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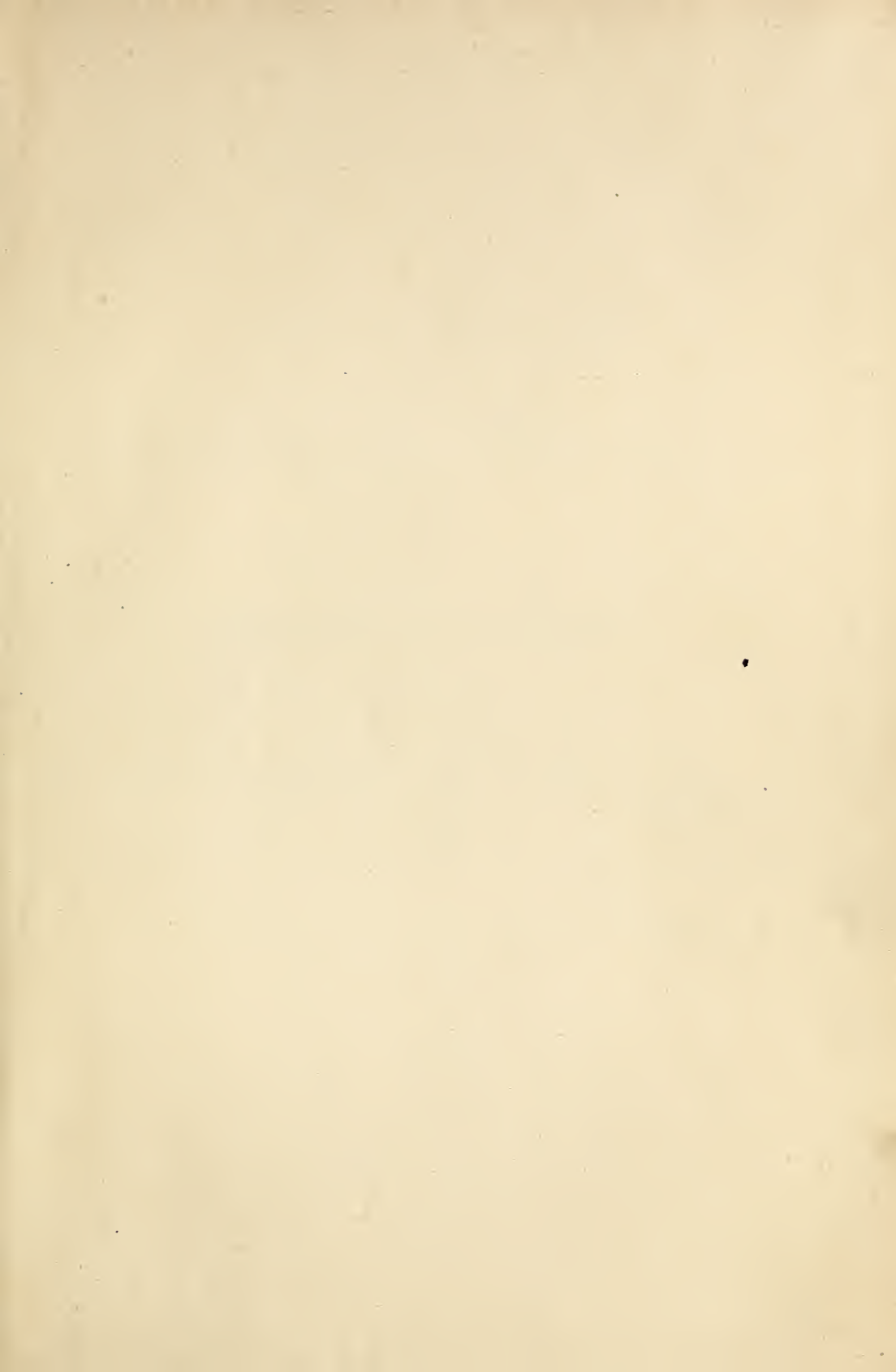
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A COMPLETE MANUAL.

✓ POLLARD'S

SYNTHETIC METHOD

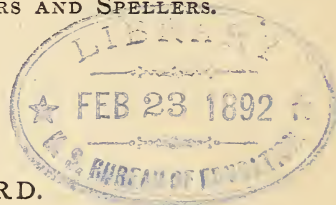
OF

15635

READING AND SPELLING.

DESIGNED TO ACCOMPANY SYNTHETIC READERS AND SPELLERS.

By REBECCA S. POLLARD.



CHICAGO AND NEW YORK:

WESTERN PUBLISHING HOUSE.

1891

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PREFACE.

THE habit of correct speaking should be formed in the nursery. It is there that the prattler should be taught distinct articulation, which is the first requisite for good reading.

How often do we hear fond mothers indulge in such expressions as "Dood baby! he tan say evesing."

It has been said that the motions of children are, originally, graceful, and it is by permitting them to become perverted that we lay the foundation for habitual awkwardness in later life. This is equally true of correct pronunciation. Let the same care be taken to secure good reading as is required to make an accomplished performer on the piano. Let pupils understand the full meaning of this quotation: "Words should be delivered from the lips as beautiful coin, newly issued from the mint; deeply and accurately impressed; perfectly finished; neatly struck by the proper organs; distinct; in due succession and of due weight."

Make reading of the *first importance*. As in music, let there be scales to practice; drills in articulation; a *thorough preparation* for reading before the simplest sentence is attempted.

Let the rules governing the correct pronunciation of words be learned by singing the songs prepared expressly for this purpose and found in the back of this book. Make a pleasing recreation of the singing, and the youngest pupils will learn, unconsciously, what it would otherwise be impossible for them to remember.

Since accurate pronunciation and correct spelling are of the utmost importance, what can be more desirable than a method based upon the rules of orthoepy and orthography?

Instead of teaching the word as a whole and afterward subjecting it to phonic analysis, is it not infinitely better to take the sounds of the letters for our starting point, and with these sounds lay a foundation firm and broad, upon which we can build whole

families of words for instant recognition? What wonder that little ones grow weary of the "black rat" so often presented for inspection, or that "the boy" becomes monotonous after repeated introductions!

Our method may be taught by the printed letters or by script. Our preference is for the former. Prepare the child for the printed page by the presentation of *printed words*.

This is an age of drawing and sketching. A child may be taught to draw an oval, in the formation of the letter *g*, as readily as he learns to sketch a cup. If reading and spelling are of more importance than the mere imitative art of writing (an art that even feeble-minded children can readily attain), why not defer this until later; until pupils are made familiar with printed words by printing them upon their slates? The reproduction of the letters, as they occur in the words of the Spellers for marking, is exactly what pupils need to familiarize them with the printed page. It is to the latter their first efforts are directed, and for this reason they should be taught to print.

The words of our Speller have been so classified as to obviate the necessity of a continuance of printing. As soon as pupils have been led into independent marking, these printed pages should be placed in their hands.

It has been proved, in innumerable instances, during the past four years, that first grade pupils are as delighted with the busy-work afforded by the marking and sounding of the letters as are children of more tender years with their kindergarten occupations. Is it not wise then, to encourage such employment as impresses upon the memory the elements of the word, and thus, unconsciously, leads the child into independence of thought and action? Let the marking, sounding and pronouncing of words in the Primary Speller follow each black-board drill. Let no attempt be made to read until every word in the reading lesson has been marked and sounded; until every word meets with *instant* recognition.

There must be no *guess work*; no reference to pictures; no waiting for a story from the teacher to *develop the thought*. If the

instructions of the Manual are carefully followed (in inflection, as well as in pronunciation), the child's *own voice* will give him a perfect understanding of what he reads. Do you doubt the possibility of this? Then visit the schools where the Synthetic Method has been tested and note the enthusiasm of the pupils; their appreciation of what they read.

Do not permit pupils to use books *in which diacritical marks are printed*. It is the correct *placing* of these marks that leads to *independence in pronunciation*. If you would give the Synthetic a fair trial, place in the hands of your pupils the books in which we have arranged and classified words for marking. If attempts be made to instruct through *other* books, the multiplicity of sounds found in every lesson will only confuse pupils and discourage teachers.

CAUSES OF FAILURE.

Upon making inquiries of a teacher who told me she had failed utterly in her attempt to teach the Synthetic and had gone back to her old method of instruction, the following replies were elicited:

"Did you require your pupils to print?"

"By no means. Printing would not be tolerated here."

"Did you teach them the new sounds of the letters, by the singing of the scales and of the songs?"

"Well, no; I do not sing myself and the songs sound rather foolish."

"Did you lead them, step by step, until they were able to mark, without your assistance, the classified words in our Spellers and Readers?"

"We did not deem a change of books necessary, and I could never be induced to permit pupils to *ruin their books by marking*."

"Not if, by so doing, accuracy in pronunciation be attained?"

"Can not the same results be attained by writing and marking words?" she asked.

"They can not. The arrangement of the letters composing a printed word is indelibly fixed in the mind by the tying and mark-

ing of these letters. The word grows familiar, as we may say, by frequent use, and the child soon learns to recognize it without marking."

It requires, besides, too much work upon the part of the child to copy all the words of a lesson. He finds them in his Speller classified—arranged for marking—and forthwith begins the pleasing task of *preparing to pronounce them*. In his Reader he finds similar words which grow familiar through a *second* marking, and it is not until this is accomplished that the *reading* should be attempted.

As to the spoiling of the books, parents learn to consider this a trifling loss when they are brought to realize that the result of this "marking" is *accurate reading* and *correct spelling*. How can the *price of a book* be weighed in comparison with such results? Upon further inquiry, this teacher informed me that she had used what she called a *Combined Method*. She had presented the word as *a whole*, and afterward desired pupils to write and mark it according to Synthetic rules.

The Word and the Synthetic Method can not be *combined*. Teach pupils to recognize a word "as a whole" and there will be no incentive to "find it out" by marking and sounding. Prolonged effort, upon the teacher's part, to lead pupils to recognize individual words is what Word Method demands. With Synthetic it is touch, voice, ear, eye and memory. It involves independence of action. Pupils need no help with words whose classification has been explained. They understand their work, and undertake it with the proud consciousness of their own ability. Without a thought of what the word may be, they "tie, mark and sound," as the pencil glides from right to left; then, lifting it, all the letters are sounded in quick succession, and lo! from their own lips a familiar word falls upon the ear.

In proof of the impossibility of classifying our language for the purpose of presenting words of similar sound, the words *dough*, *though* and *through* are often presented. No trouble arises from such exceptions where these words are presented for marking. We show that the first two are classified with the "o long family,"

and the last with the family of "double o long." By repeatedly marking such words, the letters composing them become fixed in the mind, and thus their *orthography* as well as their pronunciation is secured.

The design of the Manual is to guide the inexperienced teacher in her daily work. The simplest language has been chosen; such expressions as she would use in explaining to first grade pupils. For this reason all technicalities have been avoided, the terms used being only such as the youngest pupil may comprehend. The "Johnny Story" should be read carefully before beginning the instruction, because, through it, the sounds of the letters are presented and many expressions used in the Manual explained.

The devices serve to hold the attention of the youngest pupils, while the pleasing recreation of singing the songs adapted to the lessons, rob "diacritical marking" of all its terrors.

Carping critics, who imagine they can absorb the method by glancing through the Manual have asserted that the method consists merely in the devices we use at the beginning of the work, and that it is through these, alone, that an unusual interest is awakened.

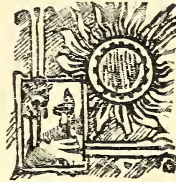
Why should not something be used to awaken and hold the interest of children in the drudgery of the first lessons in reading? Are not splints, balls, toothpicks, clay and sand-work used for this purpose in teaching the first principles of arithmetic and geography? Every intelligent teacher knows when the developing mind of the child no longer needs these devices or helps in the last named branches. Why should there be any question as to when the devices of this method have served their purpose?

Experienced teachers affirm that the interest on the part of pupils becomes even more intense when these devices are dropped and they learn to recognize the different families of words, and to observe their methodical classifications. If the teacher is enthusiastic, there will be no abatement of interest upon the part of the pupils.

Our method is no longer suggested as an experiment. From

every state in the Union come letters from earnest teachers, who have tested its worth, and are generous enough to send us their cordial endorsements; who, unsolicited, assure us they have found, at last, the one thing needful in primary teaching—a method that leads to independence in pronounciation.

REBECCA S. POLLARD.



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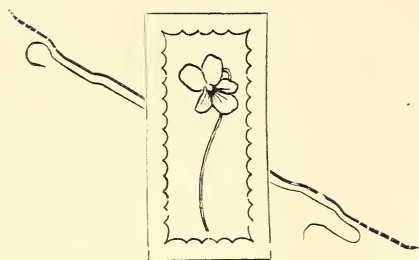
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THE MANUAL

(EXPLANATORY)



DIACRITICAL MARKS.

VOWEL SOUNDS.

ă short.....	lad, back, hand.
ɑ obscure.....	a cat, along.
ǣ=e short.....	says, said, any.
ā=o short.....	was, what.
â long.....	lake, case, late.
â circumflex.....	care, pare, dare.
ä Italian.....	car, calm, half.
à short Italian.....	fast, class, dance.
ɑ̄ broad.....	talk, salt, aught.
ɑ̇ obscure.....	collar.
ǣ=e long.....	quay.
ẽ short.....	net, nest, less, bend.
e obscure.....	the.
ê=i short.....	been, English, steelyard.
ē long.....	here, mete, sere.
e=a long.....	they, whey.
ê circumflex.....	there, where, their.
ẽ wave.....	her, term, sperm.
ew=u long.....	dew, few, mew, new.
ew=oo long.....	crew, chew.
ew=o long.....	shew, sew.
ĩ short.....	pin, pink, pinch.
î long.....	mite, line, site, hire.
ï=e long.....	police.
ĩ wave.....	fir, girl, girt, gird.
î=y consonant.....	Indian, onion.
ı obscure.....	intimate.

- ǒ short.....not, doll, dock, moss, long.
 ó=u short.....son, come, does, some.
 ɛ=wũ.....one, once.
 ō long.....bone, pore, most, hold.
 ɔ=oo short.....would, could, should.
 o=oo long.....do, you, to, youth.
 ǝ circumflex.....for, nor, born, short.
 ɔ̄=u circumflex.....word, work, world.
 ȯ short.....book, hood.
 Ȱ long.....moon, spool, food.
 ȱ=ȡ long.....door, floor.
 ȳ=ȣ short.....blood, flood.
 ȵ=ȡ long.....blown, bow, flown.
 ȶ=ȡ long.....pour, four, fourth.
 ȷ diphthong.....bow, brown, crown.
 ȸ=ȷ diphthong.....about, pout, proud.
 ȹ diphthong.....oil, boil, spoil, broil.
 Ⱥ=ȹ diphthong.....boy, coy, toy, joy.
- Ȼ short.....tub, nut, duck, sung, sunk.
 ȼ long.....due, blue, cure, muse, fuse.
 Ƚ=ȼ short.....full, pull, put, push, puss.
 Ⱦ=ȼ long.....rue, Ruth, truth, true.
 ȿ circumflex.....fur, burn, hurt, churn.
 ȿ=w.....queen, quick, quilt, quack.
 ȿ̄=i short.....busy, business, busily.
 ȿ̄=e short.....bury.
- ȿ̄=i short.....crystal, symbol.
 ȿ̄=i long.....lyre, style, cry, by, shy.
 ȿ̄=i wave.....myrrh, hyrse, thyrse.

CONSONANT SOUNDS.

b	.....	as in	B-ess, b-aby, b-ell.
ē	hard.....	“	c-at, c-ake, c-ome.
ç	soft.....	“	c-ell, c-ity.
d	.....	“	d-ear, d-ell, d-ig.
f	.....	“	f-at, f-un, f-ig.
ġ	soft.....	“	g-em, g-ill.
ĝ	hard.....	“	g-ave, g-ate, g-un.
h	.....	“	h-at, h-and, h-is.
j	.....	“	j-et, j-am, j-ug.
k	.....	“	k-ind, k-ing, k-id.
l	.....	“	l-ad, l-amb, l-ake.
m	.....	“	m-ap, m-an, m-itt.
n	.....	“	n-et, n-ot, n-ow.
p	.....	“	p-at, p-an, p-in.
q	.....	“	q-ueen, pique.
r	.....	“	r-an, r-un, r-ed.
s	true.....	“	s-it, s-up, s-ip.
t	.....	“	t-in, t-op, t-ub.
v	.....	“	v-at, v-im, v-ote.
w	.....	“	w-as, w-ish, w-ill.
x	true.....	“	a-x.
y	.....	“	y-es, y-et, y-ell.
z	.....	“	z-eal, z-est.

EQUIVALENT CONSONANT SOUNDS.

ē=k=q	.....	cat, Kate, quit.
ēk=ē	.....	hack.
ç=s	.....	lace.
ch=tsh	.....	church.
ēh=k	.....	chrism.
f=gh=ph	.....	off, laugh, phiz.
j=ġ=d	.....	jump, gin, soldier.
ĵ=î=y	.....	hallelujah, Julia, yes.

<u>n</u> =ng.....	thank, long.
<u>ñ</u> =ny.....	canon.
<u>z</u> =z.....	has.
<u>s</u> = <u>t</u> = <u>c</u> = <u>ch</u> = <u>sh</u>	social, nation, spacious, chaise, shall.
<u>t</u> = <u>đ</u>	hit, hissed.
<u>v</u> = <u>f</u>	vow, of.
<u>w</u> <u>ũ</u> = <u>o</u>	one.
<u>w</u> = <u>u</u>	quill.
<u>x</u> =ks.....	six.
<u>x</u> =gz.....	exact.
<u>x̄</u> =z.....	Xenia.
<u>x̣</u> =ksh.....	noxious.
<u>ẓ</u> =s.....	chintz.

EQUIVALENT VOWEL SOUNDS.

a

<u>ā</u> = <u>āy</u> = <u>āi</u> = <u>ēā</u> = <u>ey</u> = <u>ei</u> <u>g</u> = <u>eigh</u>	say, laid, break, they, deign, eight.
<u>âre</u> = <u>âir</u> = <u>êre</u> = <u>êir</u> = <u>êar</u>	pare, fair, there, their, wear.
<u>a</u> = <u>e</u>	a cat, the man.
<u>α</u> = <u>ē</u> short.....	said.
<u>a</u> = <u>ō</u>	was, not.
<u>ā</u> = <u>ô</u>	warm, nor.
<u>ar</u> = <u>er</u>	collar, mother.

e

<u>ē</u> = <u>ēā</u> = <u>ēa</u> = <u>ie</u>	here, seen, peak, field.
<u>ē</u> = <u>u</u>	wet, bury.
<u>ī</u> = <u>ū</u>	hit, busy.
<u>ûr</u> = <u>or</u>	fur, word.
<u>ēr</u> = <u>îr</u> = <u>ÿr</u>	berth, firm, myrrh.
a and e long.....	aerial.

i

ĩ=é=ó=ú=ÿ.....fill, been, women, busy, pity.
 î=ÿ=ÿe=igh.....bite, try, lye, high.
 î=y consonant.....Daniel.

o

õ=a.....not, wad.
 õ=Ö=õh=õe=õa=õu=õw=õq=ew..no, O, oh, toe, boat, four, ' low, door, sew.
 ôr=ar.....morn, warn.
 ó=ũ.....son, fun.
 e=wũ.....one.
 õõ=õ=ü.....book, could, pull.
 õõ=õ=ü=ew.....loom, move, rude, grew.
 ow=ou.....bow, out.
 oy=oi.....boy, oil.

u

ũ=ew=ũi=ũe.....tune, few, juice, due.
 a=e=i.....amid, the, ultimate.
 ũ ũ long and short.....vacuum.
 ʌ silent.....guard, guide, guest.
 ÿ=ĩ.....city, sit.

y

ÿ=ĩ.....by, bite.
 y=î.....yes, valiant.

* SUGGESTIVE NAMES.

VOWELS.

\bar{a} \bar{e} \bar{i} \bar{o} \bar{u} \bar{y} —Vowels of the Short Family.

\bar{a} \bar{e} \bar{i} \bar{o} \bar{u} \bar{y} —Vowels of the Long Family.

\dot{a} — \bar{o} —“Take care, kitty!”

\dot{o} — \bar{u} —Soap-bubble Vowel.

ow — ou —Exclamation of pain. (“That hurts, Johnny!”)

oy — oi —The “oyster boys.”

\hat{a} \hat{e} \hat{i} \hat{o} —The hiccough vowels.

\hat{e} — \hat{w} —The young dog’s bark.

o — u —Vowels who play foot ball with the “Short twins.”

o — u — ew —Skating vowels who play with the “Long twins.”

$\hat{\text{o}}\text{r}$ — ar $\hat{\text{u}}\text{r}$ — or $\hat{\text{e}}\text{r}$ — $\hat{\text{i}}\text{r}$ — $\hat{\text{y}}\text{r}$ $\hat{\text{e}}\text{r}$ — $\hat{\text{a}}\text{r}$ $\hat{\text{a}}\text{r}$ —Pony vowels.

$\hat{\text{i}}$ —The umbrella vowel.

CONSONANTS.

b — B —The sound that presses the lips together.

k — q — c —Fish-bone sounds.

d — D —The young pigeon’s cry.

f — gh — ph —Kitty’s hiss.

j — g — d —The sound heard in J-enney, G-yp, soldier.

h — H —The tired sound. (The pant.)

l — L —The sound that sends the tip of the tongue to “the ceiling” (roof of the mouth).

m — M —The sound that draws the lips together.

n — N —The sound that makes the tongue touch “the ceiling.” a little further back than l.

* These names apply to vowels and consonants, to be used by the teacher that interest may be added to the lessons.

- p=P**—The steam-boat's puff.
r=R—The cross dog's growl.
t=T—The tick of the watch. (A tongue tag-letter.)
v=V—The horse-fly's buzz.
w=U—The sound of the wind among the trees.
y=Y—The first sound heard in y-es, y-et, y-ell.
z=Z=ſ—The buzz of the bee.
sh=ch=c=s=t—The "silence whisper."
ch=тч—The sneeze, or the steam car's whistle.
th—The hiss of the goose.
th—The sound the woolen mill makes.
wh—The whisper that blows out the light.
zh=z=ſ—The pinching bug's buzz.
-

MEANING OF TERMS.

MAKE SCALES.

“Make scales” means to print the letters or the family names eight times upon the board, for the purpose of singing up and down—as on the scale of **c**.

MARK AND SOUND.

“Mark” means to place a diacritical mark above, below or through a letter. “Sound” means to give the sound of the letter as you mark it.

“TIE.”

“Tie” means to connect proper diphthongs by a curved line below; also to connect consonants, in the same manner, for front and back door keys.

EQUIVALENT CONSONANTS.

Equivalent consonants are those whose sounds are indicated by diacritical marks placed above, below or through these letters to represent the sounds of other consonants; as, **c=k**, **ġ=j**, **ſ=z** **x=gz**, **ŋ=ng**, **ph** and **gh=f**. **G** hard has no equivalent; pupils must learn, however, when to place a line, and when a dot above it.

DOOR KNOBS.

Door knobs are the single consonants found at the beginning or at the end of words or syllables. We turn the front door knob when we sound the first consonant, and the back door knob when the last consonant is sounded. If we do not sound aright we do not turn the right knob; hence we must not expect the right door (word) to open.

BACK DOOR KEYS.

Back door keys consist of the consonants that follow the last vowel of a word; as, **and**, **bank**.

FRONT DOOR KEYS.

Front door keys consist of the consonants that precede the first vowel of a word; as, **crab**, **strap**.

ROTARY.

“Rotary” means the Rotary Board; a black-board admirably adapted to the classification of words. This Rotary is a labor-saving machine to the teacher, and affords pupils delightful recreation, as well as pleasing instruction.

MANUAL.

MOTION SIGNS.

Say nothing to pupils about learning to read when you begin the instruction. Let your first talk be about signs. Beckon to a little girl and ask her what that means. Her reply will be, "It means 'Come'."

Illustrate, by a simple movement of your right hand, that you wish a child to go away. Ask what is meant by a nod of the head. Ask if we can say "No," without speaking. Signify by a motion that you wish the window raised.

In this way lead pupils to see that these are motion signs; signs used to convey our meaning without the aid of the voice.

VOICE SIGNS.

Ask pupils to laugh. Ask the meaning of a laugh and write down the answers given. Susie, perhaps, will say that a laugh means something funny; Lucy, that it shows when we are happy; Ned, that it is a sign that we are pleased. Ask about crying, moaning and groaning in the same way. Lead pupils to tell you that these are voice signs of pain or sorrow. You may also suggest here, that there are silent signs which express both pleasure and pain. We smile and we frown; we look pleased; we look sad.

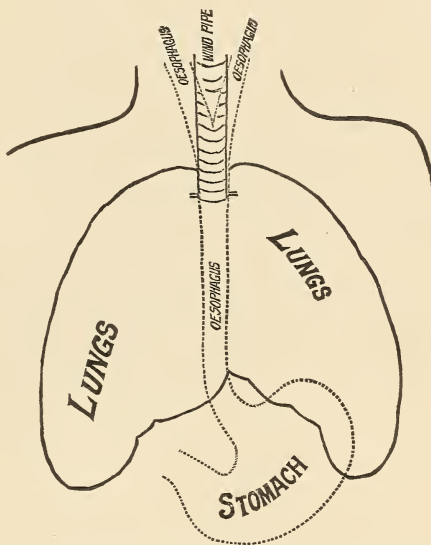
Ask what voice signs are made by dogs; by cats; by hens; by roosters; by pigs; by ducks; by geese, etc. Draw from pupils, in turn, the meaning of these sounds. Dogs growl and bark when they feel cross; hens cackle and roosters crow when they are glad; pigs squeal when they are hurt or hungry.

Explain whisper signs by illustrations. The cat purrs when she is happy, but makes a different sound when she raises her back and tells the strange dog to go away. Who can make this whisper (f)?

BREATHING.

Explain about breathing. Pupils may press their hands against the sides of the strong boxes (the ribs) that hold their lungs. Show how the air gets into the lungs; first through the mouth and nose; then through the wind-pipe. Show how the lungs expand as we inhale. Illustrate by breathing exercises. Lead pupils to realize that, in this way, we pump the old air out and the fresh air into our lungs. Dwell upon the importance of pure, fresh air; also of standing straight while we breathe. Give children a drill of two or three minutes daily in breathing and physical exercises. (See Appendix.)

Show, by referring to this drawing, that the food does not reach the stomach through the windpipe. When the smallest piece of food loses its way, and gets into the windpipe, we make a voice sign which tells us of our mistake—we choke.



NOTE.—The dotted lines represent the esophagus and stomach, which lie under the windpipe and lungs.

plays as it passes out from our lungs. Explain that when we whisper the air passes over these chords without moving them. “When we talk, do we send out our breath or draw it in? Let us see.”

Here call upon pupils, in turn, to say something that they may realize that the talking is done (the sounds made) with the

Tell pupils about an Æolian harp; of the music made when the wind moves its strings; also about the voice-harp the kind Father has given to each of us. Show where it is kept (in the upper part of the windpipe); of its fine chords, over which the air

out-going breath, but that we must continue taking in fresh air to keep up the supply.

If we handle this voice-harp rudely, its tones will be rough and harsh, but if we are careful to send soft, sweet words over its delicate strings, it will always give forth pleasant sounds; music that will cheer our own hearts and gladden all who listen as we speak.

If teachers have not been carefully *drilled* in phonics, let them practice the sounds of both vowels and consonants, standing before their mirrors and noting the exact positions of the organs of speech as they give utterance to the different sounds. Analyze words for this purpose. Say **b-at**; **c-an**; **d-amp**; **f-an**; observing carefully how tongue, teeth and lips are called into service.

The first impulse of the voice in pronouncing a word will give the true sound of the vowel or consonant with which it begins. In thus studying, the sounds have no regard to the *names* of the letter. Bear in mind that the sounds and *names* are never identical, except in the case of the long vowels.

Call special attention to its sound, when each letter is presented to the pupil.

After teaching the sounds of the three lip-letters, **b**, **m** and **p**, print them side by side and show that the sound of **b** presses the lips together; **m** merely draws them together, while **p** brings them together and throws them apart. (There is really no sound to the consonant **p** until the following vowel forces the lips apart. Say **p-at**, **p-et**.)

In like manner present the three tongue letters, **d**, **n** and **t**, and show that **d** presses the tongue against the hard palate, **n** merely draws it to the same position, while **t** draws it up and throws it back again.

Show that **h** opens the lips, parts the teeth and expels the breath; that **f** and **v** require almost the same position of the teeth; that **j** and **g** (soft) require the same position of the tongue.

The true sound of **w** may be obtained by saying, slowly, **w-ell**, **w-ent**, **w-est**. Be very careful that no sound of **u** is given with the **w**.

The blending of the sounds of **k** and **s** gives us the sound of **x**.
Dwell upon the position of the organs of speech as each new sound is produced.

WHAT LETTERS SAY.

Associate the sounds of the letters with the objects suggested in the "Johnny Story." Study this story carefully before you begin to instruct.

Talk to pupils about the letters. Ask if they ever heard mothers talk for their babies. The baby coos and mamma interprets; tells what it says. In this way pupils must give the sounds of the letters; they must sound aloud for some, whisper for others, and, in many cases, must say "silent," when they find one that neither speaks aloud nor whispers.

They must also think that, sometimes, two letters speak at once; and often we find two voice-letters together, one of which is silent while the other speaks aloud.

Relate a little of the "Johnny Story" each day; always enough to introduce one new sound. Ask questions about what has been told before you continue the story. As, after introducing the sound of **a** short, by speaking of the lamb's cry, ask pupils where Johnny Jones lived; where his mamma promised to take him; who went with him; who met them to take them to grandpa's farm?

Sing a stanza of "A Song of the Sounds" daily, as each new letter is introduced. Let there be a review of the singing of these stanzas each morning, the teacher pointing to the different consonants (printed upon the board for this purpose), as pupils sing.

LADDERS.

Let the first busy work be the drawing of ladders with eight rounds. The teacher may count, as each round is drawn, in the presence of pupils, "one," "two," "three," "four," "five," etc.

Show that these rounds must be placed at equal distances from each other. Call pupils to the board to draw ladders, after which ask them to re-produce these ladders upon their slates.

For the lesson following, print **a** upon each round of the ladder you have drawn. Show that the letter must be placed exactly *on* the round; not in the space between. Sound **a** short, as you draw the first breve above (put on its breve-cap) and afterward ask pupils to sound as you place the breve above the other vowels. (Require the "marking" of capital letters.) After this letter has been presented upon the ladders (two of which will be needed for the small and the capital letters), sing up and down the new ladders and review those made upon the previous day.

It will be necessary to keep the ladders on the board for this purpose, drawing the new ones to the right of the others. When it is necessary to economize space, an excellent plan is to let the ladders occupy the highest part of the blackboard, where they should remain until all voiced consonants have been presented.

Pupils must be made to understand clearly that they are to *sound as they mark*. Teachers who object to this because of the confusion that may arise, must remember that a child can not *think* a sound. Pupils are readily taught to modulate their tones.

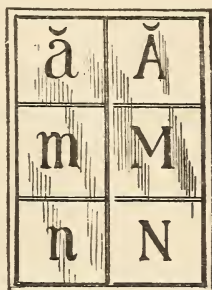
In teaching the consonants, lead them to realize that correct motions of the organs of speech are necessary to the production of correct sounds. Show that we can not give the sound of **l** with our lips closed nor of **m** with them open.

The teacher may make the lip motions without sounding the letters, calling upon pupils to give the sounds indicated.

WINDOW AND LETTER SONGS.

After presenting three letters by means of the ladders, teach pupils to draw a window. They must first draw, without the drapery, a window sash with six panes. Draw first upon the blackboard, afterward upon their slates.

The teacher should draw the first window directly under the ladders and let it remain there for review singing. Print upon



these window-panes the three letters above mentioned, and sing to the air of "Thumbkins," found upon the 9th page of the Songs:

Letter one is a;
 Letter two is A;
 Three and four are m and M;
 Five and six are n and N.

Chorus: Sound and sing, ye merry little ones:
 a A; m M; n and N.

(Place the breve above the vowel, as this letter is printed on the board.)

The teacher must point to each letter as its sound is sung. Desire pupils to copy this window a second time on their slates, this time printing the letters on the window panes. Pursue this plan as you present the other consonants. After drawing three ladders present the same consonants in the window beneath. Also print letter-songs and leave upon the board for daily

singing; as, to the air of "Yankee Doodle." sing (placing the diacritical marks above each vowel):

a, m, a, m, a, m, a, m;
 n, l, n, l, n, l;
 v, w, v, w, v, w, v, w;
 m, n, l, a, v, n.

Do not fail to let the pointer touch each letter, as pupils sing. As soon as the consonant sounds and the sound of **a** short become perfectly familiar by means of the story, the illustrations and the singing, introduce *families of* words. Say: "All words ending in **at** belong to the **at** family. We may think of these as of the children of Mr. **At**." Observe this plan throughout; do not speak of the *grouping* of words, but refer to their *families*. Show how easily resemblances can be traced by covering the consonants that begin such words as **bat, cat, rat**.

MAKE SCALES.

Explain what is meant by the term "Make Scales." By this, pupils may understand that we desire them to repeat the family name eight times (up and down the **c** scale) for the purpose of making it familiar by singing.

As they may tire of drawing ladders, these need not be continued after the consonant sounds are learned; for this reason we present the family names in scales. Print scales of these three family names, side by side,—**ab, am, ap**—and leave them upon the board for daily practice. Call attention to the position of the lips, as each family name is pronounced. In the first instance they are pressed together; in the second they merely meet; in the third they meet and fly apart.

Sing up and down these scales slowly; never so rapidly as to make distinct articulation impossible. Also sing these names alternately, that pupils may realize the change in the position of the lips; as, **ab, ap**.

Rule: In three-letter words ending in single consonants mark **a** short, except in words ending in **r**, or beginning with **w**.

Show, by referring to the scales presented that, in each instance, the **a** must be marked short because **r** is not found as a final consonant. Desire pupils to sound as you place the breve above each vowel.

For busy work they may copy the scales of **ab**, **am** and **ap** upon their slates, sounding the vowels in a low yet audible tone as the breves are drawn above.

FAMILIES OF WORDS.

After these scales have been sung until each can be readily recognized by sight, show pupils how to blend consonant sounds with these family names. Take, first, the family of **ap**, because more familiar words can be found in this than in the other two.

Ask for the cross dog's growl; as the pupils respond, print **r** in front of **ap** and ask pupils to sound, and afterward say quickly, **rap**. Let this be repeated until the word **rap** is recognized. Rap on the desk as an illustration of this word.

If pupils have been drilled upon the sound of the "fish bones," tell them that we shall hereafter speak of these as **k**=No. 1, **q**=No. 2 and **c**=No. 3. Here ask for No. 3.

As you print the **c** in front of **ap**, say: "This letter does not stand for the fish bone sound yet. I must draw a line through it. You may think of this line as the fish bone that troubled Johnny. It will teach us to draw the line as we make this sound. Let us run the sound of this **c** right into the family name **ap**." Repeat this until the ear catches the familiar word **cap**.

"Let us see if we can form a word with the second lip-consonant, **m**. Now, lips together until we open them to say 'ap.'" (Here sound, repeatedly, "**m-ap, m-ap**," after which ask, "Who can tell the meaning of this word?")

Ask for the sound of the consonant that takes the tongue (nearest the point) up to the roof of the mouth. Print **l** in front of **ap**, and proceed as with the others.

Print **ap** upon the inner section of the Rotary, and all the consonants upon the outer section. Rotate the latter slowly, pausing only where familiar words can be formed by blending the consonant sound with the family name. Present, in this way, the four words already introduced. Pupils may sound rapidly as the board revolves.

Show that there are other "word-children" in this family, by presenting **tap** and **sap**. Call pupils up, in turn, to rotate the board, moving it rapidly past the consonants that do not form words. For instance: do not permit **d** to stop in front of **ap**. Suggest that these are the "word-children" of Mr. **Ap**, each marching in and pausing in front long enough for us to pronounce his or her name.

Introduce scales of family names composed of **a** short, in connection with tongue consonants; as

ad an at ag.

Show that the absence of final **r** makes the **a** short. Sing these scales daily, calling attention to the change in the position of the tongue as each name is pronounced; how **d** presses it against the hard palate; **n** just makes it touch, and **t** makes it touch and run away; how **g** hard presses it nearer the middle.

Sing from left to right to the air of "Greenville" (music found upon the 26th page of Songs) pronouncing with great distinctness:

ad	an	at	ag
an	ad	ag	at
ag	at	an	ad
at	an	ag.	

Be sure to give the **a** its short sound. Build up words by prefixing consonants to these family names. Ask for the cross dog's growl and form **rat**; for the letter with the fish bone across it, for **cat**. (Ask if this is not sometimes true: Does not the cat often follow the rat?) Ask for the two letters that close the lips (**b-at** and **m-at**); for the lip-letter that "plays tag" (**p-at**); for the *man* lip-letter that plays tag (**P-at**). Show the difference: one means to use the hand; the other begins a boy's name. Ask for kitty's hiss, and form **fat**.

Print **at** upon the inner section of the Rotary, and see how many familiar words may be formed by its rotation. Rotate rapidly past

the consonants that do not form words. Place the Rotary where it can be plainly seen by all, and ask pupils to try to form other words with consonants prefixed to the family name.

In presenting the family of **ad** upon the Rotary, form words with **b, h, l, m, p** and **s**. After pupils have been made familiar with these words by the rotation of the outer section, leave the Rotary in full view and ask them to form others upon their slates. Take words with **an** in the same way. First present them upon the Rotary and afterward ask pupils to print them upon their slates. Teach them the stanza

“ Finding this **c** in front of a
We mark and sound it **ċ**,”

and desire them to sing, as you mark **c** in **cat** and **can**.

In building up words with **ag**, pupils may sing

“ Finding no letter after **g**,
We mark and sound it **ḡ**,”

as a line is drawn above this letter.

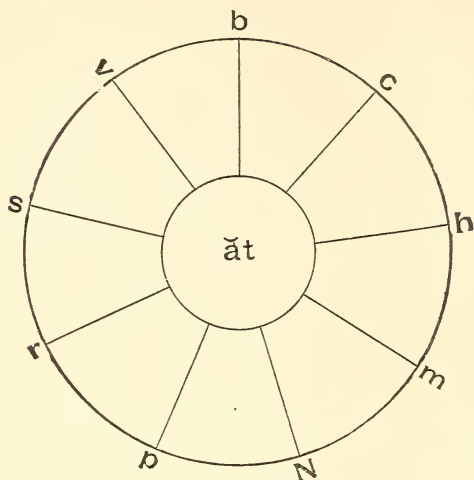
(Here explain that **g** final is hard, when it follows a vowel.)

In such words as **bag, rag, tag**, remind pupils that there are two letters to mark in each word—the first, **g**, the next, **a**. Begin at the right hand to mark the letters of a word, because, as a rule, it is the final consonant that determines the sound of the vowel. Pupils must sound only the letters over, under or through which diacritical marks are placed, in sounding from right to left; but they must blend the sounds of *all* the letters, in going from left to right. As, in **bag**, sound **g** hard and **a** short, after which blend the sound of **b** with the family name **ag**, and then pronounce the word, **bag**.

In sounding **cat** say “**ā ċ**,” after which repeat and blend its sound with the family name **at**; as, **cat**.

Let the busy work which follows consist of the printing of the family names in scales, and this, in turn, in building up words by prefixing consonants to the former. For more busy work, pupils may make pictures of wheels. Place the family name in the center. Let the spokes represent the number of words that can

be formed by prefixing consonants to this name. As, in the family of **at**, make a wheel with nine spokes. By reference to the



outer section of the Rotary, pupils may select such consonants as may be joined to **at** in the formation of words; after which these words may be printed in a line to the right of the wheel.

Form wheels of all the three-letter words found on the 24th page of the Spellers. All this is, of course, preparatory to the marking of the Spellers and it is, really, the only slow part of the work. As soon as pupils are led to attain independence in the marking of words, more time should be given them for their busy work. What matter, if they are not taught to write beautifully until they learn the sounds of the letters? Are not clear enunciation and distinct articulation more important than the acquisition of a mere imitative art that requires no development of thought? Again, is it not well to afford a pleasing occupation that will lead pupils to *spell correctly* rather than devote hours to the mere tracing of letters that are meaningless to them until they have been grouped into families; made parts of the "word-children" to whom they have been introduced?

As to the time required to pronounce three-letter words correctly, it is impossible to state definitely, because of the varied

ability of teachers and of pupils. If the first ten minutes after the opening exercises be devoted to the consonant sounds and this be followed by a half hour of busy work with slates and pencils at their seats, these sounds should be made familiar during the first month, provided pupils have the drill of a morning and afternoon term. If, however, double the time be given for busy work, the progress will, of course, be proportionately rapid.

Copy the words found on the 24th page of the Spellers and call pupils up, in turn, to mark (the class sounding in concert as this is done), after which the marking of the words in the book should begin. If the board drill has been thorough, pupils can readily mark and pronounce these words. Do not fail to require the sounding of the letters as they are marked. Pupils must not *whisper a vowel sound* nor the sound of *a voice consonant*. The ear should be trained, as well as the eye and the memory.

Insist upon the marking of the words in the Spellers. The price of the book is insignificant as compared with the beneficial results which are sure to follow this daily work upon the *printed page*. The repeated marking of a word not only makes it familiar; it also fixes the orthography of that word in the child's memory. Hence this finger work, in connection with the sounding of the letters, leads to correct spelling as well as to accurate reading. Permit pupils to devote all the time, heretofore given to the writing of spelling lessons, to marking the printed page, and compare results with classes which have had daily drills in the other method. The grandest results have been shown in this synthetic work where writing was not introduced into the first grades for the first six months; where all the time for busy work was spent upon word-building and the marking of the printed page. This marking should be continued through the Speller, Leaflets and First Reader, and after this the script may be introduced by means of equivalent scales. As written words are presented for imitation, it is a pleasure to mark them, and the writing lessons thus serve as reviews of the lessons already learned.

It is here, too, that the spelling should begin—not oral spelling,

but the dictating of words from pages already marked, as pupils write these upon their slates.

NAME-WORDS.

Begin your Language Lessons while teaching the sounds of the consonants. Explain the meaning of name-word; show the difference between the object and its name. Ask if a boy wears the name cap upon his head, or if he wears the object this name represents. Ask, daily, for name-words that represent what we can see—in the schoolroom; on the street; in a parlor; in a kitchen. Ask for the names of objects we can feel, hear, smell or taste, and teach them gradually to recognize all such name-words. By devoting a few moments, daily, to name-words, pupils will be ready to recognize them by the time they are able to pronounce these words.

Explain the rising and falling inflections by illustrations. Lead pupils to repeat after you, "Johń, Johń, Mary, Mary." If they fail in giving the falling inflection, ask them to bow their heads as the words are spoken. Ask if they can tell the name-words on the pages they have marked. If so, they may run a line under each, and pronounce it with the falling inflection; as, **cat**, **rat**, **fań**. Tell them we call this emphasizing the name-words. We do this when we talk, and reading is talking; it is just telling the stories naturally.

SINGULAR AND PLURAL NUMBER.

Follow these talks about name-words with a lesson on Number. Explain the meaning of singular and plural. Pupils may raise *one* hand, *two* hands; touch *one* ear, *two* ears; wipe *one* eye, *two* eyes; pat *one* cheek, *two* cheeks; bend *one* finger, *four* fingers. Lead them to realize that there is an additional sound in words of the plural number.

Print **cat, cats, cap, caps**, and point to each final **s**. Explain that this **s** tells us there are more **cats** or **caps** than one. Ask for words of the plural number only. "How many fingers--toes--eyes--ears--hands have we?" Hereafter let the printing, marking and sounding of the plurals of all name-words found in the lessons follow the marking and pronouncing in the Spellers.

In taking a new lesson in the Spellers, let the first step be to present its words upon the board and call upon pupils, in turn, to mark as the class sounds.

Secondly, require the marking, sounding and pronouncing of these words in the Spellers.

Thirdly, the underscoring of all the name-words, pronouncing them with the falling inflection.

Fourthly, the printing, marking and pronouncing of the plurals of these name-words upon the slates.

THE LETTER S.

The addition of **s** to form plurals will give pupils two consonants at the end of each word. Explain that this does not affect the rule for marking the vowel of the word. They are to apply the rule for **a** short to words of the singular number and think of this added consonant only as of an additional sound. It may aid them in remembering this, if they will cover the final **s** with one finger. In this way a three-letter word will be presented. As soon as this is carefully impressed upon the mind, talk about the letter **s**. Tell them it does not always speak in the same tone. Sometimes it speaks aloud; sometimes it whispers. When it makes a loud sound, it says just what the letter **z** does. When it whispers, we may think of the sound that chased the piggies away. This "whisper" we call "true **s**." It always talks in this way when found at the beginning of the words we are now learning. In words of four, five or six letters when we find two of these consonants together at the end, we may know that we

must mark out the one at the right hand and think of the other as saying **s**. Print **ss** eight times, and desire pupils to say "silent" as you mark out the right hand letter.

Mark and sound the following words, calling attention to the fact that, in every instance, **s** whispers because it begins the word; **sap, sat, Sam**.

Print upon the board **ps, ts, ks,** and **fs**, and lead pupils to understand that when **s** follows **p, t, k** or **f** it must have its true sound. Teach the first and second stanzas of the song entitled "The Crooked Mark," found on page 19 of Songs, as you point to these final consonants.

BACK-DOOR KEYS.

Whenever a word ends in two or more consonants, we tie these letters and sound them with a single impulse of the voice. Explain that the tie consists of a line drawn under these consonants. This shows us that they both speak together. We call these tied consonants, the "back-door keys" of words. We must lock the door of one word before we turn the door-knob (sound the first consonant) or unlock—tie the key of—the word following. It takes longer to lock some back doors than others, but we must be careful to see that the key is turned before we try to open the door of the next word. If we do not sound as we tie, we shall not be sure of this.

Here is a hard key;—**ts**. We must hear ourselves say "**ts**," to be sure that the door is locked. Again, we must be sure to give the *right* sound; otherwise the back-door will not close tightly. In marking the word **cats**, if we should sound **st** as we tie **ts**, do you not see that the former key would not fit?

Pupils may come to the board and mark, in turn, the following words: **bats, cats, hats, mats, rats, vats, caps, laps, maps, naps, raps, taps**.

Call attention to the fact that **s** final is true in each word, because it follows **p** or **t**.

In marking the word **cats**: first step, tie the back-door key as you sound; second, mark **a** short; third, mark **c** hard; fourth, pronounce the word.

Make scales of the families of **ats** and **aps**, and sing up and down.

Require distinct articulation.

THE LETTER **S** CONTINUED.

Draw scales of **z** and **s**, after which show pupils how to place the suspended bar under the latter. In presenting equivalents, always place the letter representing the equivalent sound to the right of the one denoting the true sound. Teach pupils to reason from the known to the unknown. In this instance, **z** is the true sound—the sound indicated by the letter itself. The suspended bar tells us that “the crooked mark” sometimes says “**z**”. Let the voice climb up on the **z** ladder and down on the **s**. Show, by presenting the following final consonants, that we place the suspended bar under **s** when it does not follow **p**, **t**, **k** or **f**; when found after any other consonants we must mark and sound it **z** (The teacher may place the bar under, and tie as pupils sound.):

bs, ds, gs, ls, ms, ns, rs.

In such instances, we must place the suspended bar under the **s**, before we tie the two consonants for the back-door key of the word in which they are found.

In the word **cabs**, proceed to mark in the following order: first, place suspended bar under **s** and sound; secondly, tie the final consonants and sound; thirdly, mark **a** short as you sound it; fourthly, mark **c** hard as you sound it; fifthly, pronounce the word.

Sing the third stanza of the “Crooked Mark” as pupils mark **s** final, in the following words (Page 19 of Songs):

cabs, pads, bags, hams, pans.

Whenever columns of words are presented upon the board for marking, desire pupils to show that they recognize name-words by

underscoring them. They may, also, mention their number: as, **cabs**, a name-word of the plural number; **cats**, a name-word of the plural number. Do not hasten with three-letter words or their plurals. The child grows familiar with them, not only by the marking and sounding of the letters, but also by the underscoring of these words for emphasis and by learning how to form plurals by the addition of **s**. (Spellers, 25th page.)

