

SELF-HELP
ENGLISH LESSONS
BOOK THREE



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Self-Help English Lessons

Book Three

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THE HOUSE OF APPLIED KNOWLEDGE

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The outstanding demand of the present era upon the schools is that educational processes be socialized as the most direct means of cultivating a spirit of genuine democracy. Since language is the fundamental social activity, the teaching of English must play an important rôle in realizing the ideal set before the schools. The books of the *Self-Help English Lessons* series represent the response of publishers and authors to the challenge of the times. While in no degree curtailing individual development, they seek to teach language in such a way that its social significance will be more or less consciously realized from the outset, and its relation to good citizenship will become thoroughly established in the higher grades

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FOREWORD

THE title "Self-Help English Lessons" clearly sets forth the general purpose of the series of textbooks of which this is a unit. The books aim to teach children not only to use the English language correctly and effectively, and to enjoy it with constantly growing appreciation, but also to become independent and self-reliant in their efforts to reach the goal.

In pursuance of these aims, the books are, as far as is possible, self-teaching. While this quality by no means eliminates the teacher, the books, instead of being tools in her hands, become her allies.

This book occasionally calls for unstudied dictation exercises, and a few other lessons requiring the use of matter that the pupils should not see in advance. In order that this matter may be conveniently at hand, a "Teacher's Supplement" containing it all will be given free of charge to all teachers whose pupils use this book. The supplement is small, and may be pasted into the desk copy of the language book.

Although the three books of the "Self-Help English Lessons" series are self-teaching, the book for teachers entitled "Self-Help Methods of Teaching English" will prove invaluable to experienced and inexperienced teachers alike. The advent of projects, the emphasis now placed on oral composition, and the necessity for training in self-help methods of study have introduced new and perplexing problems that tax the resources of the strongest teacher. "Self-Help Methods of Teaching English" gives a wealth

of practical suggestions for dealing with these and other types of English problems.

Special acknowledgment for invaluable assistance is made to the following teachers: Miss Lillian E. Rogers, Principal of the Friends' West Philadelphia School; Miss Katherine Morse of the New York Training School for Teachers; and Dr. Frank M. McMurry, Professor of Elementary Education at Teachers College, Columbia University.

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BOOK THREE

A MESSAGE TO THE GIRLS AND BOYS

THE president of a great university once said that one of the most valuable possessions American children can possibly have is power to use the English language.

Did you ever think of the power to say or write things well as a great treasure? As you go through life, you will find that good English is a key that helps unlock the doors of success. Our country gives every girl and boy a chance to win this prize.

On page 150 you will find "A Salute to the Flag." Probably you salute the flag every day. Talk over with your teacher the words of the salute so that you will understand what a beautiful and solemn promise they contain. And when you repeat this promise day after day, remember that one way to keep it is to make the best possible use of the opportunities our country gives you. Remember too that any good thing you do for yourself is a good thing done for your home and for your country.



CHAPTER ONE

FINDING THE STRONG AND THE WEAK POINTS IN YOUR LANGUAGE WORK

Are you glad to have a new language book? This one was written to help you to learn many new lessons, and to give you a happy time while you are learning them.

In the lower grades you were taught to tell a short story in clear sentences; to use good English in school and out of school; to understand and enjoy the word pictures of others; to correct some common errors of speech; to write a short paragraph correctly and place it well on paper; and to write a short letter and get the form *exactly right*.

Before learning any new lessons, it is important that you know exactly what you can already do well, and what weak points you need to strengthen. The lessons of this first chapter will help you to find out.

1. STORY-TELLING — PLAYING INDIAN

Did you ever play Indian? What did you do to make yourself look like an Indian?

Read the picture on the opposite page. How many groups of Indians are there? Name each group after an Indian tribe you have read about, and use these names when you talk about the picture.

Which group is being attacked? Is it well defended? What is the attacking party trying to do?

Imagine that the two groups had agreed that the one which first captured two of its enemies should be the victor. Tell clearly how you would try to get two captives if you were in the attacking party. If you were in the other group, should you come out from behind your defenses to catch your enemies? Or should you wait until they had succeeded in getting back of you?

Imagine that the attacking party is victorious, and tell a short class story as it might have been told by one of the group. Your teacher will write the story on the blackboard as you build it sentence by sentence. Give it a good title.

IMPROVING THE INDIAN STORY

Read the story. Is it interesting? Has it a good beginning sentence? Are the facts told in their right order? Is the story told in clear sentences? How many sentences are there? Can any of them be made still clearer?

Can you think of better words for any that were used? Improve the story in every possible way. It will remain on the blackboard for a day or two so that you may study it when you are thinking out a story of your own.

GETTING READY FOR THE NEXT LESSON

At the close of last year you were asked to come to this grade prepared to share a merry vacation experience

with your classmates. You will begin to tell these stories in your next language period.

Sometimes children think that the pupil who went away from home during the vacation has the best chance to tell an interesting story, but this is not always true. While it is entertaining to hear about new places, exciting things happen in back yards, on city streets, and on the quiet farm. Good times are close at hand for wide-awake girls and boys wherever they happen to be.

Before you begin, think how the Indian story was built up. Do not try to commit your story to memory but decide what the opening sentence is to be. It should make your classmates eager to hear the rest of the story. Choose a good title.

Here is a story to start off with:

HOW THE ELEPHANT LOST A PAIR OF LEGS

One rainy day in July we had a circus in our barn. My cousin Tom and I were the performing elephant. Mother spread a big shawl over us and sewed a stuffed stocking on the front of it for a trunk. Everything was all right until the elephant began to perform. Then Tom, in front, moved faster than I did and pulled the shawl over my head. That left the elephant without any hind legs. Everybody roared. I felt foolish, but I couldn't help laughing for all that.

2. TELLING VACATION STORIES

If necessary, take several days for telling the vacation stories, but keep them short.

Where shall you stand? What shall you remember about your voice?

After each story, the class may tell what was good about it. Remember the questions you asked when you were trying to improve the Indian story. At the last, suggest ways in which the story could be improved.

Select the best story told by a girl and the best one told by a boy. Tell clearly why they were the best.

WRITING THE VACATION STORIES

Can you tell your vacation story well on paper? Try to do so today. Besides keeping the story itself in mind, think of margins, indention, capitals, punctuation, and spelling.

When you have written the story, go over it and correct any mistakes you may have made. Your teacher also will correct your story. She will return it to you so that you may see her corrections, and will then put it away as a sample of your best work at the beginning of the new grade. Later she will return it to you so that you may see how much you have improved.

Several of the stories that were well told and placed well on the paper will be hung up where all can see them. Study them carefully. Why?

3. A WEEK OF ORAL AND WRITTEN COMPOSITION

Whenever you express thoughts in words, you are *composing*, or making a *composition*. From now on,

the word *composition* will be used instead of *story*. What does *oral composition* mean? *written composition*?

You will now have five lessons in composition. Each lesson should help you to find out what you can do well, and in what respects you need to improve. Try to decide for yourself, but also listen carefully to the criticism of your teacher and classmates.

Each day you should look ahead and prepare carefully for the work of the following day. Have an interesting story to tell, and be sure to use good sentences.

THE FIRST DAY — ORAL COMPOSITION

Tell a short story about something that has happened to you out of school. Have you ever been lost? Have you ever had a pleasant or an unpleasant surprise? Did you ever get into mischief? Have you ever had a funny experience?

The class may criticize each composition, and with the help of the teacher suggest *one* way in which the speaker should try to improve. If you do not agree with the class criticism, ask questions. This will help you to criticize yourself.

Your teacher will write on the blackboard a number of simple topics from your geography lessons. Select one of these and prepare a short composition for your next lesson.

THE SECOND DAY — ORAL COMPOSITION

You know, of course, that you have language lessons only to help you to use good English at all times. Tell the geography stories, keeping in mind the way in which you were to improve.

Did your classmates today find the same strong points they mentioned in the last lesson? Did they find again the weak point you were to strengthen? If they did, what are you going to do about it?

THE THIRD DAY — WRITTEN COMPOSITION

In class you may write a paragraph on one of the following subjects. *Think* and *write* in short, clear sentences.

How I Brush My Teeth
An Exciting Adventure
A Fright I Had
Making Fudge
How I Earned a Dime
Caught in the Rain

Look at the stories hung up in your classroom, and arrange yours on the paper in the same way. When the story is written, find any mistakes you may have made. Correct them neatly.

