. The *day* is warm. What are words of this kind called?

2. Words that stand for nouns; as, *It* is rising every moment. *He* is out of sight. *They* are not a moment too soon. What are such words called?

3. Words that assert something of the subject; as, The women *stood* speechless. The dam *has burst*. Such words, as you have learned, are called verbs.

4. Words that describe persons or things; as, *That bright* day; *a strange* threatening sound; *the angry* waters. What are words of this kind called?

5. Words that modify verbs, adjectives, or other adverbs; as, The flood rushed *madly* down the canyon. The children ran *wildly* up the hillside. They are not a moment *too* soon. The Hampshire hills had *never* seemed *more* beautiful. What name is given to words of this kind?

6. Words that express a relationship; as, Men were working *in* the fields. He has won the race *with* the flood. Such words are called *prepositions*.

7. Words that connect words and parts of the sentence; as, The men, women, *and* children were saved.

They are not a moment too soon; *for* the torrent has already reached the village. What are these words called?

8. Words that express strong feeling, or make an exclamation; as, "Oh!" cried the children, "we are lost!"

Words of this kind are called interjections.

All of the words we use belong to these eight *parts of speech*.

EXERCISE

I

Find in the story, "A Race with the Flood," twenty nouns, twenty verbs, ten adjectives, ten prepositions, five conjunctions, and three adverbs.

Find elsewhere in this book or in some other, five sentences, each of which contains an interjection; as, "Ring, oh, ring for liberty!"

II

Name the part of speech to which each one of the words in this paragraph belongs:

It was an ideal spring day. The air was crisp and clear and scented with the blossoms that were bursting everywhere around us. Birds were singing gayly; the brooks were dancing merrily down the hillsides. Men were at work in the fields; the boys were whistling gay tunes and the girls were laughing and playing on their road to school. Oh, how joyous and contented everyone seemed!

FORMS OF THE NOUN

In using nouns most of the difficulty comes in spelling correctly, particularly the forms that show number and possession.

REVIEW EXERCISES

1. Review the rules found in Sections 26 and 27 and be prepared to spell correctly the plural forms of the following nouns:

turkey	calf	church	country
woman	lady	watch	gentleman
pencil	box	loaf	buffalo
newsboy	spy	piano	tomato
radish	duty	lasso	potato
knife	tax	solo	thief

2. Review the rules in Sections 35 and 36 and be ready to use correctly in sentences both the singular possessive and the plural possessive forms of these nouns:

baby	patriot	hero	mouse	brother
man	teacher	wife	father	general
boy	playmate	child	negro	soldier
deer	friend	bird	monkey	scout
fox	pupil	girl	woman	student

3. Write sentences using correctly the possessive forms of the following nouns:

Henry	General Wood	Captain French
uncle	President Wilson	Major Rowan
Frank	Superintendent Smith	James Morgan

FORMS OF OTHER PARTS OF SPEECH

A Practical Suggestion: One Way to Train the Tongue. When asked how he had acquired the habit of using English correctly, a certain man once

said: "I found out my mistakes and mastered them one by one. For illustration, I had the habit of saying **hadn't ought**. I was not aware that this form was wrong until one day my teacher corrected me. Being anxious to speak properly, I began to try to overcome the mistake. This was rather difficult to do, since for years I had been using the wrong form. I was determined to master the correct form. Whenever I caught myself saying **hadn't ought**, I would give my tongue some such training as this: 'I oughtn't to do it; I shouldn't do it; I oughtn't to do it; I shouldn't do it.' I repeated the right form until the correct use was made a matter of habit."

The following sentences are given for review and practice. They illustrate the forms of the various parts of speech which are most commonly misused in everyday speech. Read the sentences carefully. Point out how errors are frequently made in such sentences; then drill on those forms that still give your tongue trouble:

TYPE EXERCISES FOR DRILL

PRONOUNS

1. It is I. It was she. It was they.
2. They are no better than we (she, he, they).
3. Father and I are going. He took Will and me.
4. We girls had a party. They spoke to us girls.
5. Whom will you invite (tell, call, see, ask)?