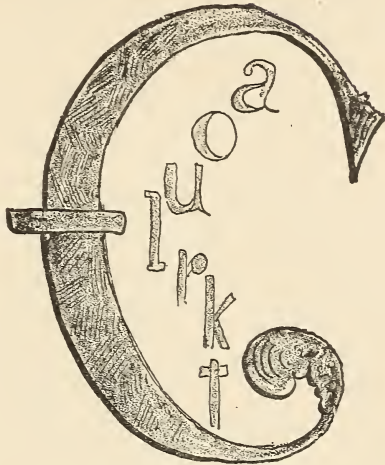
Teachers will find this more profitable work and productive of better results than where days are devoted to individual words such as **rat** or **boy**. It is the constant *doing* upon the part of the pupil that makes the Synthetic Method a success. If the teacher lead pupils on, step by step, in these first lessons, giving them ample time daily for their busy work, they will gradually attain such independence in marking that all words within their comprehension will be readily recognized. The habit of self-reliance will become so strong they will need no assistance, except when new families are introduced. It is in the marking of these three and four letter-words that the foundation for correct pronunciation is laid. Do not, therefore, permit pupils to take a new page of the Speller until every word upon the old page *can be pronounced without hesitation*. Remember that although the eye is trained by the voice and fingers it has *its* work to perform, and this work is an instant recognition of the words presented.

THE ACK FAMILY.

Begin with the final consonants of this family; show that these are composed of two "fish-bone letters"; that, as these letters have the same sound, we must mark one silent. Print **bac** and ask pupils to sound; now print **back** and show that we do not say **bac-k**; we do not sound the **c** and the **k** when we pronounce this word; for this reason we must mark one letter silent. We prefer marking the **k** silent and thus leaving all the letters that *talk* next to each other. Print **ck** a number of times and mark

out each **k**: after which sing with pupils as you lay the fish-bone across **c**:

“Finding the **c** in front of **k**,
 “We mark and sound it **-c**.”
 (See page 15 of “Songs.”)



For busy work pupils may print long lines of **ck** upon their slates, after which let them draw a line across **k** from left to right, saying, “silent, **-c**,” as they mark these letters. Next present a scale of the family of **ack**. Show that **a** always wears a brevecap when found in front of these consonants;—**ck**.

Call one pupil up to mark this scale as the rest sound: first step, mark **k** silent; second, mark **c** hard; third, mark **a** short; fourth, pronounce **ack**.

Pupils may sing this family name, taking great care to sing slowly enough to articulate distinctly.

Print **ack** upon the inner section of the Rotary, calling pupils up, in turn, to present the word as you pronounce it. As you say “back”, Mary may rotate the board until **b** is on the line with **ack**, when all may pronounce **back**. Call upon John to form **pack** and upon pupils to pronounce as this word is presented. Susie may form **sack**, etc. Ask pupils to come in turn, to the

board, and prefix consonants to the scale of **ack**, each pupil thus forming a new word.

Let the busy work that follows this be the printing of words of the **ack** family upon the slates by reference to the consonants on the outer section of the Rotary. Commend the pupil who brings the largest number of words.

THE **AND** FAMILY.

In introducing the family of **and**, begin with **nd**. Make a scale of these letters and explain that **nd** is a back-door key because it represents the last sound of the word. We must learn to run the sounds of these letters together (to turn the key as we close the back door). As these are both tongue-letters, we have only to press our tongues a little harder after sounding **n** to produce the sound of **d**. Pupils may sound as the teacher ties:

nd, nd, nd.

Sing up and down the scales of **nd**. Pupils may copy these scales upon their slates and afterward tie these back-door keys.

For the next drill make a scale of **and**, and show that when **a** is found in front of these consonants we mark it short. Print a scale of **and**.

Call upon one pupil to mark as the others sound: first step, tie and sound **nd**; second, mark **a** short; third, pronounce **and**.

Sing up and down this scale, sounding the **nd** each time with great distinctness. Build up words of this family by the use of the Rotary; also by calling upon pupils to prefix consonants to this family name, after which they may group the words of the **and** family upon their slates.

Do not refer to exceptions *as* exceptions. After pupils are made perfectly familiar with words of the **and** family, tell them that they will find words which look like these, but are not found among them.

Here print **wand** and inclose it in a circle. Say: "We will

not mark this word now, but will wait until we are introduced to the family to which it belongs. There is one curious fact about this consonant **w**: it does not like to have **a** wear a breve cap; so, whenever we find these two letters (**wa**) at the beginning of a word, we must remember this, and wait until we learn what **w** wants **a** to say. Who will remember this, when we come to the families to which the words **wand** and **wart** belong?"

THE ANG FAMILY.

Make a scale of **ng**. Lead pupils to understand that **n** is a nasal sound. Prove this. If the nostrils be pressed by the fingers, this sound can not be produced. In the scale presented, show that the **g** final must not be marked hard; we merely tie the **ng** when these final consonants are found together.

Some teachers prefer to underline the **n** and mark the **g** silent in final **ng**. A few orthoepists sanction this marking.

In singing up this scale, observe how little space there is between the teeth. Show that **a** must be marked short when found in front of **ng**. Make a scale of **ang** to the right of the scale **ng**. Sing up one and down the other. Pupils may copy both these scales. Show, by moving the outer section of the Rotary, how few words are found in the **ang** family.

Print words with **ang** and **ag**, side by side, and call upon pupils to mark, alternately, that they may remember always to mark **g** final hard after **a** short, but never to draw the line above when **g** final follows **n**; as, **rag**, **rang**, **sag**, **sang**, **bag**, **bang**.

THE ANK FAMILY.

Make scales of **ng=n**. Explain that **n** sometimes says **ng**, and sometimes **n**. Make these sounds alternately, and call attention to the different positions of the tongue. Make scales of **n** and **ng**, and sing.

Lead pupils to understand that we draw a line under **n**, when we wish to show that it has the sound of **ng**. After this is made plain, tell them *when* to draw this line under. Whenever **nk** are the final letters of a word, we must first mark and sound **n**, and afterward tie this consonant to the **k** following. Show that **nk** equals **ngk**. Say "thank," and lead pupils to recognize that the proper pronunciation is *thank*, and not "thank."

For busy work pupils may print columns of **nk** upon their slates, and afterward mark as they sound the **n** and tie the consonants.

Make scales of **ank**; show that **a** is always short when followed by **nk**. Call one pupil forward to mark these scales as the others sound.

In marking **ank**: first step, a line under **n**; second, tie **nk**; third, mark **a** short; fourth, pronounce the family name, **ank**.

(Require pupils to *sound as they mark*.)

Show how few words can be formed by prefixing consonants to **ank**. Present only such familiar words on the Rotary as **bank**, **rank**, **sank**, and **tank**.

For busy work pupils may draw wheels of the **ack**, **and**, **ang** and **ank** families. When these are finished they may count the spokes of each and show the number by writing the figures below.

After this board drill, pupils may mark, sound and pronounce all the words found upon the 26th page of the Spellers. If the scales have been made familiar by singing, the word will be recognized when the consonant sound blends with the family name. Do not, however, suppose that the words become familiar to the eye of the pupil *as soon as they are marked*. Practice is necessary. Ask Mary to pronounce the first word of the **ack** family; Henry, the second; Robert, the third; Willie, the fourth, etc.

Desire that all name-words be underscored, after which call up the class to pronounce these with the falling inflection. Require the plurals of these name-words printed upon the slates; the suspended bar placed under **s** when it does not follow **p**, **t**, **k**,

or **f**; the back-door keys tied and the vowels marked short, after which these plurals may be pronounced with the falling inflection. Give a review of the Language Lesson on Number, in connection with these words.

FRONT-DOOR KEYS.

Explain that all the consonants found in front of the first vowel of a word constitute its front-door key. If we wish to enter a room, the door of which is locked, we must find the right key. So with a word. We must give the correct sound of its first letters before our voices can really enter the word. As we tie and sound these consonants we will think we are unlocking the front door of the word.

Print the following keys upon the board, and ask pupils to sound as the teacher ties:

bl, br, dr, dw, fl, fr, pl, pr, sl, sm, sn, sh, st, sw, tr, tw.

Explain that the sounds of these consonants must be given with a single impulse of the voice.

For busy work pupils may copy each key six times, sounding as they tie. Leave these keys upon the board for a shooting match, which must be conducted in the following manner: pupils may take the pointer, each in turn, and touch a key as the teacher sounds it. If the right key is hit, let the marksman have another trial. But if he should miss the mark he must yield his gun to the next sportsman.

Lead pupils to see that words are composed of front-door keys and family names; as, **fl-ap, fl-at, pl-an, sl-am, pl-ank, st-and.**

Introduce words with front and back-door keys for marking; as, **black, brand, Frank, stand, prank, gland, grant.**

Call upon one pupil to mark while the rest sound. Follow this board-drill with the marking, sounding and pronouncing of the words with front-door keys found upon the 27th page of the

Spellers. When the words on this page have become familiar, underscore the name-words and pronounce them with the falling inflection. Also, copy the plurals of these name-words upon the slates, and mark as in the previous lesson.

C AND G KEYS.

In the following keys the **c** and **g** must first be marked and the consonants tied afterward; as, **cl**, **cr**, **gl**, **gr**. Copy from the 28th page of the Spellers all the words beginning with the above keys. Call pupils up, in turn, to mark these words. Follow this with the usual marking of the printed page.

WHISPER KEYS.

Show how they differ from other keys. Their sounds can not be separated. If we are not sure of the sound of **bl**, we can first sound **b** and then **l**, after which we can blend these sounds. But not so with whisper keys; they always speak together and never aloud. We must, therefore, tie and sound these keys until we can recognize them by sight. The whisper keys are

Sh, Ch, Th, Wh.

Pupils may print columns of these whisper-keys upon their slates, and afterward tell the sound each key makes as it is turned (the consonants tied). They may sound in whispers as they tie the letters.

For board-drill print the following words: **shall, sham, shank**. Show that **sh** is sometimes found to be a back-door key; as, **dash, lash, mash, sash, crash, trash**.

Ch=tch.

Present this (**tch**) equivalent of **ch** and show that it is always found to be a back-door key; also, that **t** never speaks when found in front of **ch**, because the sound of **t** is contained in **ch**.

Ask pupils to sound **t** and **ch** alternately, that they may realize that the position of the tongue is the same; that is, that **t** and the first sound of **ch** take the front of the tongue to the hard palate. Because of this, you must always mark **t** silent when it is followed by **ch**.

Present words for marking; as, **chap, chat, champ**; also, **catch, hatch, latch, match, patch, snatch, scratch**.

TH (BREATH).

Present first the whisper. Show that we tie underneath to indicate this sound. Refer to the geese in the Johnny Story. Show that the point of the tongue is pressed against the edge of the upper teeth, and when in this position we blow our breath hard against it. Present the key **thr** and show that these consonants always whisper when **r** follows them; perhaps they are afraid of this "growl," for **r** always speaks aloud, although not in so cross a way as when he stands in front of such words as **rat, rap** and **ran**. **R** always growls as soon as **th** is whispered. We will tie the three consonants together, as we sound, to show the key of the word; as, **thrash**.

WH.

In presenting **wh**, hold up a fore-finger to represent a candle and blow out the light. Pupils may sound, alternately, **w** and **wh**; they will thus be led to realize the difference; **w** pushes some voice through, while **wh** makes a pair of bellows of the cheeks and forces out only breath. (Hold fore-finger and thumb to each cheek as this whisper is produced.) Show that **wh** must always be tied when it is followed by **a**; as, **whack**.

TH (VOICE).

Here we find the same consonants; they speak at the same time, but do not whisper. They speak aloud. To show this difference, we must tie them in another way. We must run the line through these consonants instead of tying underneath. Did

you ever hear the sound a woolen mill makes? If so, imitate it as you sound **th** (voice).

Pupils may make two separate columns of **th**, and be careful to give the correct sounding as the different ties are made: also, print the following words for marking;—**that, than, thrash, thwack.** (Spellers, page 29.)

THREE-LETTER KEYS.

Present the following words to show that some words have three-letter keys: **sprang, strap, scrap, thrash, scratch, splash, thwack.** (Follow this drill with the marking and tying of similar words in Spellers, page 30.)

OBSCURE A.

When this vowel stands alone (forms a word by itself), place an inverted breve under it to indicate its obscure sound. Explain what this obscure sound is. Make it similar to **u** short; only *be sure* to shorten this sound. Make scales of **A=a**, placing inverted breves under each vowel.

Teach pupils to tie this vowel to the word following it, to indicate that the two words must be sounded as one. Underscore the word that follows to show that the emphasis must fall upon it; as, "**a** *cat*." In sentences where obscure **a** is found, tie this vowel to its name-word after the latter has been marked. Mark **a** short, **c** hard, an inverted breve under the obscure **a**, after which tie the latter to the word following it, underscoring this word as you read.

ADJECTIVES.

Present sentences for marking in which obscure **a** is found, in connection with adjectives; as, "Sam had **a** black cat;" "Nan had **a** black fan."

Lead pupils to understand they may underscore words that signify color; as, *red, blue, green*; also, *black* and *white*.

Introduce adjectives by showing they describe name-words. Any word which answers the questions, "What kind of a —?" or, "What kind of ____?"; or, "How many?", is an adjective; as, "What kind of a cap does John wear?"; "What kind of gloves has Mary?"; "How many fingers have you?"; "How many toes?"

Require pupils to answer in complete sentences. Write these answers and underscore the adjectives and name-words. After which, read for the pupils; as, "John wears a *black cap*;" "Mary wears *kid gloves*;" "I have *eight fingers*, and *two thumbs*;" "I have *ten toes*;" "My hen has *ten little, downy, white chicks*."

A OBSCURE EQUAL TO E OBSCURE.

Make scales of $\underline{a}=e$. We here present a new letter; the new vowel (**e**). This obscure sound parts the teeth but slightly, yet enough to prove it is a voice-letter. Sing up and down the scales, without any movement of teeth or lips. Pupils may copy the scales upon their slates, sounding softly as the inverted breve is placed under each vowel.

Make scales of **th** (voice), after which add **e**, marking the latter with the inverted breve. In this way develop the word **the**. Show that the vowel in this word must be marked with the inverted breve when it is followed by a word beginning with a consonant; also, that we must tie the obscure **e** to the word following it, emphasizing the latter as we underscore it, just as we tied obscure **a**.

Present the following words for marking, after which pupils may read as the teacher ties the obscure vowels to their name words and underscores the latter. Give the least possible sound to the obscure vowels: **the man**; **the cat**; **the fan**; **the hat**. This tying is to remind us that the word in which the obscure vowel is found must be spoken lightly.

Follow this board-drill with the marking of words on the 31st page of the Spellers.

Follow this with the reading lesson arranged for **a** short. Teach pupils to read the pictures wherever these are substituted for words.

A TALK ABOUT **E** SHORT.

Make ladders of $\check{e}=\check{E}$ (short) and $\check{a}=\check{A}$ (short), placing the breve over each vowel. Sing up and down. Call attention to the difference in the position of the organs of speech when we sound **a** and **e** short; how much nearer the teeth must be brought together for the latter. Alternate the sounds, as you sing up and down. Make double scales of **e** short, and desire pupils to sing as they beat time with their right hands—thus:

e e
e e
e e

Rule:—In words of three letters ending with single consonants, mark **e** short. Words ending in **r** are exceptions to this rule.

Present families in **e** short, just as the **a** short families were given. First form families with the three lip-letters (**eb**, **em** and **ep**), and sing up and down. Show that all these vowels must be short because **r** is not the final consonant. As so few three-letter words with **e** ending in **b** or **m** can be found, do not try to form words with these consonants. Desire pupils to copy these families.

Present words with **e** short ending in the tongue-letters. Sing up on **ed**; down on **en**; up on **et**; down on **eg**. Also sing from left to right to the air of "Greenville." Do not run the sounds of the family names together as you sing. Always mark the letters before you sing:

ed en et eg
ed en et eg
ed en et eg
en et eg.

Show that, in every instance, the **e** must be short, because **r** does not follow it.

Place, in turn, each family name upon the inner section of the board, and rotate, as pupils sound the new word presented.

Pupils may draw wheels upon their slates, printing a family name in the center of each, and consonants where the spokes join the tire, after which form columns of words by prefixing consonants to the family name. Mark, sound and pronounce words on page 32 of the Spellers. As a guide to this word-building, the teacher may print upon the board the following, to be used as a

TABLE OF REFERENCE:

Take **end**, with **b, l, s, bl** and **sp**.

“ **ent**, “ **b, l, s, t, w** and **sp**.

“ **ell**, “ **b, f, N, s, t, w, sp, sh, sm** and **sw**.

“ **ess**, “ **B, l, dr, pr, ch** and **cr**.

“ **est**, “ **b, l, n, p, r, w, cr** and **bl**.

After forming these words, desire pupils to pronounce them from their slates, giving distinct utterance to the final consonants. Let the work on page 33 of Spellers follow this drill. Give drills upon words ending in **xt** and **st**. Speak of these finals as back-door keys. We must lock the back-door of one word before we open the next with a front-door key.

Say “**The next step**,” “**The best stem**.”

Show the difference between “**The last strain**” and “**The last train**.”

Copy the “**e short words**” with keys from the pages of the Spellers and call upon pupils to come, in turn, and mark, the class sounding as the letters are marked.

Refer to previous instruction in words with **a** short, in presenting these new words. Show that the same rules govern these vowels with this exception. In three-letter words beginning with **w** (except in the words **wax** and **wag**) **a** must not be marked short; as **was, wad**, etc. But in three-letter words with **e**, the consonant **w** does not change the sound of the vowel: examples;—**wed, wet, web, well**.

Print columns of **ll** and **ss** upon the board. Explain that only one of these consonants can be heard in the spoken word, therefore the right hand consonant must be marked silent. Show, by the following words, that **ll** and **ss** make the **e** short: **bell, fell, tell, well, Bess, less, press**. In marking such words say "Silent. **ě**, and then pronounce the word." Show that **ell** and **ess** are the family names.

Follow this board drill with the marking of the four letter words with **e** short, found upon pages 33 and 34 of the Spellers, after which underscore the name-words and pronounce them with the falling inflection. Pupils may copy name-words from the Spellers and form plurals by the addition of **s**. Mark these words and pronounce from the slates. Call upon pupils to sing the different stanzas of "The Crooked Mark," as these plurals are marked. Present the words **steps, frets** and **pecks**, as the first stanza is sung. Present words with **ss** for the second; as, **dress, press**. Print **beds, pens, hems, hens**, and **kegs** for the third. Remind pupils why we place the suspended bar under **s**. (Because this consonant does not follow **t, p, k, or f.**)

a=ě

Show that there are words where **a** has the sound of **e** short and when these are found they must be marked with a line through the **a**. In each of the following words we find two vowels: **says, said**. We must not tie these vowels, because one is silent; the one on the right hand. We must, therefore, mark it out and run the line through the first. As these are the only words of four letters in which we shall find that **a** equals **e** short, it will help us to remember this if we print and mark each ten times. We must also learn to think of them as belonging to the **e** short family. Mark and pronounce the words in Spellers, page 35, and in Reader lessons on **e** short. Underscore name-words and adjectives. Remind pupils how they may recognize adjectives by asking, "What kind of a —?" or, "How many?" Lead them to understand that the name-word must only be underscored the *first* time it occurs in the reading lesson. When the same name-word is repeated it must not

be emphasized; as, "Ned met *ten men*. The men had *ten red flags*." Here, as may be seen, the word *men* must not be emphasized a second time, although the adjective, *red*, is. As color and number words are introduced, show that these must be underscored. As soon as pupils can be led to recognize a new thought in a sentence they may be led to understand more clearly which words require emphasis.

A TALK ABOUT I SHORT.

In introducing this new vowel desire pupils to sound, alternately, *ā*, *ē*, *ī*, resting a finger against the lower teeth, that they may realize the difference in their position as these vowel sounds are produced. Explain that the rules governing words with *e* short apply to words of *i* short. Make scales and sing the families of *ip, id, it, ig, ick, ing, ink, iss* and *ill*. Sing daily, until these families are made familiar to the eye as well as to the ear. Call attention to the different positions of the tongue as the sounds of the final consonants are produced.

Present these different families, in turn, upon the Rotary, after which print this

TABLE OF REFERENCE

upon the board, and leave it there to aid pupils in building columns of words:

Take *id* with *b, d, k, l, r* and *sl*.

" *it* " *b, h, l, m, s, w, sl, fl* and *spl*.

" *ig*, " *p, d, f, w* and *br*.

" *ick* " *D, p, r, s, st, ch* and *cl*.

" *ing* " *r, s, w, st, sw, br, cl, fl* and *sw*.

" *ink* " *k, l, m, p, r, s, w, th, ch, cl, br* and *dr*.

" *iss* " *h, k* and *m*.

" *ill* " *b, h, m, p, r, s, t, w, sp, st, dr* and *thr*.

" *itch* " *d, h, n, p* and *st*.

After printing, marking and pronouncing these words, desire pupils to go over them a second time, adding *s* to all name-words,

tying this final **s** to the letter in front to show the back-door key of the word and lastly, *pronouncing the word distinctly*; as, in the third column of the above, they can, by the addition of **s** form the words **pigs, figs, wigs** and **brigs**. Remind them to place the suspended bar under **s** when it does not follow **p, t, k** or **f**.

$\check{\text{i}}=\acute{\text{e}}$

Present the word **been**, inclosed by a circle, to show that it belongs to the family of Mr. **I Short**.

Desire pupils to make scales of $\check{\text{i}}=\acute{\text{e}}$. Mark out the right hand vowel of the word **been** and place a dot over the first vowel; as, **b $\acute{\text{e}}$ en**. Pupils may copy and mark this word ten times.

Follow this board-drill with the marking, sounding and pronouncing of all the words in **i short** found on pages 36, 37, 38 and 39 of the Spellers. Require the underscoring of the name-words and the formation of their plurals. Pronounce the words in the Spellers frequently; until they become familiar to the eye.

Let the reading lesson, embracing the **i short** words, follow. First, mark, sound and pronounce the words; next, underscore name-words and adjectives; and lastly, *read naturally*. Do not fail to intersperse Language with each reading lesson.

Give a talk on the meaning of the possessive case, as illustrated on the 25th page of First Reader.

A TALK ABOUT **O SHORT**.

Give this vowel a very short sound. Say, alternately, $\check{\text{i}}$, $\check{\text{o}}$, with the finger in the mouth, that you may realize that the latter sound parts the teeth more than the former. Call attention to the rounding of the lips as you sound **o short**. Make a letter song and sing, observing the change in teeth and lips as these sounds are produced. Sing to the air of "Greenville," placing breves over all the vowels before singing.

For **o** short give the same rule as for **a**. Show the words in which **w** precedes, or **r** follows the vowel, to be exceptions. Make scales of families of **o** short and sing. Let the teacher insist upon the distinct utterance of the final consonants. Pupils must not sing too rapidly. Prepare the following for word-building, being sure always to drill thoroughly on the family names before you commence:

TABLE OF REFERENCE (FOR WORD-BUILDING).

Take ob with B ,	h, r, s,	and m .
“ od “	G, h, n, p, r, s	and sh .
“ op “	f, h, m, p, t, st, cr, dr,	sh and ch .
“ ot “	h, l, p, r, s, pl, sh, bl	and sp .
“ ock “	l, m, r, s, sh, cr	and bl .
“ ong “	g, l, s, str	and thr .
“ oss “	b, l, m, R, t, gl	and fl .

Add **s** wherever name-words can be made and pronounce these a second time. Give frequent drills upon the pronunciation of the following words: **loss, toss, moss, lost, cost, frost**.

Some orthoepists suggest a prolonged sound of **o** short when it is directly followed by **ss, st** and **th**. Also in **gone, cough, trough**, and in some words ending in **ng**.

Follow the line of work in *Spellers and Readers* laid down for words with **a, e** and **i** short.

If you desire to obtain correct spelling, require the *marking of all the words in each lesson of the Spellers and the Readers*.

$\text{ö}=\text{a}$.

Explain that one dot under **a** makes it an equivalent of **ö**. Lead pupils to see that it is the **w** or **wh** in front that makes **a** say **a**.

Present the following sentences for pupils to mark and read: “**Watch** that **wasp**,” “**Will** it sting?”; “**It will** sting **Fan**,” “**What** a black **wasp**!”; “**Was** it on the **mat**?”

Be careful, however, not to tell pupils that they must *always* make this vowel an equivalent of **o** short when it follows **w**. They must learn the following words by copying and marking each repeatedly: **was, wad, wash, wasp, watch, what**. They

may, also, mark them in their Spellers (page 43) and Readers (lesson on o short). Lead them to observe that all these words begin with *wa* or *wha*. The teacher should point to the letters as pupils sing the following to the air, "Hold the Fort":

Kitty has been up to mischief.
 "A, o, a," I say;
 See her paws, like velvet cushions,
 Roll my ball away.

Chorus—Now she jumps upon the table.
 (I shall have to frown.)
 "A, a, o!" You naughty Kitty,
 I must lift you down.

A TALK ABOUT U SHORT.

Place the tip of the little finger between the teeth and sound, alternately, all the short vowels (*a, e, i, o, u*), thus leading pupils to realize that the teeth part more in the sounding of some vowels than of others. Make scales of *o* and *u* short and sing; first up and down, afterward alternately. Also make scales of *u, a* and *e* short, and sing; after which present a letter-song and sing, from left to right, to the air of "Yankee Doodle," the teacher marking each letter before the pupils sing:

A a a a a a a a;

E e e e e e;

I i i i i i i i

O o o o o o.

Chorus—A e i o u and y;

E i o a u y;

O a i e y and u

I e o a i y.

Show that the rule governing the other short vowels applies to *u* short.

TABLE OF REFERENCE (FOR WORD-BUILDING).

Take **ut** with **b, c, r, n,** and **sh.**

“ **up** “ **c, p** and **s.**

“ **ug** “ **b, d, m, p, r,** and **sn.**

“ **uck** “ **d, l, s, t, ch, cl** and **st.**

“ **ung** “ **h, s, sl, cl, fl,** and **spr.**

“ **unk** “ **b, p, s,** and **sl.**

“ **ump** “ **b, h, j, l, p, st, cl** and **pl.**

“ **uff** “ **b, m, p, st,** and **bl.**

After pronouncing these words from the slates, add **s** where name-words can be made and pronounce the second time. Under-score name-words. (Spellers, pages 44, 45 and 46.)

ũ=ó

Make scales and sing. Tell pupils that this (o) vowel does not always say ō. In some words it talks just as u short does. When we find such a word, we must mark it with one dot over it. We may think of this vowel as of a little boy blowing soap bubbles. One is sailing away, and he says to the consonants on either side of him, “Take care! Don’t put it out.”

Sing (*Air*—“Hold the Fort”):

Little **ô**, with pipe and soap-suds
Running out to play;
Now he blows a shining bubble.
See! It sails away.

Chorus—**ô, ô, ô!** Please do not touch it.
If it sail till noon,
It may reach the little children
Playing in the moon.

As words in which **ô** are found look like words of the **o** short family, their *meaning* must determine their marking. The words **sun** and **son** both belong to the same family. If pupils are led to understand that the word with **u** short means what gives us light, and the word with **o** means a boy or a man, they will always know which to use when they learn to write these words. Make scales of

sun=son; over the first, sketch the sun; over the second, a boy. Point to each alternately, as pupils sing.

Show, further, that this vowel says **ō** in some words ending in **e**; as, **come, some, done, dove, love, shove**. Print the words upon the board and mark in the presence of pupils. Pupils may print, repeatedly, and mark these words for the purpose of fixing them in the memory, after which turn to the Spellers and mark similar words (page 47).

Present the following sentences for marking: "Ned Black has six doves;" "Come, son, the **sūn** is up."

wū=e.

Present the words **one** and **once**, and show that **o** is equal to the combined sounds of the consonant and vowel **wū**. Prove this. Show that **e** final is always silent when the word contains another vowel. Show the words **one** and **won** to be equivalents. Make scales and sing. Also make scales of **l=one**. Pupils may repeat, with teacher;—"I have **one** head, **one** neck, **one** nose, **one** mouth, **one** tongue; and **one** thumb on each hand." Pupils may underscore number-words for emphasis when found in their reading lessons.

ACTION-WORDS.

Give a Language lesson upon action-words. Require pupils, in turn, to do something. Mary may step forward. John may sit down. Ned may clap his hands. As each action is performed, print the verb upon the board; as, **step, sit, clap**, etc. Add **s** to these words and print a name-word in front. Select name-words with short vowels; as, Ann **steps**; Nat **sits**; Sam **claps**. Show that **x** equals **cks** by presenting such words as the following: **ax, sex, vex, fix, mix, ox, flax**. (Spellers, page 48.)

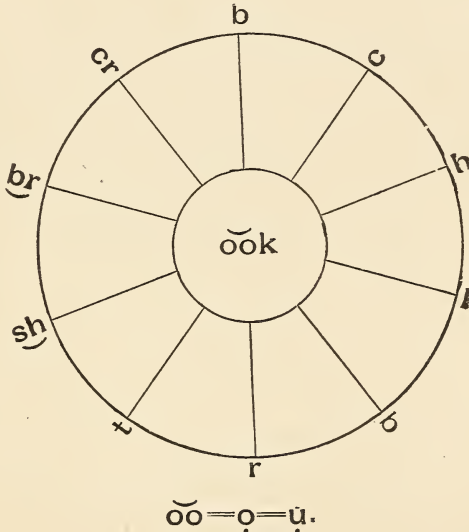
ōō (SHORT).

Talk about words in which two **o**'s are found. Show, by comparative scales, that the breve over **oo** indicates that these two **o**'s

have as short a sound as single **o** short, as in **book**. Pupils may sing up on **o** short and down on **oo** short; up on **oo** short and down on **o** short; then up and down alternately, the teacher pointing to each, in turn. Call attention to the change in the position of teeth and lips as the pupils sing.

Make a scale of **ook** and say: "Whenever we find these twin **o**'s standing up in front of little **k**, we must think of both as wearing one breve cap and saying **ōō**. These two **o**'s are always found together; therefore, one cap serves for both. We must remember, too, that they both *speak at the same time* and say **ōō** when found close to little **k**."

As they wear a breve cap we know they belong to a Mr. Short's family, but not to the same family in which we found **o** short. We must think of this as of another family; the one in which the short twins are found.



Present the family of **ook** on the Rotary, after which pupils may make wheels composed of as many spokes as can be made from **b**, **c**, **h**, **l**, **t**, **sh**, **br** and **cr**. When they are led to understand clearly that words with **ook** have **oo** short, present the equivalents.

Print upon the board **ōō = o = u.** Say: "Here are two vowels,

little *o* and little *u*, who sometimes say *ōō*. We can not show this by putting their cap on, because that would make them say *ō* and *ū*. As they like to play foot-ball with the twins we will just make a picture of a ball under each and this will remind us of the sound. Sometimes little *u* says *u* when she plays with *puss*. Mamma says: 'Do not *pull* her tail but *put* milk in her saucer.' Often little *o* plays with two deaf mutes. He is kind to them, and these letter-children are very happy together. So, when we find them in these three words, we must say, 'Silent, silent, *o*,' and then pronounce the word; as, *would, could, should*."

Pupils may print these three words, each eight times, after which mark out the letters *l* and *u* and place a dot under the first vowel. Select a familiar air of $\frac{3}{4}$ time, and sing from left to right, and from right to left, marking each *oo* short and a dot under each *o* and *u*, before singing:

oo o u

oo o u

oo o u

Also, sing the following stanzas, the teacher pointing to the vowels as reference is made to them—air, "Yankee Doodle":—

Here are the vowels *o* and *u*
 Out playing with twin brothers;
 They always like to play with these,
 And not with any others.

Chorus—"O, o, u!" they gladly cry;
 "This is fun worth trying."
 "ōō, ōō, ōō!" the twins reply,
 As the ball keeps flying.

Present the following words for drill, after which print sentences and call pupils up to mark the words:

<i>book</i>	<i>could</i>	<i>put</i>
<i>cook</i>	<i>would</i>	<i>pull</i>
<i>hook</i>	<i>should</i>	<i>puss</i>
<i>look</i>	<i>could</i>	<i>push</i>
<i>took</i>	<i>would</i>	<i>bush</i>
<i>crook</i>	<i>should</i>	<i>full</i>

Here we find the words that did not belong to the **u** short family:—**put, pull, puss, push, bush, full**. As there are two ways of sounding **ull, ut** and **ush**, pupils may choose the correct marking after reading each sentence twice and pronouncing such words in different ways.

“**Hush, Nell, puss** has a rat.” (The teacher asks, “Would **hush** and **puss** be right?”)

“Could **puss** catch the rat if we made a noise?”

“Can you **pull** my sled, Roy?”

“I **should** think I **could**, if you would let me.”

(Pupils may point out the words in which the little deaf mutes are found.)

“Fill the plate **full** of nuts.” (“Can we say **fūll**?”)

“**Put** the nuts on the stand.” (“Can we say **pūt**?”)

“**Cut** the cake now and we will take lunch.” (“Can we say **cūt**?”)

“**Tut, tut, Roy!** You must not drop nuts on the rug.”

Follow this drill with similar words in the Spellers (page 49) and with the adapted Reading lesson.

PROPER DIPHTHONGS.

Define these in this manner: “When two vowels are found together and *both speak at the same time*, we call this a proper diphthong. Young pupils may not be able to remember this hard name at first, but, as neither word is as long as *velocipede*, and all know what this means and can pronounce it, they may hope to learn, in time, to say ‘proper diphthong.’ Whenever two vowels are found together, we call these ‘a diphthong,’ but only when both are sounded do we say it is a *proper* diphthong. By this, we mean when they speak together. There are only four proper diphthongs; the first two, **ow** and **ou**, speak together when we tie them. They say **ow!** as though they did not like it. The last two do not mind being tied. They say **oy-oi!** as though it pleased them.”

DIPHTHONG CHILDREN.

(*Air*—"Comin' through the Rye.")

Ow and **ou**, two diphthong children,
Always getting hurt;
Stumbling often, cutting fingers,
Falling in the dirt.

Chorus:—**Oy** and **oi**, their little sisters,
Careful when they run;
But just as fond of play as **ow**, **ou**—
Just as fond of fun.

Prove by the movement of the lips that both vowels are sounded. **Ow** draws the rounded lips together; **oi** throws them apart. (Remind pupils that when we sing the scales of single vowels our lips do not move.) Lead pupils to see that, in both instances, **w** and **y** are vowels because they are equivalents of other vowel sounds. In **ow**, the **w** equals **oo**; in **oy**, the **y** equals **i** short.

Make a Letter Song, tying all the diphthongs before you sing. Point, as pupils sing to the air of "Yankee Doodle":

Ow ow ow ow ow ow ow;
Oy oy oy oy oy oy;
Ou ou ou ou ou ou;
Oi oi oi oi oi oi.

Call special attention to the movements of the lips as these diphthongs are sung.

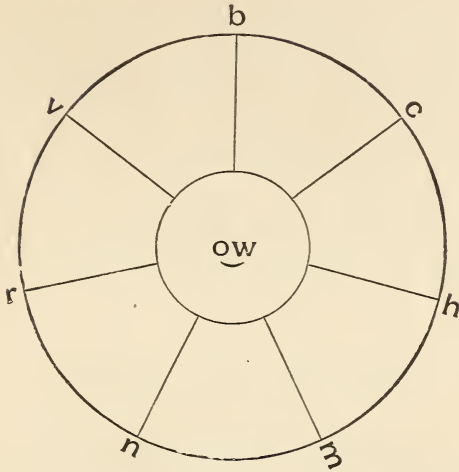


TABLE OF REFERENCE (PROPER DIPHTHONGS).

Present words with **ow** upon the Rotary. Call pupils' attention to the large number of word-children found in the family of Mr. **Ow**. Place the table of reference upon the board and desire that columns of words be formed. These words must be marked and pronounced, after which desire that the name-words be underscored and emphasized. And lastly, add **s** to the name-words and pronounce them a third time. Sing the last stanza of "The Crooked Mark" as you place the suspended bar under each **s**.

Take **ow** with **b, c, h, m, n, r, s, pl** and **br**.

" owl " **c, f, h, gr, pr** and **sc**.

" out " **p, r, sc, st, sh, tr** and **sp**.

" oy " **b, R, t** and **Fl**.

" oil " **b, c, f, s, t, sp** and **br**.

As in previous lessons, follow this drill with the marking of similar words in Spellers (pages 50 and 51) and afterward with the Reading lesson adapted to the new sounds.

Show that when **y** follows any other vowel than **o** we must mark it out, because it is always silent; as, **way, ey**; also, that **w** is silent when it follows a vowel, except in the diphthong **ow** and in words with **ew**; as, **low, paw**.

Later on, explain that **ow** and **ou** must not always be tied; only when they are proper diphthongs. At present it is enough to tell pupils to sound and tie these vowels with one impulse of the voice in the words we shall present. In this connection tell pupils that **w** and **y** are consonants when they *begin* words. (For older pupils say, "When they begin words or syllables.") Prolong the sounds of **w** and **y** when you pronounce these words: **well, west, went, wish, wick, wink, width, yes, yet, yell, yelk.**

THE SHORT FAMILY.

Print neatly, with colored chalk, scales of the Short family. Call the roll to see if all are present. Let pupils answer as the pointer touches the letter. Explain that they must not say "Here," or "Present," but must give the sounds of the voice-letters as their names are called. The teacher will say "a short," and pupils respond "ă;" teacher, "e short," pupils, "ĕ," etc.; after which sing the following stanza to the air of "Wait for the Wagon," found on page 20 of Songs, pointing to each letter as its sound is sung:



Here are the five breve-vowels:

A short, "ă ă" must say;

E short, "ĕ ĕ," remember;

I short, "ĭ ĭ" (this way);

O short says "ō ō," quickly;

U short, "ŭ ŭ," quickly, too;

While ÿ (the little baby)

Says, "ĭ, I sound like you."

(Review lesson in Readers.)

THE LONG FAMILY.

To the right of the short vowels, print scales of the Long family. As the names and the sounds of these vowels are the same, they may all be presented at the same time. Show that these voice-letters look like their cousins of the Short family. We can only distinguish them

by the hats they wear. The macron hats have straight brims, while breve-caps turn up. Pupils may sound with the teacher, as the macron is placed over each long vowel

ā ē ī ō ū ŷ.

They may also sing the following stanza (air, "Yankee Doodle"), as the teacher points to these long vowels:



These vowels six wear macron hats;
They have not any other.
Old Mr. Long is their papa,
And Mrs. Long their mother.

Chorus:—Ā ē ī ō ū and ŷ;
Here we wish to show them.
They must wear their macron hats,
Until we learn to know them.

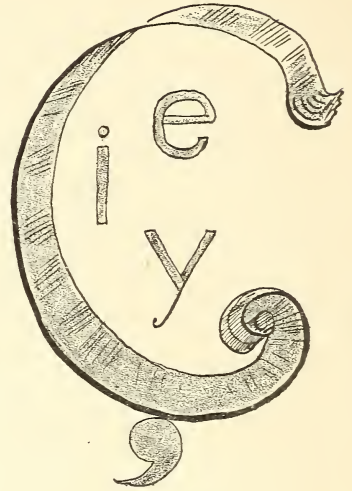
Leave these scales of the long and short vowels on the board for daily singing exercises. Desire pupils to copy them upon their slates. Sing up on **a** long and down on **a** short; up on **e** long and down on **e** short; up on **i** long and down on **i** short; up on **o** long and down on **o** short; up on **u** long and down on **u** short: also sing up and down, alternately.

Show that they must give more time to the sounding of the long vowels. Print a Letter song of the long vowels and sing to the air, "America." Let these comparisons of the long and short vowels be given daily, that pupils may be made perfectly acquainted with their sounds.

C AND G SOFT.

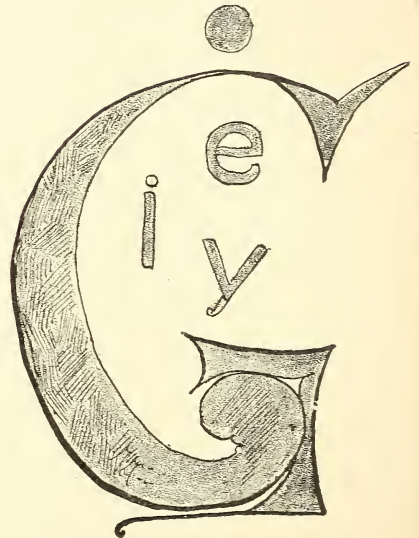
Make scales of $s=c$, print c and g upon the board and sing (Songs, page 17):

Finding the c in front of e ,
In front of i , in front of y ,
Standing in front of e, i, y ,
We mark and sound it \dot{c} .



Make scales of $j=g$ and sing:

Finding the g in front of e ,
In front of i , in front of y ,
Standing in front of e, i, y ,
We mark and sound it \dot{g} .



Mark the vowels long and c and g soft, before singing.

Show, by presenting the following word, that **c** before **e** final is equal to **s**, and must be marked with a cedilla; as, **face**; also, that **g** before final **e** equals **j**, and must have one dot above; as, **age**. Present other words with **a** long. Show that **e** final must always be marked silent when another vowel or other vowels are found in the same word.

Rule for marking the words of the Long families: When the word contains two vowels, the last of which is **e**, mark the latter silent and the first vowel long, if the vowels are found together or if separated by any single consonant. Exceptions are found in words ending in **are**: as **bare**, and in the word, **are**; also, in **there**, **where**, **were**. etc.

Present the following scales for singing: **ake**, **ave**, **ace**, **age**. Pupils may sound as the teacher marks these scales. In marking **ake**, say, "silent," as the **e** is marked out, and "**ā**," as the macron is placed above the vowel.

In **ace**, say "silent, **ç**, **ā**," and then pronounce. Sing up and down these scales.

Introduce the following as words of the Long family, calling one pupil up to mark while the rest sound: **bake**, **cake**, **lake**, **make**, **rake**, **take**; **rave**, **save**, **wave**, **shave**, **brave**, **grave**; **face**, **lace**, **pace**, **race**, **grace**, **trace**; **age**, **page**, **rage**, **sage**, **stage**. Lead pupils to see that only one consonant is found between the vowels in each of the above words and that this consonant is *not* **r**. Make scales of these families for singing and show that the letters between the vowels are lip consonants; as, **abe**, **ame**, **ape**.

Articulate distinctly as you sing up and down the scales.

TABLE OF REFERENCE.

For word-building in the Long families, present this table:

Take **ame** with **c**, **d**, **f**, **g**, **l**, **n**, **s**, **t**, **sh**, **bl** and **fl**.

" **ade** " **f**, **m**, **w**, **bl**, **sh**, **sp**, **gl** and **gr**.

" **ane** " **b**, **f**, **l**, **m**, **p** and **pl**.

" **ape** " **c**, **t**, **sh**, **gr**, **dr** and **cr**.

" **ale** " **b**, **h**, **m**, **p**, **s** and **g**.

Present the words **wade** and **wave** to show that **w** does not affect the sound of **a** long. Let the marking in the Spellers follow this board-drill. After marking and sounding in the Spellers, pronounce the words as they are made familiar to the eye. (Lesson in Readers on **a** long.) Connect Language lessons with every Reading lesson. Pupils may underscore name-words and adjectives. Also, form plurals by copying the name-words and adding **s**. Copy ten action-words from each lesson.

ē (LONG).

Show how slightly the teeth are parted in sounding this vowel. Make scales of **e** long and sing up and down. Call the attention of the pupils to the position of the teeth and lips as they sing. Point to the Long family, and sing up on **ā** and down on **ē**. Sing, alternately, **ā**, **ē**, up and down, with the forefinger touching the lower teeth, that pupils may realize, as the sounds are produced, the difference in their position. Show, by presenting this line of words, that when **e** is the only and final vowel of the word we must mark it long:

be, me, he, we, ye, she.

Also, when the word contains two **e**'s, either separated by a single consonant or found together, one must be marked silent and the other long. (Here show pupils, by presenting columns of words, that it is either the final **e** or the second of double **e** that must be marked silent; as, **here, sere, mere, see, bee, three, beet, meet.**)

Build families of words from **eed, eel, eet, eep**, using both single consonants and keys for this purpose. Print **here** upon the board and tell pupils that whenever **r** follows a vowel we must first mark the vowel and afterward tie it to the **r**. As we tie, we must sound the vowel and consonant with one impulse of the voice; must let the sound of the first glide into the second. We must not say **h-ē-ra**, but **h-ērā**. We must think of the vowel and the **r** that follows it as speaking at the same time, just as we think of **ow** or of the whisper **sh**. Follow this drill upon **e** long by the marking of similar words in Spellers (pages 53 and 54), after which the adapted Reading lesson may be given. Let us remember this in the families of **ire, ore** and **ure**.

ī (LONG) AND I.

Show that *i* long is the third of the long vowels; that its sound opens the mouth wider than **a** or **e**; that there is more movement of the lower jaw in sounding this than for **a** or **e**. Pupils will realize this by holding their chins with thumb and fore-finger as they sing.

Show that **I** is always long. Make scales of **ī=Ī**.

PRONOUNS.

Here give a Language lesson on pronouns. Show that this large letter, when alone, always stands for the name of the person speaking. The teacher, placing a hand upon the head of each pupil, in turn, may ask "Who is here?" and thus elicit the answers "I, Mary, am here," or, "I, John," etc. Build up words with consonants and keys from **ime, ipe, ide, ine, ile, ire** and **ife**. Keep up the interest by presenting all these families on the Rotary. Review words with **and** and **end**, and show that, in this family, the exceptions in **ind** are found; as,

and end ind
band bend bind
hand send find
land lend wind.

Show by the above words, that, while final **nd** makes **a** and **e** short, as a rule it makes **i** long. Show the word **wīnd** to be an exception. (Spellers, pages 55 and 56.)

ō (LONG).

Insert the point of the little finger between the lips as the scale of **o** long is sung. Pupils may thus be made conscious of the position of their lips in the production of this sound. Build up words with consonants and keys, from **ope, one, ose**, and **oes**. Show that name-words ending in **oes** mean more than **one**; that **s=z** after a vowel; that, in the plurals of nouns or the singular of action-words, the addition of **s** makes no difference in the marking of the words; that **e** is silent and the first vowel long.

Sing the third stanza of "The Crooked Mark," as pupils place the suspended bar under each final **s** in the following words: **h^oes, g^oes, f^oes, t^oes.** (Spellers, pages 57 and 58.)

Show these two words to be exceptions; **sh^oes** and **do^es**. Do not show pupils how to mark these exceptions until their families are introduced. Merely ask if it would sound right to say, "**D^oes** your right **sh^oe** pinch your toe?"

ōll AND ȯll.

Show that words in **oll** can be marked in two ways; we must, therefore, distinguish these by their meaning; as, **poll**, **loll**, **doll**, and **roll**, **toll**. Illustrate these words by printing sentences on the board: "Ned rolls his



(Pupils may mark the words and read the picture); "Fred met **Poll**;" "The **doll** has a red dress on."

Pupils may copy, mark and read the above sentences. Try the three **oll** words before you mark them.

Make scales of **o=oh**. Show that **o** is always long when it is an interjection. Give a Language lesson. Show how different is our exclamation for pleasure from the quick sharp **O!** that pain wrings from us. The teacher may illustrate this by reading the following sentences:

"O, how beautiful is the sunset!"

"O, how sweet that music!"

"O, how we love obedient children!"

"O, how the lightning flashes!"

"O, what a storm!"

"O, I have cut my hand!"

Show that the sound, in the first three sentences, must be prolonged—drawn out in pleasing tones; that in the last three, this vowel must be spoken in a short, abrupt way; that this interjection must be an exponent of our feelings. Call attention to the fact, that, in all the words of the Long family which have been presented,

we have found but one consonant between the two vowels of the word. When this is the case, we may mark the first vowel long, with a much greater degree of certainty than if we found the vowels separated by two consonants, as in the words **horse**, **mince**, **singe**. It is true that the word **strange** obeys the rule of the Long family, although, in it, the vowels are separated by two consonants; but pupils will soon learn, through the experience gained by marking words, that more exceptions are to be found with **a** than with any other vowel.

ū (LONG).

Point to the scale of this vowel in the Long family, on the board, and sing up and down. Call attention to the position of the organs of speech upon emission of this sound. Show that both tongue and lips assist in producing it; that it is a *double sound*. Pupils may be led to understand this by desiring them to say rapidly "**yōō**, **yōō**, **yōō**."

In building up words of the **u** long family, tell pupils they may choose any consonant or any key to precede the family name except **r**, **y**, **sh** or **zh**. These four must be avoided because they change the sound of **u** long; the words in which they are found belong to another family, so we must remember, when we find words beginning with **ru**, **yu**, or **shu** and ending with **e**, that we must mark the final vowel silent, but must not mark the **u** long. (We shall not find words in which **zh** precedes **u** until dissyllables are introduced.)

Present, on the board, the following

TABLE OF REFERENCE

from which pupils may form words:

Take **ume** with **f** and **fl**.

“ **ute** “ **c**, **l**, **m** and **fl**.

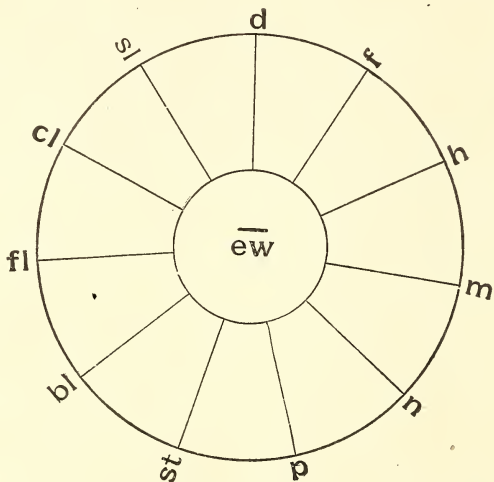
“ **use** “ **f** and **m**.