Exchange compositions. Help the writer of the one you get by writing on the paper what you think is best about the composition. In a second sentence, name one way in which you think the composition might be improved.

When your paper comes back to you, see if you agree with the one who criticized it. If you do not, ask questions.

THE FOURTH DAY — ORAL COMPOSITION

Today you may tell what you should like to be when you are a man or a woman, and why. Correct as before.

THE FIFTH DAY — WRITTEN COMPOSITION

Today your teacher will read to you *once only* a short, interesting story.

Write the story, giving it a good title. Read some of the stories aloud, and select one to be improved by the class.

State clearly in what ways you think you have improved during the week.

4. USING CORRECT ENGLISH

In the lower grades, you had daily three-minute drills to help you to correct some common errors. Some of the troublesome words were *is* and *are*, *saw* and *seen*, *was* and *were*, *come* and *came*, *give* and *gave*, *isn't* and *am not*, *don't* and *doesn't*, *went* and *gone*, *I* and *me*, *teach* and *learn*. One word you tried to drive out of the language; what was it?

Read the following sentences, filling each blank space with one of the words before the sentence:

saw At the circus I —— a tiger. I had never before
seen —— one.

was There — no lions in the menagerie, but there
 were — an enormous bear.

went Father had — to work before I — to school.
 gone

I Mother and — enjoyed the book you gave
 me Nellie and —.

teach If you will — me to play checkers, I will try
 learn to — rapidly.

don't It — take long to learn, but some people —
 doesn't care to try.

gave The book was — to me, but later I — it to
 given my brother.

did At the close of the arithmetic period I had —
 done five examples. Some children — eight.

isn't I — going to the picnic because it — a pleas-
 am not ant day.

Did your ear tell you when an incorrect word was used? Did it seem natural to use the right word?

What mistakes do you know that you still make sometimes? What bad speech habits have you broken?

With the help of your teacher, select several words that are sometimes wrongly used in your class. Give sentences containing the correct forms. Some of the best will be written on the blackboard. Copy them and keep the paper in your language book where you can easily find it. Use the sentences for a few days in your drills.

5. SEEING PICTURES IN THE MIND

When you express your thoughts, you are trying to make others know exactly what you are thinking.

Do you always see pictures in your mind when you hear others speak or when you read?

How is it in your arithmetic? When you read the words of a problem, do you see pictures? And do the pictures change as you work out the problem?

In your next arithmetic lesson, perhaps your teacher will give you some problems and allow you to draw the pictures you see, and tell how the pictures will help you in solving the problem.

Read the following directions one by one. At a signal from your teacher, take your eyes off the book and perform the act. You will make no mistake if you *think* and *see the act in your mind* before you follow the direction.

Place your right hand over your left eye, and your left hand on the top of your head.

Face the north side of the room and point to the west.

Face the east side of the room and point to the south.

Stand at the right of your desk and face the west.

Your teacher will now read *once only* directions telling you how to play "French Blind Man's Buff." As she reads, imagine a group of children playing the game. Try to see clearly each step of the game.

When the reading is finished, be prepared to tell how the game is played. Or, better still, play it. Those who look on may be ready to help if anything is forgotten or if the players disagree.

With the help of your teacher, answer clearly the following questions: How does the power to see pic-

tures in my mind help me when I am reading? when I am doing an errand for my mother? when I am doing a problem? when I am drawing a picture? when I am telling how to play a game?

SEAT WORK

For seat work, copy from your geography a short paragraph that helps you to see a picture very clearly. Try to copy without making a single mistake.

Read the paragraphs in class, letting the voice help in every possible way. Did you see pictures when your classmates read their paragraphs?

6. DICTATION LESSON

Your teacher will dictate a short letter that you have never seen. Each part of the letter will be read but once. There will be but one paragraph.

Some one will write the letter on the blackboard. When this has been corrected by the class, correct yours. You will then know if you can get the form of a letter exactly right, and if you can use capitals and punctuation marks correctly.

7. A SPELLING MATCH

What has spelling to do with language? Today you will have a spelling match. Your teacher will dictate words that many children spell incorrectly.

When a word is misspelled, the leader of the opposite team may choose the best speller from the team making

the mistake. Every misspelled word will be written on the blackboard immediately after the mistake is made. At the last, these words will be dictated.

How about *your* spelling?

TWO QUESTIONS TO ANSWER

You should now be able to answer the following questions:

What do I do best in language work?

What points must I strengthen?

Answer the questions in a short note to your teacher. Say exactly what you think. She will tell you if she agrees with you.

And now that you know what your weak points are, you are ready to learn some self-help ways of strengthening them.

CHAPTER TWO

STRENGTHENING THE WEAK PLACES

What did the lessons of Chapter One help you to find out? The lessons of this chapter will help you to strengthen the weak places, and to do still better what you already do well.

8. REVIEWING — A METHOD OF SELF-HELP



Have you ever forgotten anything you were sure you had thoroughly learned? The boy in the picture found that he needed to review the language lessons of the lower grades.

You know, of course, that the language lessons of

the past are the foundation on which you must build the harder lessons of this book, just as lessons in subtraction, multiplication, and short division are the foundation you must have for doing long division, which requires them all.

In order that you may follow the good example of the boy, a review of the First Book has been included in this one. You will find it on pages 151-173. It is put at the back of the book so that you can turn to it quickly.

You will review these lessons *when you need them*. Whenever you find one or more of these review sections referred to, you will understand that you are to review thoroughly before taking up the new work. But you should also use the review pages when you are studying by yourself and find that you have forgotten something. The review is a sort of "first aid" in English. Use it constantly.

Today your teacher will go over the review pages with you so that you may know exactly what they contain. Use the Contents on page 151.

9. A CLASS COMPOSITION

Read the picture on page 17 and then answer the following questions: Is the race a close one or not? Which boy is winning? In what way do the cheers of the other children help the boys who are racing? One boy is not cheering; of what is he thinking?

Review thoroughly Section II, page 152. Then tell

a class story about the picture. Let the boy who came in second be the speaker. Select a good title and an opening sentence that would immediately interest an audience in the story.

Read the entire composition, and improve it in every possible way. Give a reason for every capital and punctuation mark used.

SEAT WORK

During a study period, review Section VII, page 161, and then copy the story. Place the title in the middle of the line, and remember margins, indention, spelling, capitals, punctuation marks, and the date.

Several of the papers that have no mistakes and are well arranged will be hung up in the classroom. Whenever you write a composition, look at these papers and try to make yours look as well, or even better.

Each day look ahead and see if the following lesson should be studied in advance. Your next lesson calls for oral compositions. You cannot tell a good story unless you think it out before you come to class. Whenever it is necessary, your teacher will go over the new lesson with you.

10. ORAL COMPOSITION

Each pupil may tell a short story about a race or some other contest. If you wish, you may imagine that you are one of the children in the picture, but your story will be more interesting if you tell about a contest in which you have taken part.



F.R.

At the beginning of the lesson, each pupil may give the title of his story. The class may decide which story they would like to hear first.

Did you tell your story in short, clear sentences? If you did not, that is the most important thing for you to learn to do. Remember that a good sentence is one that expresses a thought clearly and then *comes to an end*.

11. LETTER WRITING

Review thoroughly Section XVI, page 166.

Today you are to write a letter in which you describe your little brother. If you have no brother, describe as an imaginary brother some child you know. Read the following descriptions of the same child:

My little brother is very cunning. He is pretty and very bright. People who pass by often stop to look at him. Then he runs into the house and hides his face in mother's lap.

My little brother is as fat as butter. His eyes are blue and his cheeks are as red as roses. If you could see his hair, you would never imagine that it is combed three or four times a day. It looks as if he had a small haystack on his head. He is always laughing. That is why we call him "Sunny."

Which description helps you *to see* the child?

Answer the following letter. Imagine that your name occurs in place of the blank. How many paragraphs will your letter contain?

1417 Fuller Avenue
Los Angeles, Calif.

March 29, 1921

Dear —,

I am sending to you today by parcel post a book called "Pig Brother and Other Stories." The stories are so simple that even your little brother will enjoy hearing them.

By the way, I have not seen him since he was a tiny baby. He was very pink and wrinkled then. Please write me how he looks now.