ADJECTIVES AND ADVERBS

6. Come quickly. Step quietly. Let it down easily.
7. The better, the larger, the older of the two boys.
8. Those oranges, those apples, those hats.
9. The apple looks good. He did his work well.
10. An aged man, an hour, an offer.

THE VERB

HELPING VERBS

11. May I go? May I come? May we have some cake?
12. I ought not to do it. I should not go.
13. I shall be twelve in June. We shall leave tomorrow.
14. Shall you be home? Shall you be ready?

LIE, SIT, AND RISE

15. It lies there still. He lay down to rest. She is lying on the couch. Is it lying on the table?
16. He sits on the porch every day. She sat among the blossoms. They sat there for hours. We were sitting on the bank.
17. Set the bread to rise. The boy rose early. Has father risen yet? A storm is rising.

TROUBLESOME VERB FORMS

I

18. I saw him yesterday. Have you seen him?
19. She did her work well. Have you done yours yet?
20. We went before sunrise. Has he gone already?
21. Mother came today. Has your mother come?
22. The girls sang gayly. They have sung three songs.
23. Curfew rang at nine. Has the bell rung?

24. He drank a glass of milk. Has he drunk his milk?

25. The deer swam the river. It has swum a mile.

26. I began my practice at six. Have you begun yours?

II

27. A robin flew past us. They have not all flown south.

28. The wind blew hard. It has blown fiercely all night.

29. He threw a lasso over the horse's head. Have you ever thrown a lasso?

30. I knew the boy well. How long have you known him?

31. He drew a cartoon on the board. Have you ever drawn a cartoon?

32. It grew by the stream. Hasn't he grown rapidly?

III

33. The dog bit a child. It has bitten several children.

34. I wrote to father yesterday. Have you written to him this week?

35. The tourists rode donkeys up the trail. Have you ever ridden a donkey?

36. Tom drove the team to the field. I have never driven horses.

37. The boys ate heartily. Is all of the bread eaten?

38. She broke the cup. Is the cup broken?

39. It froze hard last night. Is the fruit frozen?

40. They took a kodak picture of the scene. Have you ever taken a picture with a kodak?

41. We chose him captain. He was chosen unani-
mously.

42. The boys shook the apple tree. The fruit was
shaken down.

IV

43. He bore the keg up the mountain. They have
borne great burdens.

44. I tore my coat. My coat was torn by the briars.

45. She wore a ruby ring. Those shoes have worn
well.

OTHER FORMS TO WATCH

46. The water pipe burst this morning. It has burst
twice this winter.

47. They dragged the yule log home. The cold
months have dragged by at last.

48. Let me go. Leave me alone.

49. He taught me reading. They taught us how to swim.

50. He brought in the dinner. He brought the horse
home.

51. We climbed the mountain. The sailor climbed the
mast.

PREPOSITIONS

52. The lads jumped into the cool water.

53. Divide it among the five children.

54. He is not at home. Is your mother at home?

55. This is different from yours.

56. Tom tumbled off the fence.

57. I bought the berries from a peddler.

NUMBER FORMS

58. Are you going? Were you there?

59. Isn't she home? Aren't they home? Haven't
they come?

60. Doesn't she look well today? It doesn't seem right.
61. Mary and Susan are sisters. Tom and Will are cousins.
62. There go the boys. Here come the soldiers.
63. Everyone is ready. Each has his hat.
64. The music of the birds was thrilling.
65. That sort of apples. That kind of sentences.
66. The audience was stirred. The herd was grazing.
67. "Helen's Babies" is a funny story. "Little Women" is a charming novel for young and old.
68. Three dollars is too much. Ten miles is a long way.

MISCELLANEOUS TROUBLE MAKERS

69. Have you a knife? Has he a pony? Has she a pencil?
70. I haven't any. I have none. I have never seen it.
71. He can hardly lift it. He can scarcely see it.
72. This is yours. That is his. These are ours. Those are theirs.
73. One must do his own work. No one of them should shirk his duty.
74. I feel as if I could fly. He speaks as if he knows his subject.
75. I don't know whether he will come. I can't tell yet whether I shall go.

These seventy-five type exercises illustrate most of the mistakes made in grammar. Make these right forms your own, so that your speech will be correct.

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