In connection with these lessons give special drill upon the words beginning with **d**, **t** and **s**, as such words are often incorrectly spoken; as, **dupe**, **lute**, **duke**, **tune**, and **sue**.

$\bar{u} = \bar{ew}$.

Present the known sound first. Make scales of $\bar{u} = \bar{ew}$, and sing up and down. When we wish to show that these vowels have the sound of **u** long we extend the line over both letters. Like **sh** and **oy**, we must never try to separate their sounds, but must consider them as *one vowel*. As they are not always equivalent to **u** long, we must show *when* to draw the line over. Show pupils, by illustrations of words, that when these vowels (**ew**) follow any consonants except **r**, or **y**, or any keys except **ch** and **sh**, we may place the line over and give them the **u** long sound.

Present words of the **ew** family on the Rotary. Pupils may draw wheels with thirteen spokes and place at each point **d**, **f**, **h**, **m**, **n**, **st**, **fl**, **st** and **cl**; after which form a column of words of the **ew** family. (Spellers, pages 59 and 60.)

 $\bar{o}o$ (LONG).

Make scales, side by side, of **o** long and **oo** long. Show how the sound of the latter draws the rounded lips together. They do not move, as in **u** long; but it takes as long to sound **oo** long as **o** long. We may, therefore, say that words with double **o** long belong to

another Long family; the family in which the *twins* are found. We say such words belong to a Long family, because of the long macron hat the vowels wear. Like other twin o's, one hat is enough for both, for these twins are always found together. When we find words in which the two o's are not followed by k, we may think, as we draw a straight line over (put on a macron hat), that they say **ōō**. This **ōō!** is the twins' "Hurrah!" It is such fun for them to run out to play! Present the families of **ool**, **oom**, **oon**, **oop**, **oor**, and show by the final consonants, or rather by the absence of **k**, that these vowels must be marked long. Sing the song of **Ū** and **ū** (Page 18 of Songs.)

TABLE OF REFERENCE.

Give this table for word-building:

Take **ool** with **c**, **f**, **p**, **t**, **sp** and **st**.

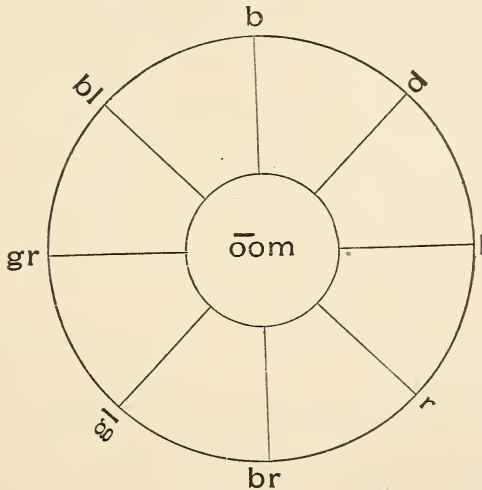
" **oom** " **b**, **d**, **l**, **r**, **br**, **bl** and **gl**.

" **oon** " **b**, **m**, **n**, **s**, **cr** and **sp**.

" **oop** " **c**, **h**, **tr** and **dr**.

" **oor** " **b** and **p**.

" **oot** " **b**, **h**, **r**, **t** and **sh**.



Explain that the sense of what we read will help us to determine about the marking of "double o words."

There are a few words that end in **ood** and **oot**, and some that begin with **woo**, in which the twin o's say **ōō**. These we must learn by marking frequently, after which we shall know that **oo** before final **k** is short and before other consonants, long. Let us try to think that when **l**, **m**, **n**, **t** or **r** follows the twins, they draw on their macron hat and say **ōō!** as they go out to skate.

ōō=ō=ū=ew

There are two other vowels that say **ōō**. These are little **o** and little **u**; you remember that these vowels say **ōō** when they play foot-ball, but when they run out in the cold they say **ōō**. They just put on their skates and run out with the Long twins. As the preceding consonant does not indicate the sound of the vowel that follows it, in all of the words below, we must read the sentences containing such words before we mark the doubtful vowels. We can choose between **ō**, **o** and **o**. Explain that in the unaccented preposition **to**, **o=oo** short.

Mark the following words in the presence of pupils and call upon them to pronounce: **go**, **to**, **do**, **foes**, **shoes**, **move**, **no**, **too**, **hoes**, **lose**, **grooves**, **so**, **two**, **toes**, **prove**, **choose**.

Determine the correct sound of **o** in the following sentences before you mark these vowels:

"Do you **go** to school?" ("Can we say **gō**?")

"Yes, I **do**; **do** you?" ("Can we say **dō**?")

"My **new shoes** pinch my **toes**." (Ask if this would be right.)

"Can you count **two**?" (Show this to be an exception, inasmuch as the right hand vowel is marked and the one on the left is silent.)

"Yes, I can; and mark it, **too**."

"Please tell me what **to do**." ("Would it sound right to say **to do**?")

Show that, in many words **ou=ō** where these vowels follow **y**; as, **you**, **your**, **youth**; and often in words where **o** follows **wh**; as, **who**, **whose**, **whom**. Point out the **y** and **wh** in front, and show pupils that, except in a few words, these consonants (**y** and **wh**) will aid them in determining when to place two dots under

o. Before they tie **ou** they may just glance forward, and if they see **y**, then mark **u** silent and place two dots under the **o**. In connection with this lesson show that, as a rule, when **wh** is found in front of any vowel except **o**, they may tie these consonants and “blow out the light;” but when found in front of **o**, **w** does not seem to like it and will not speak at all; as, **who**, **whom**.

Make scales of all the skating vowels and mark before singing:

$\bar{o}o = \underset{\cdot\cdot}{o} = \underset{\cdot\cdot}{u} = ew.$

Sing up and down, pointing to each letter as pupils run the scales. Also, sing from right to left to the air of “Greenville.” Lead pupils to note the difference between this and the sound of **u** long. In **oo** long the lips retain the same position, while in singing the scales of **u** long they move constantly. Make comparative scales and sing alternately, **ū**, **ōō**.

Remind pupils that these (**ew**) vowels sometimes say **ōō**. When they do, we must place two dots underneath, just between the **e** and **w**, to show that they speak at the same time. We must remember they have but one pair of skates between them, but as they are always together, each puts on one and holds up one foot; then they lock arms and thus skate together. Give repeated reviews upon the sound of **oo** long.

Point to the vowels, as the following stanza is sung to the air of “Hold the Fort:”

$\bar{o}o!$ $\bar{o}o!$ $\bar{o}o!$ 'Twas wintry weather,
But a sunny day,
When the twins of Mr. O Long
Started out to play.

Chorus—Soon they met four other vowels,
Skating on the ice;
“ $\underset{\cdot\cdot}{o}!$ $\underset{\cdot\cdot}{u}!$ $ew!$ ” They bowed, and added
“Is not skating nice?”

(Spellers, pages 61 and 62. Read lesson in the Reader to correspond.)

K, G, W AND U SILENT.

Present columns of words beginning with **kn**, **gn**, **wr**, and **gu**. Show that the first letters of the first three are silent, and that in the "**gu** words," the **u** is silent. As it is by frequent marking of the letters that pupils are reminded they are always found in certain positions, repeat these drills daily, until the impression is made. Later, when asked to write these words, memory recalls the fact that **k** and **g** before **n**, and **w** before **r** were always found there ready for the line to be drawn through. When words are presented for the purpose of impressing a certain point, be sure to require not only this, but the marking of all the letters that have been explained in previous lessons:

knee	gnat	wring	guest	buy
knife	gnash	wrong	guide	build
know	gnaw	wrench	guile	build

qu.

Present words beginning with **qu**. Show that **k=q** and **w=u**. When **u=w** we consider it a consonant; therefore we must *tie* **qu**, for the key of the word. Call pupils up to mark **quest**, **quell**, **quit**, **quick**, **quite**, **quote**, **quench**. Follow these drills with the marking of words found on pages 63 and 64 of Spellers.

Mark the name-words, and tell or show the meaning of the action-words. Ask which word shows the most action. Illustrate *wrench* and *wring* with the hands. Show the objects for which two name-words stand, viz.;—a *knife* and your *knee*. Also, refer to words beginning with **gu** and **bu**, followed by another vowel. Show that these do not follow the rule; as, in such cases, the first vowel, **u**, is always marked silent. Present the proper name **Guelph** to show that here **u** is not silent, but is an equivalent of **w**. It is, therefore, a consonant, and must be tied to **G** for the key of the word.

THE D AND ED WORDS.

When we find **ed** added to words of the Short family which end in **t** or **d**, mark the **e** preceding final **d** short; as, **rented**. Present the following words, and show in each instance why **e** must be marked short: **printed, hinted, hunted, rusted**: also, in words with **ee**; as, **needed**.

When words of the Short family end in any other consonant except **t** or **d**, mark the **e** in final **ed** silent; as, **taxed, pressed, hissed**. Present the following words for marking, showing that **e** is silent in each case because **ed** does not follow either **t** or **d**: **tacked, lashed, matched, decked, mashed, etched, picked, threshed, notched, locked, fished, ditched, tucked, hushed, lunched**.

In the words following, conceal final **d** and thus present them as words of the Long family; pupils will then see why **e** final is marked silent and the first vowel long: **lamed, laced, paged, tamed, cased, lined, timed, spiced, tired, robed, dosed, cured**. Show, also, by referring to these words, that, when **ed** follows a whisper-consonant or a whisper-key, **d** final is equal to **t**: therefore, cross it, thus: —**d**, as in **tacked**.

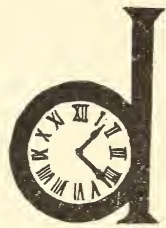
Lead pupils to suggest other words ending in **ed**. Ask "Who can give me a word ending in **ped**?" If one pupil answers "**shaped**," print it upon the board and ask for another word; after which cross the final **d**'s, because they follow whisper-consonants. Show that the word **wretched** is an exception, as all other words ending in **tched** have **e** silent.

ACTION WORDS IN **d** AND **ed**.

Talk about action-words. Ask each pupil in turn to do something, and to express the action by the use of the pronoun **I**. Henry may say, "I move my feet," as he steps forward. John may say, with accompanying gesture, "I raise my hand;" Mary, "I touch my cheek." Lead pupils to make statements as the actions are performed; after

which, show how the addition of **d** or **ed** changes the time. Add **d** to **move** and **wave**, and **ed** to **touch**, and ask that the sentences be repeated: "I moved my feet;" "I waved my hand;" "I touched my cheek." Show that these refer to past time. (Ask if we must mark **e** short, or silent, in **moved** and **waved**.)

Pupils may think of **d** and by a word to tell of some-
When they find a word
look in front of these letters
they must mark the **e** short;
ed, **hinted**. (Call atten-
speak twice in pronouncing



find **ed** preceded by any other consonant, then they may mark the **e** silent; as, **hatched**, **flashed**.

Refer to the meanings of these words and show that they indicate actions performed: "James **dreamed**;" "George **moaned**;" "The horse **paced**;" "The lightning **flashed**." Lead pupils to understand the meaning of past time by such questions as: "When did George moan?" Answer: "He moaned last night." "When did the horse pace?" "He paced yesterday." "When did the lightning flash?" "It flashed this morning, during the storm." (Spellers, pages 65 and 66.)

EQUIVALENTS OF LONG VOWELS.

EQUIVALENTS OF **a** LONG.

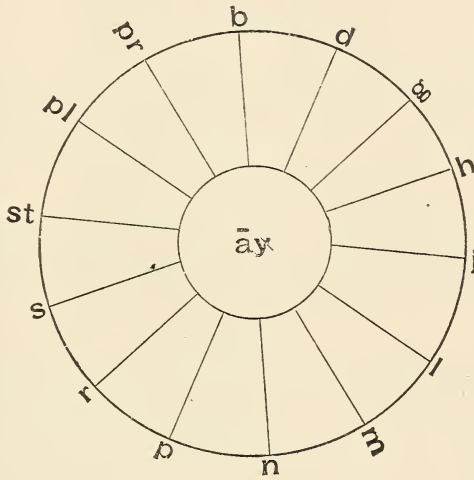
($\bar{a} = \bar{a}y = e\bar{a} = \bar{a}i = e\bar{y} = e\bar{i} = e\bar{i}g = e\bar{i}gh.$)

In presenting these equivalents, remind pupils that they must reason from the *known* to the *unknown*.

$\bar{a} = \bar{a}y.$

Make scales and sing **a = ay**. Show that here **y** is silent, because another vowel is found in front; and that it *is* a vowel

because it does not begin the word. Explain that words with this equivalent (**ay**) belong to the family of Mr. A Long. We rarely find them in any other family. Because of this we may mark the last vowel silent and the **a** long. Print **āy** upon the inner section of the Rotary and show what a large family Mr. A Long has—all the words that can be formed with **ay**, all we have formerly marked and many more. (It interests young pupils



when they are told they may think of such words as **mate**, **came**, &c., as Mr. Long's *boys*, and of the words containing the equivalents of **a** long as his *girls*; as, **hay**, **pail**, &c.)

Pupils may build up words with **ay**, by reference to the consonants found on the outer section of the Rotary. Form other words with keys; as, **stay**, **clay**, &c., after which add **s** wherever a sense-word can be made. As the teacher points to a few of these words printed on the board for illustration, pupils may sing the third stanza of "The Crooked Mark," the teacher placing a suspended bar under each final **s**. Present the word **says**, inclosed in a circle, and ask if they remember in what family this word was found. Ask who can come up and mark it. Let the marking and pronouncing of words in the Spellers follow this drill. Also, copy ten name-

words, changing them into the plural number, and making final *s* an equivalent of *z*.

$\bar{a}=\bar{a}i$.

Show *ai* to be another equivalent of *a* long. Refer to what you have already said:—that, when two vowels are not tied underneath to indicate a blended sound, we must, as a rule, mark the right hand vowel silent.

TABLE OF REFERENCE.

Arrange this table for the building up of words with *a* long:

Take *ail* with *b, f, h, m, n, t, r, s, p* and *w*.

“ *ain* “ *C, f, g, l, m, p, r, v, st* and *gr*.

“ *aid* “ *l, m, p, r, st* and *br*.

Present the word *said*, and ask who can remember in what family it was found and who can come up and mark it. (Spellers, page 68.)

$\bar{a}=\bar{e}y$.

Make *scales* and *sing*. Show that a line drawn under *e* makes it an equivalent of *a* long; that *y* must be silent because it follows another vowel. Present such words as *they, whey, prey*, etc., for marking. Follow this with words in which *ei=a*. Add *ei* to the scales upon the board—thus;— $\bar{a}=\bar{e}y=ei$. After marking the silent vowels and placing a line under each *e*, sing these scales. Present such words as *rein* and *vein* for marking.

$\bar{a}=\bar{e}ign=\bar{e}igh$.

Present the word *feign* and explain its meaning. Show that it contains two silent letters; show also, that we must draw an oblique line through each letter saying “silent” each time; as, *feign*. We must never permit one mark to serve for both silent letters. In presenting the words *neigh, weigh, eight, weight*, refer to the three silent letters. As you call upon pupils to mark these words, instruct them to say “silent, silent, silent,” as the three lines are drawn through the three letters. This is to fix the spel-

ling of the word in the mind. Do not accept such marking as the following: **neigh**. Lead pupils to learn, through the marking of such words as **weigh**, that the letters **igh** must be marked silent *when another vowel is found in front*; that when this vowel is **e** we must make it an equivalent of **a** long, as: **weigh**. Follow this drill with the marking of similar words in the Spellers, page 69.

EQUIVALENTS OF **e** LONG.

($\bar{e} = \bar{e}a = \bar{e}a = \bar{e}i = \bar{i}a$)

In presenting the equivalents of **e** long, follow the plan laid down for those of **a** long. Present, first, words with **ea**: prepare this table and leave it upon the board.

TABLE OF REFERENCE.

Take **eap** with **h, l, r, and ch.**
 " **eat** " **b, h, m, n, p, s and ch.**
 " **ear** " **f, h, n, t, sp, sh and cl.**
 " **ead** " **b, l, r and pl.**

In this connection show that some words in **ea** are found in the **e** short family; as, **head, thread.**

$\bar{e} = \bar{e}a$

Here give a review lesson upon words with **ee**; lead pupils to form words with **eet** by prefixing **b, f, m, gr, sh, fl,** and **str.**

Arrange this

TABLE OF REFERENCE

for the building up of **ee** words:

Take **eed** with **d, f, h, n, r, s, w, st** and **gr.**
 " **eer** " **b, d, st** and **ch.**
 " **eep** " **d, p, w, cr, sh** and **st.**
 " **eel** " **h, k, p, r, wh** and **st.**
 " **een** " **s, w, spl** and **qu.**

Here present the word **been**, and ask, "Who can remember the family in which we found it?" "Who can come up and mark this word?"

$\bar{e}=i\bar{e}$.

Present the following words to illustrate this new sound of *i*: **field, yield, shield**. (Such words can be marked in this way—**f*i*eld**; but, as pupils are accustomed to marking out the right hand vowel, we prefer the former marking.) Follow this drill with the marking of the lessons. (Spellers, page 70, and the Reading lessons.)

EQUIVALENTS OF *i* LONG

($\bar{i}=\bar{y}=\bar{y}e=i\bar{g}h$)

Present equivalents of *i* long. Make scales of $\bar{i}=\bar{y}e$. Show, by the following words, that when **y** is the only and final vowel of the word we mark it long; also, that in words ending in **ye** the **e** is silent and the **y** is long; as, **by, my, thy, try, dye, rye, lye**.

$\bar{i}=i\bar{g}h$.

Present words in **igh** and show that when *i* is the only vowel in the word and is followed by **gh**, we mark the two final consonants silent and the *i* long, as **high, nigh**. Present columns of words with **eigh** in contrast with those of **igh**. Show, in the former, that we mark the *i* silent because the word contains another vowel (the *i* being the right hand vowel). But in words where *i* is found to be the only vowel, we can not mark it silent, as every word must contain one vowel that *says something*. Mark these words alternately, in the presence of pupils, that they may learn when to mark *i* long and when silent: **weigh, nigh, eight, night, freight, sight**. (Spellers, page 71.)

EQUIVALENTS OF *o* LONG.

($\bar{o}=\bar{o}a=\bar{o}w=\bar{o}u=\bar{o}e=\bar{o}o$)

Present these different columns of words for marking. Lead pupils to see that where **ow** and **ou** are not tied, the right hand vowels must be marked silent: also, where these vowels (**oo**) are

marked neither by a breve nor a macron, the first **o** must be long, or an equivalent of **u** short, and the second silent:

roar	bow	four	doe	door
load	row	pour	foe	floor
road	sow	gourd	hoe	door
toad	grow	fourth	toe	floor

For word-building take **oat** with **b, c, g, fl, bl** and **thr**; also, **ow** with **b, l, t, r, s, sh, st**, and **cr**. Follow this with marking words in the *Spellers*, page 72, and the adapted Reading lesson.

TABLE OF REFERENCE.

Show, by the following table, the different sounds of **ow, ou,** and **oo**:

(1.)	<u>ow</u> , as cow	<u>ou</u> , as out	<u>oo</u> , as book
(2.)	<u>ōw</u> , " bow	<u>ōu</u> , " you	<u>ōō</u> , " moon
(3.)	<u>ōw</u> , " bellows	<u>ōu</u> , " would	<u>ōō</u> , " door
(4.)		<u>ōu</u> , " four	<u>ōō</u> , " blood

EQUIVALENTS OF U LONG.

(ū—ūē—ūi—ēw)

Present the following words for marking: **due, hue, Sue, juice, sluice, dew, few, new, pew**. Remember, as a rule, you must mark out a vowel before you mark the first vowel of the word long. Words ending in **ew** are exceptions, for, in these, the vowels *speak together*.

Present for review words with **u** long, words in which this vowel is separated from final **e** by a consonant, as, **tube, fume, tune, dupe, muse, mute**. Ask pupils why we mark **u** long in these words. (Answer: first, because **e** is the final vowel, and next, because we do not find **r, sh** or **y** at the beginning of these words.) In presenting words with equivalents, call attention to the fact that with the exception of **ew**, one vowel must be marked silent and that, as a rule, this is the one on the right hand. Present the words **suit, fruit, juice, sluice** for marking. Review the words with

ew, referring to the change in the sound when these vowels follow **r**, **ch** or **y**. The lesson which must follow will be found on page 73 of Spellers.

Do not confuse pupils by introducing many exceptions until they have learned to recognize the different families of words. The law of opposites requires a greater exercise of the reasoning faculties than that of association. There are, besides, many words that are found to be exceptions only to certain classifications. These will be recognized in other families when the latter are introduced; as, **love, dove, etc.** These words, although exceptions to the words of **o** long, have been classified with the **u** short family. So, also, the word **been**, although not found with the words of **e** long has been classified with the words of **i** short. Lead pupils to classify such words by their vowel sounds rather than to consider them exceptions to all rules.

THE ITALIAN FAMILY.

a ITALIAN

(before **r**, **lf**, **lv**, **lm**, **th** and **unt**.)

Make scales of **a** short and **a** Italian. Show pupils that **ar** parts the teeth the width of two fingers—more than any other sound of **a**; that the vowel must be tied to the **r** following, as the sound is produced. Compare the spaces between the teeth, as **a** short and **a** Italian are sung. Lead pupils to see how little sound is given to the **r**; how flat the tongue lies as we sing up the scale of Italian **a**.

Present lists of words, for comparison, of the sounds of **a** short and **ar**: **bat, bar, cat, car, hat, harm, pat, part, sat, star, hack, hark**. Show, by printing these words with **r**, that none begin with **w**. Explain that the sound of the vowel is changed when **w** precedes **ar**.

TABLE OF REFERENCE.

Build up words, with Italian **a**, from the following table:

Take **ar**, with **b, c, f, m, p, t, st, sp** and **ch**.

“ **art**, “ **c, d, p, st, ch** and **sm**.

“ **arm**, “ **f, h** and **ch**.

“ **ard**, “ **c, h, l** and **y**.

“ **ark**, “ **b, h, l, m, p, sh** and **sp**.

Take in the final consonants as you tie; as, ark.

Form words of the family of **ar** on the Rotary. As you present words with back-door keys, instruct pupils about the double tie. Refer to your explanation of this tie, when words with circumflex **u** and the wave vowels were presented. When two consonants follow **r**, make the double tie rapidly as you sound; as, hearth. Follow this board drill with the marking and sounding of words with Italian **a**, found on the 79th page of the Spellers, and this, in turn, with the adapted Reading lesson.

Let the drill upon the **ar** words be followed by words with **alm**, **alf** and **alv**. Explain that two dots must be placed over **a** when this vowel is followed by **lm**, **lf** or **lv**; also, that in these words **l** must always be marked silent.

Present words of the Italian family of **alm**; as, **balm**, **calm**, **palm**. As these are marked, pupils must say “silent” as the **l** is marked out; “**ä**” as the two dots are placed above the vowel, and then pronounce the word. Explain that we do not tie **a** Italian to any consonant except **r**. There is no blending of other consonant sounds. After saying **ä** the lips must close to sound **m**; therefore, we must not tie this vowel to **m**.

Present the words **calf** and **half** and show that in these, also, the **l** is silent and the **a** Italian. In **halve**, point out the only difference, which consists in the final **e** being silent. Present **can't**, **shan't** and **laugh**, as examples in which Italian **a** occurs. In **laugh** show that **u** is silent because it is the right-hand vowel. Show also that when **gh** equals **f**, we draw a line through both letters: as, gh. Suggest that if these letters followed **i** (it being the only vowel of the word), we should mark both silent.

Show that **a** is Italian when followed by **th** final; as, **bath**, **lath**, **path**. Ask pupils if these are name-words; show that **th** must be tied underneath because it is a whisper-sound. Present these words a second time, adding **s** to form their plurals. Show that this addition of **s** changes the sound of **th**; as, **bäth**, **bäthş**.

Present words ending in **unt** to show that these letters make **a** Italian. Make scales of **aunt** and lead pupils to see that this word contains one silent vowel. Mark this scale from their dictation: first step, tie **nt**; second, mark **u** silent; third, place two dots over **a**; fourth, pronounce. Sing up and down this scale, giving the sound of Italian **a**, and articulating distinctly when the tied consonants are sung.

Present the word **are** and suggest that the family is at last found into which this word has been adopted. To remember this, pupils may print this word repeatedly. It looks so like the words with circumflex **a**, that there will be danger of incorrect marking if this is not done.

Is AND Are.

Here give Language Lesson on **is** and **are**. Make these words *fit their name-words*. Present incomplete sentences, leaving blanks where the subjects should be; as, "— **is** here," "— **is** glad," "— **is** asleep," "— **is** lost," "— **are** there," "— **are** sad," "— **are** awake," "— **are** found."

Call upon pupils to mark and pronounce these words, that they may be ready to follow the teacher when the complete sentences are read. Call special attention to the word **are**, that they may remember the Italian **a**. Lead them to see that a noun of the singular number must be chosen to be placed in front of **is**, and of the plural in front of **are**.

Ask: "Who is here? Can we say 'Girls is?'" (Lead pupils to reply.) "Boys is?" No; we must choose a name-word of the singular number—a word that means only one person. How many think 'Jane is here' is correct?" Fill the first blank with Jane, ask pupils how to mark the word, and then read the sentence. Mention "here" as a sign-board word. Take the first sentence of the plural. Ask:

“Can we say ‘Jane are there?’ Why not?” (Lead them to understand that a name-word of the plural number must be chosen for **are**; that we can not use **is**.) Ask: “Can we say, ‘Boys are there?’”

Complete all the sentences in this way by asking “Who is?” or “Who are?” after which ask pupils to form sentences in the singular and plural numbers.

WAVE VOWELS.

($\tilde{e}r = \tilde{i}r = \tilde{y}r$)

If teachers accept the classification of Prof. Alonzo Reed, they may make all the wave vowels equivalents of $\hat{u}r$ by presenting equivalent scales; as, $\hat{u}r = \tilde{e}r = \tilde{i}r = \tilde{o}r = \tilde{y}r$. But, if it be deemed best to give a distinctive sound to the “wave vowels,” do so.

Show that the vowels **e**, **i** and **y** have the same sound when followed by **r**, and that these vowels must be marked with a wave before they are tied to the consonants. After singing the scales make a Letter song of these “wave-vowels,” and sing from left to right and from right to left.

In presenting monosyllables with **er**, lead pupils to see that **e** must be marked with a wave, when it is followed by **r** final or **r** with other consonants; as, **her**, **berth**: also, in accented syllables; as, **prefer**, **defer**. But in unaccented syllables with **er**, this vowel must be marked obscure; as, **mother**, **brother**.

Show, also, by presenting the following words, that the intervention of a silent letter does not affect the vowel sound. First mark out the silent letter and afterward tie across it. Show pupils, in this way, that the vowel sound must not be given apart from the **r**; as, **earth**, **earl**, **earn**, **heard**, **hearse**. Here sing the stanza adapted to the wave-vowels, found in the Johnny Story beginning “Three English ponies tied,” etc.

ir.

Present words in **ir**; as, **fir**, **firm**, **sir**, **third**, **thirst**, **birth**, **mirth**. Show that these must be marked with waves, and tied underneath as the sound is given.

ÿr

Present words in **yr**, as, **myrrh**. As this is the only monosyllable with **yr** whose meaning young pupils can be led to understand, desire them to mark it frequently. Refer to its peculiarity—the two silent consonants following the **yr**. After these “pony” or wave-vowels have been presented, pupils may turn to their Spellers and mark all the words found upon page 76, following this with the Reader lessons adapted to these words. Teachers should remember that the words in which these vowel sounds occur can be made as interesting to young pupils as those of the long and short families. Remember that it is not the inanimate letter that hold’s the child’s attention but the object associated with it.

 THE CIRCUMFLEX VOWELS.

O CIRCUMFLEX.

Make scales of **o** short and **o** circumflex, side by side. Explain, before pupils are permitted to sing these sounds, that the latter is a prolonging of the sound of the former; that lips and teeth must be held in the same position for both sounds. This will prevent their falling into the common error of making **o** circumflex equal to **a** Italian. Be sure to require a quick, short sound as you point to **o** short. Present **on, not, hot, doll** for marking. Sing up on **o** and down on **or**; up on **or** and down on **o**; and lastly sing up and down alternately; as, **o, or**. Refer to the ponies in the Johnny Story. Show, by the following words, that **or** is sometimes followed by another consonant, and sometimes by a consonant and a vowel. Mark, sound and tie.

or	form	north	horse
for	corn	sort	morse
nor	lord	word	worse

As you present the above words, lead pupils to see that those beginning with **w** do not belong to this **or** family. Tell them **or**, in these words, must not have the same mark. It will be easy for them to remember this. Whenever they find the word **or**, or any words where these letters are preceded by any consonant except **w**, the circumflex mark must be placed above the vowel and the latter tied to the **r** following as the sound is given. The words with **wor** must not be marked until their families are introduced. Present such words as **north**, and show that here a double tie must be made. First, tie the **or**, as you sound, and afterward tie again the final consonants; as, **nôrth**

Pupils will learn, from this, that words in which these vowels are found, must first have the correct mark placed above the vowel; that this vowel must be tied to its **r**, and, lastly, the final consonants (back-door keys) tied. This is to impress pupils with the thought that the sound of smooth, or glide **r**, must not be separated from its vowel. When, therefore, any word is found in which a vowel is tied to **r** to show this blended sound, we must begin the marking of that word by placing the diacritical mark above the vowel, instead of first tying the final consonants as we do in such words as **fond**, **best**, etc.

Lead pupils to see how they may distinguish between **o** short and **o** circumflex, by presenting comparative lists of words with **ô** and **ôr** and calling upon them to mark, alternately; as,

cob	corn	bond	born	shot	short
hot	horn	sot	sort	pot	port
mop	morn	cod	cord	spot	sport.

As pupils may learn from **port** and **sport** that there are exceptions in **or**, it may be well to remind them to try words ending in **ort** before they mark them in their Reading lessons.

Also present other words for comparison; words ending in **e**.

Show, by reference to these, that when **r** is the only consonant found between **o** and final **e**, the **o**, as a rule, may be marked long.

But when another consonant follows **or**, then we expect the **or** to be circumflex, as

more morse tore torse pore horse.

Mention; however, that we shall, occasionally, find words of the **o** long family in which the **o** is separated from **e** final by two consonants; as, **force**: so this will lead us to try such words before we mark them. The *sense* of what we read will always aid us in determining the correct pronunciation. (Spellers, page 74.)

U CIRCUMFLEX.

Make scales of **u** short and **u** circumflex. Lead pupils to observe the similarity of the position of the teeth in the production of these sounds. Show that more time must be given to the latter. Sing up on **u** short and down on **ûr**, then up and down, alternately. As the teacher marks each **ur** of the scale, pupils may say "circumflex," and, as these letters are tied, they may give the circumflex sound. Let the singing of the scale be followed by the singing of the stanza found in the Johnny Story which refers to the sound of **u** circumflex.

Present the following words for marking, alternately, sounding **u** short in the first, and **ûr**, in the second: **bun, burn, fun, burst, sun, surf, tun, turn, stun, turf**. Desire pupils to tie in your presence. Remind them of the double tie, when **ur** is followed by a consonant; as, **bûrn**.

ûr = or.

Make equivalent scales **ûr = (w)or** and show how the **w** changes the sound of **or**. Place the circumflex *under* the vowel to indicate this change. Refer to the ponies in the Johnny Story. Present words for marking: **work, worm, worth, word, worst**.

THE BROAD FAMILY.

a BROAD.

Make scales of $\hat{o}=\underline{a}$. Here give a review lesson upon this sound. Show how it parts the rounded lips. Refer to the sign of equality to impress pupils with the thought that these vowels, although marked differently, speak alike. Refer to what has already been said about words beginning with *war*, to show that *w* changes the sound of *a* Italian to *a* broad. Present the following words in a column, concealing the first consonant of each that pupils may see they would all belong to the Italian family were it not for *w*; show that *w* makes little *a* say \underline{a} , in these words: *warm*, *ward*, *wart*, *warp*, *warn*. Show that *a* broad must be tied to *r*. Let this drill be followed by marking, alternately, the following words: *arm*, *warm*, *art*, *wart*, *hard*, *ward*.

a BROAD; AS IN all.

Show that *ll* final makes *a* broad. Place *all* upon the inner section of the Rotary and show how large a family Mr. Broad has. Build up words from this table of reference:

Take *all* with *b*, *c*, *f*, *g*, *h*, *p*, *w*, *st*, *sm*, *sq* and *thr*.

Show that Mr. Short has adopted one of these word-children (*shall*) into his family.

alk AND alt.

Show, by presenting the following words, that *lk* and *lt* make *a* broad; also, that *l* is silent before final *k* but not before final *t*; as, *balk*, *walk*, *chalk*, *stalk*, *cal**k*; *halt*, *malt*, *salt*. Show that *ul* makes *a* broad; as, *vault*, *Gault*, *fault*, *Paul*, *Saul*, *haul*.

aw.

Show that, wherever the vowels *a* and *w* are found together, we always mark *w* silent and *a* broad. Make scales of $\underline{a}=\underline{aw}$. Form words upon the Rotary with *aw*, *awl* and *awn*. Build up words in *aw* with *c*, *l*, *m*, *p*, *r* and *s*. Point to *a* broad and *o* circumflex, as you sing the following stanzas to the air of "Hold the Fort":

aught AND ought.

Show, by the following words, that when we find **a** or **o** in front of **ught** we must mark the former broad and the latter circumflex, after marking the three letters silent found between the first vowel and final **t**. We must remember, too, to mark out each silent letter separately, saying "silent" as we run the oblique line through it; as, **ought, nought, thought** — **aught, naught, caught**. Show, also, that the proper name, **Vaughn**, follows this rule; **ughn**, with another final consonant, making the **a** broad. Let corresponding lessons in Spellers and Readers be given as each family is presented.

a HALF BROAD.

Show, by the following words, how **w** changes the sound of **a**: **was, wad, wan, watch, wash**. Lead pupils to understand that, as a rule, they may place one dot under **a**, and give it the sound of **o** short, when **wa** is not followed by **r**.

e CIRCUMFLEX.

Make scales of **e** short and **e** circumflex, and show that the latter is a prolonging of the sound of the former. Show that, in the following words, **er** has this circumflex sound, leading pupils to observe that **e** final is silent as in words of the Long family: **êre, thêre, whêre**. Show, also, that in some words the silent letter is found between the circumflex **e** and the final **r**; as, **their, pear**. In such cases we must mark the vowel silent and tie the **e** to its **r**, gliding the vowel sound into the **r** as we tie; as, **thêir, pêar**.

Lead pupils to understand that the vowel sound must not be separated from the sound of the **r** that follows, and that they *must always mark out a vowel before they place the circumflex over the e*. This will prevent any confusion that might arise when words with wave-vowels are found. Require pupils to copy and mark these words repeatedly, sounding correctly as they tie. (Spellers, page 80.)

SIGN-BOARD WORDS.

Give a Language Lesson on *sign-board words* (adverbs of place). Pupils may ask and answer questions in turn, bringing in these two words **where** and **there** each time, the teacher writing questions and answers as they are given and underscoring the two adverbs; as

"**Where** is Jane Brown?" "She is **there** in her seat."

"**Where** do you live?" "I live just over **there**, by the church."

THE PRONOUNS **They** AND **Their**.

Show that such words as **they** and **their** stand for name-words and are called pronouns. Lead pupils to see that these words stand for two persons or things. Point to two boys and say "**They** study **their** lessons," "**They** move **their** feet," "**They** turn **their** heads." Print **they** and **their**, repeatedly, and desire pupils to mark these words—the first equal to **a** long, the second to **e** circumflex. Point out the reason for the different markings of **e** in these words; lead pupils to observe that it is the **r** following that gives **e** its circumflex sound. Show that **there** and **their** belong to the same family; the former is a sign-board word showing **where**; the latter means to own, or possess—as, **their** books, **their** slates, **their** pens, etc.

Pupils may fill their slates with the words **there**, **where**, and **their** and after marking each, may draw one line under the sign-boards and two lines under the pronouns. This drill is to teach, not only the pronunciation, but the *orthography* of these words.

a CIRCUMFLEX.

Make scales of **are**. Show that words with **a** circumflex, like those with **e** circumflex, always have a silent vowel. Sometimes final **e**, and sometimes the silent vowel precedes the **r**; as, **fare**, **fair**, **pare**, **pair**. If Webster's suggestion be preferred that a circumflex is an equivalent of $\bar{a}\bar{e}$, as in **faery**, require this given correctly. Present words with **a** long and **a** circumflex, side by

side. Show how **re** final in words of the second column tells us that we must mark the first vowel of each word, **a** circumflex. Point, alternately, to words in each column, that pupils may realize that any other consonant with **e** final makes the **a** long. After this has been made perfectly plain, call pupils up, in turn, to mark the following words:

babe	bare	page	pare
fade	fare	tame	tare
safe	care	wade	hare
sale	dare	wave	rare

a SHORT ITALIAN

(before **ss, ff, sk, st, sp, nt, ft, nce.**)

Give the sound of this vowel and lead pupils to see that the teeth do not part as much as for **a** Italian. Suggest that they may think of the two dots as standing for two fingers, and the one dot for one finger. This is merely to call attention to the difference in the position of the teeth and lips as these sounds are produced. As they sing up and down these (**ä ä**) scales, they may measure the distance between the teeth.

Also, desire pupils to sing **ä ä ä**, from left to right, to the air ("Evening Star") found on page 27 of Songs, and watch the movement of each other's lips. Daily practice in the singing of these sounds trains the ear, and pupils thus become critical in the pronunciation of words in which the Italian, and short Italian sounds, are heard.

Before presenting words with short Italian **a**, talk further about double or like consonants. Present the following words and show that we may expect to draw a breve-cap over the vowel found in front, as soon as we have marked the right hand consonant silent: **add, ebb, egg, inn, odd, off, cuff**. Explain that this is not always the case with words in which **ll, ss** and **ff** are the final consonants.

We often find words with **ll** in the family of **Mr. O Long** and often **ull** in the family of **oo short**. Because of this, we must determine by the sense of what we are reading to which family such words belong; as,

“**Poll** went to play with her **doll**, while **Ned** ran out to **roll** his hoop.”

“Did you ever hear a bell **toll**?”

“Do not **loll**; sit up straight.”

“What a **dull** day. Do **pull** up the shades and let the sunlight in.”

We shall learn, by marking and sounding the following words, that **ss** and **ff** make **a** say “**â:**” **lass**, **mass**, **pass**, **staff**, **chaff**, **quaff**. Do not hasten over the short Italian words. Present one family at a time. Show that **sp**, **st**, **ft** and **sk** are whispers.

Pupils may learn the correct sound of **a** short Italian, by repeatedly marking words of this family and parting the teeth the proper distance as this sound is produced. Make a scale of each family name, in turn. Take, first, **asp**, but do not tie the consonants nor place the dot over the vowel. Sing the following to the air found upon the 26th page of the Songs (“John Brown’s Body”), placing a dot over each **a** found at the end of a line as you sing. Place a dot over each **a** of the chorus *before* you begin to sing:

A in front of **sk** must have the sound of **â**;

A in front of **sk** must have the sound of **â**;

A in front of **sk** must have the sound of **â**;

A, a, a, a, a, a.

(Measure with one finger to be sure of the space between the teeth.)

Chorus:—**A, a, a, a, a, a, a, a, a, a, a,**

Ask, ask, ask, ask, ask, ask.

Tie the final consonants (lock the back door keys) rapidly as you sing **ask**. Sing very distinctly. Sing, in a similar manner, as you

present each family name. In presenting words with **ant** give comparative lists:

aunt	ant
flaunt	slant
taunt	grant

Mark alternately. Lead pupils to see that when **nt** is tied, if silent **u** be found in front, then the **a** must be marked with two dots above. But if the **a** is found immediately in front, then one dot. In presenting the **ance** family, mark the **e** silent and the **c** soft before the singing begins. While singing the chorus, tie **nc**. After marking scales of the **ance** family, show, by the following words, that **nce** makes every vowel short except **a**; as **fence**, **mince**, **sconce**, **dunce**. Build up other words ending in **nce**. Present this

TABLE OF REFERENCE

for short Italian words:

Take	ass ,	with	l, m	and	p .
"	asp ,	"	g, h, r	and	gr .
"	ast ,	"	c, f, m, p	and	l .
"	aff ,	"	ch, st	and	qu .
"	aft ,	"	sh, dr	and	gr .
"	ant ,	"	p, Gr, sl	and	ch .
"	ance ,	"	d, pr, gl	and	tr .

SHORT VOWELS.

Give a review lesson upon words ending in **dge** and **tch**; as, **badge**, **match**. Show that *two* consonants are found to follow the vowels contained in each word. For this reason they do not come under the rule for the long vowels.

Explain that **d** is always silent when followed by **ge**, and **t** when followed by **ch**. Give reasons for this. When we sound soft **g**, the tongue first presses the hard palate just as it does when we sound **d**. If, therefore, the **d** were not silent, the word would be **bad-ge**. It is the same with **ch**. The sound of **t** is contained in the **ch**-whisper, and, if the **t** were not silent, the word would be **mat-ch**. Show by the following words, that, with the exception of words in **ance** and **ange**, all vowels must be marked short when followed by **dge**, **tch**, **nch**, **nce** and **nge**:

edge,	etch,	wench,	fence,	hinge,
ridge,	hitch,	inch,	wince,	singe,
dodge,	notch,	pinch,	sconce,	cringe,
budge,	Dutch,	lunch,	dunce,	lunge.

(Spellers, page 83.)

Make a separate lesson of each column of words. Show, first, that **j—g—dge** are equivalents and that **d** must always be marked silent in front of **ge**; secondly, that **t** must always be marked silent in front of **ch**. In marking such words as **lunch**, tie the last three consonants. Tell pupils they will always know they are to mark any vowel short (except **a**) as soon as **nch** has been tied. In words ending in **tch**, they must remember, first, to tie and sound **ch**; next, mark **t** silent, and lastly, to mark the vowel short. Let this general rule guide pupils in the marking of words in which **a** is not found.

Rule.—When the first or only vowel of a word is followed by two or more consonants mark it short, if the first of these consonants be not **r**; as, **fence**, **hinge**, **dunce**.

Show, by illustrations, that in this, as in other rules, exceptions are found in **a**, as **strange**; in **i**, as **bind**; in **o**, as **roll**; in **u**, as **full**.

THE PRINCIPAL SHORT FAMILIES.

ab	am	ap	ag	ad	an	at
ib	em	ip	eg	ed	en	et
ob	im	op	ig	id	in	it
ub	um	up	og	od	od	ot
			ug	ud	un	ut
ack	and	ang	ank	ash	amp	esk
eck	end		ink	esh	emp	isk
ick		ing		ish	imp	
ock	ond	ong	unk	ush	omp	usk
uck		ung			ump	
atch	ax					
etch	ex	elm	ell	ess	ent	elt
itch	ix		ill	iss	int	ilt
otch	ox			oss		
utch					unt	
est	ench	eft		adge		
ist	inch	ift	iff	edge	enge	ence
ost		oft		idge	inge	ince
ust	unch		uff	odge	unge	unce
				udge		

$x=ks.$

When x is the final consonant of a monosyllable, leave it unmarked; as, **tax**, **sex**, **fix**.

$\underline{x}=gz.$

When x precedes **a**, **e**, **i**, **o**, **u**, or the aspirate **h**, in an unaccented syllable, make it an equivalent of **gz**; as, **exact**, **exert**, **exist**, **exhort**, **exude**.

$*=ksh.$

Make x an equivalent of **ksh**, when it is followed by **io** in an unaccented syllable; as, **noxious**, **flexion**.

$\bar{x}=z.$

When x is the initial consonant of a word or syllable make it an equivalent of **z**; as, **xebec**, **Xerxes**.

THE LETTER **y**.

Give additional drill upon this letter. Remind pupils that it is a consonant when it begins words;—as, **yam**, **yes**, **you**, **your**,

youth; but that, in all other positions, it follows the rules governing the vowel **i**. When not followed by **r**, in four and five letter words which do not end in **e** we mark **y** short; as, **mȳth**. When followed by **r** we place a "wave" above it, and sound as we tie to the consonant; as, **ȳr**.

When **y** is the only and final vowel of a word, mark it long; as, **my**, **thy**; also, when followed by **e** final mark it long; as, **dye**, **lye**.

Show this word **aye** to be an exception; in it we find both **e** and **y** silent and **a** long. Print and mark this word ten times that you may remember it is **āye**. Present the word **ay** and show that it, also, is an exception. Although **y** follows a vowel and is the final letter, we mark it short and the **a** Italian; as, **āȳ**. Pupils may be led to remember this, also, by printing and marking. After both words are made familiar, explain the difference in their meaning. The word belonging to the Long family (**aye**) means *always*, while the other means *yes*. Sailors say "Ay, ay," instead of "Yes, yes." Present the word **eye** as an exception; a word composed of three vowels. Mark **y** long, and the **e** preceding and following it, silent.

y = î.

When **i** is an equivalent of consonant **y** we must mark it with an inverted breve (raise an umbrella over it). It is only marked in this way when it begins an unaccented syllable, and is followed by **a**, **e** or **o**; as **valîant**, **spanîel**, **onîon**.

f = gh = ph.

Make equivalent scales. Lead pupils to understand that, in all four and five letter words, the sound of **ph** equals **f**. It will help them to remember this if they will draw a line through these letters whenever they are found together, whether at the beginning or at the end of a word; as, **Ralph**, **phase**. When **ph** final follows a consonant, the line should first be drawn through these letters to

make them equivalents of **f**, and afterward the consonant in front should be tied as the back-door key is sounded; as, **Ralph**.

We shall find many exceptions in this family—words that look as though they *should* belong here, yet do not. In such cases we must mark the same word repeatedly, in order to fix it in our memories. In words where **ou** precedes **gh** final, as a rule, run a line through **gh** to make it an equivalent of **f** and mark the **u** silent. Do this without regard to the sound of the vowel found in front; as, **laugh**, **cough**.

$\bar{o} = \bar{o}u gh.$

Make scales and present the words **dough** and **though** and show that, although they look exactly like those we have been marking, they have three silent letters and are found in the family of Mr **O** Long. There is one other word in which three silent letters are found—**through**. We must class this with the family of **oo** long. It will help us to remember, if we think that little **o** shivers and says "**o**" because she is so near the cross dog that says "**r**."

Again, we shall find more words with **ugh**. These belong to the **U** Long family and have the **gh** silent; as, **Hugh**, **Pugh**. Of course we can not mark **u** silent here, because it is the only vowel of the word. As soon as we learn the different families to which these words belong we shall remember when to make **gh** equivalent to **f** and when to mark **ugh** silent. We shall, also, be able to write them correctly when we hear such words spoken.

Desire pupils to make a line of words of the Long family, placing **dough** and **though** among them; as, **go**, **so**, **no**, **dough**, **though**: also, a line of words in which **oo** long is found; as **do**, **two**, **spoon**, **through**.

U SILENT.

In monosyllables when **a**, **e** or **i** is preceded by **gu**, mark **u** silent; as, **guard**, **guest**, **guide**. Show that such words do not obey the rule, because the right hand vowel is sounded, while the first vowel is silent. The word **Guelph** is an exception.

sh=ch; ch=tch; ~~ch~~=k.

Present words to illustrate these sounds: (1.) ch, as chaise; (2.) ch tied, as wrench, clinch; (3.) ~~ch~~, as chrism, chrome. Show, by marking these words, that when we do not tie ch we must mark the h silent and the c hard.

b SILENT.

Mark b final silent after m; as, lamb, limb.

mpt.

Mark p silent when found between m and t; as, prompt.

COMPOUND WORDS.

Desire pupils to copy, mark and pronounce the following compound words, giving you their reasons for marking. Print these upon the board for this purpose: cab-man, bell-boy, out-house, cow-bell, noon-tide, tell-tale, mill-stone, hemp-seed, bon-fire, pay-day, school-boy, play-thing, stove-pipe, ware-house, grand-sire, scare-crow, gas-light, birth-day, grass-plot, sea-gull, turn-pike, sun-shine, tooth-ache, fir-tree, oat-meal, snow-drop, work-shop, rain-bow, foot-path, salt-box, blue-bird, cord-wood, corn-crib, cart-wheel, horn-pipe, hen-coop, ant-hill, path-way, coach-man, rail-road.

WORDS WITH EQUIVALENT SOUNDS.

Present lists of words, with equivalent sounds, for marking; as

best	chest	says	said		
on	log	fox	was	wash	
sit	pin	been			
cook	could	pull			
moon	poor	move	through	true	grew
cur	worth				
birth	myrrh	were			
bun	son	come	done		
morn	caught	salt	walk	warm	draw

DISSYLLABLES.