Affectionately yours,

Aunt Bessie

Study very carefully the model in the review section and the letter you are to answer. Do you think that there is any good excuse for not getting the form of your letter *exactly right* when you have full permission to get all the help you can from the book?

12. STUDY OF A POEM

Poets often help us to see beauty in common things. In the following poem, James Hogg lets us share with two boys the pleasures of out-of-door rambles.

A BOY'S SONG

Where the pools are bright and deep,
Where the gray trout lies asleep,
Up the river, and o'er the lea,
That's the way for Billy and me.

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,

Where the nestlings chirp and flee,
That's the way for Billy and me.

Where the mowers mow the cleanest,
Where the hay lies thick and greenest;
There to trace the homeward bee,
That's the way for Billy and me.

Where the hazel bank is steepest,
Where the shadow falls the deepest,
Where the clustering nuts fall free,
That's the way for Billy and me.

JAMES HOGG

Read the poem silently. A lea is a meadow.

What is meant by the following expressions: *trace the homeward bee*, *where the nestlings chirp and flee*, *clustering nuts*?

Read aloud the stanza that describes a spring ramble; a summer ramble; an autumn ramble. Read your favorite stanza. Now read the entire poem. What do you like about it?

REVIEWING FAVORITE POEMS

Can you recall the poems you studied in the lower grades? Make a list of them on the blackboard. Some of them you committed to memory.

What beautiful expressions used in any of the poems do you remember? Have any of these popped into your mind when you were thinking of other things?

Review some of the favorite poems today, and then review them occasionally throughout the year so that they will not be forgotten.

Review also the short stories you learned in lower grades. Which ones do you remember?

13. MAKING NOTEBOOKS — ANOTHER METHOD OF SELF-HELP

WHY NOTEBOOKS ARE NEEDED

Probably all of you have enjoyed the stories that have been told in class and the letter that was read and answered. Giving pleasure to others is one of the very good reasons why you try to make the lessons interesting. Remember always, however, that the special purpose of each lesson is to help you to use better English — to think and to express your thoughts as well as you possibly can. Each day you have a chance to help yourself, to help your classmates, and to get help from them.

You have noticed, of course, that you do not all make the same mistakes in speaking and writing. For this reason it will be a good plan for each of you to make a language book of your own. This will help you to wage war against your own mistakes, and overcome them one by one. Self-help is the very best kind of help. Why?

You will write in your notebook the words *you* misspell in your written work, the correct forms that you need to use in overcoming *your own* bad speech

habits, the words *you* mispronounce, new words that *you* are learning to use, the poems *you* choose from other books to commit to memory, and now and then a composition so that you can note *your* improvement. Do you see that your notebook will be different from that of every other pupil?

SELECTING A TITLE

Today you may decide what the books shall be named. Here are a few suggestions: "My Own Language Book," "Language Helps," "Self-Help Notebook," "Better English Book," "Language Notebook." Think of other titles.

Tell all that you remember about writing titles, and then review Section III, page 153, and Section VI, page 160. Different children may write the titles on the blackboard.

What marks are used with a title when it is quoted in a sentence? Why? Complete the following sentence on the blackboard:

I prefer the title — for our notebooks.

When the sentence has been perfectly written, each pupil may copy it, writing the title that he prefers. Your teacher will then appoint tellers who will count the votes and announce which title was selected.

The selected title may be written on the blackboard in some place where all can see it and where it can remain until you are ready to write it on your notebook.

PREPARING THE NOTEBOOKS FOR USE

Discuss in class where you will write the title you chose by vote. Look at the cover of this book and the cover of your readers for hints. Select also a good place for your name and school address. Can you think of a good reason for writing these on the cover?

Notice how the school and home addresses below are written. Give a reason for every capital, comma, and period used.

Sadie F. Williams
Fifth Grade
Washington School
Buffalo, N. Y.

Sadie F. Williams
64 Clinton Street
Buffalo, N. Y.

It will be a good plan to practice on a piece of paper the size of your notebook. When you have succeeded in getting a pleasing arrangement, finish the covers.

Why will it be necessary to number the pages of your notebook? Write the numbers very neatly.

In the middle of page 1 write your name once more, and your home address. Should you ever lose the notebook, the finder can then return it to either your school or your home address.

Turn to page v at the beginning of this book. What word do you find at the top of the page? What is the purpose of a "Contents" in a book?

Make a simple Contents on page 2 of your notebook. You may plan for these topics, *Spelling*, *Pronunciation*, *Correct Usage*, *Word Study*, *Poems*, *Compositions*. If others are needed, they can be added at any time.

Which topics will require more pages than others? With the help of your teacher, decide how many pages shall be used for each topic, and decide also on what page each shall begin. Write each topic on the first line of the page on which it is to begin. Why? Your notebook will then be ready to use.

USING THE NOTEBOOKS

You may each think of *one* incorrect expression you sometimes use. Write five sentences containing the *correct* form. When your teacher tells you that they are good sentences and are correctly written, copy them into your notebook. In which section shall you write them?

Read these sentences softly to yourself a great many times. You will soon know them by heart. Then say them aloud at home over and over again. If you do this day after day, you will form the habit of using the correct word. This good habit will crowd out the bad habit.

With the help of your notebook you will overcome some of your own bad habits of speech. At the same time you will continue the class drills.

In the lower grades you used three minutes every day for this work. This year it will be a good plan to devote five minutes to the drill. The first three minutes should be given to the new exercise, and the last two minutes to a review from Section IV, page 154.

Do not review the exercises in the order given. With the help of your teacher, select those that will help you to correct mistakes that are still made in your class.

Your teacher will appoint a regular time for the drills. Be ready promptly, so that not a minute will be wasted.

14. DAILY DRILL EXERCISE

PRONOUNCING AND SPELLING WORDS CORRECTLY

| | | | | | |
|-------|---|-------|------|---|----|
| FEB | R | UARY | MEM | O | RY |
| LIB | | ARY | HIST | | RY |
| CHILD | | EN | FACT | | RY |
| GOVE | | NOR | VICT | | RY |
| HUND | | ED | | | |
| GOVEI | | NMENT | | | |

What letter is common to the words of the first group? This letter is often omitted in pronouncing the words, and as a consequence, it is also omitted when the words are written. Some children do not pronounce the *n* in *government*. Look out for this word!

Pronounce the words very distinctly after your teacher. Spell them.

What three letters are common to the words of the second group? The *o* is frequently omitted both in speaking and in writing the words. How many syllables have the words *mem'ory*, *his'tory*, *fac'tory*,

victory? They are often pronounced as if they had but two. Pronounce the words distinctly after your teacher, and spell them.

Use these words and the following sentences in your drills for a few days:

1. One hundred children gathered at the library.
2. They were reading history stories.
3. What poems have you committed to memory?
4. The Governor visited our city in February.
5. He made an address on "Good Government."
6. There is a large cotton factory on the river bank.
7. Three cheers for our famous victory!

Turn to Section XX, page 170. Review the words, and select any that you still mispronounce. Make a list of these and review them also.

Whenever you make a mistake in pronunciation, your teacher will call your attention to the word. Write it in your notebook, and review it until you pronounce it accurately without stopping to think.

15. A SPELLING REVIEW

A mother once found her little girl poring over a dictionary. "Do you find the dictionary interesting?" she asked. "Not exactly interesting," replied the girl, "but it is amusing. It spells the words so differently from what I do."

Have you ever known children who did not spell words just as the dictionary does? The words in

Section XXI, page 170, are all spelled exactly as in the dictionary. They are so commonly misspelled, that each of you should make sure of them all.

Perhaps your teacher will dictate ten of these words every day in connection with your regular spelling lessons. This will help you to find out which ones you still misspell. Copy these into the "Spelling" section of your notebook. It will then be a part of your business to make sure of them.

When they have all been reviewed, write a note asking some other class to have a spelling match with yours. Work hard for the honor of your class!

16. DICTATION LESSON

Review Section VIII, page 161, and Section IX, page 162. In your next language period you will have a dictation lesson prepared by yourselves. Do your share of the work in your study period.

Write a number of sentences illustrating all the uses of capitals you have learned. You can often include several in one sentence. Write worth-while sentences about your city or places you have studied about, famous people, etc. Have at least one question and one exclamation.

Your teacher will select five or six sentences for your dictation lesson. Do not be satisfied unless at least one of yours is chosen.

17. ORAL COMPOSITION

Today each of you may describe a Hallowe'en trick or game, or tell about fun you have had on Hallowe'en. Review Section II, page 152.

Watch your sentences, and make your story a lively one. Are you improving in oral composition?

18. WRITTEN COMPOSITION

Review thoroughly Section V, page 160.

Write in the "Compositions" section of your notebook either the story you told in your last lesson, or a new story.

As it is a little harder to write in a book than on a loose sheet of paper, you may first write your story on paper and then copy it, if your teacher is willing for you to do so. If you do this, give your teacher the paper as well as the notebook. The first composition should be written as carefully as if it were not to be copied.

Do not think of your written lessons as *tests*. You are free to use any help you can find in this book. Indeed, that is what you should do. It is one self-help way of learning to improve.

19. LEARNING TO USE NEW WORDS — ANOTHER METHOD OF SELF-HELP

Although Abraham Lincoln went to school but a few months, he was a master of the English language.

He read the few books that he could borrow, thought about what he had read, and tried to use the words of the book in expressing his own thoughts.

You read and understand many words that you never use when speaking or writing. If you follow Abraham Lincoln's example, you will learn to use many new words. Begin by studying the stories in this lesson.

THE WOLF AND THE CRANE

A hungry wolf ate some meat so greedily that a small bone stuck in his throat. When all his efforts to get rid of the bone had failed, he cried feebly, "Help! Help!"

Hearing the wolf's cries of distress, a crane came to his assistance. Without a moment's hesitation, she put her beak into the wolf's mouth and drew out the bone.

When the wolf saw that all danger was over, he said, "And now begone, Mistress Crane! Be thankful that you have put your head into a wolf's mouth and are still alive."

"Alas!" said the crane. "How mean a thing an ungrateful monster is!"

Read the fable. What do the following expressions mean: *ate greedily*; *all his efforts failed*; *cries of distress*; *without a moment's hesitation*; *ungrateful monster*?

Answer the following questions fully, using some of the words of the book, that you have not been in the habit of using:

What happened to a hungry wolf?

How did the crane help him?

How did the wolf thank the crane?

What was the crane's opinion of the wolf?

THE WIND AND THE SUN

The north wind and the sun had a quarrel as to which was the stronger. As each claimed the honor, they decided to see which could first make an approaching traveler take off his cloak.

The north wind began. He blew blast after blast, and sent a cold, driving rain into the traveler's face. The traveler drew his cloak more closely about him.

The sun then came out from behind a dark cloud and shone with all his force. Not able to endure the heat, the traveler threw off his cloak. The north wind acknowledged that he was defeated and slunk away.

Read the fable. Ask each other questions about the meanings of some of the words used.

In your next study period you may select your favorite of these fables and study it until you have the story fully in mind. Prepare to tell it naturally, but use many of the words of the book. Give special attention to your sentences.

20. TELLING THE STORIES

Today you may tell the story you selected. When both fables have been recited several times, you may tell which pupils talked as if telling their own story. Which used many of the words of the book in a perfectly natural way?

For the remainder of the period, you may select from the fable you learned three new words or expressions that you think will be useful to you. *Greedily, distress, efforts failed, the stronger, driving rain, endure,*

acknowledged, are all very useful words or groups of words.

Write the words you select in the "Word Study" section of your notebook, and follow each with an original sentence containing the word and giving a clue to its meaning. Do it in this way:

endure: I cannot endure very hot weather.

Be prepared to tell one of these fables whenever you are called on to do so.

21. STUDY OF TWO POEMS

Some time ago you studied the poem "A Boy's Song." Here is another poem, and this time it is a girl's song.

Pippa was a little girl who worked in a mill and had only one holiday a year. On the morning of this holiday she set out, singing the following song:

SONG FROM "PIPPA PASSES"

The year's at the spring
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in his heaven —
All's right with the world!

ROBERT BROWNING

Was Pippa as happy as the boys of the poem "A Boy's Song"? What beautiful things did she spy as

she walked? What picture does the word *dew-pearled* make you see? Which lines show that Pippa had not become discouraged by her hard life?

Here is one more out-of-door poem that you will enjoy. It tells of the rambles of a father and his young son.

WILL AND I

We roam the hills together,
 In the golden summer weather,
 Will and I;
 And the glowing sunbeams bless us,
 And the winds of heaven caress us,
 As we wander hand in hand
 Through the blissful summer land,
 Will and I.

Where the tinkling brooklet passes
 Through the heart of dewy grasses,
 Will and I
 Have heard the mockbird singing,
 And the field-lark seen upspringing
 In his happy flight afar,
 Like a tiny winged star,
 Will and I.

PAUL HAMILTON HAYNE

You may commit to memory either "A Boy's Song" on page 19, Pippa's song, or "Will and I." Be ready at any time to recite the poem you select.

SEAT WORK

Review thoroughly Section XIV on page 165. Find all the words in any part of your last lesson that contain an apostrophe, and be ready in your next lesson to explain clearly why each is used.

Write an original sentence containing a contraction, and one in which an apostrophe is used to show possession.

22. DAILY DRILL EXERCISE

THE CORRECT USE OF *Ought* AND *Ought not*

On the following page is a picture that tells a good-English story. Try to explain fully what the picture means before reading any farther.

What words are dangerous to the good-English train?
What words will prevent an accident?

These sentences are *incorrect*:

You had ought to go.

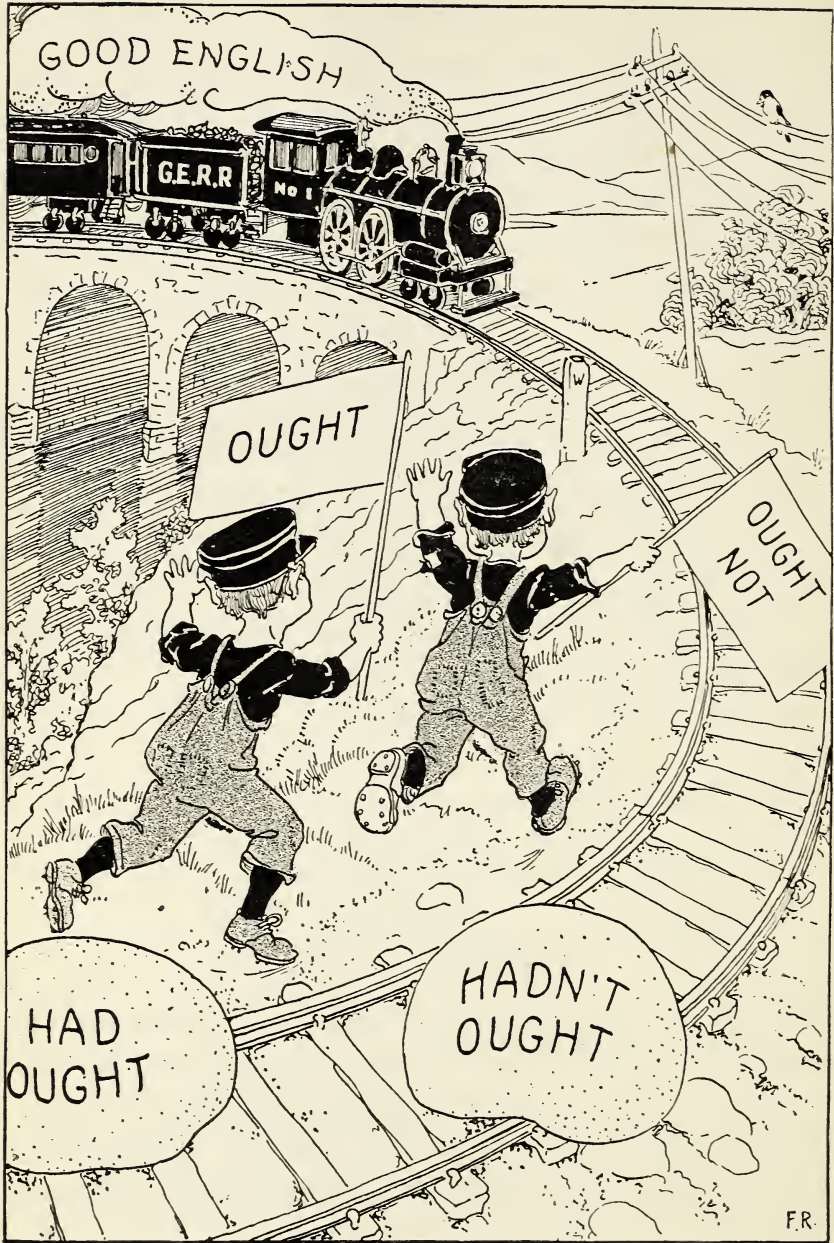
He hadn't ought to have done it.