Do not divide words into syllables; speak of them as words in two pieces. Lead pupils to understand that all the words thus far presented have been of one syllable, and that the rules given for the marking of these (with the exception of some in **ed**) apply especially to monosyllables. Pupils may repeat after the teacher the following words, giving the falling inflection: **bell, stove, chair, wall.** (If they fail in the falling inflection, ask them to bow their heads as they pronounce each word.)

And now these words: **baby, cradle, window, apple.** Point out the difference; the latter are words of *two* syllables—words in *two pieces*. Here show pupils, by illustrations, how impossible it is to pronounce words in two pieces with a *single impulse of the voice*. This makes it very easy for them to recognize such words. Lead them to understand that if we mark words aright and place the accent marks correctly, the true pronunciation must follow. Our next step leads us to speak of accent.

Explain to pupils that these parts or pieces of words are called syllables; that we must not pronounce both syllables with the same

accent. In the first, the voice rises a little and falls in a wave accent, making it seem as though we gave this syllable more force; as, **baby**. Bear in mind that the rules and directions, thus far, were applied especially to monosyllables. In introducing longer words we shall find that the *syllables* comprising these, in many instances, follow the same rules; yet pupils should be prepared, gradually, to expect more exceptions hereafter.

In dis- as in monosyllables, we present *families* of words. We will first take the family of **ing**, and show, in the words which follow, that, in a general way, syllables are governed by the same rules as the monosyllables we have learned. Explain the meaning of the following

Rule:—In syllables of two, three and four letters, ending in single consonants, mark the vowel short, except when it is followed by **r**.

(Here refer to syllables in which **a** is preceded by **w** or followed by **r**, **w**, **ll**, **lk**, **ss**, **ff**, etc., and lead pupils to observe that these consonants and the vowel **w** affect its sound just as they did when they preceded or followed this vowel in monosyllables; as, **wanting**, **farming**, **pawing**, **calling**, **walking**, **passing**, **quaffing**.)

THE **ing** FAMILY.

Give the following drill that pupils may remember to mark the vowel short when the syllable ends in a consonant, but long, if the vowel is its final letter:

ab ba ad da ag ga am ma
 an na ap pa at ta eb be
 ed de ef fe en ne et te

Show, also, that if a vowel constitutes a syllable by itself it must be marked long; as **āble**, **īdle**.

Make scales of **ing** and **ting**. Sing up and down after pupils have marked these syllables. Remind them that **ng** final made the **i**, found in front, short in the *monosyllables* they marked. Require distinct articulation as these scales are sung. Refer to the nasal sound of **n**; also, to the fact that **g** must not be marked above when

ng final is tied. Pupils may copy and mark these scales, and thus lead the eye to recognize the syllables **ing** and **ting** before the marking of dissyllables commences.

Refer to the effect of *double consonants upon the vowels preceding them*. Show that we expect to mark such vowels short. Speak of the exceptions given for monosyllables (**ll**, **ss** and **ff**). Lead pupils to see that they place the breve over the first vowel, because it is found in front of double consonants. Show, also, that the silent letter belongs to the last syllable.

ACCENT.

Rule for Accent:—Place the accent in *front of the syllable containing the family name*.

Present the following words for marking: **matting**, **hopping**, **bedding**, **humming**, **letting**, **cupping**, **lagging**, **running**, **hitting**, **pressing**, **stuffing**, **cunning**.

Call pupils, in turn, to the board, to tie and mark the above words. Pronounce the word as the accent mark is drawn. There should not be an instant's hesitation in pronouncing dissyllables. If the previous drill upon monosyllables has been thorough, pupils will recognize the first syllables of the former words at sight. The marking of the family name **ing** need not be continued after pupils can recognize it by sight.

Call pupils up, in turn, to mark and place the accent mark over the following words before pronouncing them: **banding**, **hacking**, **banging**, **banking**, **standing**, **stacking**, **hanging**, **sinking**, **ending**, **decking**, **ringing**, **linking**, **mending**, **kicking**, **singing**, **winking**.

Refer to the difference in the sound of the vowels preceding **nd**; show that **a** and **e** are short while **i** is long, and thus lead pupils to realize that these first syllables follow precisely the same rules as did monosyllables; that these words of the **ing** family are, indeed, made from words of the Short family, with the exception of **binding**, **finding**, etc. Show also, by the following dissyllables, that words of the Long family are changed into the family of **ing**

by dropping the final **e** of the primitive word and adding **ing**: as, skating, taming, pacing, taking, biting, chiming, racing, making, voting, timing, raging, boring, doting, tuning, paging, writing.

Pupils will remember that final **e** is marked silent in all the words of the Long family. Now, the only difference, where **ing** is added to the primitive word, is that this vowel *is left out altogether*. We must, however, remember that it was there before these words came into the **ing** family, and, for this reason, the first vowel of such words must be marked long. No confusion can arise, if pupils will mark the first vowel long when it is found in front of *a single consonant*; but short, if in front of *double consonants*.

Give a review drill in monosyllables with the equivalent vowels **ai, ea, oa, ou** and **ee** before you introduce other families of **ing**, thus showing that the same rules for marking are to be observed. (Place the accent mark in front of the family name.)

failing,	reading,	roaring,	seeing,
railing,	speaking,	soaring,	sleeping,
sailing,	reaping,	pouring,	creeping.

st AND ste.

Show, by presenting **paste, taste, waste**, and marking the first vowel long (before **e** final is erased and **ing** added), why **a** is long when followed by **st**. Explain that it is because these words belonged to the Long family before they joined the family of **ing**; that it is *st final* that gives **a** its short Italian sound and not **ste**. Follow this drill by marking similar words in Spellers and in Readers.

NAME-WORDS AND ACTION-WORDS.

Show that both kinds of words are found in the **ing** family. If, from previous drills, pupils have been made familiar with action-words of the present and past tenses they will be led to distinguish readily between the two in words ending in **ing**. Print

matting and **netting**. Mark these words and call upon pupils to pronounce them. Lead them to recognize them as name-words.

Desire Ben to run, and then say "Ben is running." Ned may hop; after which say "Ned is hopping." Let pupils devote ten minutes to *doing* what you suggest, and thus lead them to see that these words which mean *action* are made by adding **ing** to an action-word. They will thus be ready to realize later how closely the participle is related to the verb.

Remind pupils of the little watches, **d** and **ed**, that determine when words are of the past tense (when the action was done in past time), and tell them that they may think of the **ing** found after an action-word as of a little watch that shows present time; as, "John is walking" means that he is walking *now*; "Jane is talking" means that she is talking *now*. How would it sound to say "Ben is hopping yesterday or to-morrow?" Hereafter, let us try to tell, from the sense of what we are reading, whether words of the **ing** family are name-words or action-words. If we come to **matting** or **netting**, we know these are name-words; but, if we find **skipping**, **running** or **jumping** in the lesson, we know that our feet must move; therefore they are made from action-words.

After marking the **ing** words in their Spellers, pupils may underscore any familiar name-words and point out the words that signify action. Desire pupils to pronounce such words as **running**, **skipping**, **hopping** in a quick, cheerful way. Let the meaning of the word guide them in the natural expression of it. Drill upon such words as **hush**, **hark**, **softly**. Place upon the board a column of words of the Short family; as **fan**, **pin**, **tack**, **stand**. Prove that these are name-words by pointing to each object. Show, also, that these are not always name but sometimes action-words. Say: "I have a **fan**. Let me **fan** you. This is a **pin**. Let me **pin** your dress. I found a **tack**. Let me **tack** the carpet." Lead pupils to tell when such words are name and when action-words, as they occur in their Readers. Refer to them simply as name and action-words. Show how these words may be changed into words of

the **ing** family. When the word ends in a single consonant, double this in front of **ing**; as, **fanning**, **pinning**. When it ends in two consonants, merely add **ing**; as, **tacking**, **standing**.

THE **le** FAMILIES.

Make a scale of **le** and sing up and down, holding the tongue in the same position throughout the singing. First show that *all words* ending in **le** belong to one of these families, and that, as in the Long families, the final **e** is always silent. Present, first, words with double consonants, reminding pupils to mark the vowels short found in front of these. Show, also, that the silent consonant belongs to the last syllable. Mark from right to left, and pronounce as you draw the accent mark: **apple**, **paddle**, **saddle**, **raffle**, **babble**, **ripple**, **settle**, **scuffle**, **cattle**, **tussle**, **kettle**, **shuffle**, **bottle**, **muzzle**, **fizzle**, **dazzle**.

After marking and pronouncing these words, pupils may repeat them for the practice. Let the sound of the **l** be short and distinct. Ask if it would sound well to say **paddul**, **saddul**. Call pupils up, in turn, to draw lines under the name-words. They may speak the words that denote action. Explain how a brook *babbles* (Spellers, page 87). Give drills upon these sounds, being sure that not a *particle of vowel sound* slips in between the consonants; avoid **bul**, **pul**, **ful**, &c.:

bl pl fl gl kl tl dl

Tie, to show that these consonants speak together. Here explain that there are different families of **le**: that they may be distinguished by the consonant in front of **le**; as,

ble, cle, dle, fle, gle, kle, ple.

If pupils have been made familiar with the keys of monosyllables they will readily recognize the same in dis- and trissyllables. As no such keys have been found as **vl**, **wl** or **yl**, they will see, at once, that such letters must not be tied.

No confusion need arise in marking. Pupils should be led to look at the last two letters of the word. If these be **le**, they will

know final **e** must be marked silent. If the two consonants preceding the **l** are *not* alike, tie the consonant nearest the **l** to this letter, to form the key of the second syllable and thus find to which of the **le** families the word belongs: as, in **sample**; if we mark **e** silent and tie **pl** for the key of the second syllable, we say that this word belongs to the "**ple** family." In **able**, we find by tying the key that this word belongs to the "**ble** family." After thus learning the family names, pupils should be led to see that the letter, or the letters left in front, constitute the first syllable of the word. Also, if this first syllable end in a single consonant, its vowel must be marked short; if in a vowel, the latter must be marked long; or, if double consonants follow the first vowel, it, of course, must be marked short.

Conceal with the finger the second syllables of the following words, that pupils may see, that the first syllables follow the rules that govern monosyllables: **ample, dimple, table, title, bugle**. After tying the keys in the above words, call upon pupils to give other words found in the same families; as all the words that can be found in the four families of **ple, ble, tle** and **gle**.

Teachers should remember that words must not be presented upon the board, divided into syllables separated by hyphens. It is not thus they are found in Readers. Pupils must be instructed how to mark the syllables, and, afterward, where to place the accent. In dissyllables ending in **ing** and **le**, the simple suggestion to place the accent in front of the family name is enough to lead pupils to accent such words correctly. (Spellers.)

ũ=óu

Make scales of **u** and **ou** and sing; after which present the words **double** and **trouble**. Lead pupils to see that in all words of the **le** family, the second syllable must begin with **l** or with the key of which it is a part.

kle AND **gle**.

Present the following words to show that **n** equals **ng** before **k** and its equivalent **c**; also before **g** hard:

ankle, uncle, bangle, single, bungle.

Lead pupils to see, by tying their keys, that these words belong in the families of **kle**, **cle** and **gle**; that, although a line must be drawn under **n** (as in monosyllables with **nk**), *we must never tie across syllables*. Pronounce the above words to prove this; show that our organs of speech tell where syllables should be divided; that we do not say "**ank-le**" but "**an-kle**," not "**sing-le**" but "**sin-gle**." Give special drills upon the pronunciation of such words after they have been marked in the Spellers.

As a rule, in dissyllables **n** equals **ng** when it is followed by **k**, **c**, **q** or **g**; as, **ankle**, **anger**, **uncle**, **conquest**. There are, however, exceptions in **ng**; as, **singer**, **wringer**. When **ng** ends the first syllable, we tie. When the **g** belongs to the second syllable, we draw a line under **n** and mark the **g** of the second syllable hard.

THE **y** SHORT FAMILIES.

As a rule, **y** final, in unaccented syllables, equals **i** short; as, **jelly**, **putty**, **happy**, **buggy**, etc. Pupils may, therefore, expect to place a breve over **y** final in the dissyllables presented in the Spellers for this purpose.

ry AND **row**.

Show by comparison, how **rr** makes a Italian, **u** circumflex and all the wave vowels short. Point out the vowels found in front of **rr** in the following dissyllables and show that *all must be marked short*: **mar**, **marry**; **tar**, **tarry**; **fern**, **ferry**; **born**, **borrow**; **sort**, **sorrow**; **worm**, **worry**; **cur**, **curry**; **hurt**, **hurry**; **burn**, **burrow**. **Err** and **burr** are exceptions.

Show that in **worry**, **o** is an equivalent of **u** short. (Spellers, page 90.)

THE **er** FAMILY.

Make scales of $\tilde{u}=\acute{o}$ and sing. Present these words for pupils to mark: **other**, **mother**, **brother**, **feather**, **leather**. Place the inverted breve under the **e** in final **er** to show that, in unaccented syllables, **e** has its obscure sound. Contrast **mother**, **brother**, &c., with **prefer**, **defer**, and show, when **er** final is

found in an accented syllable, the *wave* must be placed above the *e*; that when *th* is found between two vowels, as *other*, a line must be drawn through these consonants to show that they are voiced; that when *ar*, *er*, *ir*, *or* and *yr* are final unaccented syllables they must be marked as equivalent sounds; as, *collar*, *ladder*, *fakir*, *tumor*, *murmur*, *satyr*. A few exceptions may be found to the above rule. (Spellers, page 91.)

THE QUIET FAMILY.

(sh=s=c=t=x=ch.)

In presenting these equivalents say: "Whenever we wish to indicate that these consonants have the sound of *sh*, we place a dot under them. You may think this dot stands for mamma's finger, when she says, 'sh! the baby is asleep.' So, whenever we find a syllable beginning with this sound, we say it belongs to this quiet family. But how are we to *know* when to place the dot under? Let us first take words of *one* family—the family of *tion*. Whenever we find *t* in front of *io* in the same syllable, we place a dot under this consonant, and sound *sh*. Next, we always mark the vowel *following this dotted consonant silent*; and, lastly, we make the *o* equal *ũ*. We mark this syllable from *left to right* that we may remember about the dotted consonant and the silent vowel following it, and then sing this family name until we know it perfectly. In marking *tion* say 'sh, silent, *ó*,' and then pronounce *tion* and thus show that it equals *shun*.

Make scales, *tíon*=*sión*=*shũn*, and call pupils up to mark, in turn, after which sing up and down. Leave these scales and build up words showing that if a *consonant* is found in front of *tion* the vowel of the first syllable must be short, but if a *vowel*, the latter must be marked long.

Place the accent upon the syllable in front of the family name. Call pupils up to mark the following words of the "*tion* family": *action*, *friction*, *suction*, *auction*, *mention*, *nation*, *ration*, *station*, *notion*, *motion*. (Spellers, page 92.) Point

to the letter **c** in action and sing with pupils the stanza in the song beginning "Finding no letter after **c**", and explain that in these words this means when **c** ends the *syllable* and not the word.

Show that words ending in **cious** follow the same rule: that **c** equals **sh**, **i** is silent, **o** equals **u** short and **u** silent; as **gracious**, **spacious**, **precious**. After the board-drill, pupils may copy and see if they can mark these words without assistance. Show that the syllable **pre**, in **precious**, does not obey the rule, as here the **e** is short. Show further, that **ea**, **ia**, **ie** and **eous**, must have the consonants preceding them dotted to show the **sh** sound; as, **ocean**, **social**, **ancient**. Explain that obscure **a** is frequently found in words with dotted consonants; as, **ocean**, **social**.

a OBSCURE.

Mark **a** obscure in the following words: **around**, **about**, **amidst**, **among**. In this connection give the Reading Lesson adapted to these words. An obscure sound is easily determined. Try other sounds of the vowel; if the pronunciation be not correct, try the obscure sound—as, **furnace**. Try **a** long and **a** short; as it is neither **furnāce** nor **furnāce**, it must be **furnace**. Dwell upon these obscure sounds in teaching the *dotted consonants*—they occur so often in the unaccented syllables **cean**, **cian**, **cial**. Point out the difference in the marking of these from the marking of other words or syllables. In the latter we mark out the right hand vowel, but in syllables where the dotted consonants are found we mark the first vowel silent. Show, also, by marking, that the unaccented syllables **ace**, **ase**, **age** have **a** obscure; as, **solace**, **purchase**, **image**. Explain to advanced pupils that the rule for marking out the vowel that follows a dotted consonant applies only where the **cia**, **tia**, or **ceous** is found *in the same syllable*. When these letters form separate syllables, this vowel can not be marked silent because it is necessary to the formation of the syllable in which it is found; as, **crustacea**, **pronunciation**.

w=ū

Show that **u** equals **w** in unaccented syllables beginning with **g**, when this vowel is followed by **a**, **e**, **i** or **o**; as, **language**, **anguish**, **linguist**, **languor**: also, in some words whose unaccented syllables are preceded by **q**; as, **liquid**. (Show **liquor** to be an exception.) Show, by presenting such proper names as **Dwight**, **Dwyer**, that **w** is a consonant when it helps form the key of a word.

ū AND u.

In presenting dissyllables with **u** long and **u**=**ō**, review what was formerly said about these sounds. Print upon the board for daily reference **bu**, **cu**, **du**, **fu**, **gu**, **hu**, **ku**, **lu**, **mu**, **nu**, **pu**, **su**, and **vu**; also, **ru**, **chū** and **yū**.

Present the following words to show the different sounds of the vowel: **bugle**, **duty**, **fury**, **tumid**, **stupor**; **ruin**, **rumor**, **fruitage**, **truism**, **druid**. Give daily drills upon such words as **Tuesday**, **tuneful**, **duty**. Show, also, that in some words **s** equals **zh**. Make scales of **zh**=**s**=**z**. Explain that two dots must be placed below **s** when these consonants take the sound of **zh**; as, **pleasure**, **azure**.

SUGGESTIONS FOR REVIEW.

After all the words in the Primary Speller and the Synthetic First Reader have been made perfectly familiar, a pleasing exercise for pupils is the grouping of words in accordance with their sounds. This should be done without the assistance of the teacher.

Ask for a list of ten words with **a** long, only two of them alike; as, **came**, **fade**, **pain**, **rain**, **day**, **pay**, **they**, **whey**, **weigh**, **neigh**: for eight words with **o** long; as, **more**, **pore**, **roar**, **soar**, **pour**, **four**, **toe**, **foe**: for five words with "wave vowels"; as, **her**, **berth**, **sir**, **firm**, **myrrh**: for four with circumflex **e**; as, **there**, **where**, **their**, **wear**: for four with circumflex **a**; as, **fare**,

fair, pare, pair: for six with **o** circumflex; as, **or, form, for, corn, nor, north:** for six with **a** broad; as, **wart, warm, talk, nalk, all, fault:** for ten dissyllables ending in **ing:** for ten ending in **le:** for ten ending in **tion:** for ten ending in **ry.**

As each list is read from the slates, desire pupils to give their *reasons* for the markings: as, **a** is long in **came**, because the word ends with **e** and has a single consonant between its two vowels; **c** is hard because it precedes **a**. Pupils who have had one year's instruction in synthetic reading should be required to bring lists of words in which the second syllables are accented; as, **contain, retain, abstain, &c.**; also, words in **ail**—as, **prevail, assail, &c.**; words in **er**—as, **refer, deter, &c.**; words in which **er** and **ur** occur as first syllables—as, **sermon, curtain, &c.**

Write daily, upon the board, twenty words, each containing a different vowel sound. Desire pupils to copy and mark these, and write out their reasons for so doing; as,

“**speaking,**” a word of the **ing** family;”

“**ea** is an equivalent of **e** long. I therefore mark **a** silent and **e** long;”

“**sp** is the key, hence I tie;”

“I accent the first syllable because I find it in front of the family name.”

Desire pupils to select words from their Reading lessons for grouping and marking.

Explain (1.) that **shew** and **beau** must be classified with the **o** long words.

(2.) That **dew, few** and **beauty** belong with such words as **tune, pure** and **duty.**

(3.) That **lose, move** and **drew** are placed in the list with **food, moon, etc.**

(4.) That **put, pull, bush** and **could** are classed with **cook, took, etc.**

It becomes not only easy, but pleasant work for pupils thus to group words in accordance with their sounds. The “marking” of

words develops the reasoning faculties; their grouping, teaches comparison.

Do not give oral spelling lessons in connection with the Reading lessons. Do not require pupils to use the *names* of the letters for spelling and their *sounds* for pronouncing the words. Wait until they can pronounce readily all of the "a short words" found in the Spellers before you desire them to reproduce these words from dictation. Remember that the orthography of every word they "mark" is impressed upon their memories; that they learn, unconsciously, to spell while learning to read.

It is very necessary that sufficient time be devoted to the marking of words. This is, unquestionably, time well spent. Every line traced develops thought. It teaches the child to reason. Every mark and dot have their significance. When asked for an explanation of their marking they reply, naturally: "I tie those letters to show that they speak together;" or, "I mark out that letter because it never speaks at the end of a word;" or, "I place two dots over that vowel because I found r right after it."

The same word is often repeated in the Spellers. This is done that pupils may have the opportunity of marking and pronouncing it frequently. It is very desirable that exceptions be dealt with in this way. When a line is drawn under a word in the Spellers, the teacher should print this word upon the board and show pupils how to mark it, after which desire them to print and mark it ten times; also to inclose each word in a circle (shut it up by itself), because it does not obey the rule.

Primary teachers must remember that the following rules have been arranged for pupils of *all grades*. The rules to be used by first grade pupils must be presented as *reasons*, and only used as such in reply to the teacher's question, "Why did you mark thus and so?"

RULES



RULES.

Following will be found general rules and directions for the marking of letters, arranged for pupils of all grades.

THE MARKING OF VOWELS.

ă (SHORT).

Mark **a** short in two and three letter words ending in single consonants, except such as begin with **w** or end with **r** (exceptions, **wax, wag**); also, when followed by **ck, nd, ng nk, sh** and **tch**; as, **tack, band, sang, rank, sash, match.**

a=ē (SHORT).

Make **a** equivalent to **e** short in such words and syllables as **said, says, any, many, again, against.**

ā (OBSCURE).

Mark **a** obscure when found alone, either as a word or a syllable; as, **a top, around.**

ā (LONG).

When any single consonant except **r** separates **a** from **e** final, in the same syllable, mark the **e** silent and the **a** long; as, **babe, lace, fade, lame, pane, late, maze**; exception, **have**. Exceptions to the above rule are found in the unaccented syllables, **ace, ase** and **age**, where **a** must be marked obscure; as, **furnace, purchase, image.**

As a rule, when two vowels are found together (except in proper diphthongs) mark the former long and the latter silent.

Where **a** is followed by **nge**, mark it long; as, **range, strange.**

āy=āi=ā.

Make **ay** and **ai** equivalents of **a** long; as, **pay, laid**. In syllables whose only and final vowel is **a**, mark this vowel long; as, **baby, lady.**

a=õ (SHORT).

Make **a** an equivalent of **o** short when it follows **w** and is not followed by **r**; as, **was, wan, wad, wash, watch, wand**; exception, **want**.

â (CIRCUMFLEX).

When **a** is separated from **e** final by the consonant **r**, mark the **e** silent and the **a** circumflex; as, **bare, hare, pare**.

When **a** is followed by **ir**, mark the **i** silent and the **a** circumflex; as, **fair, hair**.

ä (OBSCURE).

In unaccented syllables, mark **a** obscure, when **ar** is an equivalent of **er**; as, **collar, friar**.

ã (ITALIAN).

Mark **a** Italian before **r**, and **r** with another consonant; as, **car, farm, cart, barn, park, card**. Exceptions are found where **ar** is preceded by **w**; as **war, ward, warn**, etc.

Mark **a** Italian before **lm, lf** and **lv**; as, **calm, half, halve, salve**, etc.; also, before **th** and before **un** with another consonant; as, **bath, path, aunt, haunt, laundry, launch, haunch**, etc. In the words **can't, sha'n't** and **laugh**, mark **a** Italian.

â (SHORT ITALIAN).

Mark **a** short Italian (one dot over) before **ss, sk, sp, st, ff, ft, nt, and nc**; as, **pass, ask, last, asp, chaff, shaft, grant, dance, blanch**, etc., except where **w** precedes **â**; as, **want, wasp, wast**.

ä (BROAD)=**ô** (CIRCUMFLEX).

Mark **a** broad before **w, ll, lk, ld, lt, ub, ul** and **ught**; as, **law, paw, hawk, fawn, tall, talk, bald, salt, daub, haul, caught**; also, when **w** precedes **ar**; as, **warm, wart**, etc.

ä=**ē** (LONG).

Make **a** an equivalent of **e** long; as, **quay**.

$\text{a}\check{\text{i}}=\check{\text{i}}$ (SHORT).

Mark **ai** as an equivalent of **i** short in such unaccented dissyllables as **fountain**, **mountain**, etc.

$\check{\text{e}}$ (SHORT).

Mark **e** short in two and three letter words or syllables ending in single consonants, except such as end in **r**; as, **met**, **ten**, **wet**.

Mark **e** short when followed by two or more consonants the first of which is *not* **r**; as, **peck**, **send**, **length**, **bent**, **kept**, **test**, **left**, **bench**, **bless**, **stretch**, **mesh**.

$\underline{\text{e}}$ (OBSCURE).

Mark **e** with an inverted breve to indicate its obscure sound; as, **the**: also, in the unaccented syllable **er**; as, **mother**.

$\bar{\text{e}}$ (LONG).

In monosyllables when any single consonant separates **e** from **e** final, mark the latter vowel silent and the former long; as, **here**, **cede**, **mete**.

Show that the following words are exceptions by marking the first **e** circumflex: **there**, **where**, **ere**; also, that **were** is an exception, by placing a wave over the first vowel.

$\text{e}=\bar{\text{a}}$.

Make **e** an equivalent of **a** long before **ign**, **igh**, and, in some words, before **y**; as, **feign**, **weigh**, **freight**, **they**.

$\acute{\text{e}}=\check{\text{i}}$

Make **e** an equivalent of **i** short; as, **been**, **English**.

$\tilde{\text{e}}\text{r}$.

Mark **e** wave when followed by **r**; as, **her**, **berth**.

$\text{e}\grave{\text{a}}\text{u}=\bar{\text{u}}$

Mark **ea** silent where **eau** equals **u** long; as, **beauty**.

$$\overline{\text{eau}} = \bar{\text{o}}$$

Make **eau** an equivalent of **o** long in **beau, flambeau.**

$$\overline{\text{ew}} = \bar{\text{u}}$$

Make **ew** an equivalent of **u** long when these vowels follow any consonant except **r, ch, sh, or y**; as, **dew, few, hew, mew, new, pew, stew.**

$$\text{ew} = \bar{\text{oo}}$$

Make **ew** an equivalent of **oo** long when these vowels follow **r, ch, or y**; as, **drew, chew, yew.**

$$\text{ew} = \bar{\text{o}}$$

Make **ew** an equivalent of **o** long when preceded by **s** or **sh**; as, **sew, shew.**

en.

When the liquids **l, m, n, r** are followed by **en** final in an unaccented syllable, mark the **e** short; as **sullen, flamen, linen, barren**: also, after **ch**; as, **kitchen.**

When **en** final follows **d, k, p, s, t, v, x, sh** and **th**, mark the **e** silent; as, **maiden, shaken, ripen, bitten, driven, lessen, woven, waxen, freshen, heathen.** (**Chicken** is an exception to the above.)

el.

When **el** final follows **u** or **ew** long, mark the **e** short; as, **cruel, jewel**: also, after **b, c, d, p, n, ss** and, sometimes, **v**; as **rebel, parcel, model, gospel, panel, tassel, level.**

ĩ (SHORT).

Mark **i** short in two and three letter words ending in single consonants, except such as end in **r**; as, **sip, rim**; also, when followed by two or more consonants, the first of which is not **r** (**ck, ng, nk, nt, st, th, ss, ff**); as, **sing, pick, ink, mint, mist, with, hiss, stiff.** Exceptions are found where **i** is followed by **nd, ld** and **nt**; as, **find, mild, pint.**

i (LONG).

In words where a single consonant separates **i** from **e** final, mark the **e** silent and the **i** long; as, **bite, fine, fire**; exception, **give**. Mark **i** long before **nd** and **ld**; as, **bind, mild**; exception, **wind, gild**.

When **i** is the only vowel and final letter of a syllable, mark it long; also, in the words ending in **ie** and the pronoun **I**; as, **idle, bible, tie, vie, I**.

i=ē (LONG).

Mark **i** with two dots over when it is followed by **que**; as, **pique, clique**.

in.

When **in** final is found in an unaccented syllable, mark the **i** short; as, **robin, pippin, Latin, vermin, muffin**. Exceptions are found in **cousin, raisin, basin**.

il.

When **il** final is found in an unaccented syllable, mark the **i** short; as, **pupil, stencil, tonsil, peril, vigil, civil**. Exceptions are found in **evil, devil, weevil**, where **i** is silent.

ō (SHORT).

Mark **o** short in two and three letter words ending in single consonants, except such as end in **r**; as, **on, hot**; exception, **oh**: also short when followed by two or more consonants, the first of which is not **r**; as, **pond, lock, song, lost, font, toss, scoff, botch, bosh**. Exceptions are found where **o** is followed by **n, st, ld** and **ll**; as, **son, most, cold** and **roll**.

ō (LONG).

In words where a single consonant separates **o** from **e** final, mark the **e** silent and the **o** long; as, **cone, rove, pore**.

ô=ū (SHORT).

Exceptions to **o** short are found in **son, ton** and **won**; to **o** long,

in **come, some, done**; and in many words of the **ove** family, as **dove, love, etc.**

$\bar{o}a = \bar{o}e = e\bar{o} = \bar{o}$.

Mark **o** long in words and syllables with **oa, oe** and **eo**; as, **roar, foe, yeoman.**

Mark **O**, and **o** before **h**, long; as, **O, oh.**

PROPER DIPHTHONGS.

$ow = ou \quad oy = oi$.

Tie proper diphthongs. Place no mark above these vowels; as, **cow, frown, out, south, boy, oil.**

$\bar{o} = \bar{o}w = \bar{o}u$.

Mark the **w** and the **u** silent in words where **ow** and **ou** are not proper diphthongs; as, **tow, pour, dough, pillow.**

$\acute{o}o = \acute{o}w = \acute{u}$ (SHORT).

Place one dot over **o** and mark **w** silent in words where **ow** equals **u** short; as, **bellows, gallows, flood, blood.**

$o = \acute{i}$ (SHORT).

Make **o** an equivalent of **i** short; as, **women.**

$\bar{o}\bar{o}$ (SHORT).

Mark **oo** short when these vowels are followed by **k** or preceded by **w**; as, **book, wool, &c.**

$o = \bar{o}\bar{o}$ (SHORT).

Make **o** equivalent to **oo** short; as, **could, would, should.**

$\bar{o}\bar{o}$ (LONG).

Mark **oo** long when these vowels are not followed by **k** or preceded by **w**; as, **moon, goose, stoop, root, food, too**; exception, **foot.**

$\bar{o}o = \bar{o}$.

Make **oo** an equivalent of **o** long in the words **door**, **floor**, **brooch**.

ood.

As **oo** has three different sounds when followed by **d**, pupils must sound before marking such words, and mark in accordance with the sense of what they are reading: **oo** short, in **good**, **hood**, **stood**; **oo** long, in **food**, **mood**, **rood**, **brood** and **snood**; **oo=u** short, in **blood**, **flood**.

$\circ = \bar{o}o$.

Make **o** an equivalent of **oo** long; as, **move**, **prove**, **lose**; also, in **you**, **your**, **youth**, **group**, **croup**, **rouge**, **soup**, **tour**, **through**, and in many similar words of French derivation: thirdly, in the following words;—**do**, **two** and **shoe**.

$e = w\ddot{u}$.

Run a line through **o** to make it an equivalent of **wü**; as, **one**, **once**.

\hat{o} (CIRCUMFLEX).

Place the circumflex over **o** when it is followed by **r**; as, **or**, **for**, **nor**, **morn**, **form**, &c. Exceptions are found in some words with **ord** and **ort**; as, **ford**, **port**, **sport**; also, where **or** is preceded by **w**; as, **word**, **work**, &c.

Mark **o** circumflex before **ught**; as, **ought**, **fought**, **sought**, **thought**.

or.

When **or** final is found in an unaccented syllable, mark the **o** obscure; as, **horror**, **terror**, **doctor**, **splendor**, **pastor**, **sculptor**, **vigor**. A few exceptions are found to this rule.

on.

When **on** final is found in an unaccented syllable, mark the **o** silent when it is preceded by **c**, **ck**, **s** or **t**; as, **lesson**, **beckon**, **bacon**, **Milton**.

ũ (SHORT).

Mark **u** short in words of two and three letters ending in single consonants, except such as end in **r**; as, **cup, cut**; also, when followed by two or more consonants, the first of which is not **r**; as, **luck, sung, sunk, must, hunt, fuss, stuff, hush, bunch**.

u=oō (SHORT).

Exceptions to the above rules are found in words where **u** equals **oo** short; as, **bull, full, pull, push, puss**; also, in the word **put**.

ū (LONG).

When **u** follows any consonant except **r, sh** or **y**, in words of the Long family, mark it long; as, **tube, dude, huge, fume, tune, dupe, pure, muse, mute**.

ūe=ūi=ū.

In monosyllables ending in **ue** and **ui** mark **u** long; as, **due, juice**. Exceptions are found in words ending in **que**.

ū=ew̄.

When **ew** follows any consonant except **r, ch, sh** or **y**, make these vowels equivalent to **u** long; as, **dew, few**.

u=ew̄=oō.

Make **u** an equivalent of **oo** long when it follows **r, sh** or **y**, in words of the Long family; as, **rude, shute, yule**; also, in words whose first syllables are **ru**; as, **ruin, rumor**.

u=w

Make **u** an equivalent of **w**.

(I.) In words and syllables beginning with **qu**; as, **quack, conquest**; exceptions, **quay, queue, bouquet** and other words derived from the French, and words ending in **que**; as, **casque, mosque, brusque**. In such words mark the **ue** silent.

(2.) In dis- and trissyllables where **ui** or **ue** follows **q**; as, **liquid, aqueous**.

(3.) In words beginning with **cu** followed by **i**; as, **cuirass**.

(4.) In unaccented syllables beginning with **g** where **u** is followed by **a, i** or **o**; as, **language, linguist, languor**; or in accented syllables where **s** is followed by **a**; as, **suasive, persuade, assuage**.

$\acute{u}=\acute{i}$ (SHORT).

Make **u** an equivalent of **i** short; as, **busy, business, lettuce**.

$\underline{u}=\underline{e}$ (SHORT).

Make **u** an equivalent of **e** short; as, **bury, buried**.

\tilde{y} (SHORT).

Make **y** final, in unaccented syllables, an equivalent of **i** short, by placing a breve over it; as, **lady, gravity**.

\tilde{y} (WAVE).

Place a wave over **y** before **r** in words and syllables; as, **thyrse, myrmidon**.

\bar{y} (LONG).

Place a macron over **y** when it is the only and final vowel of a word or of an accented syllable; as, **try, tying, defy, multiply**.

y.

Leave **y** unmarked and give it its consonant sound when it begins a word or syllable; as, **you, yes, yonder, lawyer**.

THE MARKING OF CONSONANTS.

b (SILENT).

Mark **b** silent before **t** or after **m** in the same syllable; as, **debt, doubt, lamb, comb**.

c=s.

Mark **c** soft before **e**, **i** and **y**; as, **cent**, **cite**, **cyst**.

c=z.

Make **c** an equivalent of **z** in **sacrifice**, **suffice** and **discern**.

c (HARD).

Mark **c** hard before **a**, **o**, **u**, **k**, **l**, **r**, **t**; as, **cat**, **cob**, **cut**, **back**, **clam**, **cry**, **fact**.

ch=tsh.

Tie **ch** when these consonants are equivalents of **tsh**; as, **church**.

ch=sh.

Place a cedilla under **c** when **ch** is an equivalent of **sh**; as, **chaise**, **charade**.

ch.

When **ch** is followed by **l** or **r** mark **h** silent and **c** hard; as, **chloral**, **chrism**: also, in words derived from ancient languages; as, **chasm**, **choral**, **chyme**. Exceptions to the above rule are found in **charity**, **chart**, **charter**, &c.

arch.

When **arch** precedes a vowel, make **ch** an equivalent of **k**; as, **archangel**, **archipelago**. When **arch** precedes a consonant, make **ch** an equivalent of **tsh**; as **archbishop**, **archfiend**.

ch (SILENT).

Mark **ch** silent in **drachm**, **schism**, **yacht** and their derivatives.

d=j.

Make **d** an equivalent of **j** in **soldier**.

d (SILENT).

Mark **d** silent before **ge** final; as, **pledge**.

d=t.

When **ed** final follows any breath consonant except **t**, make **d** an equivalent of **t**; as, **tapped**, **quaffed**.

When **ed** follows **t** or **d**, mark the **e** short; as, **wanted**, **worded**.

When **ed** follows any consonant except **t** or **d**, mark the **e** silent; as, **passed**, **helped**, **pinned**.

Exceptions are found in **wretched** and **crooked**, and when **blessed**, **cursed**, &c., are used adjectively.

f AND ff.

Give **f** its true sound when it is the final consonant of the compound words, **hereof**, **thereof**, **whereof**. Make **ff** an equivalent of **f** by marking out the right hand consonant; as, **scoff**.

g=j.

Mark **g** soft before **e**, **i** and **y**; as, **gem**, **gin**, **gymnast**; exceptions, **get**, **give**, **geese** and other words.

ḡ (HARD).

Mark **g** hard before **a**, **o**, **u**, **l**, **r** and **ir**; as, **game**, **gore**, **gun**, **glad**, **gruff**, **girl**.

Mark **g** final hard when it follows a vowel in word or syllable; as, **bag**, **beggar**: also, when it begins a second syllable and is preceded by **n**; as, **linger**.

g (SILENT).

Mark **g** silent in words and syllables beginning or ending with **gn**; as, **gnat**, **gnashing**.

gh (SILENT).

When **i** is the only vowel in the word and is followed by **gh**, mark **gh** silent and the **i** long; as, **light**: also, when **gh** precedes **t**; as, **bought**; exception, **draught**.

gh=f.

Make gh an equivalent of f in laugh, and in some words where these consonants follow ou; as, cough, trough, tough; exceptions, dough, though, through.

gh=p.

Make gh an equivalent of p in hiccough.

g=zh.

Make g an equivalent of zh in rouge.

h (SILENT).

Mark h silent after g and r; as, ghost, Rhine; also, after a vowel in the same syllable; as, sirrah, Hannah; and in some words where it precedes a vowel; as, hour, heir, honest.

j=y.

Make j an equivalent of y, in hallelujah.

k (SILENT).

Mark k silent after c and before n; as, hack, knit.

l.

Mark l silent in monosyllables when found between a and m, a and f, a and v, a and k; as, calm, calf, halve, talk; also, in the words could, should, would. Exceptions are found in psalmody and in other words where lm is followed by o.

n=ng.

Make n an equivalent of ng before k, q, c, x and g hard; as, bank, conquer, uncle, anxious, hunger.

ng.

In dissyllables ending in er tie the ng of the first syllable when er means *one who*, or *that which*; as, singer (*one who*

sings), **wringer** (that which wrings). Do not tie if two vowels are found in the first syllable; as, **lounger**.

n.

Do not make **n** an equivalent of **ng** when it is followed by **g** soft; as, **danger**, **stranger**.

n (SILENT).

Mark **n** final silent when it is preceded by **l** or **m**; as **kiln**, **hymn**.

\tilde{n} =ny.

Draw a wave over **n** to make it an equivalent of **ny**; as, **canon** (a ravine).

p (SILENT).

Mark **p** silent between **m** and **t**; as, **prompt**; also, in **raspberry**, **receipt**, **sempstress**, **accompt** and **corps**. In words beginning with **ps**, **pt** and **pn**, mark **p** silent; as, **psalm**, **ptarmigan**, **pneumonia**.

$\text{ph}=\text{f}$.

When **ph** are the first or last consonants of a monosyllable, make them equivalent to **f**; as, **phiz**, **lymph**.

$\widehat{\text{ph}}=\text{v}$.

Make **ph** an equivalent of **v** in **nephew** and **Stephen**.

q=que.

Make **que** an equivalent of **q** by marking **ue** final silent; as, **pique**.

s.

Leave **s** unmarked when it is the first letter of a monosyllable: also, when doubled in monosyllables; as, **sit**, **miss**. Leave **s** unmarked when it follows **p**, **t**, **k**, **f** or **ou**; as, **caps**, **nets**, **sticks**, **ducks**, **house**, **mouse**: mark with suspended bar when the last two words are verbs.

§=z.

Make **s** an equivalent of **z** when it follows any consonant except **p, t, k, f**; as, **cabs, pads, dogs, dolls, hums, pins, curs**; also, when **s** follows a vowel; as, **days, bees, wise, toes, hues**. Exceptions are found where **s** follows the wave vowels; as, **terse, worse, hearse**; also, in nouns where **s** follows **ou**; as, **house, mouse**.

§=sh.

Make **s** an equivalent of **sh** when **sion** or **sure** is preceded by a consonant; as, **mansion, censure**.

̣s=zh.

Make **s** an equivalent of **zh** when **sion** or **sure** is preceded by a vowel; as, **vision, cohesion, pleasure, closure**.

ṭ (SILENT).

Mark **t** silent before **ch**; as, **watch, hitch**; also, after **s** in dissyllables ending in **en** and **le**; as, **glisten, nestle, thistle**, etc; also, in **often, soften**.

ṭ=sh.

Make **t** an equivalent of **sh** when this consonant is followed by **ial, ie** or **io**, in unaccented syllables; as, **partial, patient, nation**. Show, by marking them, that these words, in which **tion** and **tian** follow **s**, are exceptions: **fustian, question**.

ṭ̣ = ch.

Place three dots under **t** when it is an equivalent of **ch**; as **question**.

ṭh (BREATH OR FLAT).

Tie **th** before **r, ir** and sometimes before vowels; as **throb, thrust, thank, thick, thorn, thumb**; also, when these are the final consonants of a word, or the last letters of a compound word; as, **path, breath, ninth, bath, Ruth, forthwith, herewith**.

th (VOICED OR SHARP).

Mark **th** (voiced):—

First, when these consonants are the first letters of personal, relative or demonstrative pronouns; as, **they, their, that, this, these.**

Secondly, when they are the first letters of adverbs; as, **there, then, thus.**

Thirdly, in the plurals of words ending in **th**; as, **baths, moths.**

Fourthly, mark **th** voiced in the preposition, **with**, and its derivatives, **within, without.**

Fifthly, in verbs ending in **th** and **the**, and their derivatives; as, **clothe, clothing, mouth.**

th AND ~~th~~.

(Nouns.)

bath
cloth
mouth

(Verbs.)

bathe
clothe
mouth

(Singular Number.)

bath
cloth
path
wreath

(Plural Number.)

baths
cloths
paths
wreaths

w (SILENT).

Mark **w** silent in words and syllables beginning with **wr**; as, **wrap, wren, wrist, wrong, awry**; also, where **w** follows **a**; as, **raw, crawl**; and when **ow** is not a proper diphthong; as **blow, sorrow.**

wh=hw.

Tie **wh** before any vowel except **o**; as, **what, when, whit.** Mark **w** silent in words beginning with **whc**; as, **who, whom**; exceptions;—**whoa, whorl, whortle, whopper.**

$x = ks.$

When x is the final consonant of a monosyllable, leave it unmarked; as, **tax**, **sex**, **fix**.

When x precedes the first consonant of an unaccented syllable, leave it unmarked; as, **except**, **extort**, **expend**.

$\underline{x} = gz.$

When x precedes the first vowel of an unaccented syllable, or the aspirate h , make it an equivalent of gz ; as, **exact**, **exert**, **exist**, **exhort**, **exude**.

$\underline{x} = ksh.$

Make x an equivalent of ksh when it is followed by io in an unaccented syllable; as **noxious**, **flexion**.

$\bar{x} = z.$

When x is the initial consonant of the word or syllable, make it an equivalent of z ; as, **xebec**, **Xerxes**.

$\tilde{y} = \tilde{i}$ (SHORT).

Make y final an equivalent of i short, in unaccented syllables; as, **baby**, **tidy**.

$\bar{y} = \bar{i}$ (LONG).

When y is the only and final vowel of word or syllable, make it an equivalent of i long; as, **by**, **flying**, **reply**.

$\hat{i} = y.$

Make i an equivalent of consonant y , when the unaccented syllable begins with ia , ie or io ; as, **valiant**, **Daniel**, **onion**.

$y.$

Leave y unmarked at the beginning of words or syllables, and give it its consonant sound; as, **you**, **yes**, **yonder**.

$\underline{z} = zh.$

Make z an equivalent of zh in **azure** and **seizure**.

THE JOHNNY STORY



GRAND-PA'S FARM.

THE JOHNNY STORY.

CHAPTER I.

Johnny Jones was six years old. He lived in Chicago with his papa, mamma, and his baby sister, Bess.

Although Bess was four years old, they often spoke of her as "the baby."

The children's grandfather lived in the country, more than a hundred miles away.

Johnny had been there once, but that was in the winter time, when he had to stay in the house.

But now it was spring-time, and it would be so lovely to roam about in the green fields and to see the fruit trees in bloom. This is what Johnny thought when his mamma asked him how he should like to go to the country with her and Bess.

"O, very much!" he answered. "When shall we start?"

"To-morrow or next day."

"What shall we see there? Tell me every thing."

"I think it may be better to wait and let you find out."

"Well, then, tell me just one thing; something I shall like very much."

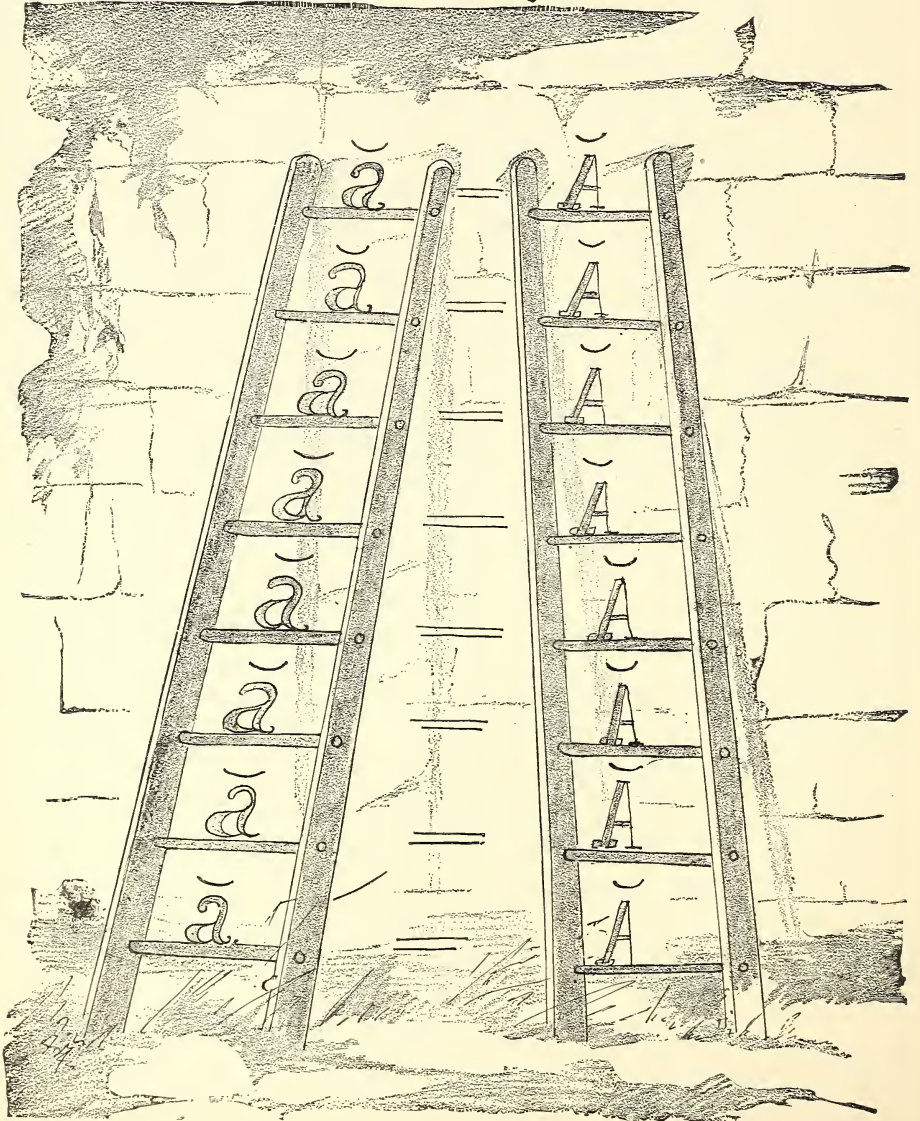
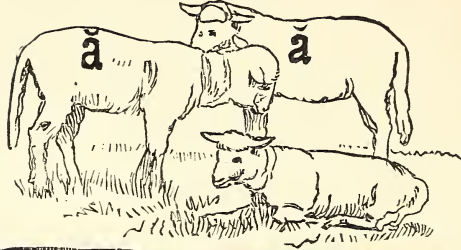
"Then come into the nursery. I shall need the black-board and chalk to show you."

Johnny followed her, wondering what the black-board and chalk could have to do with what he should see in the country.

"I think," said mamma, holding the chalk between her fingers, "you will like the little lambs most."

"What do lambs say, mamma?" (He had an odd way of asking what birds and animals said.)

"I thought you would ask, my son. I think they say 'ā, ā, ā,'



when they cry for their mammas. Look! there are the lambs, and a ladder which you may draw upon your slate, as soon as I teach you how to make this sound."

"I must learn it, mamma, and teach the baby to say it with me. You know I taught her to mew like a kitten."

"Well, Johnny, I think I can help you remember this. These drawings are called letters. I have made this letter eight times. Now, as I draw the curve above each letter, I want you to open your lips and say *ā*. See, I have placed them on the ladder I have drawn. You may think of them as little boys wearing turned-up caps, and climbing up."

"Why did you make them that way?"

"Because I want you to sing them with me."

"But the ladder?"

"That shows that the voice must go up, one step at a time. Here is a picture of what I call a breve cap. Observe that the rim is curved. I shall not draw the entire cap above the voice letter, but just this little curve, and whenever I place this curve above, it shows that this letter belongs to the family of Mr. A Short. All his letter-children wear breve caps. When you see this (*ā*), just think of a little boy climbing up a ladder and making a noise like a young lamb every time he puts his foot upon one of these rounds."



"Does he stay up there, mamma, or turn and come down?"

"You must think of him as coming down in the same way; one step at a time."

"And saying *ā* each time?"

"Certainly, my son. I only speak of a little boy climbing up and down to lead you to understand that your *voice* must go up and down, just as it does when we sing *do, re, mi*, up and down the scale. Now let us sing."

"Please wait until I bring Bess."

Bess came toddling into the room, her little hand clasped in her brother's.

“Open your mouths wide enough to place a finger between your teeth. Keep them open just that far, while we sing up and down.”

All this pleased Johnny very much. He looked at mamma and then at Bess to be sure that *her* mouth was all right; then they both sang with mamma, as she pointed to each letter. After they had sung up and down a number of times, she made another ladder to the right of the first one, and printed this letter (A) eight times. Then she placed a curve above it and told Johnny that *it* also stood for the lamb’s cry. She said that both letters had the same sound; that he might think of one as the little boy, and the other as the grown-up man.

“Whenever I draw two letters with these little marks (=) between them, you may know that they have the same sound. So now we can sing up on the large, and down on the small ones.”

Johnny said he liked this so well that he could sing all day; but mamma said he must *work* now. She placed some tooth-picks on the table and showed him how to make the large letters.

“They look like tents with ropes around them, mamma.”

“You must take these half-rings and place them above the letters before you sound.”

“That means they must have their caps on before they are ready for me.”

“Yes, dear, and every time you put a cap on one, you must open your mouth one finger wide and sound. We call these ‘voice letters.’ Try to remember this. You may call your teeth the doors and your lips the storm-doors, and think that they both open with a spring, for they fly apart whenever your mind tells them to make a sound.”

“Would not door and front gate be better in summer time, mamma?”

“Perhaps so. I will leave you to make the



letters while I pack our trunks. You may, also, copy the tent I have drawn, to help you remember the large voice letter.”

CHAPTER II.

Johnny made eight "tent letters," as he called the large voice-letters, and placed the half-rings above. Then he took the chalk and drew pictures of what he had made. When this was done he asked his mamma to look at them.

"They are very nicely made, dear, but they do not stand for the lamb's cry."

"Why, mamma?" he asked quickly.

"Because you did not remember to draw the curves."

"Sure enough, mamma, the new moons must be over the tents. Now hear me sound as I draw. It is the *cap* that stands for the sound, is it not, mamma?"

"Yes, my son; we must place the cap above the voice-letter as we make it sound."

"Do the lambs open *their* mouths too, mamma?"

"Yes, dear, they open them, but they can not use their lips and teeth as we do. There are some sounds which they can not make. Close your lips and say *m*."

"I know why that has not much sound."

"Why, Johnny?"

"Because the gate is shut, and the doors almost shut, mamma. It can't get out."

"I am glad you understand this. It shows that *m* is not a voice-letter. Whenever your lips or your teeth or any part of your tongue help to make the sound, you may be sure it is not a 'voice-letter.' I call this a 'lip-letter,' because the lips help to make its sound. I will draw the ladders here upon the board and let you copy them, after which we will sing *m=M*."

"Why do you make the 'little boy letter' first?"

"Because we shall need more of these letters than of the larger ones."

"How shall we need them, mamma? What shall we use them for?"

"We use these letters and sounds in learning words, and always find many more small than large letters in books."

"But have these two just the same sound?"

"Always, Johnny, when you see this (=) between them."

"Then this little boy changes when he becomes a man. They do not look at all alike, mamma."

"No, but some small and large letters do."

Johnny asked if he must draw breve caps over the lip-letters.

"No, dear; we draw those only over the voice-letters."

"When must I sound the lip-letters?"

"Sound as you finish each. As you draw the last line of **m** make its sound."

"Are there more lip letters?"

"Yes; the sound that begins the baby's name is another."

"Which, 'baby' or 'Bess?'"

"**B-ess, b-aby,**" said Mrs. Jones, slowly. "This lip-letter begins both names."

"Oh, I see!" cried Johnny, who had watched his mother's lips very closely. "I saw your lips shut both times."

"Here are the ladders for you to copy: **b=B**. Sound as you draw the curve to the right in the small letters, and as you draw the lower curve in the large ones. Keep your lips closed all the time."

"There is not much sound to this, mamma."

"No, Johnny, not



enough to sing; so you may just sound up and down the ladders; after which you may draw this picture of Bess holding out her hands to me as I say, 'Come to mamma, baby Bess.'

CHAPTER III.

The next day, Mrs. Jones told Johnny that she was ready for their journey.

"Will papa go with us!"

"No; papa must go away on business. He will go part of the way by cars and part by steam-boat. When a steam-boat is

heard far off, its puffs sound like this—**p! p! p!** Watch my lips and tell me what kind of a letter this is.”

“It is a ‘tag’ letter, mamma.”

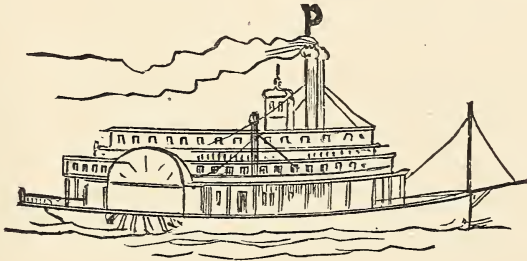
“What do you mean, my son?”

“I mean that your lips played tag then.”

“Yes, so they did; but it was the lips you see; therefore **p** is a lip-letter.”

“Can we sing it?”

“No, it is just a whisper. There are more ‘whisper’ letters. You may make these scales, **p=P**; after which draw this steam-boat.”



“This little boy did not change when he grew into a man, did he?”

“Not much; he just grew taller. You may puff as you draw the curve to the right at the top, and think the steam-boat is coming nearer as you make the letters larger; as, **p! p! P!** When we pronounce a word, as **Pat**, our lips do not fly open until the sound of **a** short is given. Be very careful, dear, not to say **pu**. Just press your lips together until the next sound opens them. Now we must prepare to start to grand-pa’s.

“Can we take my black-board?”

“If you wish it. There will be rainy days when you must stay in doors, and then we can sound.”

“Please leave my ladders on it. Grand-ma will like to see them.”

“Call Jane and tell her to wrap it in paper. We can take it in the buggy. And now bring Bess to me that I may dress her.”

It was four o'clock in the afternoon when the cars stopped at the station, where uncle Nat stood waiting with the rock-away to drive Mrs. Jones and the children out to the farm.

Uncle Nat was twelve years old, and Johnny felt sure it would be nice to go around with him and see every thing.

He lifted Bess and Johnny into the nice roomy rock-away and then helped mamma in. As they drove along, Johnny kept singing \bar{a} , \bar{A} , up and down the scales. Then he hummed $m=M$ —the baby watching him all the time.

"Sing with me, Bess," he said, patting her on the cheek. "Open your mouth and part your teeth one finger wide and begin." This was easy for even a baby to do, and soon she could sing the lamb's cry nicely.

"Put the end of your tongue to the roof of your mouth and make this sound, n ," said mamma.

Both the children tried.

"This is the sound that begins uncle Nat's name. Listen, and you will hear it in these words: **N-at, n-et, n-ot, n-ut.** Each time you say these words, your tongue goes up."

Mrs. Jones took from her pocket a small blank book. "We will call this our *Sounding Book*," she said. Then she took her pencil and drew, $n=N$. "Remember," said she, "whenever any part of your tongue goes up and touches the roof of your mouth to make a sound or a whisper, we call the letter that stands for such a sound a 'tongue-letter.'"

"I'll draw ladders for n on my black-board to-morrow."

"Be sure to sound every time you make a letter, Johnny."

"Let me say it, too," said Bess.

She looked straight into Johnny's mouth when he sounded n , but when she tried, she said "I, I."

"Huh!" said Johnny. "That is not right. You are too little, baby."

"But she did make the sound of a 'tongue' letter. She pressed the tip of her tongue a little nearer to her upper teeth. Now you may try to do the same. Here are the letters, $l=L$. We can all sing this sound; it is so easy. Let us try."

Johnny placed a hand on each knee, bent down, and looked in the baby's mouth. "Sing on, little Sounder," he said. "I want to see just where your tongue touches."

Mamma drew these two letters on straight lines, and told Johnny to sing their sounds to the air of "Yankee Doodle," and to notice the points at which the end of his tongue touched:

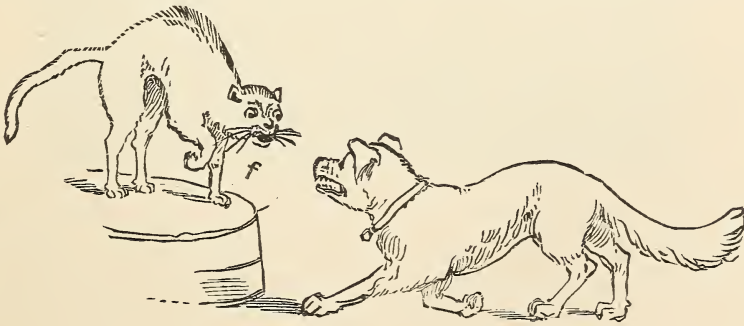
n,	l,	n,	l,	n,	l,	n,	l,
	l,	n,	l,	n,	l,	n,	
n,	l,	n,	l,	n,	l,	n,	l,
	l,	n,	l,	n,	l,	n,	

CHAPTER IV.

How lovely every thing looked when the rock-away stopped at grand-pa's and uncle Nat lifted the children out! The grass was so green, and the apple and peach trees were in full bloom. Johnny did not follow mamma and Bess into the house. He stood still and looked around. Close beside him a big gray cat was drinking milk from a saucer. Just then uncle Nat's dog Gyp bounded past to meet his master. Kitty thought he was coming for her milk, so she raised up her back and said "f, f, f!"

Johnny remembered this, and that night, when mamma was rocking little Bess, he asked her about it.

"Yes, Johnny, there is a letter that stands for kitty's hiss. Here it is, and here I have outlined kitty and the dog, that you may draw them; after which you may print these scales: f=F.



"You will notice that your teeth help to make this hiss. You press them against your lower lip and blow your breath through."

Bess had been watching while mamma and Johnny made kitty's hiss, and now she pressed her little white teeth to her lip and blew so hard that some sound came through. "V, v, v," she said.

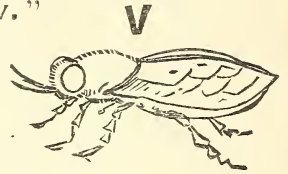
"That is not right, baby. Sound as I do."

"No, Johnny, watch Bess and do as she does first. There are but two 'teeth letters' and the sound which Bess made stands for the other."

"Sound again, then, smart little teacher, and show me how. I will call that a tent wrong side up."

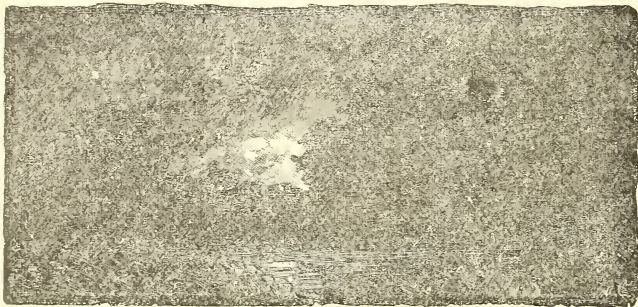
Just then a June bug flew in at the window. Bess clapped her hands. "Do hear it sound, Johnny? It says v."

"I will draw its picture, baby, and leave it for to-morrow's lesson. Here it is."



CHAPTER V.

There was quite a wind storm that night. It seemed to moan as it blew among the trees. Johnny heard it just before he fell asleep.



It rained hard the next morning, and when he tried to take Bess across the yard under grand-pa's big umbrella, the wind almost jerked it out of their hands, although they both held it as tightly as

they could. At last uncle Nat saw them from the window and ran to help them out of their trouble.

Mamma had hung the black-board up in their room. She took the chalk and made this letter, W. "Those are double tents wrong side up, mamma," said Johnny.

"This is a 'lip-letter,' Johnny. Open your lips the least bit; only wide enough to place the point of a knitting-needle between them. Now sound this way, w. Does not this sound like the wind away off among the trees?"

"I think it does, mamma."

"Keep your lips just that way; do not open them any wider when you sound. Here I have arranged these two letters as I did l and n, that you may sing them and notice the change with teeth and lips:

v, w, v, w, v, w, v, w,
 w, v, w, v, w, v,
 v, w, v, w, v, w, v, w,
 w, v, w, v, w, v.

"And now you may sing these sounds in the same way:

m, n, m, n, m, n, m, n,
 v, w, v, w, v, w,
 m, w, n, v, m, w, n, v,
 a, a, a, a, a, a.

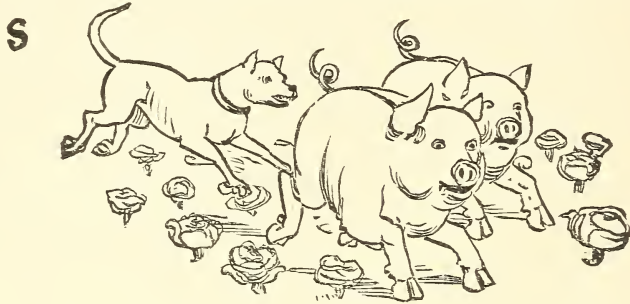
CHAPTER VI.

For two days nothing was said about sounds. Johnny was kept very busy going over the farm with uncle Nat. But the third day it rained again, and then he was ready to listen.

Mamma was sewing buttons on the baby's dress. The black-board hung near her. Johnny erased the letters they had learned and laid the chalk beside her, as he said, "When uncle Nat and I went out, yesterday morning, we found some pigs in the meadow.

The large gate had been left open and they had gone through from the lane. He called Jill, and you should have seen those pigs run when he said *s, s!*"

"Yes, Johnny: here are the letters for you to make the scales, *s=S*; but draw this picture first, to keep the sound in your mind."



"The man-letter looks just as he did when he was a little boy, only larger. Do you not think so, mamma?"

"Yes, dear. This letter stands for a hiss, but not *kitty's* hiss. This sound is made by pressing the sides of the tongue to the inside of the upper teeth, leaving a small space in the middle for the breath to whistle through. Observe, too, that the letter has no voice."

"That will be a hard letter to draw, mamma."

"Yes; but if you will bring me a smooth, pine board, I will draw this letter on it with chalk; then you can shell an ear of corn and place the kernels on the marks; after which you can draw it better, for this will be a guide to you in forming it."

CHAPTER VII.

One morning Bess came trudging up the steps, carrying her doll, Jenny, and followed by Gyp. The baby and the dog both breathed hard.

"Just hear them pant, mamma!"

"My doll is heavy," said Bess, "and Gyp is tired because he

has been running fast. He was naughty, too," she added, shaking her finger at the dog. "He caught Jenny's dress between his teeth and tore it. See!"

"I will mend it, dear. Gyp meant no harm. He was, probably, so glad to find you he did not know what he was doing. But about this sound which Johnny calls 'a pant.' Here are the letters which stand for it, 'breath letters,' **h=H**. When you make these scales, breathe out in this way, **h=H**. Breathe very gently. Notice, too, that both teeth and lips are open. Now why is not this a voice letter?"

"Oh!" said Johnny, "because we just breathe out its sound."

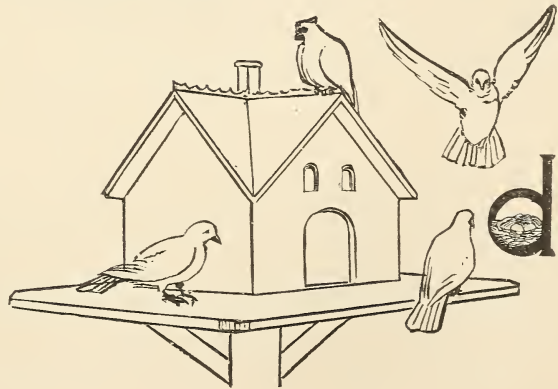
"Yes, that is just the reason. Remember, you are not to sound **hū**, but just breathe out easily and run the sound into the next letter; as, **hit, hem, how**. You may think little **h** is the picture of the chair Bess sits in when she is very tired. As she sits down she breathes hard, **h, h, h**."

"How much this little fellow changed when he grew up! I should not suppose these were the same letters, **h=H**. Perhaps the large one stands for the tired *man's* pant and the small one for the *baby's*, or the little dog's hard breathing."

CHAPTER VIII.

"There are pigeons at the barn, mamma. What letter stands for the sound they make?"

"This one; **d=D**. It is a sound made by young pigeons. You may outline these pigeons and sound as you print each **d**."



"This sound presses the tongue up, near its point, a little harder than **n**. Try the two together, **n, d, n, d.**"

"I can scarcely hear that sound when you make it."

"No, you can not. It is, besides, a hard sound to make, but I think it sounds like the young pigeon's cry. As **d** stands for what the young pigeons say, you may just think how those two little fellows will talk when the eggs are hatched. It will be **d, d, d,** then."

CHAPTER IX.

"I am a little afraid of bees, mamma. I just now passed quite near a hive out in the yard, and heard them sounding."

"Yes, here is the letter, **z=Z**. I call this sound the 'buzz.' Now play you are little bees, and buzz with me, **z, Z, z, Z.**"

"That grown-up letter looks just as he did when he was a little boy-letter, don't he?"

"Very much, dear. Here is a bee which you may draw before



z=Z.

you make the ladders. After you are through, tell Bess a story about bees. You can recall one I have told you."

"She is a sweet honey bee herself, mamma. I can taste it on her lips."

CHAPTER X.

"Listen, Johnny. When I say **G-yp** and **J-enny**, you hear the same sound in both names, although they do not begin with the same letters. Here they are, **j=J** and **ġ=Ġ**. The tongue is pressed up farther back than with **n**, and the teeth come together. There is but little voice, yet it is not a whisper."

"Must I place a dot over each one of these letters?"

“No, dear; only over this one, *g*. You will always find the dot printed above the letter *j*.”

“This will make it easy for me to remember, mamma. As this (*j*) letter *has* the dot, I shall remember its sound when I place a dot above this other letter.”

“We speak of this letter as ‘*g* soft.’ So, when I ask you to sound *g* soft, think of the dot above and sound like *j*.”



g

“There is another letter that looks just like *g* soft, except the dot above. I have sketched a frog to help you remember this sound. We call this new letter ‘*g* hard,’ and place a line above. Now look at the sketch I have made, and play you are a little frog, croaking in the pond. Let us croak together, *g*, *g*, *g*. Think of the frog as you make these scales, *g*=*G*.”

CHAPTER XI.

They had fresh fish for dinner that day. Johnny was so busily engaged in telling mamma about the different things he had seen, he forgot to be careful and almost swallowed a fish bone.

Mamma helped him from the table, patted him on the back, and soon all the trouble was over.

After dinner, as they sat near the black-board, mamma made some letters and talked about them.

"Here are three letters which have the same sound, although they do not look alike. Think of what happened at the table when you tell what they stand for;—**k=q=c**."

"What, mamma?"

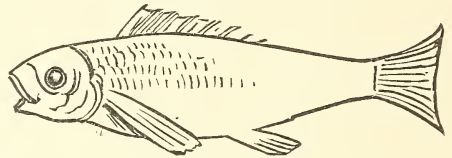
"**K, k,**" said little Bess, and then mamma smiled.

"Ho, ho! I call that sound the 'choke.'"

"Would it not be better to call it the 'fish-bone letter?' This will remind you of the 'choke' which is made in the throat with the back of the tongue."

"Never fear, mamma. I shall always remember that."

"Very well, then. You may try to think of it as you draw this fish.



k=q=c.

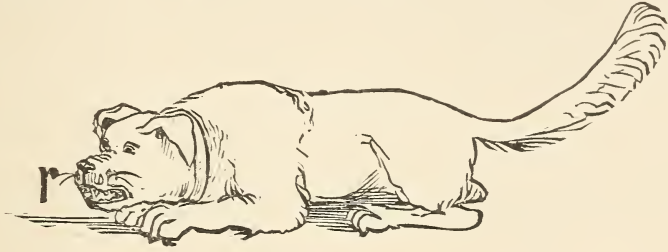
"Just think that the little line you run through the **c**, to give it its hard sound, is the fish-bone that troubled you. You must remember, too, that it was not the *fish* that made this sound, but the little boy who forgot to be careful at the dinner table."

"I shall try to remember, mamma, not only that I may learn the sounds of these 'fish-bone letters,' but because I hope never to be so careless again. I shall print these scales (**k=q=c**) at quite a distance from my fish, or Bess may think *it* is making the sounds."

CHAPTER XII.

"Please show me the letter that stands for the cross dog's growl, mamma. Uncle Nat's dog Growler is kept at the barn. He is a fierce looking fellow, I can tell you. A strange man came across the field to speak to uncle Nat and Growler gave such a low, cross growl—just this way, **r, r, r**."

"Yes, dear, you made the sound that stands for this letter, r. Growl again and you will feel the sides of your tongue go up and press the inside of your upper teeth. You may watch me as I draw a cross dog, and afterward you may copy it and make scales."



"Let me draw two dogs. The larger one for this (R) big letter, the smaller, for little r."

"Do so, my son; only make them both look fierce; this will help you think of it as a letter that grumbles, or growls, whenever it is found at the beginning of a word. By this I mean when it is the first letter of a word or syllable."

"What is a syllable?"

"It is too soon to explain its meaning to you now. After a while, I shall tell you all about syllables."

CHAPTER XIII.

"Please tell me how to make the whisper of a goose, mamma."

"Very well, Johnny. Put the tip of your tongue between your teeth and blow your breath hard," said his mother.

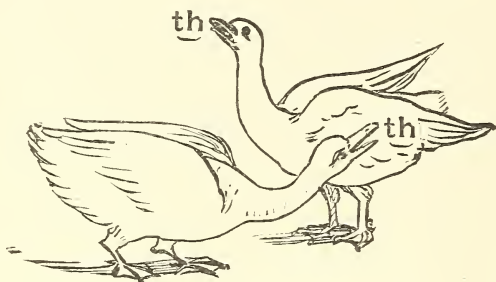
"As I do when I make kitty's hiss?"

"Almost that way; only now, you see, you must blow the breath straight against the tip of the tongue where it touches the upper teeth."

"I did not know the geese made it that way. I wish Bess could have seen Fan and her pups the other day when I went to Aunt Edna's. The pups were eating meat when the geese came

marching along. The two old ganders hissed, and Fan just stood and said, 'o, o.' The pups did not mind it at all. I wanted to get near enough to see how they made the hiss, but, my! that old gander reached out his neck for me and I ran away and hid."

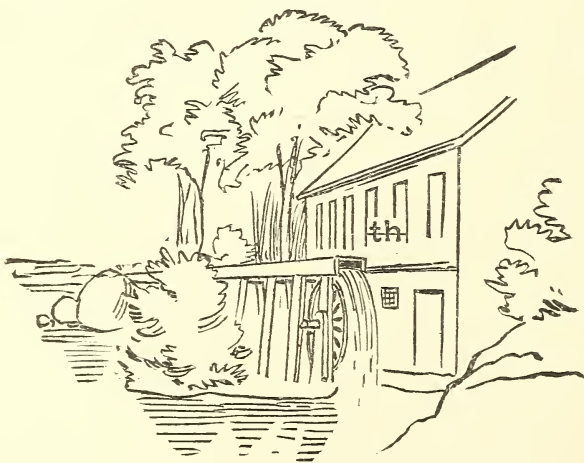
"Draw these geese, Johnny, and then print and tie the letters that stand for the hiss:



"I am a little goose, Johnny. Hear me," said Bess; "th, th."

"Ha, ha! Yes, you are a dear little goose, baby; you blew *sound* through instead of just breath. Didn't she, mamma?"

"Yes; but that is one of the sounds of th, Johnny, though not the one the geese made. There is a woolen mill at Stanton—a town not far away. I will take you there some day that you may hear the wheels and bands say th."



CHAPTER XIV.

“The sound I wish you to learn to-day is what this (y) letter says. It is difficult to tell you how to make this sound. If you will press the sides of your tongue against the inner sides of your upper teeth and the top of your tongue (about the middle) to the roof of your mouth, and say ē, you will catch the sound: or, if you will prolong the first sound of such words as *y-et, y-es, y-ell*, you will accustom your ear to this sound. Here are the scales: *y=Y.*”

“He didn’t change much after he grew up. Bess, if you look as much like yourself after you are grown, I shall just think of you as ‘the baby’ still.”

“Mamma hopes both her darlings will be just as good and true in after years as they are now,” said Mrs. Jones, folding her arms about them.

“Can we sing these scales, mamma? My tongue is so in the way.”

“Yes, dear, but you must keep it right there if you would give the sound of this letter correctly.”

“I can notice a little buzzing sound every time I try to sing *y*?”

“It sounds like Aunt Edna’s spinning wheel,” said Bess.

“Does it, baby? As I never saw Aunt Edna I don’t know; but I have heard a spinning wheel. Just hear me sound, as I spin round on my toes, *y, y, y,*”

“Run the sounds together, Johnny, and then it will sound just like a wheel.”

CHAPTER XV.

Johnny was spinning round on his toes and Bess pretending to “make him go” by moving her feet up and down, as she had seen Aunt Edna do when she spun rolls of wool on her little wheel, when they both heard mamma exclaim, “Why, John!”

They ran out on the porch to see what had surprised her, and there stood papa!

“O; papa! I am so glad you’ve come!”

"Bess, too," said the baby, running out in time to be gathered with Johnny into papa's arms.

He sat down and told them all about the pleasant things he had seen.



t, t, t.

Bess climbed up on his knee and took out his watch.

"Let me hear what it says, papa."

"T, t, t," said mamma. "This is something you have not learned yet, Johnny."

"How is it made?" asked Johnny.

"It is made with the point of your tongue. Try now, t, t, t. The tongue just touches near the upper teeth and then jumps back."

"It plays tag, don't it, mamma, just like the lip-letter, p?"

"Yes, very much that way; and it has no more sound than p. Say first one and then the other: t, p, t, p, t, p. As the sound of this letter is to be given for our morning lesson, you will find a watch outlined upon the board. You may draw it, Johnny, while I talk to papa."

CHAPTER XVI.

“Come, Johnny, and see what I have drawn for this morning’s lesson: $ks=x$. Here are *two* letters which have the sound of one; a letter that does not look like either of the others. Sound this (k) fish-bone letter and this letter that says ‘s,’ the one right after the other. As you sound I will tie them together to show that they speak almost at the same time. Now, run their sounds together as I tie, ks .”

“Please let Bess tie once while we both sound, mamma.”

“Certainly, dear. Here, baby, say ks as you draw the curved line under.”

Bess looked steadily at mamma’s mouth, and then said with great force, “ gz .”

“Not quite, little Sounder,” cried Johnny. “I think, mamma, that she tried to swallow the sound of ks ; it seemed to stick in her throat.”

“Well, Johnny, she made a correct sound, but not this one. We must speak of the sound of gz afterward.”

“Why, mamma, our baby is so bright she never really makes mistakes, does she? She always hits upon a correct sound.”

“It does seem so. But what I wish to show you now is that ks is the sound of this (x) letter. You may make scales of $ks=x$, and *sound* whenever you tie ks or print x .”

“Why, baby, what are you doing,” said Johnny, as Bess began to run a line under the letter she had made. “You can not tie *that* letter; do you not see it stands by itself?”

“That is true,” said mamma, laughing, “but Bess is right again. This is just what we do when we wish to make x say gz ;—we run a line under this letter: so, after you have made your $ks=x$ scales, you may make these;— $gz=x$.”

Johnny made scales of ks , and showed Bess how to tie as he made the “double sound,” as he called it; then he made “the

baby's scales," as he called these $gz=x$, because Bess had given this sound when asked to say x .

"I can feel my throat move when I say gz , as I place my thumb and finger upon it, mamma."

CHAPTER XVII.

"Is Bess sick this morning?" Johnny inquired, as he joined his mamma on the porch where she sat holding the little one in her lap.

"No, dear; only sleepy. She arose too early, I think."

Just then Bess sneezed.

"Bring her cloak, dear. I brought the black-board out here on the porch because it is so lovely to see the sunrise and hear the birds sing. As Bess has just sounded for us, I shall make this our first lesson."

"What, mamma, the sneeze?"

"Yes, my son. Look as I point and sneeze twice: $ch=tch$."

Bess sneezed again quite hard.

"Why, little Sounder," said Johnny, patting her chubby cheek. "I am sure I could not do as well as that. Why did you mark out that t , mamma?"

"Because it never speaks when found in front of ch . It is *always* silent there."

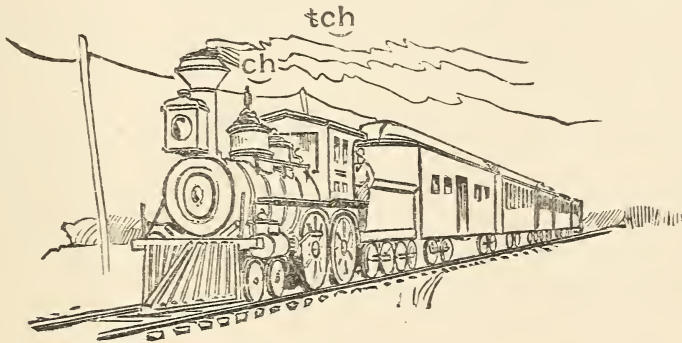
"I think this is the sound the engine makes when the cars come in. O, Bess! let's play that you are the cars and I am the engine, and I am taking you to Chicago. 'Couple' us, mamma, when I put my hands behind me. Now here we go— \underline{ch} , \underline{ch} , \underline{ch} , \underline{ch} , \underline{ch} ."

Bess forgot all about being sleepy; she ran so fast she soon grew tired. She sneezed again, and Johnny stopped to praise her for "sounding" so well. But mamma said she had risen so early that morning that she must have a sleep after such hard play. So she carried her to the bed room and laid her on grandma's old fashioned sofa, the very one on which mamma had slept when *she* was a baby.

“It is warmer here, baby,” she said, “and as the window is open you can hear all I say to brother.”

“Let her go to sleep if she wants to. I’ll tell her every thing you say.”

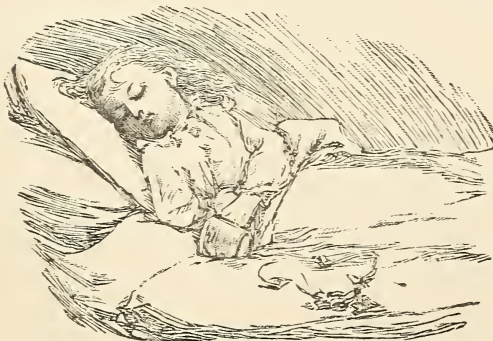
“I think it may be best to outline a locomotive for you before you print these scales;—ch=tch. As this may be too difficult for you to draw, just look at it as you sound ch and tch.”



CHAPTER XVIII.

Johnny busied himself with his drawing until uncle Nat came. He was so interested in his work he forgot that little sister was asleep and called out, “Do come, uncle Nat, and see what I have drawn.”

“Sh, ch,” said mamma, raising her finger. “Bess has



sh=ch.

fallen asleep. The sound I just made means 'Be still.' Here are the letters which stand for it. You may think of the whisper when you tie these letters," she said, drawing sh=ch upon the board.

"But the last one looks like the sneeze, mamma."

"Not quite. Look closely and you will see a little mark under the c."

"Does that make the difference?"

"Yes, it is these little marks that change the sound of ch into sh. That you may remember this you may make these equivalent scales after you return;—sh=ch."

"They are both 'whisper sounds,' are they not?"

"Yes, dear, and, as there is but one more 'whisper sound' for you to learn, I have placed it upon the board. As you tie these two letters (wh), hold up your finger and pretend to blow out a candle. Remember this is not w but wh. We use *voice* to sound w, but only *breath* for wh."

CHAPTER XIX.

"Say 'consonant,' Johnny," said Mrs. Jones, as she pointed to a group of nicely printed letters.

"Consonant", herepeated, "that is not hard to say."

"No, it is not; menagerie is a longer and harder word and you find **no** trouble in pronouncing *that*. I think you will be able to remember 'consonant' as well, when I explain its meaning. There are twenty-six letters; five of these are voice-letters or vowels. The other twenty-one are consonants; they are either *lip*, *teeth* or *tongue* letters. I speak of them to you by these names because either the lips, teeth or some part of the tongue helps to make their sounds."

"All except 'h,' mamma," said Johnny, opening his teeth and lips and blowing gently upon his outstretched palm.

"Thank you, my son, for reminding me of this 'breath letter.'"

"How many consonants did you say?"

"Twenty-one, and sometimes two of these have vowel sounds."

"Please wait, mamma, and see if I can not make Bess understand. Little Sounder," he added, looking very wise, "there are as many consonants as you have fingers, thumbs and toes, and one more; and as many vowels as you have eyes, ears and noses."

"Ha! ha!" laughed Bess. "How many noses have I?"

"Well, as many vowels as you have eyes and ears, and one more."

"That is a good explanation, little teacher," said Mrs. Jones, smiling.

"I know how many five is," said Bess, examining her fingers, her eyes, ears and nose, in turn.

CHAPTER XX.

"In some cases this (a) vowel has what we call an obscure sound. In reading and talking we make this sound glide into the next word. It is the first sound you hear when I say 'a pin, a tack, a book.' You will find in your Synthetic Speller, words classified for marking. Whenever you find this vowel (a) standing alone in front of a consonant, you must show that it makes this obscure sound by placing under it a breve cap, turned wrong side up; thus, a. You will, also, find that this (e) letter has, sometimes, the same sound. Make scales of a=e and sing, giving the least possible sound to these vowels."

"Why, mamma, that looks as though his breve cap had fallen off and the little fellow had no hands to pick it up with. I think I understand this obscure sound—just the least bit of a sound it seemed to me as you sang up the scale. May I make up a story about obscure a for Bess?"

"O, please do, Johnny! A story about a little boy and a top."

"You just *happened* to use the sound then, but you gave it nicely."

"What did I say, Johnny?"

"You said a boy and a top."

"And you observed how lightly she spoke the a each time, did you not, Johnny?"

"Yes, mamma. I shall know how, when I learn to read."

CHAPTER XXI.



AUNT EDNA.

"Bess, dear, I have been to see aunt Edna. Uncle Nat took me. She says that I look like you, mamma, and Bess looks like papa. It sounded so funny, too, when she said she had known you longer than I had."

"She has known me all my life, dear. She was my nurse when I was a baby."

“Well, Uncle Nat took me to see her when we drove to town. We went in the new red cart, and he carried ever so many things to her; flour, and corn-meal, and bacon, a—”

“Yes, Johnny, your grandpa takes care of her since she is too old to work.”

“She can hear very little, mamma. When Uncle Nat told her who I was, she put her hand up to her ear and said, ‘ $\tilde{\text{E}}$?’”

“That is the sound of a voice-letter, Johnny. Let me tell you how to make it. Spread your lips more than for $\tilde{\text{a}}$, and part your teeth only wide enough to take in the point of a knitting needle. You may remember this sound by thinking of an egg, or by saying ‘Ed.’ It is the first sound of these words. Make these scales, and, as you place the curve above each letter, sound it.”

“O-ho! I see. These little fellows must have breve caps, too.”

“Yes, and you must remember, whenever you place a breve cap over a voice letter, this shows that it belongs to one of the Short families. Here are the scales. You may, also, draw a breve cap over each letter. Sometimes this (a) vowel says $\tilde{\text{e}}$; a line run through this letter makes it say $\tilde{\text{a}}$. Make scales of $\tilde{\text{e}}=\tilde{\text{a}}$ and sing, keeping lips and tongue in the same position all the time.”

CHAPTER XXII.

“When Uncle Nat feeds the pigs in the morning they squeal out this sound;— $\tilde{\text{i}}$, $\tilde{\text{i}}$, $\tilde{\text{i}}$!”

“Yes, Johnny; as you made that sound, your lips parted just a little—about the width of the tip of your little finger. Still, this is enough to show it to be a vowel sound.”

“I have outlined these hungry pigs upon the board for our next lesson. Draw them first, and make your scales afterward. Do not forget to *squeal* as you draw the breve cap above.”

“When you have finished your lesson, Bess and you may play you are little piggies squealing for your breakfast; $\tilde{\text{i}}$, $\tilde{\text{i}}$, $\tilde{\text{i}}$, $\tilde{\text{i}}$!”

“Must they both have caps on, the small and the big letters?”

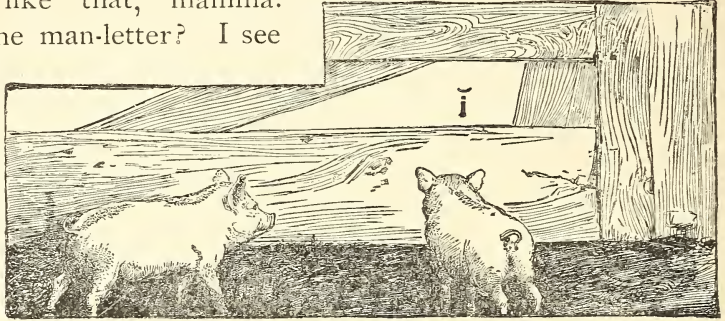
"Yes; they belong to the Short family. Make two ladders and play that the dot is a balloon and the little boy is climbing up after it."

"Ho! I like that, mamma. Must I dot the man-letter? I see you did not."

"No; do not dot it. Just draw a curve over it."

"This vowel (e)

sometimes says ĩ; by placing a dot over e we show this to be its sound. Make scales of ĩ—ê and sing, holding teeth and lips in the same position."



CHAPTER XXIII.

"Ō, ō, baby, don't touch the lamp!" said Johnny, one evening, as Bess laid her dimpled hand upon the glass chimney.

"There, Johnny, you made the sound of the next voice-letter we are to talk about. Here are the scales: ō—Ō."

"He did not change one bit after he was grown; he only grew taller and wider."

"For this sound you open your mouth almost two fingers wide, and make your lips somewhat round. Try it;—ō, ō, ō, ō. When you want to remember, just think of what you said when you feared Bess would burn her fingers."

"Or of the sound I make when kitty jumps up on my desk. I always say, ō, ō! when I lift her down."

"Sometimes this (a) letter has the same sound."

"Why, mamma, that is the lamb's cry."

"Has it a breve cap on?"

"No, it has not."

“Observe now. I place a dot under it, **a**. This dot shows that it says **ō** just the same as the round letter with a breve cap. Make your scales in this way;—**ō**=**a**. Always place the sound you have



“**ō**, **ō**!”

learned to the left, and the new sound to the right of these little marks. After you have made these scales we will sing up and down, looking right at the letters that you may remember this new mark for **a**.”

CHAPTER XXIV.

“You said there were five voice-letters, mamma. We have had four. Is there but one more to learn?”

“Only one more of the short vowels. Here it is: **ū**=**Ū**.”

“He did not change any more than **ō** when he grew up, mamma.”

“For this sound you part your teeth more than for **ā**; think of a mother tossing up a baby and saying “Up!”

Just then Bess hiccupped.

“I say, little Sounder, did you do that on purpose?” asked Johnny.

“I’m not doing it,” said Bess, hiccupping again.

"Just hear her, mamma! I'd like to know what that sound is, if it is not ũ. I shall call these the 'hiccough letters.' But Bess, dear, brother will get you a drink of water. It will be fun to make that sound, but not to *have to hiccough* when you *don't want to*."

Johnny was surprised, when he returned with the water, to find that mamma had printed a scale of o's to the right of Johnny's hiccough letters. Over each of these round letters she placed a dot, and then explained to Johnny that one dot above made o say ũ. After he was made to understand this clearly, they sang these scales;—ũ=ó.

CHAPTER XXV.

"Can you remember the sounds of the two vowels we took for our last lesson?" asked Mrs. Jones, upon the day following.

"Ū, ó," said little Bess, pretending to hiccough.

"You do not forget, baby. She knows as much as I do, mamma. How many vowels are there, little Sounder?"

"Ā, ē," said Bess, pulling Johnny's ears; "ĩ, õ," she added, touching his eyes; "ũ," she hiccoughed, taking his nose between her thumb and finger. "One, two, three, four, five."

"You cunning little sister! How well you remember. How many consonants?"

Bess was sitting up in bed, with her night-dress on. She thrust out her little pink toes, stretched out her dimpled fingers and afterward touched Johnny's nose.

"It is that many, Johnny, but I can't say the number."

"Twenty-one, Bess. I will place the figures here upon the black-board for you to look at when you pronounce the name."

CHAPTER XXVI.

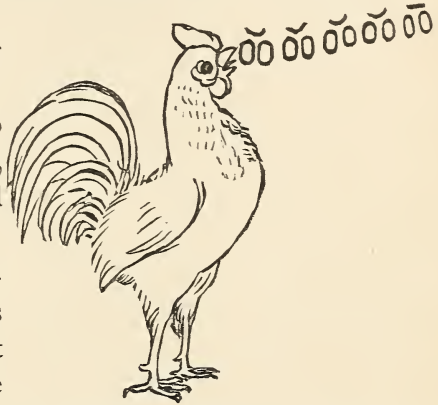
"O, mamma!" cried Johnny, one morning, "please come out on the porch and hear the red rooster crow! Bess was afraid of him. She climbed up on the step-ladder and screamed for me to drive him away. Can you show me any letter that stands for that sound?"

"After I have drawn the rooster I can. Here you see the letters."

Johnny clapped his hands to his sides, as if they were wings, stretched himself up on tip-toe, and said: "ōō, ōō, o, u, oō!"

Mamma told him to stop crowing and look closely at the letters she had made; to observe that the curve over double o, and the dot under o and u, showed that all these vowels must be sounded alike; but that the straight line over double o meant that he must make his lips round when he sounded those letters.

"Now, mamma, I will watch the marks closely and crow again."



CHAPTER XXVII.

Upon the morning following Johnny was trying so hard to make a loud crow, he did not think of Bess who was standing near him, and his right foot came down hard upon her tender little toes.

"Ow, ou!" she cried, quickly.

"I am so sorry, baby," he said, kissing her. "Brother did not mean to hurt you."

"Look, children," said mamma, turning to the black-board, which Johnny had brought out on the porch before he spoke about the rooster's crow, "these two vowels (ow=ou) whenever they are tied stand for the sound Bess made."

"They are not just alike, mamma."

"No, they are not the same vowels, but they have the same sounds. Open your mouth two fingers wide and draw your lips together quickly."

"Bess did make the right sound when I hurt her. And you said 'ow, ou,' when I tried to comb your hair this morning, didn't you, Bess?"

"Yes, I did. You pulled it hard," said Bess.

"Must I always say, 'ow, ou,' when I see these vowels together, mamma?" asked Johnny.

"No, but you will soon learn from the sense of what you are reading, how to sound these vowels properly. Here are two others which we tie together; that is, we try to make one sound when we say them;—oy=oi. You can hear these sounds when I say oyster, oil. And now I want you to remember that these four, ow, ou, oy and oi, are the only vowels you tie beneath and try to sound as one vowel."

"But, mamma, w and y are not vowels, are they?"

"Always, Johnny, when they do not begin a word or syllable."

"Well, you never told me that before."

"We have just come to it. This is the first time we have sounded ow and oy."

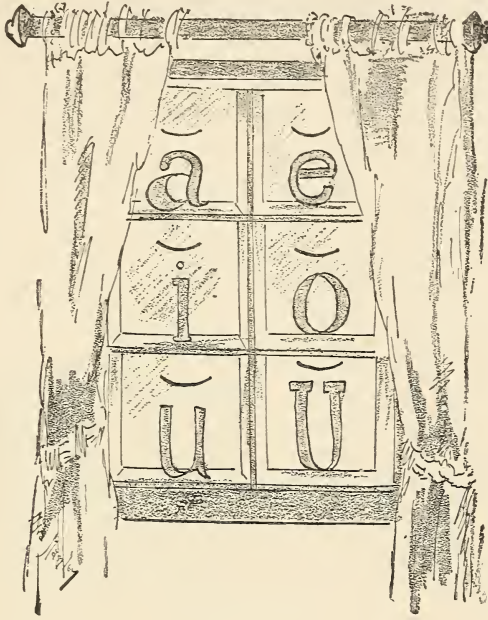
CHAPTER XXVIII.

"Why, mamma!" said Johnny, one morning, as he glanced up at the black-board, "what pretty drawings! Did you make them?"

"Yes; I made them with colored crayons to help you remember the Short family. Here you see the picture of an apple, an egg, an inkstand, an ox, and a boy that I meant for your uncle Nat. If you should forget the sounds of the short vowels, you can recall these pictures, and speak the names of the objects for which they stand. The first sounds of these words will give you the short vowels."

"I see, mamma. This will help me remember their sounds."

“Here, too, is a short vowel window for you to draw. Draw this window very nicely and leave it on the board that we may sing the sounds of these vowels daily to the air of ‘Thumbkins.’”



CHAPTER XXIX.

“For our next lesson I shall talk about the Long vowels. I will draw the long vowel window that you may compare the two. There are just as many of these as of the Short vowels. Their sounds are so easily learned I think I can teach them all together. Here I have all the scales made.”

As she spoke, she turned the board around and Johnny saw each letter drawn eight times.

“Why, mamma, I don’t see any difference. They look just like those we have learned. Surely, this is the lamb’s cry,” he said, pointing to *a*.

“Has it a *cap* on?”

“Sure enough! It has not. It wears a *hat*. Do all the Longs wear hats? Let me look a little closer. Yes; every little long fellow on the board has his hat on.”

“You must remember that these look just like the short vowels. It is the macron hats that show the difference in their sounds.

“**Ā** opens the teeth the width of the end of the little finger.

“**Ē** spreads the lips and almost closes the teeth.

“**Ī** opens the teeth almost two fingers.

“**Ō** draws the lips in the shape of the letter itself.

“**Ū** has a double sound equal to **ŷoo**.

“Sound with me as I point to these letters: **ā, ē, ī, ō, ū**. And now, that you may learn these sounds, sing with me as I point. But first let me draw a macron hat over each letter. Sing to the air of the National Hymn:”

Ā, ā, ā, ā, ā, ā,

Ē, ē, ē, ē, ē, ē,

Ī, ī, ī, ī.

Ō, ō, ō, ō, ō, ō,

Ū, ū, ū, ū, ū, ū,

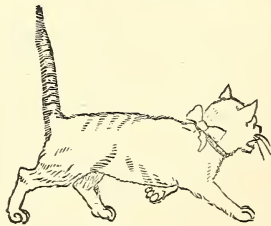
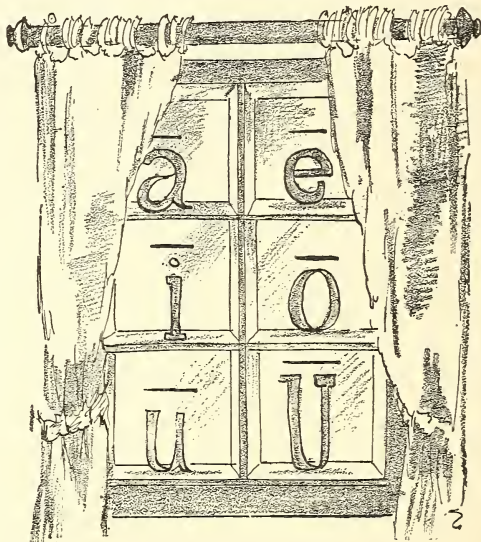
Ā, ē, ā, ē, ā, ē,

Ī, ō, ī, ō.