The following forms are *correct*:

You ought to go.

He ought not to have done it.

Think of some things that ought to be done and of some that ought not to be done in connection with the care of your schoolroom, the use of the Public Library, the treatment of animals, the care of your teeth. Each pupil may give orally one *ought* and one *ought not* sentence.



Read the following sentences:

1. Tom ought not to tease the little fellows.
2. We ought to honor the flag.
3. We ought not to crack nuts with our teeth.
4. Children ought not to frighten birds.
5. I ought always to tell the truth.
6. The strong ought to protect the weak.
7. We ought not to throw papers on the floor.

Use the above sentences in your daily drills for a few days. Select also a review drill from Section IV, page 154.

23. USING THE EYES — ANOTHER KIND OF SELF-HELP

MAKING DISCOVERIES

When you are a little older, you will enjoy reading the books of John Burroughs, an author who became famous because he learned to use his eyes. After his death in 1921, a friend said of him, "He was alive and his eyes were open."

Do you *see* the common things about you, or do you merely glance at them in passing? You will enjoy your composition work much more if you have interesting things to talk or write about — things that you discover for yourself.

From now on, keep your eyes wide open, and learn all you can about the place in which you live, the work people do and how they do it, the woods and fields about you, places of historical interest, the

fruits and vegetables that grow in your neighborhood, and the birds and flowers that you have been seeing all your life, but have never really *noticed*.

You might call the things you find out "discoveries." Since your oral and written compositions are to be short, choose subjects that you can tell about in an interesting way in a single paragraph of a few short sentences. Which of the following titles would not be good for these short compositions? Why not?

Building a House

The Humming-bird's Nest

How to Drive a Nail Straight

Birds' Nests

Our Baby's Cunning Ways

How the Blacksmith Flattens a Piece of Iron

The Blacksmith's Shop

How Our Baby Learned to Walk

Raising Vegetables

The Right Way to Set Out Tomato Plants

Gathering Frogs' Eggs

24. ORAL COMPOSITION — REPORTING A DISCOVERY

Today you may report your first discovery. Who had the most interesting composition? Which pupils reported things that you had never before noticed?

It is not possible to repeat after each composition lesson the directions for criticizing the work. But this criticism is extremely important. At least one or two compositions should be discussed in each lesson. Always criticize your own work. If you are able to

point out the weak places in your own work, you will become able to help others as well as yourself.

25. WRITTEN COMPOSITION

Write in your notebook a paragraph about the most interesting thing that you have learned during the past week in connection with some other school subject. Give your composition a good title, and use short, clear sentences. Review Section V, page 160.

Why should you always write very plainly?

26. USING A DICTIONARY — ANOTHER KIND OF SELF-HELP

Suppose that you enjoyed making things of wood, and some one gave you a tool chest containing every tool you could possibly wish to use. Should you not prize such a treasure? Or imagine that you liked to paint, and some one gave you a box containing every sort of brush, every color of paint, every kind of paper, and any other materials you might need. Should you not consider the gift a very valuable one?

You are using words constantly, and you probably know that a dictionary contains all the words you will ever need and many more. Is not this, too, a great treasure? Review Section XXII, page 172.

LEARNING HOW TO PRONOUNCE WORDS

The dictionary will help you to pronounce words as well as to spell them correctly.

The dictionary uses marks called *diacritical marks* to tell what sound a letter has in a given case. At the foot of each page are very easy words in which one letter is marked to tell you what sounds it has. These words are called *key words*.

Suppose you wished to find the correct pronunciation of *aëroplane*. You would first find the word in the dictionary. After it you would see this: (*ā'ēr-ō-plāne'*). This tells you that *a* has the same sound as in the key word marked in the same way at the foot of the page. In the same way you would find the sounds of the other vowels.

Notice the accents (*'*). These tell which syllables are stressed. The heavier accent after the first syllable shows that this syllable is more strongly stressed than the last, after which also there is an accent.

Your teacher will give you much drill in finding the correct pronunciation of unfamiliar words you meet in any of your lessons.

FINDING THE MEANINGS OF WORDS

When an unfamiliar word is encountered in reading, the sentence in which it is used often gives a clue to its meaning. When this is the case, do not consult the dictionary. There is no better way to learn the meaning of a word than from the context.

If the unfamiliar word is not used in a sentence, or if it is read in a sentence which gives no clue to its meaning, the dictionary must be consulted: Read the

various meanings, and select the simplest that seems to fit the sentence.

Suppose you were to read this sentence: *The points were joined by an oblique line.* If you do not know what sort of line is meant by the word *oblique*, you should consult the dictionary at once. You will find definitions something like these:

1. Neither perpendicular nor horizontal; slanting; inclined.
2. Not straightforward; indirect; underhand.
3. Not direct in descent.

Following the direction already given that you select the simplest definition that fits the sentence, you will readily choose *slanting*.

Find the pronunciation and the exact meaning of five unfamiliar words from your readers.

You are now ready to use a dictionary. Your teacher will give you much drill in finding words quickly. Use the dictionary whenever you need the kinds of help it gives.

If you have no dictionary of your own, try to earn one. Then use it constantly. Will there be any excuse for misspelling words when you have full permission to go to the dictionary whenever you need to do so?

In this chapter you have studied five kinds of self-help. What are they? If you use them constantly, you will improve rapidly. In what ways have you already improved?

CHAPTER THREE

LEARNING TO STICK TO THE POINT

27. AIMING AT A TARGET

Read the picture. What did both boys plan to do? Which one will probably be successful? What may have made the other boy turn his eyes from the target? Will he hit it in his present position?

The boy who wrote the following composition also was aiming at something. He had learned that air has pressure, and he wished to make that fact clear to his classmates.

HOW I PROVED THAT AIR HAS PRESSURE

I filled a tumbler with water and held it in my left hand. Then I put a piece of smooth paper over the water. Paper is useful in so many ways. I placed my right hand over the paper and inverted the tumbler. My little brother was watching me. When I took away my right hand, the water stayed in the tumbler. The pressure of the air on the paper kept it in.

How many times did the writer's eyes turn away from his target? Read the composition, omitting the sentences that do not help prove that air has pressure. What does *inverted* mean?

We might express what is taught in this composition lesson by saying, "Stick to your point!" That is, choose *one* thing that you wish to make perfectly clear, and let everything you say help to do this. Aim to do



something, and keep your eyes on the target. In school and out of school, whenever you speak or write, *stick to the point!*

PRACTICE IN STICKING TO THE POINT

Tell exactly how you do something that you have learned to do well. Tell nothing that would not help another child to do the same thing in the same way. When criticizing the stories, answer the following questions:

Did the composition have a point?

Was it told in good sentences?

Did every sentence help make the point clear?

28. COMPARING TWO COMPOSITIONS

One day Jennie, a fifth-grade girl, told the following story:

MY LAST VACATION

Aunt Alice did such a lovely thing last summer. She took me to New Hampshire for the entire vacation. Some very nice girls lived near her, and I enjoyed playing with them. We took walks, went wading in the brook, and played in the hay. One morning another girl and I had an exciting game of croquet. I came home when school opened.

Jennie's classmates first told what was good about the composition. What do you think they said?

They then told her that the composition was not very interesting because it had no point. And if it had no point, Jennie could not, of course, stick to it.

The class decided that they would like to hear about the exciting game of croquet. Jennie then aimed at her target. She tried to make her classmates see how she had won the game. With their help, she finally told the following story:

HOW I WON AN EXCITING GAME OF CROQUET

Last summer I won the most exciting game of croquet I ever played. Fannie Williams and I were well matched, and were both trying to make the last two wickets. My ball was in a perfect position. Bang! came Fannie's ball and sent mine flying. She then made both wickets but missed the stake. My heart was in my mouth when I tried to hit her ball from the other end of the court. But I did it! I then made both wickets and my ball just grazed the stake. I had won the game!