“Let me turn the board around for you to see the long vowel window. We must sing these sounds, also, every day, to the air of ‘Thumbkins.’”

“What is that little kitty under the window saying, mamma?”

“She is very young and has lost her mother. She is crying, ‘**m-ēw, m-ēw.**’ Her cry gives us the sound of **u** long and of these (**ew**) vowels.”



u = ēw

CHAPTER XXX.

"I brought my fishing pole and a little basket with some worms in it, mamma. Uncle Nat promised to take me to the creek this afternoon. I am not sure that it is right to fish. It seems cruel to think of their swallowing a sharp hook and being dragged out of the water to die."

"To say nothing about the poor worms, dear," said Mrs. Jones, smiling.

"I do feel sorry for them too. Ugh! We are only going to the pond for the fun; I don't care to catch any fish."

"While you have the basket so near you, I wish to call your attention to the sound you made just then. This may help you to remember the sound of *u* circumflex, which I shall talk about at another time. I shall now leave you to outline the basket and the worms, with the request that you say *ugh!* quite often when thus employed."



ugh

"Come, then, Bess, and help me sound as I draw," said Johnny.

CHAPTER XXXI.

"Come here, Johnny," said Mrs. Jones, one morning.

Johnny knew there was to be a pleasant talk, for his mamma stood before the black-board with a pointer in her hand.

"Why, mamma," he exclaimed, "how many ponies!"

"Let me first show you something and I will explain about the ponies afterward. Look at these vowels with the *r* following each: *or, ur, er, ir, wor, yr, ere, are, är* and *ar*. When I first taught you about this letter (*r*) I called its sound 'the cross dog's growl.'

"I wish you to think of this whenever you find *r* in *front* of a vowel; but when you find this letter following a vowel—that is, when a vowel is found in front of *r*—the latter has a very

different sound. Say after me **rat, tar**. Observe closely the difference in the position of your tongue. In the first instance it curls up until its sides rub against the inner sides of your upper teeth. But when you say **tar** it keeps almost still, scarcely moves at all.

“Take other words—**red, her**. Here you observe the same, with this difference; the sound of **er** does not part the teeth as much as that of **ar** in **tar**. Still the tongue is quiet; you can scarcely feel that it moves at all.

“Take two other words, **rip** and **fir**. Here we find the rough **r** in front of the vowel, and the smooth, or glide **r**, following it.

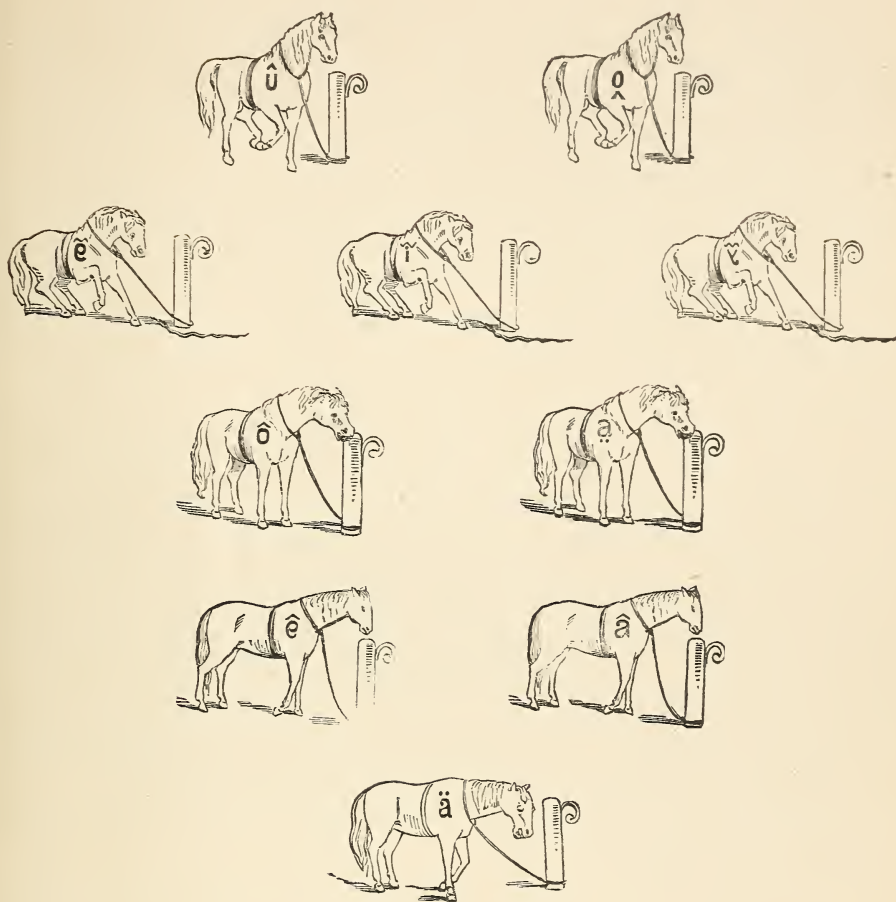
“The different sounds of this letter, as heard in the spoken words, prove to us that it always growls when found at the front door of a word, but is very quiet when it follows a vowel.

“That you may remember this, you may think of these vowels as of different ponies, and of the **r** which we always find close to each, as a hitching post. In marking words containing these ‘pony vowels’ we must do what we never before have done; we must tie a vowel to a consonant. We do this to show that there must be no separate sound given to the consonant apart from the vowel. Heretofore, we have tied only consonants (as, **sh**, **ch**), or vowels (as **ow**, **oi**); but in the words to which I now refer, we tie the vowel to its **r**. I say to *its* **r** because we never tie a vowel to any other consonant. We do not wish you to sound **h-e-r**, **f-i-r**, **w-o-r-k**; but **h-er**, **f-ir**, **w-ork**.

“Again, in marking such words, first mention the name of the mark placed above the vowel, after which sound as you tie. There need be no confusion if you will just remember that the tie must be made whenever **r** follows a vowel. To help you remember this I have sketched these ponies and tied each to its hitching post.”

“O, mamma dear, please wait until I bring Bess to see the ponies. She may choose, and then I will say which one I like best.”

Bess was changing Jenny’s dress when Johnny burst in upon her, saying, “Do come and see what mamma has drawn. Here are the ponies tied to the hitching posts.”



“Sure enough, mamma, the hitching posts are all alike. The last pony looks as if it might bite.”

“No, Johnny,” returned Mrs. Jones, “he is the Italian pony. We will think he is sleepy and opens his mouth wide to yawn, because we must open *our* mouths wider for this than for the other sounds.”

“But how are we to know the different neighs of these ponies?”

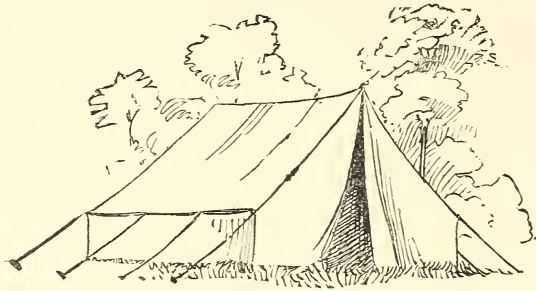
“By the vowels themselves. Can you give me the short sounds of these vowels?” said Mrs. Jones, printing $\overset{\circ}{o}$ $\overset{\circ}{O}$ (short) upon the black-board.

Johnny cried, "Ō, Ō, kitty! Get off the table," pretending he saw the cat there.

"That is correct, my son. Now prolong that sound; continue it."

"How long, mamma?"

"Well, in this manner: ô, ô. Now, when you find o standing in front of r and do not find w in front of this vowel (o), you must draw this little tent above the o and sound as you tie the 'pony vowel' to its hitching post. You may make this picture of a tent several times and say 'circumflex,' until you remember this long word."



"Is circumflex the name of the little tent you drew above that o?"

"Yes, dear, and I wish you to learn to say 'circumflex.'"

"Please tell me again why we tie, mamma. We have never tied a vowel to a consonant before."

"We tie, in these cases, to show that the vowel and consonant sounds must not be separated; also, to help us remember how little sound r has when it follows a vowel; how different its sound from r when it begins a word.

"Say **rod**, **rot**. Can you not feel your tongue curl up as these words are pronounced, and do you not realize how still it is when it says **ro** and **nor**?"

"Why, yes, mamma, I can understand now since you have told me about my tongue."

"Another thing, my son. In words with 'back door-keys,' we must mark the vowel first, and, after tying the pony to its hitching

post, we must continue the tie under the final consonants; thus, **corn.**"

"It would seem more like a bridle, mamma, if the tie could be made *over* the two letters, would it not?"

"Yes, dear, but as this is not as convenient, we will just think there is a ring at the end of the bridle which slips over the hitching post and falls down to the ground."

"I have seen horses fastened by an iron weight. I will just think of an iron ring at the end of the bridle that drops as it is slipped over. Must I always tie the **o** to the **r**, when I find them together?"

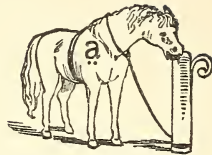
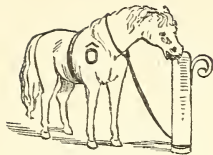
"No, not always. In some words where **th** final follows **or**, the **o** is marked long. These we shall learn after we are through with the ponies. Let us take a pair of ponies to-day."

"Leave them all on the black-board, please, for I like to look at them."

"To-day let us make scales of **o** short and **or** circumflex, and sing up and down; this will aid us in giving the correct sound. I have, also, printed these words upon the board: **or**, **for**, **nor**. Observe closely, *not one begins with w*. This will lead us to think that **w** changes the sound of **or**; therefore, the words beginning with **wor** must be marked differently. You may say 'circumflex,' when I draw the mark above, and *sound* when I tie the vowel to its consonant **r**. Since **ar** sometimes says **ôr**, I have drawn two ponies just alike. You may think they have been trotting a long distance and have returned hungry and tired. They say '**ôr**, **ar**,' because they want hay. We will sing the following stanza to the air 'Thumbkins Says I Dance:'"

"Now, little ponies, stop;
We are at home at last;
Stand right here by your hitching posts.
Then maybe I can tie you fast."

Chorus:—**ôr**, **ôr**, **ôr**, and **ar**, **ar**, **ar**,
Hungry ponies ask for hay.



“Ha! ha! I like that. To which family do these ponies belong?”

“We may think they belong to the children of Mr. \circ Short, because these look like words of the \circ Short family. In some words the sound of a is just like circumflex \circ ; for this reason I have drawn another pony by the side of this hungry one.”

“Do two dots under a make it say $\hat{\text{or}}$? I see it is marked in this way on the right hand pony.”

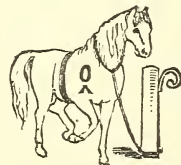
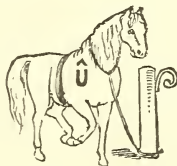
“Yes, dear. It will help you remember this, if, after you have outlined these ponies, you will make equivalent scales of $\hat{\text{or}}=\text{a}$ and sing, holding lips and teeth in the same position.”

CHAPTER XXXII.

$\hat{\text{U}}_{\text{r}}=\text{Q}_{\text{r}}$.

“Which shall we have this morning?” asked Johnny, placing the pointer in his mamma’s hand.

“We will talk about the u circumflex pony and his mate. This is the sound of u short prolonged. You may remember I referred to it when we talked about the fishing worms. Just continue the sound of u short. Look at the ponies.”



“Another pair!”

“Yes, but I can not place the circumflex above both vowels, because this mark (\wedge) above o shows that the sound of o short must be prolonged. For this reason, I place it below when this

vowel is an equivalent of *u* circumflex. Sound, as I place this mark above the *u* and under the *o*, in the following words:”

cur	word
fur	work
spur	worm

“Here, also is a stanza about these ponies which I wish you to learn, after which you may outline them and print your scales:”

“Now, little ponies, tell
Whether your neigh means *No*.
Don’t you like to be tied at all?
If not, try to tell me so.”

Chorus:—“*ûr*” and “*or*,” I do believe,
Ponies, try to tell me so.

“Now we will sing these (*ûr*=*or*) scales, alternately.”

“What does that long word mean, mamma?”

“*Alternately*, in this case, means to sing first one sound and then the other as we go up the scale; as, *ûr*, *or*. Watch the pointer closely. Observe that I shall touch first one and then the other. This will help you remember that both sounds are alike.”

“And must I always draw the circumflex under *o* when I wish to show that this vowel sounds like *ûr*? It looks as though I want to draw a little tent over one letter and make the other letter (*o*) stand on *top* of a tent.”

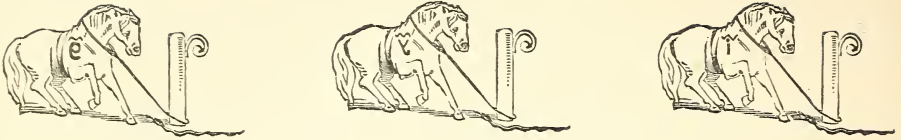
“You must always draw the mark in this way when you find *w* right in front.”

CHAPTER XXXIII.

THE THREE ENGLISH PONIES.

(THE WAVE VOWELS.)

“To-day I wish to talk about three English ponies. Here you see them tied to their hitching posts waiting for you, Bess and myself, to take a ride.”



“I should not trust you or Bess on such restless ponies, mamma. They rear up as though frightened at something.”

“I have outlined them in this way for a special purpose. Observe the wave line drawn above each vowel. We will think of this as the picture of a little snake. I have also drawn a snake crawling toward each pony. He is afraid of it and makes this *ě*r sound. Do not part your teeth as much as for *û*r or *o*r.”

“When I draw this sound out it makes me think of the ‘whinny’ of a horse, mamma. Did you say the three English ponies ‘*whinny*’ in the same way?”

“Exactly alike. Here are the scales;—*ě*r=*ĩ*r=*ÿ*r. As you look at them, sing with me:”

Three English ponies tied
 Each to a wayside stake;
 Hear them neigh in a frightened way,
 Just because they have seen a snake.

Chorus:—*E*r and *i*r, and *y*r, and *y*r;
 All afraid of a little snake.

“Now take the chalk and mark the following words. Remember to draw the wave over each vowel before you tie it to its *r* and to *sound as you tie*; also, be sure to say ‘wave’ as you draw this little snake:”

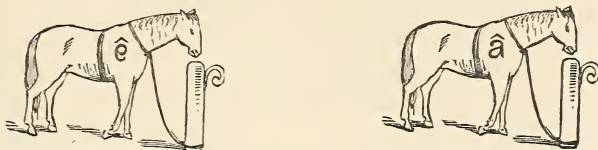
her berth fir firm myrrh

“What a funny word, mamma—the last one, I mean. I can not see why they print two silent consonants at the end of a word, unless it is to give us some busy work. I like to mark out silent letters, though.”

CHAPTER XXXIV.

$$\hat{e}=\hat{a}.$$

“**E** and **a** are the only circumflex vowels left. As these sounds are alike, I have tried to make these ponies resemble each other.”



“Why do you place the **e** pony first, mamma?”

“Because you must sound ě (short) and afterward prolong the ē sound, to obtain the correct sound of \hat{e} and \hat{a} (circumflex). It was in this way I taught you how to sound \hat{o} and \hat{u} (circumflex). I first gave you the sound with which you were familiar and from this known sound you learned the others. Here are the scales for you to sing:”

$$\hat{e}\text{r}=\hat{a}\text{r}.$$

“Why do you mark the last **e** silent in both of these scales?”

“For the same reason I mark **e** final silent in words of the Long families; because it has no sound.”

“But why do you print it with the scales? Why not make the scales **er=ar**?”

“I print the final **e**, in both scales, that you may remember there must always be a silent letter in every word in which **e** or **a** circumflex is found. There are not many words with **e** circumflex; as these look exactly like words of the **e** Long family, I have printed them, repeatedly, for you to mark. In this way, words become familiar to the eye. For to-day, you may take the two sign-board words, **there** and **where**, and the pronoun **their**. Print each word ten times and mark, after which I will hear you ask questions, bringing in a sign-board word, or the pronoun, each time; as,

‘Where is Bess?’ ‘Is Gyp there?’ ‘Have the children found their books?’”

“Are these three words all we shall find with circumflex e, mamma?”

“No, dear. We shall take **bear**, **wear** and **tear**, after we have talked about these. There are, besides, other words, such as **ere**, **e’er** and **heir**; but I wish to explain their meaning before you mark them.”

“But these circumflex ponies. Where do they belong? I want to think of them as belonging to the children of some Long or Short family.”

“Well, think of these as the ponies of **Mr. E** Long. As I have said, these words look so like the words of **Mr. E** Long’s family, the only way to distinguish them is by becoming familiar with them, which can soon be done by marking, alternately, words like **here**, **there**, **tear**, **tear**. The meaning of the word will aid us in determining its correct marking. If I read, ‘He shed tears,’ I know the **e** is long; but, if ‘He tears his clothes,’ then I understand that the circumflex mark must be used.

“The words of the **a** circumflex family are easily determined—they end in **re** or **ir**; by which I mean when **re** or **ir** final follows **a**, we must mark the **e** or **i** silent and the **a** circumflex.”

“Must we *always* mark out a silent vowel before we mark **a** circumflex, just as we do in the **e** circumflex words?”

“Yes, dear, and by doing this we shall not mistake the sounds of the vowels in such words as **farm** and **berth**, because in these words there are no silent vowels found. I place here, side by side, words of the **a** long and the **a** circumflex families for marking. These I shall expect you to mark without my assistance:”

babe	bare	fair
fade	fare	pair
hale	hare	hair
male	mare	lair

“Let us now sing this stanza about these ponies, after which you may outline them:”

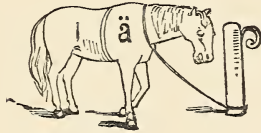
O, what a handsome span!
 Look at their glossy manes.
 Bess, be sure that you sound aright;
 Sound with me as I draw the reins.

Chorus:—Êre, êîr, êâr, and ârè, and âîr.
 Let me tie this handsome pair.

CHAPTER XXXV.

a ITALIAN.

“As this letter has no equivalent, I have represented its sound by a single pony tied to its hitching post.



“Open your mouth wide enough to insert two fingers (one above the other) between your teeth, and say ä. The two dots I place above may remind you of two fingers. Keep your mouth in this position while you sing up and down this scale. This is the sound that opens your mouth wider than any other sound.

“You may think of this as Mr. A Short’s pony, because Italian a is found in the words of three and four letters; words that look just like those with a short, the r after the a making the only difference. Do not these two words look alike—*cat*, *car*? We will call this an Italian pony, as this is the name of the vowel. We may also think he is sleepy and opens his mouth quite wide when he yawns. This will help us remember that we must open *our* mouths wide to make this sound.

"Part your teeth the width of two fingers (one above the other), and say **ä**. In marking the word **far** say 'Italian' as you place the two dots over **a**, and sound as you tie the vowel to its **r**; or, rather, as you throw the bridle over the hitching post. In marking **farm**, make the double tie as you sound. Now keep your mouth open and laugh on **a** Italian."

"Why, mamma! How funny!"

"We all use some vowel sound when we laugh. You, usually laugh on **e** short; Bess laughs on **i** short; Your papa on **o** short and Uncle Nat on **u** short. Aunt Edna uses a consonant in connection with **u** short. When she laughs heartily it sounds like **yũ, yũ, yu!**"

"Why, mamma, that is the very way she laughs."

CHAPTER XXXVI.

"Have we had all the pony vowels, mamma?"

"Yes, dear. You will remember that we classified **a** broad with **o** circumflex; by referring to these ponies again, you will observe that, in outlining them, I have not made them as long as the others; they are short and thick-set. This may help you remember the name of **a** broad. As I sound **ä** and **ä**, alternately, observe the rounding of my lips.

"There is another sound of **a**, to which I wish to call your attention. We call this short Italian **a**. Say **ä** with two fingers between your teeth, and then slip one finger out and try to make the same sound. As one dot over **a** makes it say '**ä**,' you may think this dot stands for one finger. Keep a finger in your mouth as you sound **ä**, **ä**, alternately, and observe that your lower teeth vush your finger up when you sound **ä** and that your lower jaw must drop again before you sound **ä**."

"Here are the scales which we will sing, alternately, that you may realize the change made in the position of the teeth":

ä ä.

"Is there a short Italian pony?"

"No, dear; short Italian **a** is never followed by **r**."

"But how shall I know when to place the one dot over?"

"By the consonants which follow **a**. It will require a number of lessons to learn this, because we find so many words in which this sound occurs."

"You said that **w** in front of **ar** changed the sound of **a**; when **w** comes after **a**, is it just the same?"

"Yes, dear; always place two dots under **a** when it is followed by **w**. There is this difference, however. The **w** that stands in front of **a** says **w**, but the **w** that follows **a** can not speak; he is always silent. For this reason, we may think little **a** is sorry for him and says **a!**"

"Poor little fellow! I am sorry for him myself, mamma."

"You may now take the chalk and mark these words. I wish to hear if you *sound* correctly:"

caw, daw, law, paw, raw.

CHAPTER XXXVII.

"Our visit to grand-pa's is over, Johnny. We return to the city to-morrow."

"How much I have learned since we came!"

"And it pleases me greatly, my son, to know you have enjoyed the lessons. Your papa sails for Europe soon. Upon his return you must surprise him."

"How, mamma?"

"By reading easily and naturally any thing I desire you to."

"But shall I be able to do this?"

"Yes, dear. I shall, of course, ask you to read nothing you can not understand, and you will be able to read the stories found in *any* book as readily as those in your Reader. By becoming acquainted with the different families of words, you learn to recog-

nize them much more rapidly than where words are presented singly."

"Are words ever taught in this way—one at a time? If so, how long it must take, mamma."

"It does, Johnny, and beside, pupils do not become thoroughly *acquainted* with words when they are taught to read by sight. This marking and sounding carries out a Kindergarten principle. You *learn by doing*."

"It has seemed just like Kindergarten work to me; the forming of letters, the singing and outlining. I almost forget, sometimes, that I am not back in Miss Brown's Kindergarten."

"Yes, dear; I certainly think this Synthetic Method should be considered the connecting link between Kindergartening and Primary work in our public schools. Children are always happy when engaged in some pleasing employment. The reason you have enjoyed our lessons is because you have been kept busy all the time. It has been outlining pictures, or singing, or marking, and something *new* every day. You are too young to realize the benefit of these lessons. They teach you to reason and develop independent thought. As you grow older you will understand this better. Bess has a sweet voice; we must teach her to read by this method, and when she grows older and her voice is trained, it will require no effort upon the part of her hearers to understand the words when she is singing. The sounding of front and back-door keys is as important in singing as in reading. Hereafter, in singing the little songs arranged for this method, let us be very careful to *pronounce our words distinctly*."

"When Bess is old enough, I may teach her to read, may I not?"

"You may, Johnny. Even now she can *sound* as you turn the Rotary."

"Yes, and she can outline pictures and print family names."

"I have another pleasure in store for you both. In a very short time I intend to buy a Paragon Color Study. With this new device, I can show you how the blending of two colors makes a

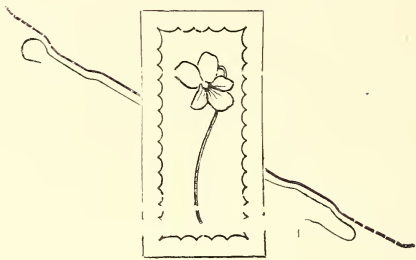
third There are blank forms arranged for this work, the coloring of which will afford you a delightful occupation."

"After I have learned to color, may I not draw the ponies over and paint them, mamma?"

"Yes, Johnny, if you will try to think of the sounds of the 'pony vowels' while you are at work."

"I shall paint the *e* and *a* circumflex ponies jet black and the frisky English ponies a rich brown. O, how I shall enjoy this painting! And Bess—it makes me happy to think how much I can teach her!"

"And just think how much you will enjoy reading stories to your sister! When she comes to me with an open picture book I can say, 'Go to brother, baby; he can read almost as well as mamma now.'"



POLLARD'S Synthetic Songs



From the Author to the Teacher.

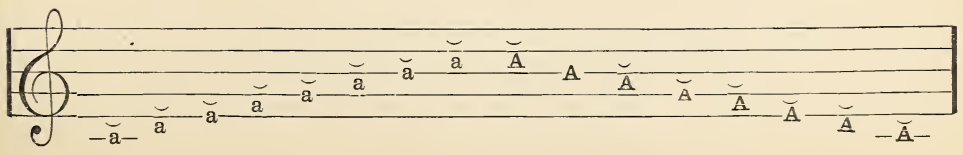
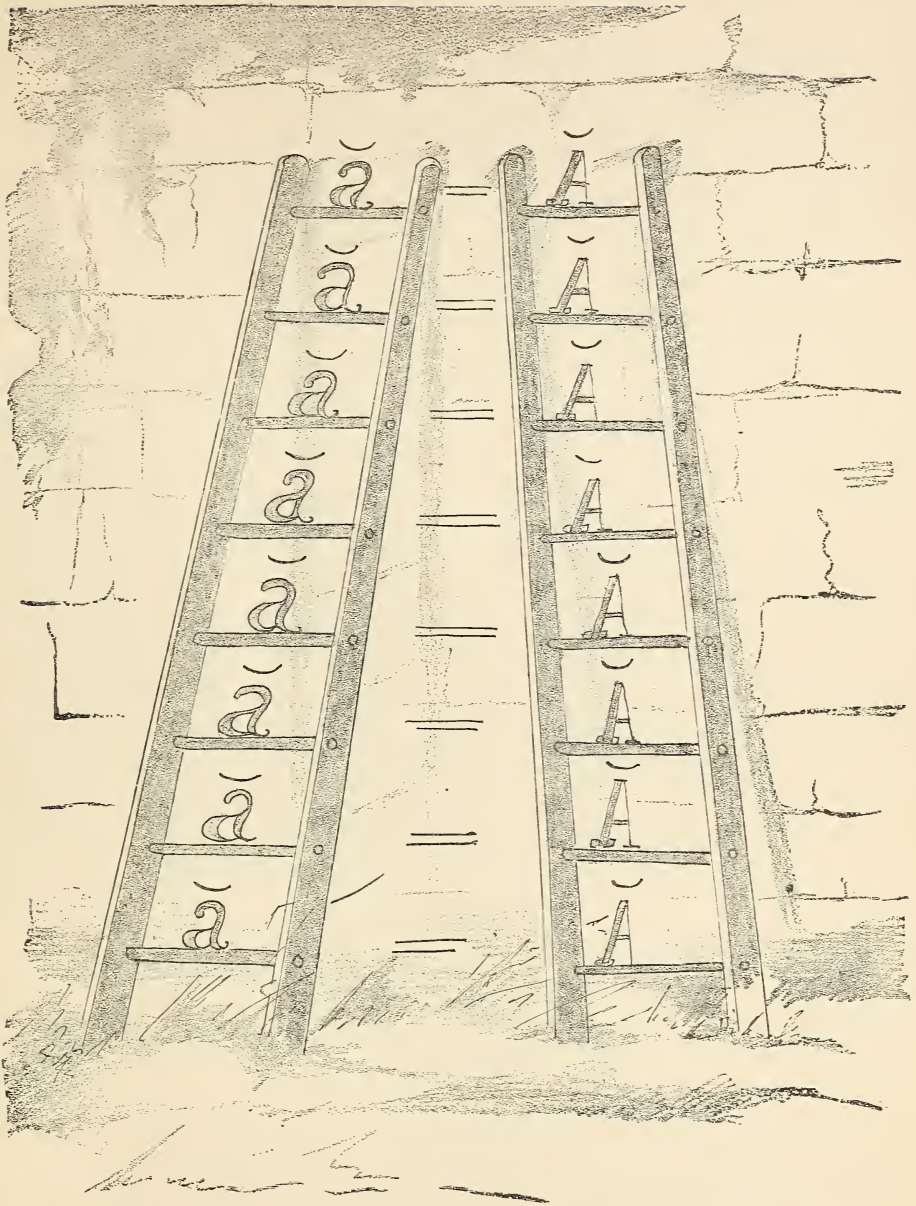
The design of these songs is to make the first lessons of reading easy and attractive.

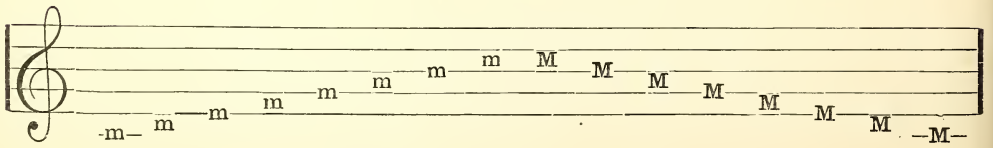
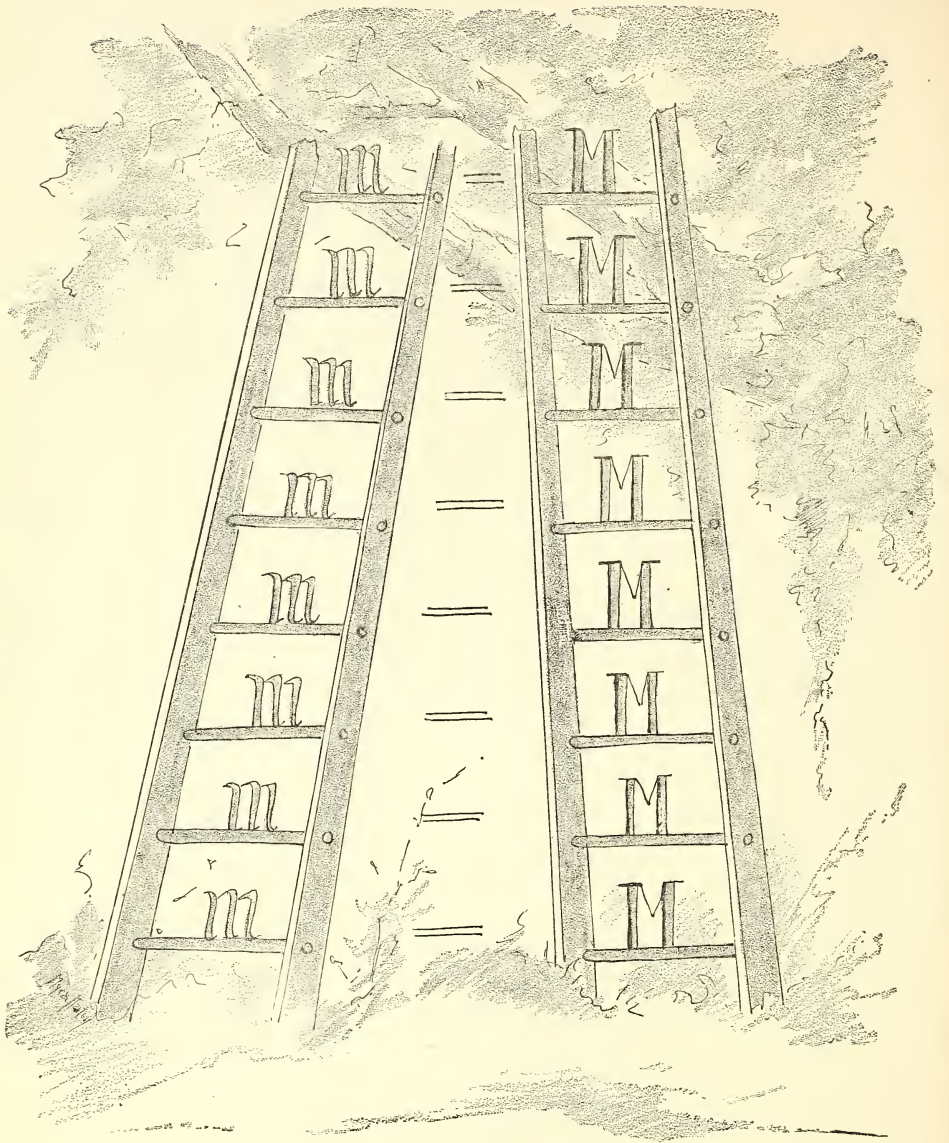
Teachers who have tested the Synthetic Method understand that much depends upon a pleasing presentation of the sounds of the letters. Children are fond of singing, and the letters, arranged to familiar airs, afford them daily recreation and most profitable drills.

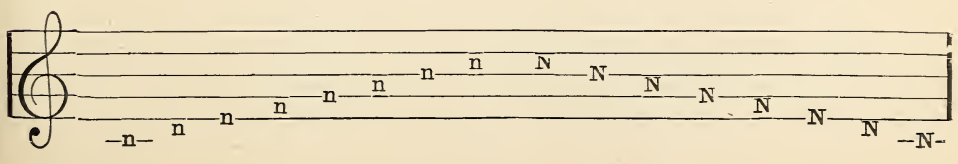
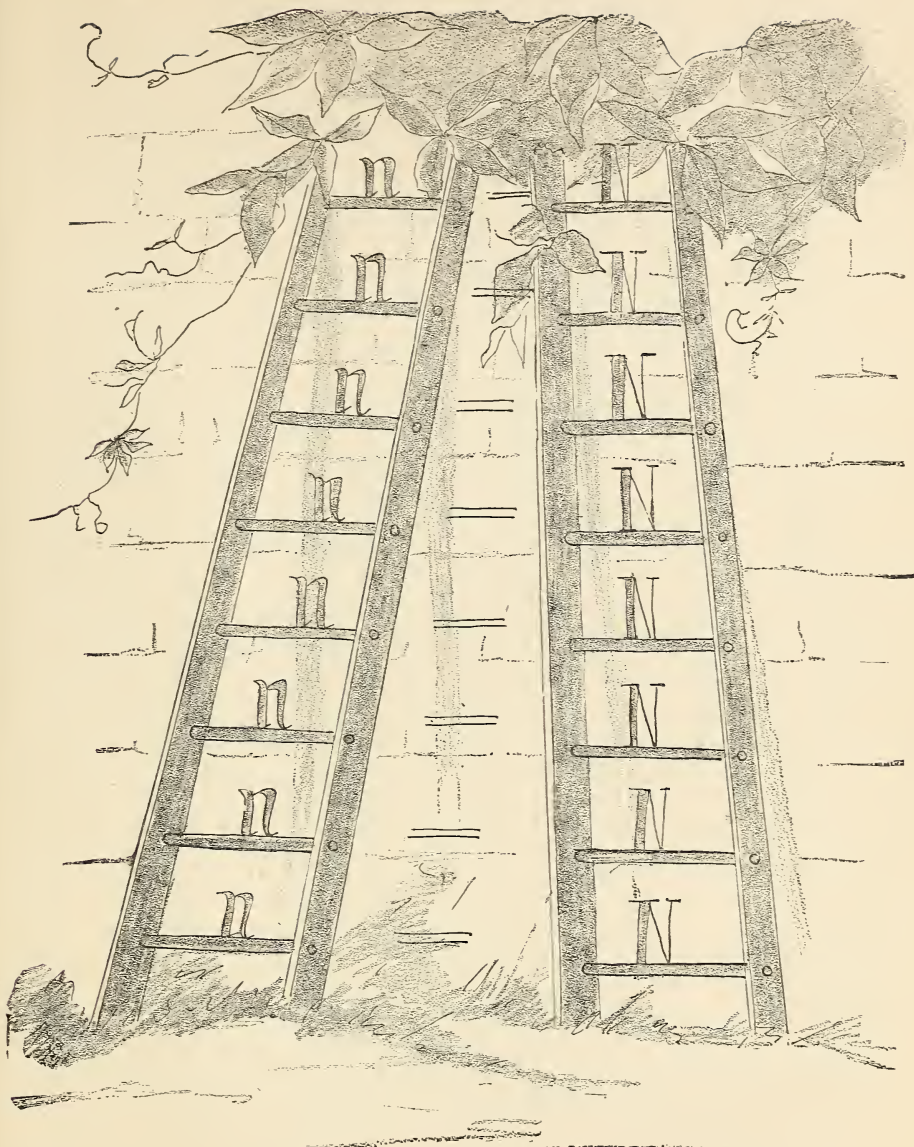
The *ladders*, *windows* and letters (c and g) should be copied carefully upon the black-board, with colored chalk, and permitted to remain there for daily singing until the sounds of the letters are made perfectly familiar.

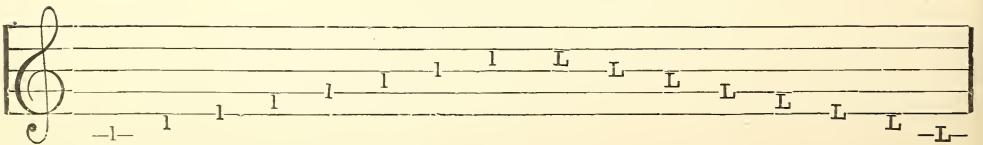
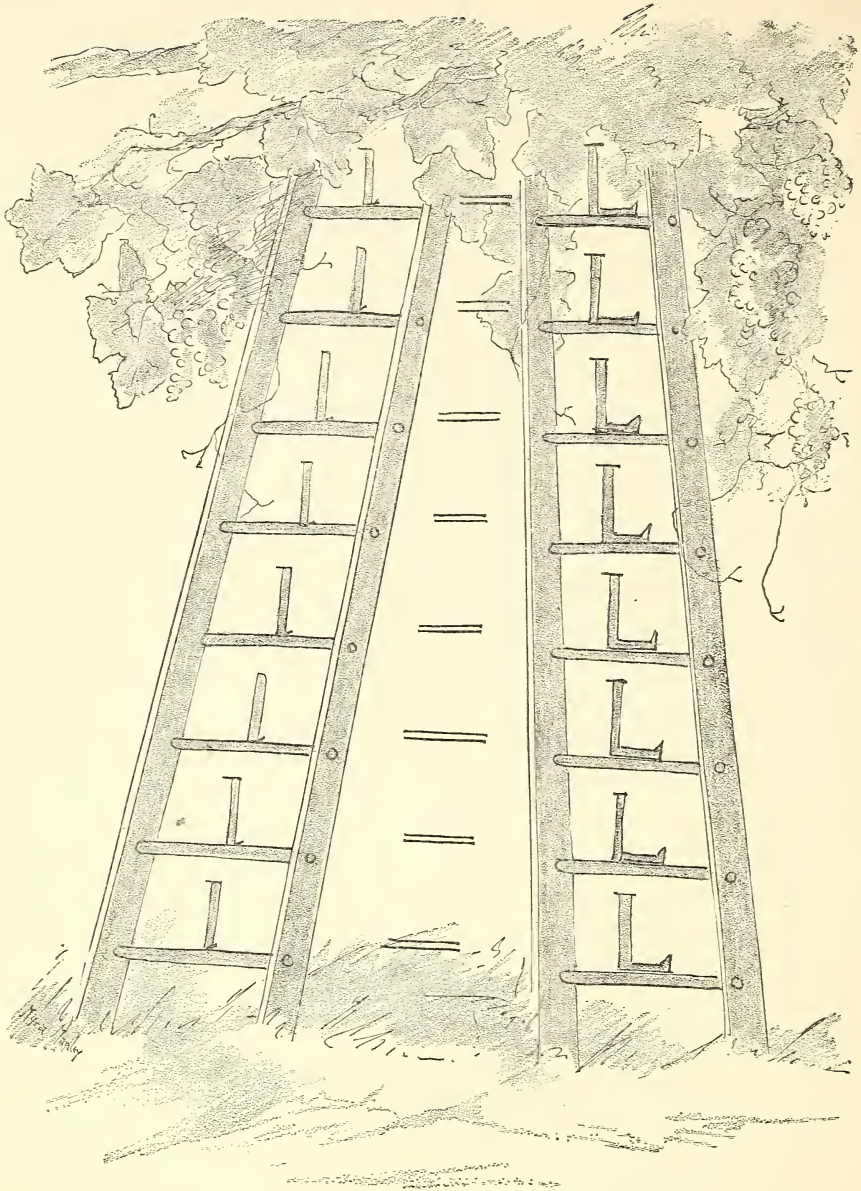
During the singing, the pointer must move up and down the ladders and along the window panes, that pupils may look closely at each letter as its sound is produced.

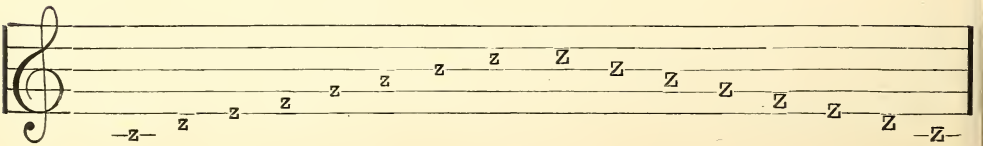
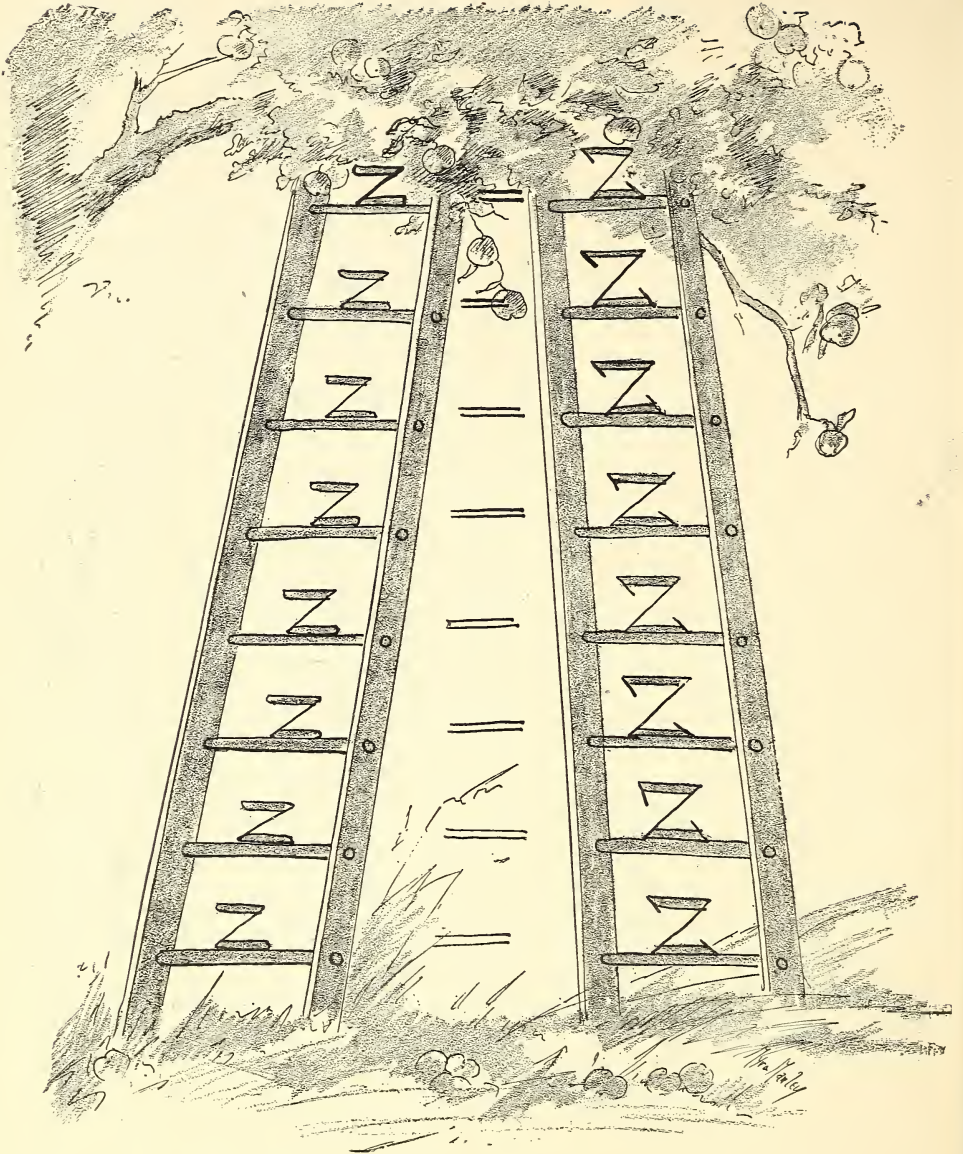
It adds greatly to the interest to permit each pupil, in turn, to "point out" the letters while the others sing.





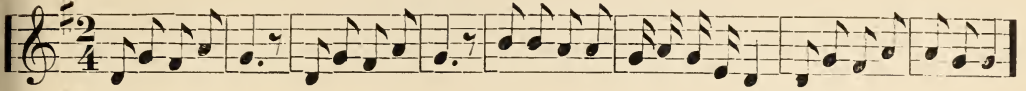






WINDOW SONGS.*

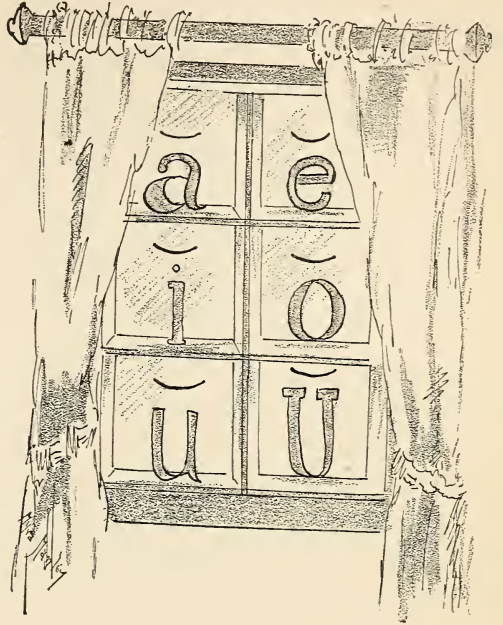
Air.—“THUMBKINS SAYS, I'LL DANCE.”



Vowel one is ā;
 Vowel two is ē;
 Three and four are ī and ō;
 Five and six are ū and ū;

CHORUS.

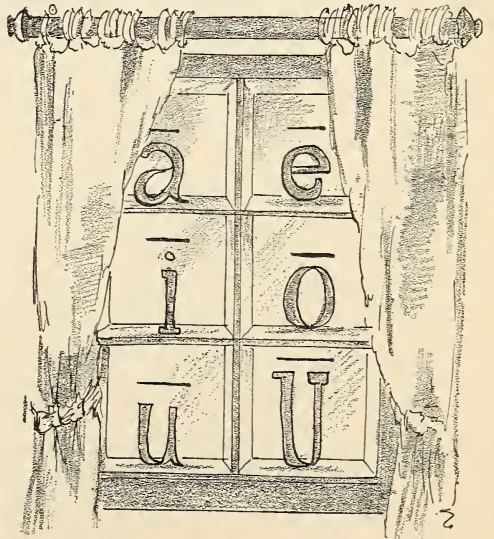
Sound and sing, ye merry little ones,
 Ā, ē, ī and ō and ū.



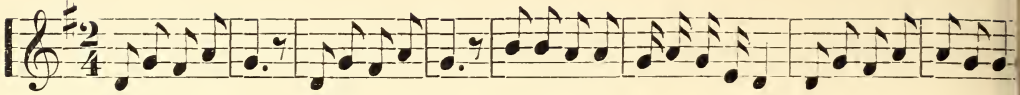
Vowel one is ā;
 Vowel two is ē;
 Three and four are ī and ō;
 Five and six are ū and ū;

CHORUS.

Sound and sing, ye merry little ones,
 Ā, ē, ī and ō and ū.



* Draw these windows on board and point to letters as pupils sing.

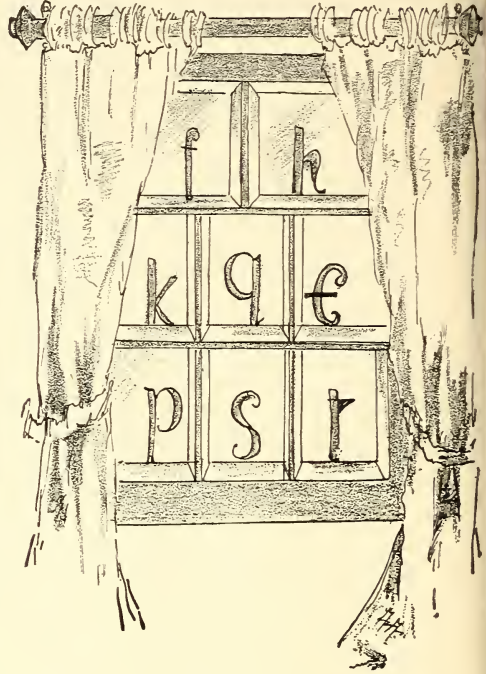


Letter one is f;
 Letter two is h;
 Three, four, five are k, q, e;
 Six, seven, eight are p, s, t.

CHORUS.

Sound and sing, ye merry little ones.

F, h, k, q, p, s, t.

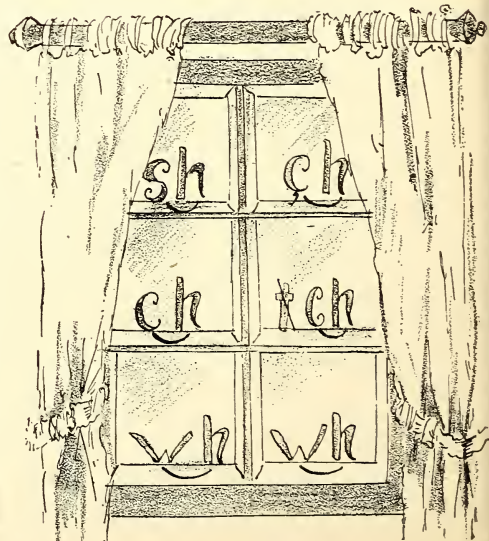


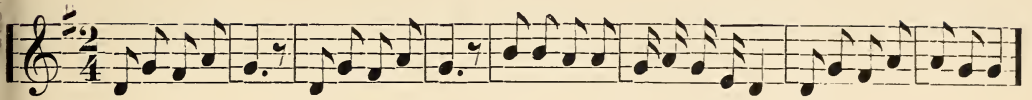
Baby sleeps, sh, ch;
 Children squeeze, ch, keh;
 Blow out light now wh and wh;
 Sneeze again, ch, keh and ch.

CHORUS.

Sound and sing, ye merry little ones,

Sh=ch; ch=keh; wh and wh.

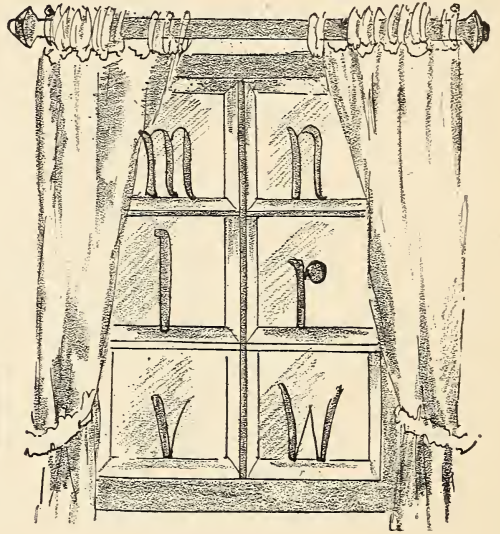




Letter one is m;
 Letter two is n;
 Three and four are l and r;
 Five and six are v and w.

CHORUS.

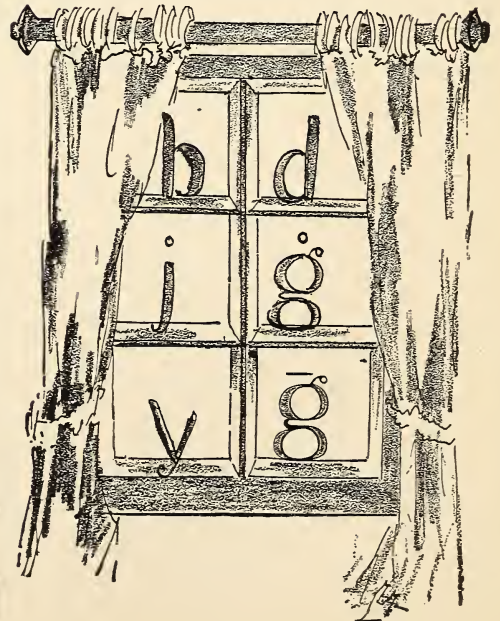
Sound and sing, ye merry little ones,
 M, n, l, r, v and w.

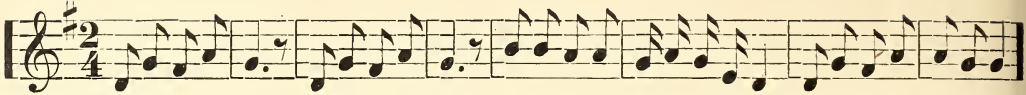


Letter one is b;
 Letter two is d;
 Three and four are j and ġ;
 Five and six are y and ġ̄

CHORUS.

Sound and sing, ye merry little ones,
 B, d, j, ġ, y and ġ̄.

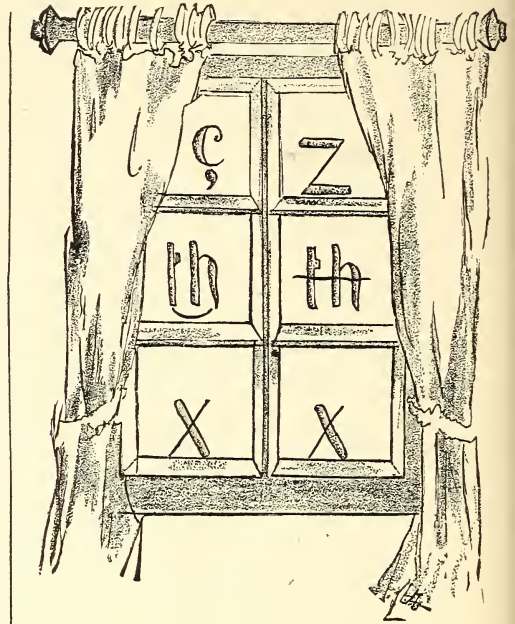




Run quick, Fido, ç.
 Hear the bees buzz, z.
 Hiss like geese now th and th.
 Sing with me x, x and x.

CHORUS.

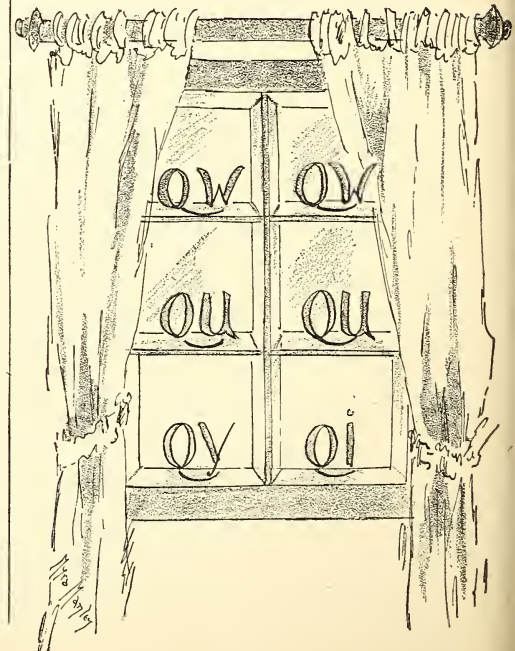
Sound and sing, ye merry little ones,
 Ç, z, th, th, x and x.

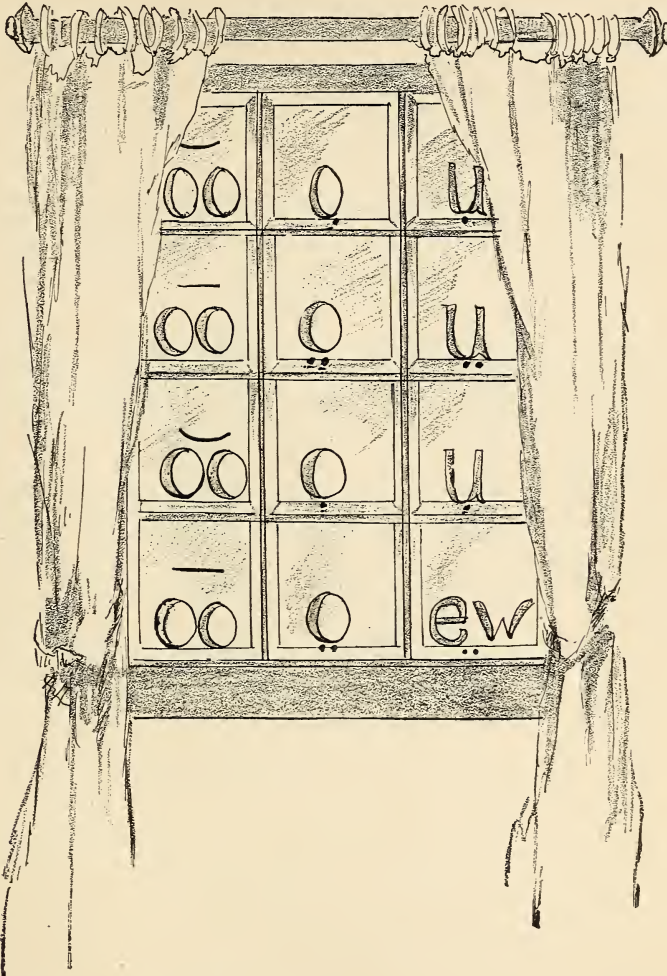
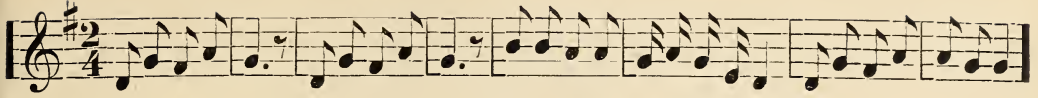


First of owl is ow:
 First of out is ou:
 Oyster starts with oy like oi,
 Oy, oy, oy as heard in boy.

CHORUS.

Sound and sing, ye merry little ones,
 Ow, ow, ou, ou, oy and oi.





First row $\bar{o}o$, o , u ;

Next row $\bar{o}o$, o , u ;

Third like first row, $\bar{o}o$, o , u ;

Fourth like second $\bar{o}o$, o , u .

CHORUS.

Sound and sing, ye merry little ones,

$\bar{o}o$, o , u , $\bar{o}o$, o , u , ew .

LETTER SONG.

Air— "Yankee Doodle."



ā ā ā ā ā ā ā ā
 m m m m m m
 ā m ā m ā m ā m
 ā ā m m ā ā

n l n l n l n l
 l n l n l n
 n l n l n l n l
 l n l n l n

CHO. ā ā ā ā ā ā ā ā
 m m m m m m m
 l l l l l l l
 n n n n n n

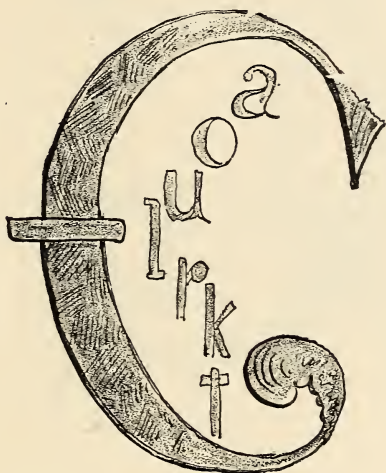
v w v w v w v w
 w v w v w v
 v w v w v w v w
 w v w v w v

m n m n m n m n
 v w v w v w
 m w n v m w n v
 ā ā ā ā ā ā

CHO. v v v v v v v
 w w w w w w w
 v w v w v w v
 w w v v w w

(Arrange other sounds to this air.)

Air.—“HERE WE GO ROUND THE MULBERRY BUSH.”



Finding this c in front of \bar{a} ,
 in front of \bar{o} ,
 in front of \bar{u} ,

eat.

eot.

eut.

In front of l, r, k and t.

elass.
 erash.

We mark and sound it e, e,

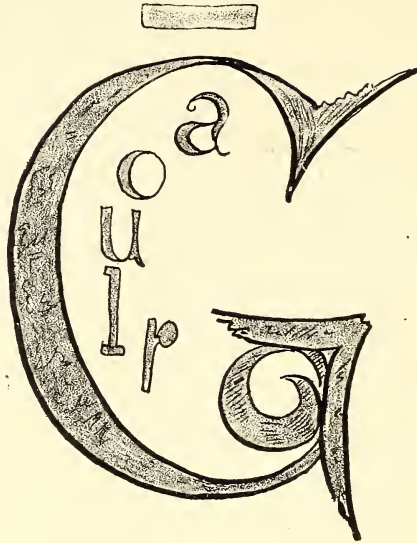
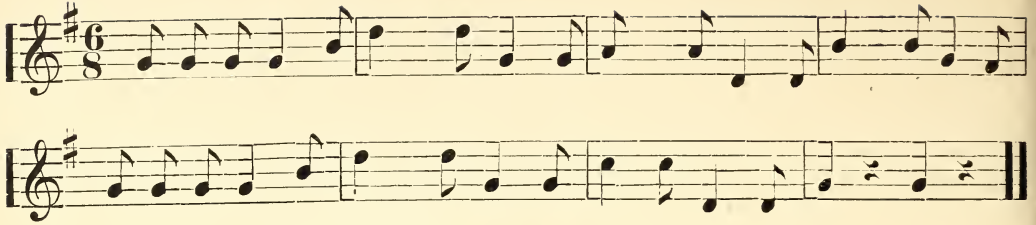
baek.
 taet.

Finding no letter after c,
 after c,
 after c,

sae.

Finding no letter after c,

We mark and sound it e, e.



Finding this g in front of \bar{a} ,
 in front of \bar{o} ,
 in front of \bar{u} ,

Standing in front of l or r,
 We mark and sound it \bar{g} , \bar{g} ,

Finding no letter after g,
 after g,
 after g,

Finding no letter after g,
 We mark and sound it \bar{g} , \bar{g} ,

Finding this g in front of h,
 In front of h with i before,
 Standing in front with i before,
 We mark both letters silent.

Finding this g in front of h,
 In front of h with u before,
 Standing in front with u before,
 We mark and sound g^h , g^h , g^h .

\bar{g} as.
 \bar{g} one.
 \bar{g} ust.
 \bar{g} lass.
 \bar{g} rand.

ba \bar{g} .
 ra \bar{g} .
 sa \bar{g} .
 na \bar{g} .
 ta \bar{g} .

hi g^h .
 ni g^h .
 si g^h .
 ti g^h .

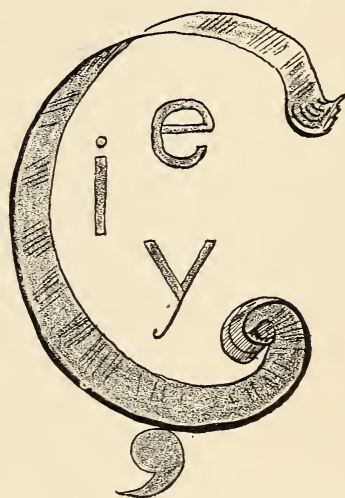
laugh h .
 cough h .
 tough h .
 rough h .



C soft s=ç.

Finding this c in front of \bar{e} ,
 in front of \bar{i} .
 in front of \bar{y} .

Standing in front of \bar{e} , \bar{i} , \bar{y} ,
 We mark and sound it ç, ç,

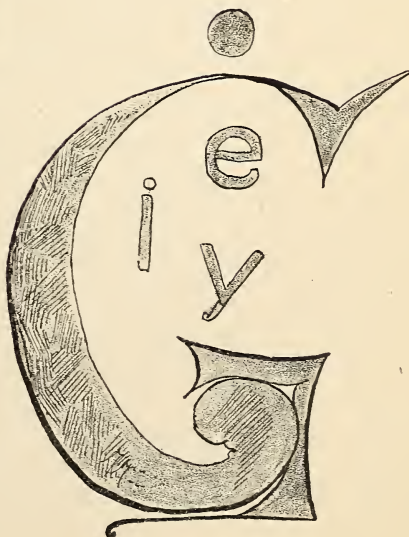


çell.
 çite.
 çyst.

G soft j=ġ.

Finding this g in front of \bar{e} .
 in front of \bar{i} .
 in front of \bar{y} .

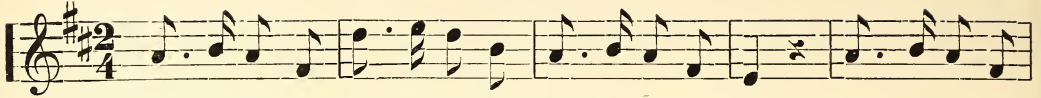
Standing in front of \bar{e} , \bar{i} , \bar{y} ,
 We mark and sound it ġ, ġ,



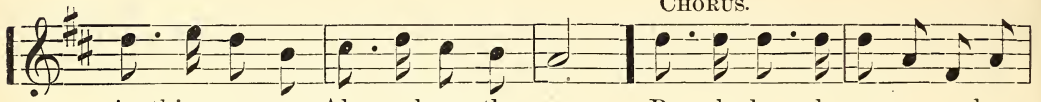
ġem.
 ġin.
 Ġyp.

Ū and Ū.

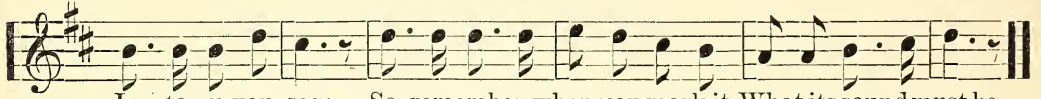
Air.—“HOLD THE FORT.”



1. Watch the pointer eve - ry pu-pil, Keep the rules in view; Learn the u long



CHORUS.
in this new song, Al - so learn the ū. R sh zh y changes u long



In - to ū you, see; So remember when you mark it, What its sound must be.

ew

2. Just the same, when these two vowels
After r are found;
Also after ch and y, too
Lips must still be round.

Chorus.—Rue, rude, rule with shute, yule, treasure

(Make your sounding clear;)

Brew, drew, crew, with grew and chew yew,

Two dots under here.

u

3. When the letters r and sh, zh
Do not stand before,
Then we make the u that follows
Ū and nothing more.

ew

Chorus.—So whenever these two vowels

Do not meet our view,

Following after r, & ch, y,

Then we mark them ew̄.

4. Dūe, fūme, dūpe, mūte, nūde, pūre, tūne, dūde.

Straight line over ū;

Dew, few, hew, mew, new, pew, stew, view,

Just the same will do.

Chorus.—So, hereafter we'll remember

Now, while we are young,

We must learn to speak correctly,

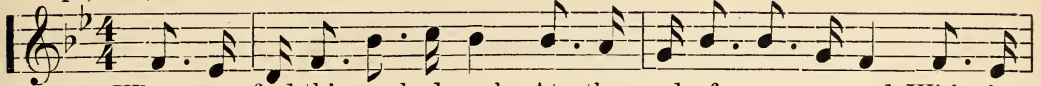
This, our mother-tongue.

THE CROOKED MARK.

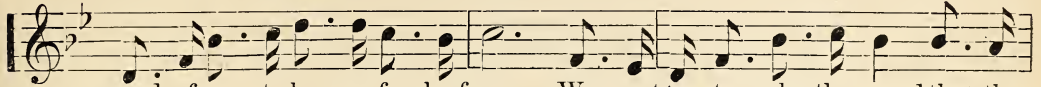
Air.—“TRAMP, THE BOYS ARE MARCHING.”

Caps, cats, hacks, staffs.

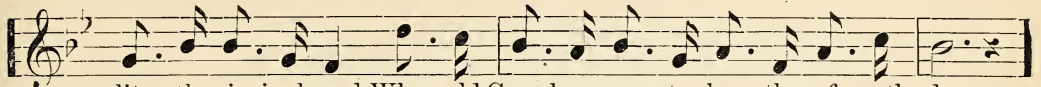
S (The hiss.)



1. When we find this crooked mark, At the end of an - y word With the

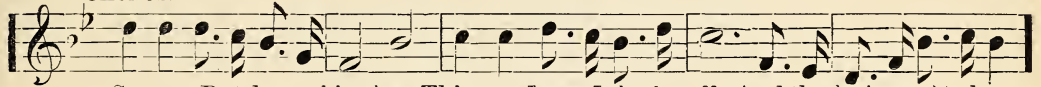


sound of p, t, k, or f be-fore, We must try to make the sound that the

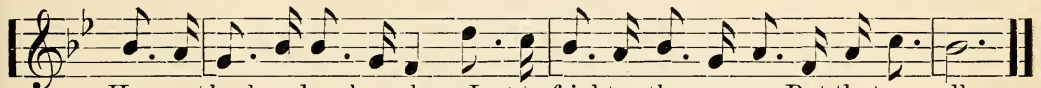


lit - tle piggies heard When old Growler sprang to chase them from the door.

CHORUS.



S, s, s, But do not bite them; This was Tom-my Tuck-er's call; And the doggie seemed to know



He must bark and make a show, Just to frighten them a-way But that was all.

Z=S

Lads, bags, hams, fans, cars.

2. When we find this crooked mark

At the end of any word,

And then do not find p, t, k, f, before,

We must mark and make the sound

As though bees were buzzing round,

Just as though we heard them buzzing at our door.

Chorus.—S, s, s, the bees are buzzing;

No, no, Growler, do not bark;

'Twas not s, s, that I said,

But s, s, s, s, instead;

So lie still and hear me sounding as I mark.

Z=S

Cows, boys, toes, pies, days.

3. When we find this crooked mark

After voice or vowel sounds,

Such as ow and oy and ōe and īφ and āy,

We must try once more to think

That the bees are buzzing round,

And s, s, s, s, s, s, s, s, s, say.

Chorus.—S, s, s, the bees are buzzing,

Busy fingers, faces bright;

And remember every day

That whate'er we do or say,

We must always try to do and say aright.

Exceptions to s, after vowel sounds are found in words rhyming with house; also in words containing “tilde sounds” as verse.

THE SOUNDS OF A.

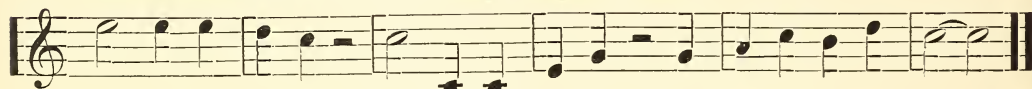
Air.—“WAIT FOR THE WAGON.”



1. Come, all ye lit - tle peo - ple, And join our song to - day; It
We al - so sound our a obscure, And e obscure the same; While



is a - bout ā, ā, ā, ā, And ā, ā, ā, ā, ā. } Sound all to - geth - er,
u short sounds almost like a, But bears a - noth - er name. }



Sound all to - geth - er, Sound all to - geth - er ā, ā, ā, ā, ā, ā.

2. We throw our lips wide open,
To sing ā, ä, ä, ä;
And only partly close them
To sound ā, ā, ā, ā,
And next our mouths at corners,
We slightly inward draw,
Before we change ā, ä, ä, ä,
To ā, ä, ä, ä, ä.

Chorus.—Sound all together etc.

Ä, ä, ä, ä, ä, ä.

3. We place the one dot under
To sound ā, ā, ā, ā;
Like ā, ä, only shorter,
The same as ö, ö, ö.
O, dolly! I must wash you
Before we go to tea;
Then you may watch Bob making
A swing for you and me.

Chorus.—Sound all together etc.,

Ä, ä, ä, ö, ö, ö.

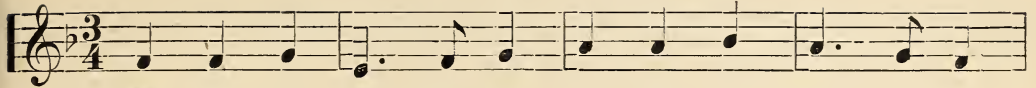
4. When two lines run together
And meet above this way,
The circumflex must show us
The sound is â, â, â.
But when right through the centre
We draw the line instead,
We give it then the ê sound,
Just as 'tis heard in "red."

Chorus.—Sound all together etc.,

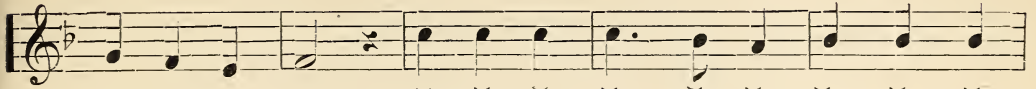
Â, â, â, ê, ê, ê.

LETTER SONG.

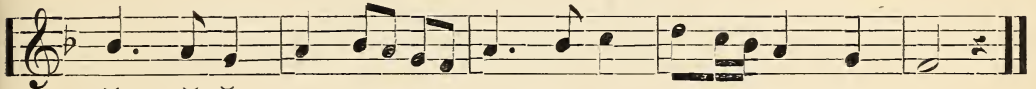
Air.—“MY COUNTRY, 'TIS OF THEE.”



M, a, m, a, m, a, r, n, r, n, r, n,



l, w, l, w, e, e, e, i, i, i, o, o, o,



u, u, u, v, v, v, z, z, z, o, o, o.

2. M, a, m, a, m, a;

r, n, r, n, r, n;

l, w, l, w;

e, e, e, i, i, i,

o, o, o, u, u, u,

v, v, v, z, z, z,

o, o, o, o.

3. ow, ow, ow, ou, ou, ou;

oy, oy, oy, oi, oi, oi;

oo, oo, oo, oo.

oo, oo, oo, oo, oo, oo;

o, o, o, o, o, o;

o, o, o, o, o, o;

ur, er, ir, or.

4. ä, ä, ä, ä, ä, ä;

á, á, á, á, á, á;

ä, ä, ä, ä.

ä, ä, ä, ä, ä, ä;

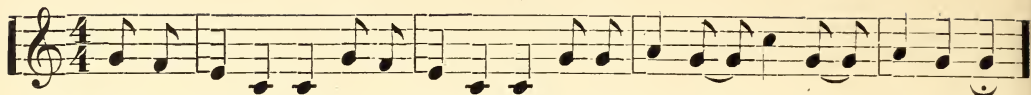
ä, ä, ä, ä, ä, ä;

ä, ä, ä, ä, ä, ä;

ä, ä, ä, ä.

A SONG OF THE SOUNDS.

a, m.



1. John-ny sang ā ā with his lips apart, As he tho't of the lambs at his grandpa's home;



Then an-oth-er sound, as he danced around, With his lips to-geth-er, m, m, m,

2. Then his upper teeth^{f.} pressed his lower lip
As he tried to blow his breath right through;
And mamma explained, "That is Kitty's hiss,
F, f, f, f. You must make it true."
3. Soon his sister came, baby Bess by name,
And, "Do show me brother, too." she said;
"Well," said Johnny, "So! Now be sure to blow."
But she made this sound, v=V instead.
4. "Now, I'm cross, you see, Bessie, look at me,
I'm a big black dog on the porch at night;
R, r, r. Take care! I can see you there:
Little girl, run fast, for this dog can bite."
5. Johnny did not know Bess was frightened so,
Till he saw her fly through the open door;
"Come back, pet," he said. "do not be afraid,
And I will not growl at you any more.
6. "Now, whate'er I say, mind, is all in play;
My mouth is a cave and my tongue a bear;
If you just peep in through the double doors,
You will see him resting and quiet there.
7. "But he oft moves round when I make a sound,
Both up and down, as I felt him then;
He can reach so high when I talk or cry,
He can touch the top of his small red den."
8. Said mamma, "See mine! When I say 'long line,'
The point goes up to the ceiling too;
When l, l, I sing, I can feel him spring.
Now, Johnny, show what *your* bear can do."
9. "N, n, n, Bess dear, hold your finger here;
You can feel mine start on another track;
For he goes straight up, not so near the front,
And he strikes the ceiling farther back.
10. "We have barked like dogs, let us both play frogs,
With tongues far back to the ceiling pressed;
Now our throats must work with a quick, short jerk;
Ḡ, ḡ, ḡ, ḡ, while our lips must rest.

11. "Let us now play tick. Bessie, wind me quick;
I'm papa's gold watch; you can hear me go;
Stand beside my knee, turn your ear to me,
For t, t, t, t is a whisper low.
t.
12. "Now one whisper more, not like that before,
For s, s, s, s is the sound you hear;
And it means, Take care, little piggies there!
Run out of the yard for a dog is near.
s.
13. "This the pigeon's cry and her mate's reply
As I heard them talk on the old stone wall;
'D,' the first would say, and then, just this way,
'D, d, d, d, d, d,' the next would call.
d.
14. "Watch the pointer, Bess; let me hear you guess
The sound that stands for this letter. See!
Lips together, too. Push the sound straight through,
B, b, b, b, Bess, Baby, look at me."
b.
15. "O! please, brother, show where my tongue must go
When the fish-bone sounds k, q, e, are made."
"Tell your tongue to rise farther back," he cries,
"When the words 'Kate Cole, come quick!' are said.
k, q, e.
16. "P, p, p, Bess, dear, do not come too near:
Just watch my lips as I puff about;
I'm a steam-boat grand, just about to land,
And my mouth is the pipe where the steam comes out.
p.
17. "Gyp, you're just the one. We will have some fun,
For, when Gyp's and Jenny's names we say:
Then, with sudden burst, come these sounds the first,
G, g, g, j, j, with our teeth this way."
j=g.
18. "Johnny, look at me. I have printed kiss,
And, see! I have marked the vowel out;
This will leave but *less*; what this (x) letter is;
You may sound x, x as you skip about."
x.
19. "O! mamma please tell if I make this well;
Y, y, y, y, y, is so hard for me;
Must I press my tongue as 'tis upward flung
To the ceiling just as when sounding ē?"
y.
20. "No, no, not the same. It is not like ē,
For here the tongue at the sides you press,
And the space on top lets the sound pass out
As the whisper does in the letter s."
ē.
21. Said mamma, "This 'pant' is a laughing sound,
H, h, h, h, h, Bess may make it, too:
Hold the left hand up near the open mouth,
That you both may feel where the breath comes through
h.

22. "Bess my honey-bee, come, at once, to me;
 Let me taste the sweet on your lips so red;
 Now, just buzz away and with Johnny say,
 Z, z, z, z, z, ere you fly to bed.

w.

23. "W, w, w, w, w. 'Tis the lullaby
 Of the wind; but, Bess, you have nought to fear;
 For your mother's arms are around you thrown;
 W, w, w, w, w, Johnny, do you hear?

Sh=ch=t=c=s.

24. "Sh, sh. Baby sleep until morning comes,
 Sh, ch, t, c, s. You must rest from play;
 Johnny, take that taper and blow it out,
 Wh, wh, wh, wh, wh. That is just the way."

Ō, 0, U.

Air—"EVENING STAR WALTZ."

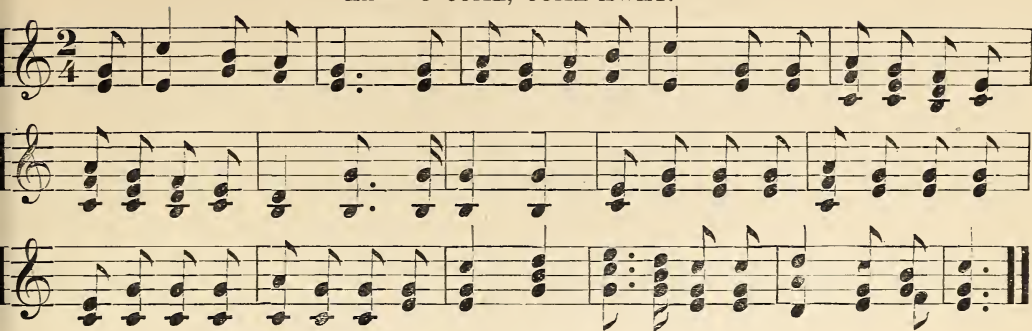


Ä, Ä, Ä.

Air—"I AM SO GLAD."



Air—"O COME, COME AWAY."



LETTER SONG.

(To be used as a Review of the Vowel Sounds.)

Air—"O COME, COME AWAY."

\bar{A} \bar{a} \bar{a} \bar{a} \bar{a}
 \bar{E} \bar{e} \bar{e} \bar{e} = \bar{e} \bar{e} \bar{e}
 \bar{I} = \bar{y} = \bar{e} = \bar{u} \bar{o} \bar{o} \bar{a} \bar{a}
 \bar{U} \bar{u} \bar{u} \bar{o} \bar{o}
 Ow = ou oy = oi. (Be sure to tie.)
 \bar{Oo} = \bar{o} = \bar{u} = ew. (Give reasons why.)
 \bar{A} \bar{e} \bar{i} \bar{o} \bar{u} \bar{y}
 \bar{Oo} \bar{oo} \bar{o} and \bar{u}

$\hat{O}r$ $\hat{o}r$ $\hat{o}r$ $\hat{a}r$ $\hat{a}r$

With rounded lips now singing:

Then $\tilde{e}r$ $\tilde{i}r$ $\tilde{y}r$ as heard in "her,"
 And $\hat{e}re$ as in "there."

The circumflex is $\hat{u}r$ in "curd."

The sound the same in "work" and "word:"

In "purr" and "worth" 'tis heard:

$\hat{U}r$ $\hat{u}r$ $\hat{u}r$ $\hat{o}r$ $\hat{o}r$.

$\bar{A}x$ $\bar{a}i$ $\bar{e}x$ $\bar{e}i$ $\bar{e}i$ $\bar{g}h$

(Equivalents, remember.)

$\bar{E}a$ = \bar{i} and $\bar{i}a$ \bar{I} = \bar{y} = $\bar{y}a$ = $\bar{i}gh$

\bar{O} = $\bar{o}a$ = $\bar{o}a$ = $\bar{o}a$ = $\bar{o}a$

\bar{U} = $\bar{e}w$ (look closely); r sh y

Make u long change to $\bar{o}o$ you see:

Ew follows r ch y;

\bar{U} \bar{u} \bar{u} $\bar{e}w$ $\bar{e}w$.

DIPHTHONG CHILDREN.

Air—"COMING THRO' THE RYE."

Musical score for "COMING THRO' THE RYE." in 2/4 time, key of B-flat major. The score consists of four staves of music. The melody is written on the top staff, and the accompaniment is on the bottom three staves. The piece ends with a double bar line.

À (Short Italian).

Air—"JOHN BROWN'S BODY."

Musical score for "JOHN BROWN'S BODY." in common time (C), key of B-flat major. The score consists of four staves of music. The melody is written on the top staff, and the accompaniment is on the bottom three staves. The piece ends with a double bar line.

Ō, Ō, U, EW.

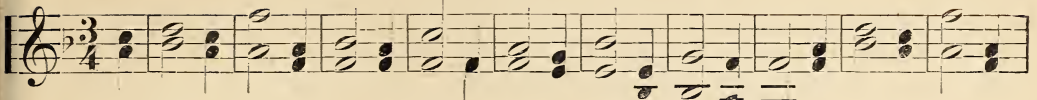
Air—"GREENVILLE."

Musical score for "GREENVILLE." in 4/4 time, key of B-flat major. The score consists of two staves of music. The melody is written on the top staff, and the accompaniment is on the bottom staff. The piece ends with a double bar line.

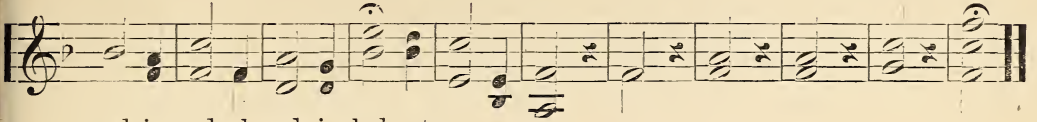
ROTARY BOARD SONG.

27

Air.—“OUR STATELY SHIP MOVES ON.”



B - ad is bad, h - ad is had, l - ad is lad, m - ad is mad, p - ad is pad, s -



ad is sad, l - ad is lad, etc.

(To be sung as the teacher rotates the Board. Let these drills precede lessons in Speller.)

SHORT FAMILIES.

D - an is Dan	F - an is Fan	b - ack is back	h - ack is hack
m - an is man	t - an is tan	l - ack is lack	t - ack is tack
b - at is bat	c - at is cat	b - and is band	l - and is land
f - at is fat	h - at is hat	h - and is hand	s - and is sand
c - ap is cap	l - ap is lap	b - ang is bang	h - ang is hang
m - ap is map	n - ap is nap	s - ang is sang	r - ang is rang
b - ag is bag	n - ag is nag	b - ank is bank	l - ank is lank
r - ag is rag	t - ag is tag	s - ank is sank	t - ank is tank

LONG FAMILIES.

f - ade is fade	j - ade is jade
m - ade is made	w - ade is wade
c - ame is came	d - ame is dame
l - ame is lame	s - ame is same
b - ake is bake	c - ake is cake
m - ake is make	t - ake is take
f - ace is face	l - ace is lace
r - ace is race	p - ace is pace
c - age is cage	g - age is gage
p - age is page	s - age is sage
d - ate is date	g - ate is gate
l - ate is late	m - ate is mate
b - ale is bale	g - ale is gale
h - ale is hale	m - ale is male
c - ane is cane	l - ane is lane
p - ane is pane	s - ane is sane

Adapt the words of each family to the music, repeating these as often as it is necessary to fill the measure.



APPENDIX



APPENDIX.

SUGGESTIONS FOR FIRST GRADES.

After all the words found on a page of the Spellers have been marked and sounded, lead pupils to an instant recognition of them by desiring them to pronounce rapidly; first up and down the column, and afterward from left to right.

Print two of the same words and erase quickly, asking who can pronounce them. In the same manner print three and erase; then four, etc.

Follow this exercise by asking pupils, each, in turn, to print a word upon the board, concealing it with the hand. As the teacher asks, "What is Mary's word?" let Mary remove her hand. Continue this exercise until all the words have been pronounced. Be sure to use only the words found on the page selected for special drill.

After words have become familiar, for the cultivation of rapid reading, write a *sentence* upon the board; leave it there an instant and then erase, asking, "Who can tell what it was?" Frequent drills of this kind quicken the perceptions.

DRILLS IN ARTICULATION.

While teaching the sounds of the letters give such drills as the following:—

Read each line slowly and distinctly, desiring pupils to observe closely the position of the organs of speech as the new consonant is repeated at the beginning of the words. Desire pupils to repeat after you. Require *distinct articulation*:

Ben Bolt bent his bow to hit a mark.
Kate Cole caught her kitty in the dark.
Dan Dwight dreamed his duck and drake were drowned.
Fred Fyfe found a fish-hook on the ground.
Gus Green gave his gun and game to Dick.
Hal Hale heard that Howard Hill was sick.
Jack and George bought Jews-harps, yesterday;
Karl Kirk came and taught them how to play.
Laura Long lent Lucy Lane a ring.
Mary More asked Martha Mills to sing.
Nellie Neal knit socks for Nathan Nourse.
Peter Parks put pennies in his purse.
"Quack! quack! quack!" said Quinton Quimby's drake.
Run, Rob; run and bring Romaine the rake.
See Sue Spears and Sarah Symonds play.
Tell Tom Trent to take the tent away.
Vesta Vail may visit Verna Vance.
Willie Wirt went once to Western France.

Let the Language go, hand-in-hand, with the Reading lessons. Obtain a clear conception of the meaning of the author by an analysis of sentences. Never assign a new lesson until the old one is clearly understood. Bring out the thought of the paragraph or stanza by frequent interrogations. Lead pupils to express, in pictures, the descriptive portions of the lesson. Do not criticise defective representations, but praise those of unusual excellence.

SUGGESTIONS FOR HIGHER GRADES.

(The following exercises have been introduced by special request of many teachers. To those who desire further instruction on the subject of physical culture, we advise a careful study of Mrs. F. Stuart Parker's little book, entitled *Order of Exercises*. Here they will find this subject exhaustively treated.)

The temperature of the school-room should be neither too cold nor too warm. Great care must be taken to avoid extremes. Pure, fresh air is necessary at all times, especially during the following drills:—

At a given signal, desire pupils to stand. Have them rise steadily and quietly, without shuffling of feet, thrusting forward of heads or excessive bending at waists.

Military Position.—Place the heels together, the toes forming an angle of about 45° , the weight of the body resting upon the balls of the feet. Hold the chest active, but avoid any extreme, unnatural tension in securing this position. Never tolerate a relaxed or passive carriage of the chest. Correct, at once, any tendency to thrust the body forward at, or below the waist line. Carry the shoulders *back* and *down*. Thrust the arms straight out at sides (on level with shoulders); withdraw energy and let them drop. They will fall into the correct position.

The chin should be drawn easily in, not thrust forward. The eyes should be raised slightly above the horizontal.

Insist upon absolute precision in each of the above particulars. After taking this position, desire pupils to remain thus (perfectly motionless) for five, ten or twenty-five seconds. The nervous control thus gained will prove of incalculable benefit.

BREATHING EXERCISES.

(1.)—At another signal, desire pupils to place the fingers upon the chest, elbows pointing horizontally outward at sides. Inhale *slowly*, through the nostrils, during a given number of counts. Then, holding the air firmly in the lungs, strike the chest lightly and alternately with the tips of the fingers. Lastly, without altering the position of the arms, expel the air, slowly, through the lips. Require an equal number of counts for each of the three steps, viz.: ten seconds for the inhalation, ten seconds for the percussion and ten seconds for the expulsion of the air. Do not permit the chest to droop as the air is expelled from the lungs.

(2.)—Press the sides with palms of hands from directly under the arms to the waist line. Do not resist the pressure, but allow the ribs to yield with each movement, springing easily back into position upon the removal of the hands. (This exercise increases the elasticity of the cartilages of the ribs, thus giving the inclosed lungs greater freedom in expanding.) Place palms of hands directly under arm-pits (elbows pointing outward, not downward); inhale slowly and audibly through a small opening between the lips (the teacher counting aloud as pupils inhale). Retain the air during an equal number of counts; finally, expel the air from the lungs, the teacher counting as before.

(3.)—Place the hands upon the hips; inhale, slowly, through the nostrils. Hold the air easily in the lungs. Expel, gently and *inaudibly*, through the lips.

(4.)—Fill the lungs through the nostrils. Retain the air. Expel, slowly and *forcibly*, through the lips. (Keep an *active chest*.)

(5.)—Inhale. Hold. Expel, suddenly and *explosively*, through the lips. (Do not permit the chest to droop.)

(6.)—Place fingers upon diaphragm. Fill lungs. Expel the air forcibly, noting the inward movement of the diaphragm as the breath is sent outward.

ARTICULATION EXERCISES.

(These drills are inserted especially for the correction of defects in the articulation of older pupils. Children, trained from the beginning by the Synthetic Method, do not need help of this kind, as, when the foundation is correctly laid slovenly, imperfect habits of articulation are never formed.)

For making the jaw flexible, move it, lazily, in all possible directions—up and down, forward and back, from side to side. If the tongue is stiff and unmanageable, move, fold, groove, roll and thrust it in every direction. Trill or roll the consonant *r*. Repeat, distinctly and rapidly, words beginning with these consonants: *t, d, r, l, s, z, k* and *g* (hard). Proceed, in the same way, with the lip and nasal consonants and the vowels.

Give frequent drills in distinct and rapid enunciation, by means of exercises such as the following:

(1.) Peter Piper picked a peck of pickled peppers.
A peck of pickled peppers Peter Piper picked.
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?

(2.) Hear the rustling of the banners
And the rolling of the drum,
And the roaring of the cannon,
As the battle groweth grum;
And the rattling of the rain
That the ringing rifles shed;
And the blowing of the bugles
O'er the dying and the dead.

(3.) Under his spurning feet the road
Like an arrowy Alpine river flowed;
And the landscape sped away behind
Like an ocean flying before the wind.

(4.) Amidst the mists and coldest frosts,
With barest wrists and stoutest boasts,
He thrusts his fists against the posts
And still insists he sees the ghosts.

(Neither exaggerate nor slight the final consonants *sts* in the above exercise.)

(5.) Trebonius doth desire you to o'er-read, at your best leisure, this, his humble suit.

(6.) Did you? Could you?
Won't you? Would you?
Might you? Can't you?
Should you? Sha'n't you?
Had you? Don't you?
Must you? Won't you?
Sha'n't you? Should you?
Can't you? Could you?

(Avoid such reading as the following: "Did jew? Could jew? Might chew? Won't chew?" etc.)

VOCAL DRILL.

Weak, husky, "throaty" or badly placed voices will be improved by the practice of exercises designed to throw the tones well forward in the mouth. Send the following combinations directly against the front teeth. A clear, ringing, resonant sound will be produced. Keep the voice steadily in the front of the mouth. Do not permit the tone to waver or slip back in the throat in changing from one sound to another :

- (1.) *nee—nee—nee—nee—nee—nee.*
- (2.) *nee—ah—nee—ah—nee—ah.*
- (3.) *nee—oh—nee—oh—nee—oh.*
- (4.) *nee—you—nee—you—nee—you.*
- (5.) *nee—ah—nee—oh—nee—you.*

Happiness, surprise, joy, merriment and all light emotions are usually expressed in bright, clear tones and on a comparatively high pitch.

EXERCISES FOR FRONT PLACING.

- (1.) I come from haunts of coot and hern ;
I make a sudden sally ;
And sparkle out among the fern
To bicker down a valley.

I chatter, chatter, as I flow
To join the brimming river ;
For men may come and men may go,
But I go on forever.
- (2.) You bells, in the steeple, ring, ring out your changes,
How many soever they be!
And let the brown meadow-lark's note, as he ranges,
Come over, come over to me!
- (3.) Tying her bonnet under her chin,
She tied her raven ringlets in ;
But not alone in the silken snare
Did she catch her lovely, floating hair,
For, tying her bonnet under her chin,
She tied a young man's heart within!

(4.) What ho! my merry mates, come on! We'll frolic it like fairies frisking in the merry moon-shine!

(5.) There's nothing like fun, is there! I hav'n't any myself, but I do like it in others! O, we need it! We need all the counter-weights we can muster to balance the sad relations of life! God has made sunny spots in the heart. Why should we exclude the light from them?

(6.) Oh, then I see Queen Mab hath been with you!
 She comes in shape no bigger than an agate stone
 On the fore-finger of an alderman!
 Drawn by a team of little atomies
 Athwart men's noses as they lie asleep.

(7.) A merry heart doeth good like a medicine; he that is of a merry heart hath a continual feast!

If the voice is sharp, high-pitched, offensively penetrating, or "breathy," exercises calculated to produce a softer, rounder, purer quality should be used.

Direct the following sounds to the center of the mouth. Do not allow the breath to mix with the tone produced. (Tell the pupil to imagine the tone a silver wire, and the unvocalized breath a mist surrounding the wire. We desire the wire without the mist, *i. e.*, the pure tone without the audibly escaping breath.)

- (1.) *ah—la—O—ah.*
- (2.) *O—aw—la—aw.*
- (3.) *oo—aw—O—la.*
- (4.) *la—do—fa—la.*

Work for soft, rich, soulful tones, wholly devoid of the harsh, metallic quality the pupil is striving to overcome.

EXERCISES FOR CENTER PLACING.

- (1.) O well for the fisherman's boy
 That he shouts with his sister at play!
 O well for the sailor lad
 That he sings in his boat on the bay!
 And the stately ships go on
 To their haven under the hill;
 But O, for the touch of a vanished hand,
 And the sound of a voice that is still!

- (2.) Then read from the treasured volume
 The poem of thy choice ;
 And lend to the rhyme of the writer
 The beauty of thy voice.
 And the night shall be filled with music ;
 And the cares that infest the day
 Shall fold their tents, like the Arabs,
 And as silently steal away.
- (3.) In the dim and quiet chamber there's an empty cradle bed,
 With the print upon the pillow of a baby's shining head;
 'Tis a fair and dainty cradle; downy, soft, the pillows white;
 But, within the blankets folded, lies no little form to-night!
- (4.) Fresh as the first beam glittering on a sail
 That brings our friends up from the under-world;
 Sad as the last which reddens over one
 That sinks with all we love below the verge.
 So sad, so fresh, the days that are no more!
- (5.) The face, which, duly as the sun,
 Rose up for me, with life begun,
 To mark all bright hours of the day
 With daily love, is dimmed away!
 And yet my days go on, go on.
- (6.) O sweet and strange it seems to me that, ere this day is done,
 The voice that now is speaking may be beyond the sun;
 Forever and forever with those just souls and true!
 And what is life that we should moan? Why make we such ado?

 EMPHASIS.

The office of emphasis is to discriminate the idea contained in a certain word from all other related ideas: hence, emphasis must be placed upon the word containing the new idea; as,

“I said an *elder* soldier, not a better.”

“For there shall come a *mightier* blast;
 There shall be a *darker* day.”

“And this *man* is now become a *God*.”

As a rule, do not emphasize the same word or idea when repeated in the same connection; as,

“None but the *brave*;
None but the brave;
 None *but* the brave deserve the fair.”

Observe the change of emphasis in the following speech from the “Merchant of Venice,” after the word “ring” has been introduced and emphasized:

If you did know to *whom* I gave the ring,
 If you did know *for* whom I gave the ring,
 And would conceive for *what* I gave the ring,
 And how unwillingly I *left* the ring,
 Where naught would be accepted *but* the ring
 You would *abate* the strength of your displeasure.

Exceptions to the above rule are found in sentences where the emphatic word is repeated for additional emphasis; as,

“*Charge*, Chester, *CHARGE!* *On*, Stanley, *ON!*”
 “I denied you *not*.” “You *did*.” “I did *not*.”
 “*Seems*, madam, nay, it *is*; I know not *seems*.”

Over emphasis weakens a sentence. Emphasis should be deferred and concentrated, rather than multiplied; as,

“Days, months, years and *ages* shall circle away.”

“Charity beareth all things, believeth all things, hopeth all things, *endureth* all things.”

“The tear,
 The groan, the knell, the pall, the bier,
 And all we know, or dream, or *fear*
 Of agony, are thine.”