In what ways was the composition improved? Did Jennie stick to her point?

Compare the titles of Jennie's two compositions. Could any one tell a good story about the first in one short paragraph? Notice that her second title names the point of her story. Would this make the listeners eager to hear about the game?

29. WRITTEN COMPOSITION

Write in your notebook a report of something you have learned by using your eyes. Decide exactly what you wish to make clear to your classmates. This will be the point of your story. Use clear sentences, and *stick to the point*.

Make sure of margins, indention, spelling, capitals, and punctuation. Turn to the Review Section if you need help that you can get there.

READING THE COMPOSITIONS

Read the compositions in class, and criticize them by answering the questions on page 42.

If any of you still have trouble in *thinking* and *writing* in clear sentences, try this plan: Think out the entire story. Decide what you wish to say first, express it clearly in words, and then *stop*. If you have expressed the thought clearly, you have a good sentence. Express the next thought in the same way and bring the sentence to an end. If you follow this plan day after day, you will soon use sentences naturally, and will then be able to think more about choosing your words and other important matters.

30. A LESSON IN EXPLAINING

HOW TO PLAY CROQUET

If any pupil in the class does not know how to play croquet, several children who have played the game may explain it. One may tell what things are needed; another may draw on the blackboard a plan of a croquet court, and draw lines to show the path of a ball from stake to stake; another may tell how a player tries to prevent his opponent's ball from following the path; still another may tell what has to be done in order to win the game.

Each speaker has a point to make. It should be made in clear sentences.

31. USING THE COMMA IN A SERIES

Turn back for a moment to Jennie's first composition. Read the fourth sentence. How many pleasures does it mention? Did the reader's voice bring out the meaning very clearly? How does the book help the reader? Review Rule 2 of Section XIII, page 164.

Sometimes you may need to write in a sentence a list of important cities in your state, a list of books that you enjoy, a list of things you bought at the store, etc. Such a list of words is called a *series*.

Which words in each of the following sentences form a series?

The autumn months are September, October, and November.

My favorite colors are red, blue, pink, and violet.

At the circus I saw a tiger, an elephant, a lion, and a camel.

The Southern states produce cotton, sugar, rice, and tobacco.

Read the sentences naturally. Does your voice set off the words of the series from each other? How does the book set them off? The commas help the reader, just as your voice helps the listener.

The words of a series are set off from each other by commas.

WRITING A NOTE

For seat work review Section VI, page 160. Then write a short note to your teacher, telling her the titles of at least three books you have read and enjoyed. Be sure to name some that you read during your last vacation.

Are you remembering to write in your notebook all words you misspell in your written work? On no account fail to do so, and then study the words until you know them.

32. DAILY DRILL EXERCISECORRECT USE OF *Then* AND *Than*

Some children make language mistakes because they do not hear accurately. Using *then* for *than* is one of these errors.

Than is used correctly in these sentences:

I like August better than January.

My brother can run faster than I.

May is taller than Jessie.

What months are compared in the first sentence? What persons are compared in the second sentence? in the third?

Make the following comparisons, stating in the most direct way what you have to say. In the first case, for instance, it is not necessary to say, "The weight of gold is greater than the weight of silver." "Gold is heavier than silver" is better because it goes more directly to the point.

Make two comparisons in each case. The second sentence in the first case will be, "Silver is lighter than gold."

Compare gold and silver as to their weight.

Compare your height with that of another child.

Compare Maine and Texas as to their size.

Compare the length of your schoolroom with the width.

Compare yourself and a sister or brother as to your ages.

Compare two manufactures of your part of the country as to their importance.

Use the following sentences and groups of words in your daily drills for a number of days. For two minutes each day review one of the drills in Section IV, page 154.

1. Health is better than wealth.
2. Columbus was braver than his crew.
3. New York is larger than Chicago.
4. Actions speak louder than words.
5. Each year is better than the last.
6. It is warmer than it was yesterday.
7. I had rather be right than be President.

| | | |
|--------------------|-------------------|-------------------|
| sweeter than honey | heavier than iron | warmer than toast |
| softer than silk | taller than I | later than five |
| whiter than snow | older than Frank | earlier than six |

33. STUDY OF A STORY

THE DISCONTENTED BROWNIE

Ever so long ago, in the time when there were fairies, and men and animals talked together, a brownie lived by himself in a house at the edge of the village. Every day he worked in his garden. Whether the sun shone or the

rain fell, he hoed and dug and weeded, turning the earth around his tomato vines and loosening the soil of the carrot plot. News of his fine vegetables soon traveled through seven counties, and each year he won the first prize at the fair.

But after a time Little Brownie grew tired of the endless toil. "What matters it if I have the finest vegetables in the kingdom," he thought, "since I must work myself to death getting them to grow? I mean to go out and see the world and find an easier way of earning a living."

So he locked the door of his house, shut the gate of his garden, and started down the road.

A good three miles he traveled, till he came to a cottage almost hidden in a grove of trees. Lovely music sounded around him, and Little Brownie smiled, for he had an ear for sweet sounds.

"I will go and look for the music," he said, following the direction from which it seemed to come.

Now it happened that in that house dwelt Thomas, a cat, who made his living`playing on the violin. Little Brownie saw him standing in the door pushing the bow up and down across the strings. It put a thought into his head. Surely this must be easier and far more pleasant than digging in a garden!

"Will you teach me to play the violin, friend cat?" he asked.

Thomas looked up from his bow and nodded his head. "To be sure," he answered: "just do as I am doing," and he gave Little Brownie the bow and fiddle.

Little Brownie took them and began to saw, but squeak! quang! No sweet music fell upon his ear. The sounds he heard were like the squealing of his baby brother brownies when they saw a wolf.

"Oh!" he cried. "This isn't music!"

Thomas, the cat, nodded his head. "Of course not," he said. "You haven't tried long enough. He who would play the violin must work."

"Then I think I'll look for something else," Brownie answered. "This is quite as hard as weeding my garden." And he gave back the bow and fiddle and started down the road.

He walked on and on, until he came to a hut where lived a dog who made cheese. He was kneading and molding the curd into cakes, and Little Brownie thought it looked quite easy.

"I think I'd like to go into the cheese business myself," he said. So he asked the dog if he would teach him. This the dog was quite willing to do, and a moment later Little Brownie was working beside him.

Soon he grew hot and tired and stopped to fan and rest himself.

"No, no!" exclaimed the dog, "you will spoil the cheese. There can be no rest time until the work is done."

Little Brownie opened his eyes in amazement. "Indeed!" he replied. "Then this is just as hard as growing vegetables or learning to play a violin. I mean to look for something easier." And he started down the road.

On the other side of the river, in a sweet green field, a man was taking honey out of beehives. Little Brownie saw him as he crossed the bridge, and thought that of all the trades he had seen, this suited him best. It must be lovely there in the meadow among the flowers. Honey was not heavy to lift, and once in a while he could have a mouthful of it. He ran as fast as he could go to ask the man if he would take him into his employ.

This plan pleased the bee man as much as it pleased Little Brownie. "Begin work at once," he said.

He gave Little Brownie a veil and a pair of gloves, telling

him to fasten them on well. Then he told him to lift a honey-comb out of a hive.

Little Brownie ran to do it, happy in the joy of having at last found a business that suited him. But buzz, buzz! the bees crept under his veil and inside his gloves. They stung him on his fingers, his mouth, his ears, and the end of his nose. He squealed and dropped the honey and ran.

"Come back, come back!" called the man.

"No, no!" Little Brownie answered with a loud shriek. "No, no, the bees hurt me!"

The man nodded his head. "Of course they do," he said. "They hurt me too! That is part of the work. You cannot be a beekeeper without getting stung."

Little Brownie blinked his beady eyes and began to think hard.

"It seems that every kind of work has something unpleasant about it. To play the violin you must practice until your arm aches. When you make cheese, you dare not stop a minute until the work is done, and when you take honey from a hive the bees sting you until your head is on fire. Work in a garden is not so bad after all, and I am going back to it."

So he said good-by to the bee man and was soon back in his carrot patch. He hoed and raked and weeded, singing as he worked, and there was no more contented brownie in all that kingdom. Every autumn he took his vegetables to the fair and brought home the first prize, and sometimes on holidays the cat and the dog and the bee man came to call.

OLD FOLK TALE

Read the story aloud, trying to speak as the different characters probably spoke. Ask each other questions about the story.

SEAT WORK — WRITING CONVERSATION

For seat work read the story silently.

You will notice that in some places the conversation is not given. For instance, the story tells you that the brownie asks the dog to teach him, and the dog is willing to do so, but their words are not given. The conversation might be written in this way:

Brownie: Will you please teach me to make cheese,
friend dog?

Dog: Certainly, Brownie. You may begin at once.

Who is spoken to in the first sentence? How is the name set off from the rest of the sentence? Why is the comma used after *certainly*?

Review Rule 1 of Section XVII, page 167, and then write a conversation that might have taken place when the bee man gave the brownie his veil and gloves, and told him what to do. Have two remarks on each side, and always mention the name of the person spoken to.

Bee Man:

Brownie:

Bee Man:

Brownie:

Bring your papers to the next language class.

PLANNING HOW TO PLAY THE STORY

A number of you may first read the conversations you wrote. The class may clap their hands when a very bright one is read. Then plan how you will play the story.

How many scenes shall you have? How many places are needed? how many players who speak? How many bees shall you have?

Decide how the cat's music shall be made. How shall the Brownie's discord be made? Plan to put as much fun as you can into the music scene.

Several children may show how Brownie fanned himself when he was tired; how he ran down the road; how he said "Indeed!" in amazement.

Show how the bees buzzed and stung Brownie.

Which actor will be the star? It will be a good plan for the class to choose a pupil to take the part of Brownie. Be sure to vote for some one who will put spirit and fun into the part.

The rest may be ready to play any parts that are given to them.

PLAYING THE STORY

When one set of actors has played the story, a volunteer group may play it if there is time.

WRITING A NOTE

Should you like to give pleasure to others by playing the story for them? Write a note to your principal or some other person inviting him to come and see you play the story. Or you might send the best actors to another grade to give pleasure to younger children. Share your good times whenever it is possible to do so.

34. DICTATION LESSON

Review Sections X, XI, XII, and XIV. Find these sections by using the Contents on page 151.

As seat work write sentences illustrating all the uses of the period, the question mark, the exclamation mark, and the apostrophe you have learned. Why will it not be necessary to have a sentence for each rule?

Make worth-while sentences. Think of interesting things you have studied about in other lessons, fun you have had, or things you have learned by using your eyes. The best sentences will be used for a dictation lesson.

35. STUDY OF A POEM**THE BIRDS' CHRISTMAS CAROL**

Of all the Christmas carols,
The sweetest one to me,
Was one I heard in Norway,
Far, far across the sea.

It was not a surpliced choir,
A hundred voices strong,
But ten thousand little warblers
That sang to me that song.

On Christmas Eve the people there,
When birds are all at rest,
From their sheaves of wheat and barley
Bring each the very best.

And to every spire and housetop,
Every barn and weather vane,
Every gate post, every gable,
They fasten a sheaf of grain.

When the Christmas sun arises,
Every sheaf of grain on high
Bursts forth in sudden music
Soaring upward to the sky.

And the children run to listen
While the old church steeple sings,
And the air is rife with gladness
And is filled with fluttering wings.

So of all the Christmas carols,
The most beautiful to me
Was sung by birds in Norway,
Far away across the sea.

Selected

Read the poem silently.

Some one may tell enough about the climate of Norway to help you make a clear picture of the scene.

Give the meaning of the following words and expressions: *surpliced choir, warblers, sheaves of wheat, gable, soaring, rife with gladness.*

Read the poem aloud. Do you see the picture clearly? Do you like the poem? What expressions particularly please you? Choose at least two new words to add to your notebook list. Write an original sentence for each word.

Learn the stanza that you like best.

36. CONVERSATION LESSON**CHRISTMAS PLANS**

Should you like to give some younger children a pleasant Christmas surprise? Two boys in one fifth grade made a dolls' house for the kindergarten children. Each of the other pupils made a piece of furniture for the house, or some other toy.

Unless you think of something you would rather do, you might plan to make toys. If you decide to do this, discuss what kinds you will make. Spools and paper boxes are very useful for making furniture or carts. Some one may show on the blackboard how a simple toy may be made without cost by using materials that are easily obtained.

In a few days you may bring the toys and tell how you made them.

37. A LESSON IN EXPLAINING

Today you will explain how you made the Christmas toys. Here is a boy's account of the way in which he made a toy cart:

For the body of the cart I used a spool box. I cut off two wooden skewers for axles, and the ends of two spools for wheels. Another skewer was used for a tongue. One wheel was fitted to each end of the axles. I then tacked the body to the axles, and fastened the tongue to the front axle with a small piece of leather. When this was done, I painted the cart bright red.

Notice that the boy first told what materials he used and then told how they were put together to make the cart. Did he have a point and stick to it?

When your turn comes, take your toy to the front of the room and tell clearly how you made it. The class should ask questions if everything is not perfectly clear.

38. WRITING A CLASS LETTER

Discuss what you wish to say in the letter that goes with the gifts. Make your Christmas wishes so hearty that the children will know that it was a great pleasure for you to make the toys for them. All copy the letter. One of the best will be sent with the toys.

39. DAILY DRILL EXERCISE

CORRECT USE OF *Have* WITH *Could*, *Should*, *Would*,
AND *Might*

The sprites in the picture have their names on their caps. Which one is the center of the group? Which ones are dancing about him? Which one is not allowed to play?

Try to explain what the picture teaches about *have* and *of* before reading any farther in this lesson.

It is never right to say *I could of gone*, *You should of given the book to the teacher*, *He would of liked to go to New York*.

The correct forms are *I could have gone*, *You should have given the book to the teacher*, *He would have liked to go to New York*.



Read the following sentences and groups of words in your drills for several days:

1. You should have told the truth.
2. I should have finished my work if it had not rained.
3. Robinson Crusoe could have launched his boat if it had not been so heavy.
4. Mother would have visited school if she had been well.
5. Columbus would have been bitterly disappointed if he had failed.
6. May should have spoken more distinctly.
7. You might at least have tried.

| | | |
|----------------|-----------------|----------------|
| I could have | We might have | She could have |
| He should have | They would have | You might have |

Be sure to select a review drill for the last two minutes. Choose also another of your own mistakes to correct with the help of your notebook.

Study the following lesson at your seats, and be ready to recite in class.

40. LANGUAGE PROBLEMS — ORAL

You are quite accustomed to arithmetic problems, both oral and written. Today you will solve some language problems.

After the number of each problem is the section which you need to review if you are puzzled. After you have thought out each answer, turn back to the review to make certain that you are right. Do this whenever you have language problems. These problems are not tests of *memory*. They are given to help you to become accurate *by using every help in the book*.

Since you have full permission to use this help, is there any good excuse for mistakes?

1. Review Exercise 12, page 157, and Section XVII, page 167.

A little boy once said, "Father, may I climb to the roof of the shed?"

"Yes, my boy, you *may* if you *can*," replied the father.

Explain in your own words precisely what the father meant. Why are commas used before and after *Father* and after *my boy*? Explain the punctuation of the quotations.

2. Review Section XIV, page 165, and Section XVIII, page 169.

In the following conversation, tell whether each word containing an apostrophe is a contraction or denotes possession:

Harry: We'll soon reach home at this rate.

Dick: I'm afraid my pony's strength is gone. He doesn't trot as fast as he did.

Harry: Why, Dick, your pony's doing very well. He's keeping up with mine. Father's horse couldn't do better.

3. Explain the words containing an apostrophe in the poem on page 31.

4. Give sentences containing the words *did*, *doesn't*, *gone*.

QUESTIONS TO ANSWER

What *new* composition lesson has this chapter taught you? Have *you* improved in sticking to the point? Do you always think and speak and write in clear sentences? In what ways shall you try to improve?

CHAPTER FOUR

LEARNING TO USE QUOTATIONS

41. ORAL COMPOSITION

You have already learned to *understand* how exact quotations are written. Review thoroughly once more Section XVII, page 167.

You will now learn to use quotations in speaking and writing. Read the following stories:

MY DREAM

Last night a giant suddenly appeared at the foot of my bed. He looked so savage that my heart began to thump. Just as I was going to shout for help, mother called, "Get up, Jack! Breakfast is ready." The giant disappeared as if by magic.