Incorrect emphasis often changes entirely the meaning of a sentence; as,

“Is a crow a large black-bird?” “No; a crow is a large black *bird*.” “Did you ever see a horse fly through a window?” “No; but I have seen a horse-fly through a window.”

RISING AND FALLING INFLECTIONS.

After pauses of incomplete sense the voice should, as a rule, take a slight, upward inflection, viz.:

“These are’, at best’, however’, but melancholy sounds.”

“To charm’, to win’, to arouse’, to calm’, to warn’, to enlighten’, to persuade—this is the function of the orator.”

“A primrose by the river’s brim’,
A yellow primrose was to him,
And it was nothing more.”

“I will accept neither this’, nor that.”

“If ye know that the object is good’, then seek it.”

(When the parts of a sentence are closely connected, a mere pause should be used instead of the upward inflection; as,

“All night the dreadless angel, unpursued
Through heaven’s wide champaign, held his way.”

“Suddenly the noise of hoofs upon the turf outside became audible to the startled men.”)

Guard against the falling inflection, after the participle **saying** and the transitive verb **said**. How often we hear “And He taught them saying’,” or, “And He answered and said’;” the voice indicating a completion of the sense before an intimation of what He said has been given.

The rising inflection should be used, as a rule, after words of address: as, “Hamlet’, thou hast thy father much offended;” “For Heaven’s sake, Hubert’, let me not be bound!;” “O pardon me, thou bleeding piece of earth!’;” “Friends’, Romans’, countrymen’, lend me your ears.”

When the sense is completed, the voice, as a rule, takes a downward inflection; as,

“How high you lift your heads into the sky’!

How huge you are’, how mighty’, and how free’.”

“What a piece of work is man’; how noble in reason’; how infinite in faculties’; in form and moving how express and admirable’; in action how like an angel’; in apprehension how like a God’!”

“The brooks have a sullen and muffled murmur under their frozen surface; the ice in the distant river heaves up with the swell of the current, and falls again to the bank with a prolonged echo.”

“The earth is the Lord’s, and the fullness thereof; the world, and they that dwell therein. For He hath founded it upon the seas, and established it upon the floods.”

In definite interrogatives (questions which require the answer *yes* or *no*, or their equivalents), the voice continues to rise from the beginning to the end of the sentence; as, “Will ye give it up to slaves?”

“Have you not heard the poets tell
Of the dainty Baby Belle?”

In a series of definite interrogatives the voice should rise a little higher with each successive question; as,

“And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey’s blood?”

In some cases the definite interrogative takes a falling inflection; as, “Will you go? I ask you, will you go?”

In indefinite interrogatives (questions which can not be answered by *yes* or *no*, or their equivalents) the voice continues to fall from the beginning to the end of the sentence; as,

“How is it that the clouds still hang on you?”
“What cause withholds you then to mourn for him?”
“To whom shall we go?”

In a series of indefinite interrogatives the voice should fall a little lower with each successive question; as,

“Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome
To grace in captive bonds his chariot wheels?”

When a repetition of what has been asked before is implied, the indefinite interrogative sometimes takes a rising inflection; as,

“What’s your name?” “What’s my name? Why, John.”

(When a strong or peculiar emphasis is suggested, whether used to express surprise, scorn, anger, inquiry, vehemence or any unusual condition, an inflection, *contrary* to the general rule, is almost always the result.)

PROSODY.

Prosody denotes the musical tone or melody which accompanies speech. It is that part of grammar which treats of the structure of poetical composition. It requires a more measured arrangement of words than prose. This arrangement is called versification.

The harmony of verse depends upon the regular recurrence, at fixed intervals, of syllables of a certain quantity. A syllable is long or short according to the time occupied in pronouncing it. It is accented or unaccented as stress of voice is placed upon it in pronunciation; as, **deter, injury**. A careful study of versification will lead pupils to a higher appreciation of the best literature.

A Foot is a division of a verse, consisting of two or three syllables.

The most common and dignified verse in English poetry consists of five Iambic feet, or ten syllables; as,

Perhaps in this neglected spot is laid
 Some heart once pregnant with celestial fire;
 Hands that the rod of empire might have swayed,
 Or waked to ecstasy the living lyre.

The Heroic measure has a grave and majestic march, well suited to heroic argument, especially if it be not fettered by rhyme; as,

How sweet the moonlight sleeps upon this bank!
 Here will we sit and let the sounds of music
 Creep in our ears; soft stillness and the night
 Become the touches of sweet harmony.

Iambic verse is sometimes shortened by cutting off one Iambus;
as,

Thou art	O God	the life	and light
Of all	this won	drous world	we see!
Its glow	by day	its smile	by night
Are but	reflec	tions caught	from Thee.

The four-lined stanza of Psalmody generally consists of alternate Iambic verses of four and three feet; as,

Lord, Thou didst love Jerusalem;
Once she was all Thine own.
Her love Thy fairest heritage,
Her power Thy glory's throne.

A half foot is often added to an Iambic for the sake of variety;
as,

Waft, waft, ye winds, the story
And you, ye waters roll,
Till, like a sea of glory
It spreads from pole to pole.

RHYME AND BLANK VERSE.

Rhyme is the name by which we distinguish verses that are closed by final syllables of similar sound; as,

Hope for a season, bade the world *farewell*,
And Freedom shrieked when Kosciusko *fell*.

This similarity of sound is not found in the final syllables of blank verse. The habit of giving the falling inflection to the final words in the lines of blank verse may be corrected by writing the poem in prose before its reading is attempted. Frequent drills in scanning the lines will lead pupils to make the pauses requisite to distinguish blank verse from prose.

An Alexandrine line consists of six feet or twelve syllables. It is occasionally introduced into heroic verse at the close of a passage; as,

Time writes no wrinkle on thine azure brow,
Such as Creation's dawn beheld, thou rollest now.

The subject of versification has been merely touched upon with a hope that teachers may lead pupils of higher grades into a careful study of it. As soon as words are made familiar and reading becomes easy, the higher plane of Melody should be reached. Remember that the voice of song is not sweeter than the voice of eloquence and that, as Richard Wagner has said, "the oldest, purest and most musical instrument; the instrument to which, alone, our music owes its existence, is *the human voice*."

SUPPLEMENT.

The following, found in a school journal of recent date, admirably explains the result of presenting the word "as a whole" in primary grades:

"There is quite a general complaint among teachers, principals and superintendents that pupils in the higher grades are not able to read with ease and expression; they have so little mastery over words that an exercise in reading becomes a laborious effort at word-calling. Pupils read, usually, very well through the first three readers, according to our present standard of reading in these grades. But the trouble begins in the fourth reader, and by the time the class is in the fifth, the reading recitation is torture to the teacher, and a hateful task to the pupil. There can be no good reading without the ability to call words readily, and it may be well to consider whether the methods of teaching primary reading, and which seem productive of such good results in the primary grades, are not at fault in preparing the pupil for the advanced reading. We are inclined to think the inability of pupils in the higher grades to call words is the legitimate outgrowth of the teaching of the word method. By this method the word is presented to the child as a whole, and the teacher either tells the child the word, or by skillful questioning leads him to use the word. Later, when phonics have been introduced, the teacher writes the new and difficult words on the blackboard and marks them. The general results of these methods on the mind of the pupil are about the same. He soon learns to think he can do nothing with a new word without the help of the teacher in some way. While he should be learning independence in making out his words, he has learned dependence, and his dependence increases with the increase of difficulties."

It has been said of our method that it gives the first grade teacher too much to do. There is no necessity for this. It merely proves one of two things: either that she attempts more than is expected of her, or that, because of her ignorance of phonics, she is forced to study each lesson before she presents it to her class. If the latter, the effort requisite to a clear comprehension of the method will yield ample compensation from the fact that the work, when thoroughly understood, becomes easy—requires no such effort as word method, where individual words must be presented through all the grades. The method should be as carefully studied by second and third grade teachers as by first. The former should be thoroughly prepared to carry on, faithfully, the drills in articulation and independent pronunciation begun in the first grades. Added to this, independence in placing the accent mark should be taught. This is a new step, because monsyllables, only, are used in the classifications presented for first grades.

A NOTE TO TEACHERS.

During the first month or six weeks you should proceed very slowly, making the children perfectly familiar with each lesson before another is given. This slow work at first will prove a great benefit afterward and prevent the necessity of going back and doing over the first work. Read your Manual carefully and understand the language—just what each sentence means. After following its directions faithfully, you will be astonished at the results in the course of two or three months' work.

Do not go beyond the twentieth chapter of the Johnny Story until you have taken the children through the thirty-first page in the Speller (the thirtieth page can be omitted until later if you think best). If you prefer, you can omit the thirteenth, fourteenth, sixteenth, seventeenth and eighteenth chapters of the story until you have reached the twenty-ninth page of the Speller, but before beginning your work on that page, teach them the sounds found in the thirteenth, seventeenth and eighteenth chapters. You need not teach them the fourteenth and sixteenth chapters until you have finished the thirty-first page of the Speller, as the **x** and **y** are first met with on the thirty-second page. Adapt the twentieth chapter of the Johnny Story to the thirty-first page of the Speller. After finishing the thirty-first page of the Speller, which completes the lessons on **a** short, then take the children through the lessons on **a** short in the First Reader. After you have completed all the lessons on **a** short in both Speller and Reader, you should then give the children the fourteenth, sixteenth and twenty-first chapters of the Johnny Story, teaching them the sound of **e** short. There are but these three additional sounds to teach until the class has finished the thirty-fifth page in the Speller, and all the lessons in **e** short in the First Reader. If you continue your instructions in this way, the children will not confuse the vowel sounds. Be sure that the pupils are able to pronounce distinctly and rapidly every word, down and up, in each column of the Speller before you commence the drill of the following column. Also when a page is completed, see that the children can pronounce the words across the page from left to right and from right to left as readily as down the columns before you take up the work on another page of the Speller. Do not become discouraged during any of the first stages of your work. It must be slow in the beginning, and you will not really know how much the children are gaining from day to day. Remember, too, that you can not accomplish as much during the first year in the school-room as you will be able to do after you have had a year's experience.

We have often been requested to give teachers some idea of the time it should take to accomplish certain stages in the development of this work. It is impossible to give any very definite idea on this point, as so much depends both upon the teacher and her class of children. Many teachers find no difficulty in familiarizing their pupils with the sounds of **a** short and the consonant sounds during the first two weeks of school. If the class has finished the thirty-first page of the Speller (omitting page thirty), together with the adapted reading lessons, at the close of the first ten weeks the teacher may feel very well satisfied with her work. If the forty-sixth page in the Speller together with the accompanying lessons, have been completed by Christmas the class has made good progress.

The work of the first primary teacher should be to use our Speller for pronouncing lessons (in connection with the Leaflets and First Reader lessons) to the eighty-fifth page but no farther. It is on this page that dissyllables are introduced for the purpose of accompanying the lessons of our Second Reader, and it is here that the work of the second grade teacher should begin.

Give drills upon dissyllables ending in **ing** and show that the accent must not be placed upon this family name. If not upon **ing** then upon the first syllable. After this explanation have pupils mark, accent and pronounce all the words found on pages eighty-five and eighty-six of Speller and then read the first four lessons in Second Reader.

Give a drill upon dissyllables ending in **le** and follow this with the marking and pronouncing of the words found upon pages eighty-eight and eighty-nine. Then have pupils read the lessons in Second Reader in which the "le" words occur. Continue in this alternate use of Speller and Second Reader until all the lessons of Speller have been pronounced. After this, have pupils write, mark and pronounce the words found at the beginning of each reading lesson before they pronounce from the book.

Insist upon the falling inflection in the pronunciation of the words at the beginning of reading lessons. It is **handing**, not **handing'**; **apple**, not **apple'**.

New classifications must be dealt with as pupils are promoted. A careful study of the notes for the Third Reader will enable the third grade teacher to present the prefixes and suffixes in the order of their arrangement. The pupils should carefully prepare the new words before their pronunciation is attempted. Disinclination upon the part of teachers to carry on the Synthetic work because of the study it involves should not be accepted as an apology for its discontinuance in higher grades. No greater boon than a pure pronunciation can be conferred upon the rising generation. This can never be secured while teachers are willing to remain in ignorance of the accepted rules of Orthoepy.

Teachers should realize the necessity of making pupils acquainted with prefixes and suffixes. They should learn to recognize these by sight in the same manner as they were taught to recognize the keys of words; they should be reminded that the same general rules apply to syllables as to words; for this reason the prefixes **ab**, **ac**, **ad**, etc., must have the breve placed above the vowel. They must expect to mark the vowel short if **r** is not the final consonant, just as they did the "family names" of the short vowels. They must lead pupils to see that the accent must not be placed upon the prefix except in cases where we wish to convert the verb into a noun or an adjective; as, **pre'fx**, **prefix'**.

Pupils should be made familiar with suffixes in the same way and led to see that the accent must not be placed upon these.

The third grade teacher should understand that her work is as important as that of the first and second grades. The black-board drills should be as thorough, and as much care should be required in the placing of the diacritical and accent marks as in second grades.

New words must be presented as the child's vocabulary enlarges, and these words should be introduced in a methodical way.

TEST QUESTIONS FOR PUPILS BEFORE BEGINNING
THIRD GRADE WORK.

- 1.—Write, diacritically, all the sounds of **a**, and, after each sound, write all its equivalents.
- 2.—Write, diacritically, all the sounds of **e**, and, after each sound, write all its equivalents.
- 3.—Write, diacritically, all the sounds of **i**, and, after each sound, write all its equivalents.
- 4.—Write, diacritically, all the sounds of **o**, and, after each sound, write all its equivalents.
- 5.—Write, diacritically, all the sounds of **u**, and, after each sound, write all its equivalents.
- 6.—Write the general rule for the correct placing of diacritical marks above the short vowels.
- 7.—Write the general rule for placing the diacritical marks over the long vowels.
- 8.—What diacritical mark must we place above **a** when it is followed by **r**? Write some exceptions to this rule.
- 9.—What when followed by **rr**? Some exceptions.
- 10.—When and how must we mark **c** hard?
- 11.—When and how must we mark **c** soft? Write ten exceptions to this rule.
- 12.—When and how must we mark **g** hard?
- 13.—When and how must we mark **g** soft? Write ten exceptions to this rule.
- 14.—Write the aspirates, the vocals, the sub-vocals.
- 15.—Tell why **s** has its true sound in the following words: **Caps, vests, desks, quaffs.**
- 16.—Tell why **s** is an equivalent of **z** in the following: **Clams, fans, cars, cakes, rains, cows, boys, toes, days.**
- 17.—Give the aspirates corresponding to the sub-vocals **b, d, v, z.**
- 18.—Tell why **passed** is pronounced as if spelled **past**; **stepped** as if spelled **stept**; **knocked** as if spelled **knockt**; **hushed** as if spelled **husht.**
- 19.—What consonant changes the sounds of nearly all the vowels that precede it? Give examples.
- 20.—What effect has **w** upon the sound of **a** in three and four letter words beginning with **wa**? Give examples.
- 21.—Why do we not mark **a** with one dot under in the following words: **War, warm, walk, talk**?
- 22.—Write the rule for marking **a** Italian; for marking **a** broad; for marking **a** an equivalent of **o** short.
- 23.—Write the rule for placing the tilde over **e, i** and **y**; for marking **o** and **u** with the circumflex.
- 24.—When and how do you make **or** an equivalent of **ur**? Give examples.
- 25.—Write six monosyllables in which **or** must have the circumflex placed above and six in which it must have this mark placed below the vowel.

26.—What classes of words require the circumflex to be placed above **a** and **e**? Give examples.

27.—What change is made by the addition of **s** in monosyllables ending in **ce**, **ge**, **se**, **ze** and **ss**? Give examples.

28.—What sound must we give **s** at the beginning of words and in words where **ss** occurs?

DIRECTIONS FOR THE USE OF POLLARD'S SYNTHETIC THIRD READER.

Follow, step by step, the instructions for presenting each lesson as it occurs. Show that the rules governing the sounds of the short vowels in monosyllables apply, as well, to the *first* syllables of longer words, and also to *accented* syllables; that, in first syllables ending in any consonant except **r**, we may expect to mark the vowel short.

Explain clearly the meaning of the obscure sound of a vowel. Show, by illustrations, that it is its short sound *shortened* and spoken lightly, without emphasis; and, because of this, we may expect to find the "obscure vowels" in *unaccented* syllables. Make this clear by contrasting accented and unaccented syllables of the same orthography; as, *efface*, furnace; *bandage*, husband; *renting*, parent; *winning*, *bodkin*; *onset*, gallon; *button*, gamut.

In this way lead pupils to see that it is the accent that determines the obscure sounds of the vowels in second syllables.

Do not, however, lead them to think that exceptions will not be found. As a general rule **a** has its obscure sound in unaccented syllables, while **e** and **i** are often either short or silent. It will be found safer to mark **e** and **i** short in such words as **fuel**, **poem**, **moment**, **silence**, **pupil**, **civil**, **curtain**, etc., because of the danger of substituting the sound of **u** short for the obscure sounds of **e** and **i**. By so doing, the common errors in pronunciation, such as **poum**, **momunt**, **pupul**, etc., will be avoided.

ar, **er**, **ir**, **or** and **yr** obscure. Indicate that these sounds must be made obscure by placing the inverted breve under each vowel in the unaccented syllables of the following words, reminding pupils that the vowel sound must not be separated from the sound of the **r** that follows it—that it is the obscure sound of these "pony vowels" we must give when they are found in unaccented syllables; as, **mortar**, **mother**, **fakir**, **odor**, **murmur**. Prove, by pronouncing the word **murmur**, that the sound of **ur** in the last syllable is the same as in the first, except that it is spoken more lightly and rapidly.

Give daily drills, first upon the prefixes and afterward upon the suffixes of classified words found in the lessons. Results will show that pupils will become so thoroughly familiar with these "beginnings" and "endings" they will recognize them readily in longer words and, by this means, will be able to distinguish the roots of words and place the accent correctly.

A study of the derivation of words belongs, properly to Fourth Reader grades, but a rapid recognition of prefixes, suffixes and roots will be the result, if daily drills be given in the correct pronunciation of classified words.

LESSON I.—Explain the meaning of the word prefix. Write upon the board the words **around**, **abstain**, **account**, and show that **a**, **ab** and **ac** are prefixes.

Explain that the same rules must be applied to the marking of prefixes as were observed in marking monosyllables; that the prefix **a** is always obscure, as, **amidst**; that **a** is short in **ab** and **ac** because these prefixes do not end in **r**; that, as the accent must not be placed upon the prefix, it must fall upon the second syllable.

Train pupils into a quick perception of the prefixes in the same manner as they were trained to recognize the keys of monosyllables. When made perfectly familiar with the prefixes used in the classified words at the beginning of each reading lesson, show them where the mark of accent must be placed. Require them to copy and mark the classified words of this lesson. This will impress upon them the rule that the accent must not fall upon the prefix. If not upon the prefix then it must fall upon the second syllable in the words presented.

Present only the classified words prepared for the purpose of teaching accent, and thus avoid the confusion that must arise when pupils attempt to classify words before they are made familiar with prefixes.

They should be required to pronounce these words, rapidly and distinctly, before the reading is attempted. This drill in marking and pronouncing is to make them thoroughly acquainted with classified words, whether found in the reading lesson or elsewhere. It will, furthermore, teach them where to place the accent when similar words occur in the reading lessons that follow.

Pupils may form sentences, using as many as possible of the words found at the beginning of the lesson. This "sentence building" and the placing of the accent marks correctly, in the classified words, should precede the reading lesson. It is this preparation that makes them familiar with the new words and enables them to spell correctly when the same words are dictated for that purpose. It will also cultivate a proper use of language.

Pupils may try to find words, similar to the classified lists, in the accompanying reading lesson.

LESSON II.—Make pupils familiar with the prefixes **ad**, **af**, **ag**, **al** and **an**, after which require them to write the classified words and place the accent marks correctly. Show that **a** is short because the syllables do not end in **r**.

Give daily "talks" upon action words. Prove that the words at the beginning of this lesson are action words by prefixing the preposition **to** to each. Ask the meaning of **to admire**, **to advance**. Whenever it is possible let pupils "act out" these words. Make this a daily exercise.

For busy work desire pupils to write sentences, using a different action word in each. Confine them to the use of the words at the beginning of the lessons.

Also require that the accent marks be placed correctly, calling attention to the fact that prefixes must not be accented, except when we wish to change verbs of the same orthography into nouns or adjectives; as, **pre'fix**, **pre'fix**, **con'cert**, **con'cert**.

LESSON III.—Write upon the board **ap**, **ar**, **as** and **at**, and train pupils into a quick perception of these prefixes. Refer to the change made in the sound of **a** when it is followed by **r** and also **rr**. (Rule given in the Manual.) As, **afar**, **array**.

LESSON IV.—If the prefix contains but one vowel and this is its final letter, mark the latter long (according to rule for monosyllables); as, **begin**.

LESSON V.—Explain that the prefixes **com** and **con** have the same meaning; that the consonant following determines which must be used; that second syllables beginning with **b**, **p** and **m** require the prefix **com**, while those beginning with **c**, **d**, **f**, **t** and **v** are preceded by **con**.

LESSON VI.—Present the prefixes **col**, **cor**, **de** and **dis** for rapid recognition and afterward refer to each separately. Require that the true sound of **o** short be given in the prefix **col**.

Show that the sound of **or** in **correct**, **corrupt**, etc., is neither short nor circumflex, but obscure because found in the *unaccented* syllable.

In teaching the obscure sound of **or** give its true sound first and afterward explain that it is this sound *shortened*.

In treating of the prefix **dis** explain that, as a rule, **s** has the sound of **z** when it is followed by a vowel in the second syllable; as, **disarm**.

LESSON VII.—Keep the thought before pupils that, except in nouns and adjectives, the prefix must not be accented. As a rule **x** equals **gz** when followed by a vowel or a breath consonant; as, **exact**, **exhaust**; but has its true sound when followed by other consonants; as, **expire**, **extract**.

LESSON VIII.—Explain here that in the prefix **for**, the vowel has, as a rule, its short sound; that the same rule must be applied to the prefix **fore** as to monosyllables ending in **e**.

In presenting such words as **impart** show that **a** is Italian because it is found with **r** in the *accented syllable*; but in such words as **collar**, **dollar**, it is obscure because found with **r** in the *unaccented syllable*.

LESSON IX.—Define the prefix **in**. Refer to the word **indeed** to show that we occasionally find a word that is not a verb with the accent on the second syllable. Pupils will see, at once, that **indeed** is not a verb because it does not express an action. Here show again that a verb can be changed to a noun by placing the accent upon the prefix; as; *incense'*, *in'cense*.

LESSON X.—Make pupils familiar with the prefixes **mis**, **ob**, **oc** and **of** before they place the accent marks in this lesson.

Show that **ob**, **oc**, **of** and **op** have the same meaning, and that the prefix **ob** is used where the consonant is not doubled.

LESSON XI.—Make pupils familiar with the prefixes **per**, **pre** and **pro**. Ask if all these words are verbs and why.

LESSON XII.—**Re**, **sub**. Ask, "How many think that all the words of this lesson are verbs?"

LESSON XIII.—**Sur**, **sus**, **suc** and **suf**. Ask, "How many and what words in this lesson are not verbs?"

LESSON XIV.—In this lesson, follow the same plan. Lead pupils into the habit of recognizing the verbs in each lesson before placing the accent. In this way they will learn that the larger proportion of verbs of two syllables have the accent on the second.

LESSON XV.—In words containing double vowels show that the accent usually falls upon the syllable containing the double vowel. Show, by comparing the words of this lesson, that the accent falls upon the syllable containing **ee**. Pupils may determine, by placing **a** or **the** in front, which of the words of this lesson are nouns.

LESSON XVI.—Here, also, show that, with the exception of words with the suffix **hood**, the accent usually falls upon the syllable containing **oo**.

Pupils may use these words in sentences to show that they understand their meaning.

LESSON XVII.—Explain the meaning of suffix. Present the suffixes in the same manner as the prefixes were presented. Lead pupils into a recognition of the general rule that when **a** is found in the suffix it has its obscure sound.

Give the same general directions for suffixes as for prefixes.

Do not let the accent fall upon the suffix of a word.

After pupils are made familiar with a certain number of suffixes, present classified words for marking. In this way they will soon learn to accent the first syllables of such words.

Present the suffixes **al**, **as**, **an** and **and** and show that the accent must not be placed upon these.

LESSON XVIII.—Mark **e** short when **ed** follows **t** or **d**, but silent when **ed** follows other consonants; as, **acted**, **added**, **asked**, **reared**. Mark **e** short when **es** final follows **c**, **g**, **s** or **x**.

LESSON XIX.—When **en** final does not follow the liquids **l**, **m**, **n**, **r**, mark **e** silent. Mark **e** final silent in words of the "le" family.

Mark **e** short in the suffix **et**.

LESSON XX.—Show, by illustrations, the different sounds of **er**.

1st. When found in monosyllables and accented syllables, as **fern**, **sternly**.

2d. When they are found in accented syllables which are immediately followed by a vowel or by **r**; as, **merit**, **terror**.

3d. When found in unaccented syllables; as, **father**, **lantern**.

In this way lead pupils to see that when **er** is found in the unaccented syllable, the vowel has its obscure sound. They can then determine at a glance the sound of **er** in the words of this lesson.

Compare the words **anger** and **stranger** and show the difference in the sound of **n** when it follows a short and a long vowel, and is followed, in turn, by **ge**.

In words where the short vowel is followed by **ng** we make **n** an equivalent of **ng**, and mark **g** hard, although it precedes **e**. But, where **nge** follows a long vowel, the **n** retains its true sound and the **g** remains soft.

Here refer to the rule: Mark **n** equal to **ng** when it is followed by **c** or **g** hard, **k**, **q**, or **x**. Show, in this connection, that the **ng** sound makes **g** hard in such words as **linger**, **hunger**, &c.

LESSON XXI.—Mark **e** obscure when the second syllable ends in **ess**. Require correct pronunciation. Do not accept of **luss** for **less** or **nuss** for **ness**. As a rule, words ending in **less** are adjectives; words ending **ness**, nouns.

LESSON XXII.—Dissyllables do not end in **ick**. With the exception of **derrick** we do not find **k** added.

Mark **i** short in the suffixes **ic**, **id**, **it**, etc.

LESSON XXIII.—Mark **i** short in the suffixes **il**, **ile**, **in** and **ain**. Show that the suffixes **il** and **ile** are equivalents; also that the suffix **ile** is an exception to syllables ending in **e** silent, its first vowel being short.

LESSON XXIV.—**I** is short in the suffixes **ing**, **ish**, **ist** and **iff**. Like **ile**, the suffix **ive** forms an exception to syllables ending in **e**.

LESSON XXV.—Mark **i** short in the suffixes **ice**, **ise**, **eit** and **ive**.

LESSON XXVI.—In dissyllables ending in **y** make this vowel an equivalent of **i** obscure when it forms a syllable by itself or is found in the *unaccented syllable*.

Require pupils to write the plurals of the words of this lesson applying the rule.

LESSON XXVII.—Mark **o** obscure in the suffix **or**.

Exceptions are found in the words **squalor**, **furor** and **stupor**, where **o** retains its circumflex sound.

Make **o** an equivalent of **u** short in the suffixes **om** and **ome**.

In the word **languor** show that **u** has the sound of **w** (consonant).

Rule: When **gu** is followed by **i** or **o** in an unaccented syllable, make **u** an equivalent of **w**.

LESSON XXVIII.—Show that the suffixes **tion** and **sion** are equivalents.

Rule: When **c**, **s** or **t** is followed by **io** in an unaccented syllable, these consonants have the sound of **sh**.

Mark **i** silent after a dotted consonant and make **o** equal to **u** short when **tio** or **sio** is found in the same syllable.

LESSON XXIX.—Show the difference in the pronunciation of words ending in **ous** and **ious**. When the syllable begins with **ci** or **ti**, then the sound of **sh** must precede **ous**; but when **ous** is preceded by any other consonant this sound is never heard.

Compare such words as **famous** and **gracious**, **pompous** and **cautious** that pupils may recognize the difference in the pronunciation of the last syllables.

The word **full**, used as a suffix, always drops one **l**, and its compounds, made by the addition of this suffix, form their plurals regularly by adding **s** to the singular; as, **handfuls**, **spoonfuls**.

Give frequent drills in the pronunciation of words ending in **ute**, **use** and **ure**.

Rule: When the suffix **ure** follows **d**, **t** or **l**, mark **u** long and **e** final silent; as, **verdure**, **feature**, **culture**, **failure**.

When **s** has the sound of **zh** and these consonants are followed by **ure** orthoepists differ as to the sound of **u**.

In **pleasure** and **leisure** Webster suggests the obscure sound, while Worcester makes this vowel obscure in all the words where **ure** follows the sound of **zh**. Teachers can do as they prefer in the pronunciation of such words.

Write the following stanza upon the blackboard and read, giving **u** its correct sound in words ending in **ure**:

"It makes the heart leap but to witness his joy:
Proud wealth has no pleasure, I trow,
Like the rapture that beats in the pulse of a boy
As he gathers his treasure of snow.
Then lay not the trappings of wealth on thine heirs
While health and the riches of nature are theirs."

LESSON XXXI.—Show by the words of this lesson that it is the positions syllables occupy which determine the sounds of their vowels. When **ad**, **al**, **ac**, etc., form the first syllables of words **a** must be marked short; when these letters form or are found in the last syllables, they must be marked with the inverted breve to show they have the obscure sound. Also when **ack**, **ach**, **am** and **as** are found in second syllables, we must mark **a** obscure.

LESSON XXXII.—Present monosyllables ending in **ace**, **age** and **ate** to show that here **a** is long; as, **lace**, **page**, **mate**. Contrast these with dissyllables ending in **ace**, **age** and **ate**, to show that **a** has its obscure sound in these unaccented syllables; as, **solace**, **bondage**.

Show also, that **a** final has its short Italian sound in such words as **drama**, **polka**, &c.; and that such words form exceptions to the rule for making **a** obscure in unaccented syllables.

LESSON XXXIII.—In this lesson show the different sounds of **ar** and **war** in

accented and in unaccented syllables; as, *carpet, altar, warfare, bulwark, warden, toward.*

Show, also, how the short Italian sound changes to the obscure sound with the change of accent; as, *fasting, breakfast, passing, carcass, dancer, nuisance.*

LESSON XXXIV.—When **en** final follows the liquids **l, m, n, r**, mark **e** short; as, **sullen, omen, linen, children.** Also in the words **chicken, kitchen, aspen** and a few others. In other dissyllables ending in **en** mark **e** silent; as, **laden, broken, haven.**

The common error of substituting short **u** for obscure **e** has led us to suggest that **e** be marked short in the unaccented syllables **em, ent** and **ment.** Guard against impure pronunciation. It is *moment*, not *momunt*; *poem*, not *poum*; *patient*, not *patiunt*.

LESSON XXXV.—Present words in which **er** is found both in the accented and unaccented syllables; as, **sternly, govern.**

In presenting dissyllables ending in **er** show how many parts of speech they represent; as, **mother, larger, farther.**

Pupils may use these words correctly in the stories they relate; as, A number of the **larger** boys went over the river.

The **upper** part of the old bridge began to totter when they had passed over to the **farther** end.

Let each, in turn, frame a sentence containing one or more words ending in **er.**

LESSON XXXVI.—Give frequent drills in the pronunciation of dissyllables ending in **est.** Remind pupils that the words are *forest*, not *forust*; *tempest*, not *tempust*.

In pronouncing dissyllables ending in **le** caution pupils against introducing the sound of **u** short between the **b** and **l.** Throw the consonant sounds **dl, bl, fl, pl** and **kl** from the lips quickly and clearly. Do not say *wrinkul* nor *sparkul*, but *wrinkle, sparkle.*

In words ending in **eth** require correct pronunciation. Do not accept *lovuth.*

LESSON XXXVII.—Rule: When the singular number of nouns ends in **f** the plural is formed by changing the **f** to **v** and adding **es**; as, **beef, beeves; self, selves.**

Give a language lesson on number in connection with this lesson.

LESSON XXXVIII.—Rule: Nouns in the singular number ending in **y** preceded by a consonant, form their plurals by changing **y** into **i** and adding **es**; as, **daisy, daisies; pansy, pansies.**

Rule: Nouns ending in **y** preceded by a vowel form their plurals by adding **s**; as, **alley, alleys; valley, valleys.**

A language lesson in number should precede these rules.

LESSON XXXIX.—Compare monosyllables ending in **ence, end, em** and **el** with the second syllables of the words of this lesson, that pupils may see that the sound of the vowel is unchanged; as, **fence, silence, end, legend, hem, poem.** Guard against such pronunciation as *silunce, poum.*

LESSON XL.—Show, by illustration, that in monosyllables ending in **od, ol, op** and **ot, o** is short; but, in dissyllables, as in the words presented, **o** has its obscure sound.

LESSON XLI.—When **o** is the final letter of the unaccented syllable mark it long; as, **hero, motto.**

When the unaccented syllable ends in **ow**, mark **w** silent and **o** long; as, *elbow, arrow.*

When the accented syllable contains **ow**, give these vowels their diphthongal sound; as, *cóward*, *bowing*. Some exceptions are found in accented syllables in which **ow** equals **o**; as, *below*.

LESSON XLII.—In these lessons show that when the second syllable forms a word by itself, its vowel should be marked in accordance with the rules governing monosyllables; as, **cove**, **alcove**, **lock**, **hillock**.

LESSON XLIII.—As a rule, when **on** forms the second syllable, or when these letters follow a consonant in the second syllable, mark **o** silent; as, **beckon**, **person**, **button**. But when **on** is preceded by **e** or **i** in the second syllable, make **o** an equivalent of **u** short; as, **pigeon**, **cushion**.

LESSON XLIV.—In the unaccented syllables **ub**, **ut** and **um**, mark **u** short; as, **hubbub**, **chestnut**, **alum**.

LESSONS LXV TO L.—In these six lessons the words are classified by their roots. Lead pupils to see it is the prefix that changes the meaning. In pronouncing these words be sure that the accent falls upon the last syllable. It is not *attract*, *extract*, *subtract*, but *attract*, *extract*, *subtract*.

LESSONS LI, LII, LIII.—NOUNS, ADJECTIVES AND VERBS.—If talks about language have been given in connection with the reading lessons, pupils will be prepared to distinguish readily the noun, adjective and verb.

The daily drills given in classified words will enable them to distinguish prefixes and suffixes at sight. The teacher must refer frequently to the fact that a change of accent often converts a verb into a noun or adjective, or the reverse.

Show, by illustrations, that the accent falls upon the first syllable in nouns or adjectives and upon the second in verbs; as: What a striking *contrast* we see when we *contrast* green and yellow.

A *rebel* is one who *rebels* against the laws of his country.

With our *increase* in population our schools must *increase*.

If I *prefix* the *prefix con* to *tent* I form the word **content**.

Desire pupils to construct similar sentences, choosing the words found at the beginning of the lesson—making of each a noun, adjective or verb by merely changing the accent; as: Say to the *absent* pupil that he must *absent* himself no longer from school.

The teacher should write the same word twice, calling pupils up, in turn, to make of it either a noun, adjective or verb by placing the accent correctly.

Pupils may write two lists of the same words, placing **a** or **an** before the noun and **to** before the verb; as, **an** *escort*, **to** *escort*; **an** *insult*, **to** *insult*; **a** *retail* store, **to** *retail* goods.

LESSON LIV.—Explain why **e** is retained in syllables ending in **ge**. (Because it is necessary to show, by this final **e**, that the **g** preceding it is soft. Show, however, that by common consent, the **e** has been dropped in many of these words; as, **fringing**.)

LESSON LV.—TRISYLLABLES.—A trisyllable is a word of three syllables.

Explain the meaning of the prefix **dis**.

Pupils may change the words at the beginning of this lesson to trisyllables by prefixing **dis** to each.

Show that the accent is not changed when a syllable is prefixed. Pronounce, alternately, a dissyllable from the book and a trisyllable from the slate.

LESSON LVI.—Show how the prefix **im** changes the meaning of words. Pupils

may prefix **im** when copying the words of this lesson, and pronounce, alternately, from book and slate. Show that the prefixing of this syllable does not change the accent.

LESSON LVII.—After explaining the meaning of **in**, require pupils to make dissyllables of the following words by prefixing this syllable to each, after which pronounce from slate and book.

LESSON LVIII.—Prefix **mis** to each, in writing the words of this lesson, and show how entirely it changes their meaning.

LESSON LIX.—Prefix **un** to the words of this lesson, the teacher pointing out the change in the meaning as the words are pronounced.

LESSON LX.—Form trisyllables by prefixing **pre** to the words of this lesson.

LESSON LXI.—Form trisyllables by prefixing **under** to the words of this lesson.

LESSON LXII.—Form trisyllables by prefixing **inter** to the words and syllables at the beginning of this lesson.

LESSON LXIII.—Form trisyllables by prefixing **over** to the words of this lesson.

LESSON LXIV.—Form trisyllables by the addition of the suffix **ion**. Here remind pupils that **t**, **s** and **c** have the sound of **sh** when, followed by **io** in an unaccented syllable.

Explain that it would be difficult to say **correct-ion**—that euphony demands that the sound of the final consonant of the second syllable be joined to the suffix **ion**.

Show that, although the addition of **ion** takes one letter from the second syllable, still the same syllable is accented; as, **reject**, **rejection**

LESSON LXV.—Drop **e** final from the dissyllable upon the addition of **ion**.

Lead pupils to see that, in words ending in **ation**, the **a** is always long, and the accent always falls upon the syllable containing **a** long; as, **location**.

In such words as **locate** show that the accent changes when the suffix **ion** is added.

LESSON LXVI.—Here show as a general rule that **i** must be marked short when it is followed by **tion** or **sion** final; as, **fruition**, **division**.

LESSON LXVII.—In this lesson show that trisyllables are formed by dropping final **e** and changing the **d** preceding it to **s** when **ion** is added; as, **evade**, **evasion**.

These exercises in trisyllables ending in **ion** will help pupils remember which words take **sion** and which **tion**.

The general rule for marking the accent of such words is to place it upon the syllable preceding the last.

LESSON LXVIII.—Form trisyllables of the words of this lesson by the addition of **ion**.

Show, by pronouncing the word **expression**, that one **s** is silent and the other is joined to the suffix as a part of the third syllable.

LESSON LXIX.—Rule: Change **y** final when it follows a consonant, to **i** or **e** when the suffix **er**, **est**, **ly**, **ness** or **ous** is added; as, **lazy**, **lazier**, **laziest**, **lazily**, **laziness**; **pity**, **piteous**; **duty**, **duteous**. In like manner form trisyllables of the words of this lesson.

A language lesson upon the degrees of adjectives should precede the writing, marking and pronouncing of the following words.

LESSON LXX.—Have pupils form trisyllables by adding **ance** to the words of this lesson. Mark **a** obscure in the suffix **ance**.

LESSON LXXI.—Add **ment** to the words of this lesson. Require pure pronunciation. It is not **munt**, but **ment**. Mark **e** short in the syllable **ment**.

LESSON LXXII.—When the verb ends in a single consonant, preceded by a single vowel, double the final letter upon the addition of **ing**; as, **compelling**. When the final letter is **e**, drop the vowel upon the addition of **ing**.

LESSON LXXIII.—Illustrate the diphthongal sounds by the words of this lesson. Require the unclosing and curving of the lips in words containing the diphthongs **ow** and **ou**.

Show that the accent falls upon the syllable containing the proper diphthong.

LESSON LXXIV.—Show in this lesson that when the diphthong is found in the unaccented syllable, **w** must be marked silent and **o** long.

If pupils are not sure about the marking of such words, they may accent both ways, but if they accent the second syllable, they must give **ow** the sound of a proper diphthong; as, **allow**. If they accent the first, then **w** is silent and **o** long; as, **pillow**. A few exceptions are found; as, **below**.

Require distinct articulation in the pronunciation of the syllable containing the improper diphthongs. The word is **morrow**, not **morru**.

LESSON LXXV.—Show that the accent falls upon the syllable containing the diphthongs **oy** and **oi**.

Pupils need be at no loss to determine the sound of these diphthongs. They are always the same.

LESSON LXXVI.—As in dissyllables, lead pupils to see that, in trisyllables, the accent falls upon the syllable containing **ee**; as **guarantee**.

Also, when **i** has the sound of **e** long, the accent must be placed upon the syllable containing the long vowel; as, **magazine**.

LESSON LXXVII.—Make pupils familiar with the suffix **able**. Explain the difference in the sound of **a** in this suffix and in the word **able**. In the word, **a** is long because it is found in the accented syllable. In the suffix, it is obscure because found in the unaccented syllable.

Explain why the first vowels of the first six words of this lesson are long. Show that it is because these words are derived from monosyllables from which **e** final has been dropped upon the addition of the suffix; as, **sale**, **note**, **love**, **cure**, etc.

LESSON LXXVIII.—As a rule, words ending in **ce** and **ge** retain the **e** when the suffix **able** is added. This final **e** is retained to show that the **c** or **g** preceding it is soft; as, **peaceable**, **chargeable**.

Were not this vowel retained, the words would be **peacable**, **chargable**.

LESSON LXXIX.—Show, by the words of this lesson, that it is in the accented syllables the long vowels are found. Desire pupils to pronounce across the page, from left to right, that they may realize this change of accent.

LESSON LXXX.—Show, by the words of this lesson, that, when the first and second syllables form complete words, the suffix **ize** must be added; but when the first and second syllables do not form complete words, the suffix **ise** must be used.

Exceptions will occasionally be found, but this general rule will assist pupils in determining the correct orthography of many words.

POLYSYLLABLES.—Show that the same general rules that govern the marking of trisyllables may be applied to polysyllables.

As previous drills have made pupils familiar with prefixes and suffixes, they will readily recognize these in longer words and refrain from placing the accent marks over them; as, for instance, in the word **advisable**, they will see at a glance that **ad** is the prefix and **able** the suffix, and know at once that the accent falls upon the second syllable.

When polysyllables end in **ophy, ogy, etry, &c.**, show that the accent must fall upon the syllable preceding these final syllables. Also, as in dissyllables and trisyllables, place the accent upon the syllables which precede such final syllables as **tion, sion, tious, cial, &c.**

As a general rule, when **a, e, o** or **u** forms a syllable by itself, mark the vowel long if it does not form a part of such suffixes as, **able, ible, acle, &c.**; as, **recreation, astrology, impetuous.**

When syllables ending in **a, e, o** and **u** are followed by the final syllables **tion** and **sion**, mark these vowels long and place the accent mark above them; as, **penetration, locomotion, diminution.**

When **i** forms an unaccented syllable by itself, as a general rule mark it short; as, **solicitous, political.** Exceptions are found where **i** forms the first syllable of a word; as, **identical.**

READING.

When we desire to have our children instructed in music, our first care is to secure a competent teacher—one whose ability is unquestioned. So should it be in the selection of teachers for primary grades; only good teachers should be employed. Teachers who shall be able to prove, through their daily readings to their classes, that “the voice of song is not sweeter than the voice of eloquence;” teachers whose varied and perfect modulations shall in turn bring to mind such harmonies of nature as the whispering leaves, the babbling brook, the roaring waterfall. In this, as in other branches, we should secure for the child only such models as we desire him to imitate.

The Pollard Method is one of voice culture from the beginning. Our first drills in articulation teach the pupil the difference between vowel and consonant sounds. He is thus led to note the difference between pure and obstructed tones. Breathing exercises follow the teacher's explanation of breathing and should be repeated daily at the beginning of each phonic drill.

The method teaches reading as music, art, mechanics are best taught—by so familiarizing the child with the rudiments that the correct use of them becomes involuntary, and all his energies are left free for concentration upon the important work of word-painting, expression and emphasis.

The piano player is forced to spend weeks, months, years, in the practice of the scales and finger exercises, so that the mere touching of the required keys becomes a matter largely of mechanical action, and only when this proficiency is attained are the great things of music—the bringing out of its thought, heart, soul—attempted. The Pollard method trains the child to a rapid, prompt, unhesitating,

almost mechanically accurate, recognition and pronunciation of the words composing every sentence. The Pollard-trained vocal organs touch the sound-keys of language as surely and with as little thought as the fingers of the expert pianist strike the sound-keys of his instrument; and, like the pianist, the child's every energy and power is free for concentration upon the great and (by this time) the delightful work of searching out the diamonds of thought and giving them clear-cut and sparkling to his listeners.

Do we ever require a child to talk naturally? Is not reading giving expression to the thoughts of others—telling their stories for them? If so, and if the lesson is within the comprehension of the child, what is there to prevent his talking the sentences with the ease and freedom that natural expression demands? Nothing save the hesitancy—the uncertainty—induced by those insurmountable obstacles, unfamiliar words.

Judging from results, which are everywhere apparent, I do not hesitate to affirm that it is the prevailing methods of teaching which make good readers the exception and not the rule. How can it be otherwise when independent pronunciation forms no part of the instruction—when drills in articulation are left wholly to the choice of the teacher—when the memory is burdened with a limited number of word-forms which the eye must learn to distinguish before others are introduced?

That we may be able to realize how such reading becomes laborious, uncertain and unnatural, we have only to attempt to read stories in a foreign language before we have made ourselves thoroughly familiar with the words of which they are composed.

We are, perhaps, acquainted with a certain number of these words and begin a sentence bravely, only to stop abruptly before the first obstacle we encounter until assistance is rendered. Again, we proceed but only to find another hindrance farther on, and finally when frequent interruptions lead us to realize our helplessness, we abandon the task, resolved to make a more careful study of the words before we attempt to read intelligently.

Throughout my long experience in the school-room, I found no difficulty in teaching my pupils to read well. The natural expression came without effort upon my part. They were not taught to "labor through the lines," but to "talk for the author;" to study his meaning and render the paragraph or stanza as he would were he in their midst; and often, when a beautiful pen-picture was portrayed, it was their privilege to lay aside their readers and favor me with its illustration upon the blackboard.

How pleasing is the memory of the deft fingers that traced the wanderings of Enoch Arden after each stanza was read; that showed me how the "lowing herd wind slowly o'er the lea" when the *Elegy* absorbed our thoughts; that pictured the dim old forest where the little brother played before he "fell asleep by the gates of light!"

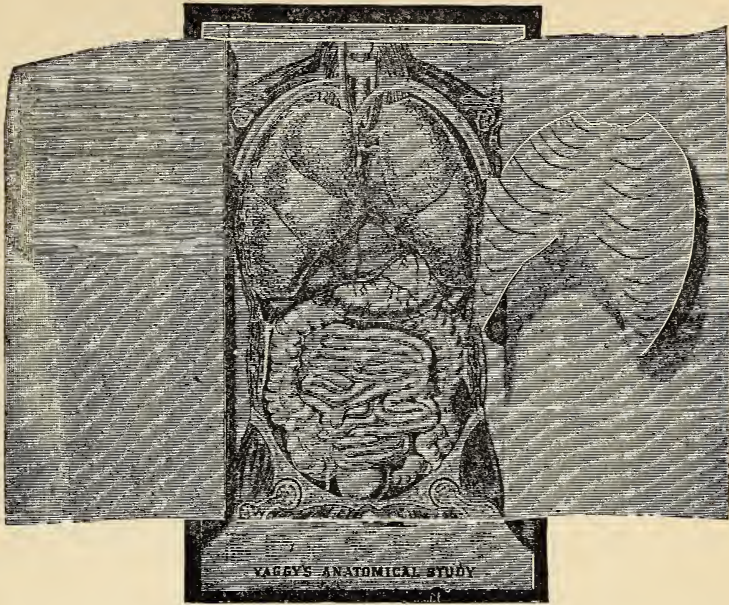
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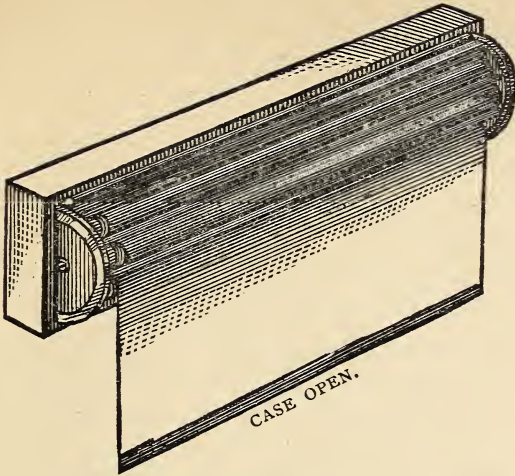
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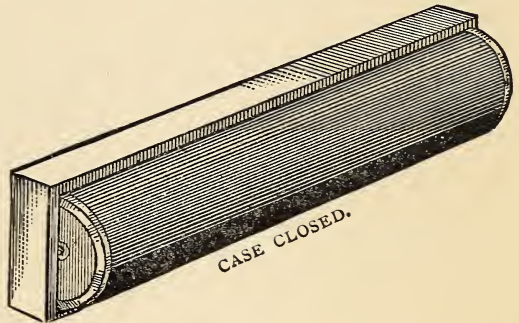
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