MY DREAM

Last night a giant suddenly appeared at the foot of my bed. He looked so savage that my heart began to thump. Just as I was going to shout for help, mother called me to breakfast. The giant disappeared as if by magic.

Which story is the more lively? Why? You can often make your stories more interesting by giving the exact words used by you or some other person.

Think for a few moments and then tell a short story in which you give the exact words used by your mother, you, your teacher, or one of your playmates. Have only one quotation in this story.

Some pupils may go to the blackboard, and the class

may help them write their stories. Make sure that all punctuation is correct.

42. COPYING LESSON

Review Section VII, page 161. In class copy the first of the stories in your last lesson, and then answer clearly the following questions:

How many sentences are there in the story?

Which sentence contains an exact quotation?

With what kind of letter does the quotation begin?

How is it set off from the rest of the sentence?

What marks inclose the quotation?

Why is *Jack* set off from the first part of the quotation by a comma?

43. DIRECT AND INDIRECT QUOTATIONS

When children begin to use quotation marks in their stories, they often use them incorrectly because they do not stop to think whether they are giving the *exact* words used by a speaker, or whether they are telling what was said without using the exact words. Read the following stories:

MY FRIGHT AT A SCARECROW

One evening just at dusk, I went to the shed for some wood. When I came back, what do you think I saw? In the garden stood a man with a dagger in his hand. I ran into the house screaming, "Mother, mother, there is a man in the garden!" Mother went out with me. When she saw the man, she laughed and said, "Why, my dear, that is the scarecrow your father set up to frighten the birds."



MY FRIGHT AT A SCARECROW

One evening just at dusk, I went to the shed for some wood. When I came back, what do you think I saw? In the garden stood a man with a dagger in his hand. I ran into the house screaming that there was a man in the garden. Mother went out with me. When she saw the man, she laughed and said that it was the scarecrow father had set up to frighten the birds.

In the first story, is the word *screaming* followed by an exact quotation? Read the words that follow *screaming* in the second story. Are these the exact words used by the girl in speaking to her mother?

What words follow *said* in the first story? Are these the exact words the mother used? Is the word *said* in the second story followed by the exact words of the mother or not?

In both stories the writer quoted what was said. Or, in other words, in both stories the writer used quotations. In which case did she use exact quotations? In which case were the quotations not in the exact words of the speaker?

Exact quotations are called *direct quotations*. Those which are not in the exact words of the speaker are called *indirect quotations*.

Copy the first story, and give a reason for every punctuation mark used.

44. TELLING STORIES FROM A PICTURE

Read the picture. Did the children expect their mother's return? Why do they look so disturbed?

Have they been doing something their mother had forbidden? Or are they trying to hide a gift they have made for her birthday? Imagine that you are one of the children and tell the story in one paragraph. Use a direct quotation in your story. You might, for instance, tell what you said when you heard the door open. Stick to your point!

Criticize thoroughly at least one of the stories, helping to improve it.

45. REVIEW — HOW CONVERSATION IS PUNCTUATED

Last year you learned to *notice* some special uses of the comma in writing conversation, although you did not write original conversation. If you keep your eyes open when you read conversation in books, you will have no trouble with these uses of the comma.

THE COMMA WITH *Yes* AND *No* AND WITH THE NAME OF THE PERSON SPOKEN TO

Review Rules 1 and 2 in Section XVII, page 167.

Which of the two "scarecrow" stories contains indirect quotations? Do direct or indirect quotations require quotation marks?

Why are the commas used before and after "my dear" in the first story? Find another place where commas are used in the same way.

The name of the person spoken to is set off from the rest of the sentence by one or two commas.

Why is a comma used after *No* in the following sentence?

No, I do not care to ride in an aëroplane.

The word *yes* and the word *no* meaning the opposite of *yes* are set off from the rest of the sentence by a comma.

Write the missing sentence in each of the following pairs, using in each either *yes* or *no*, and also the name of the person spoken to:

Mr. Washington: Did you chop the cherry tree, George?
George:

Mrs. White: Have you any fresh lettuce this morning,
Mr. Toby?

Mr. Toby:

Ned: Are you sure that kite will fly?

Clerk:

46. WRITING CONVERSATION IN THREE WAYS

Here is a short conversation written in three different ways:

1

Peasant: How happens it, sir, that you know so much?

Wise Man: Because I have never been ashamed to ask questions.

2

A peasant once asked a wise man how he happened to know so much. The wise man replied that it was because he had never been ashamed to ask questions.

3

A peasant once said to a wise man, "How happens it, sir, that you know so much?"

The wise man replied, "Because I have never been ashamed to ask questions."

In which of the three forms are the exact words of the speaker given? The first, or dialogue form, is used only in writing stories that are to be acted. Which of the story forms do you prefer? Why?

Explain all the punctuation marks used in the third form.

PRACTICE IN WRITING CONVERSATION

Write in three ways a conversation consisting of one remark on each side. You might use some question your mother asked about school and your reply, a question you asked a blacksmith and his reply, or a question a stranger asked you on the street and your reply.

Compare your work with the models at the beginning of this lesson. Correct, if necessary.

You will often see quotations written in the following way:

"How happens it," asked the peasant, "that you know so much?"

Into how many parts is the quotation broken? Where does the explaining part of the sentence come? Do not try to use broken quotations in your own work. If you learn to write a short quotation that is not broken, you will do all that is necessary for the present.

47. SENTENCE STUDY**ASKING AND ANSWERING QUESTIONS**

In all your school lessons, and in your life outside of school, you are constantly answering questions. You were taught in lower grades to answer them fully, but in the most direct way. Get to the point promptly!

The following question and answer were heard in a history class:

Why did Christopher Columbus make his first voyage?

The reason why Christopher Columbus made his first voyage was because he wanted to reach India by sailing west.

Answer the question in a more direct way.

The following were also heard in a classroom:

How did you earn your first dollar?

The way I earned my first dollar was by working at the White House Grocery.

Simplify the answer.

Answer fully, but as directly as possible, five questions from your history lessons.

WRITING QUESTIONS — SEAT WORK

Ask three worth-while questions relating to your geography lessons. Leave space for the answer below. These questions will be exchanged and the answers written by other pupils. When the questions and answers have been read, select the best ones, and help improve the others.

Are you remembering to copy into your notebook the words you misspell in all written work? These are the most important words for you to learn.

48. DICTATION LESSON

In your next language period you will have a dictation lesson prepared by you and your classmates. Review Section XVII, page 167.

As seat work you may write sentences or a short paragraph illustrating the uses of quotation marks. Tell about experiences you have had.

The best work will be chosen for the dictation lesson. Do not be satisfied unless yours is good enough to be chosen. If there are more good papers than can be used, the teacher will tell who wrote these papers and hang up some of them.

49. STUDY OF A STORY

SAVING THE TOWN BELL

Long ago, the inhabitants of a small town in Holland heard that a Spanish army was advancing against them. Knowing that the enemy would destroy their bell because it was the symbol of liberty, they determined to save it.

A number of men immediately loaded the bell into a boat, rowed far out into the Zuyder Zee, and threw the bell overboard.

"How shall we find the bell after the enemy has gone?" asked an anxious burgher.

"By marking the place where we threw it over, of course,"

answered one of the men, scornfully. Taking out his knife, he made a deep cut in the gunwale of the boat.

"How clever!" murmured his companions. And well satisfied with their work, the men rowed back to the shore.

Read the story aloud. A symbol is a sign. What object in the story is spoken of as a symbol of liberty? What bell in our country is considered a special symbol of liberty? What other symbols of liberty do we have?

What and where is the Zuyder Zee? Show by a blackboard sketch what the gunwale of a boat is. Why did one of the men speak scornfully?

Do you agree that the bell would be easy to find? Tell in a few clear sentences how the bell might have been located. There are several possible ways.

With the help of your teacher, select three words that you might find useful at other times than when telling this story. Why shall you not select *burgher*, *gunwale*, *Zuyder Zee*? Write in your notebooks an original sentence for each word selected.

Are you adding to your notebook list of new words some from other lessons? Do this constantly. It is a very important kind of self-help.

REPORTING ON NOTEBOOK WORK

Each pupil may name one word from his notebook list that he has sometimes used. Tell exactly how it was used.

For seat work, write in sentences three words you have recently learned to use.

50. STUDY OF A POEM

ALADDIN

When I was a beggarly boy,
And lived in a cellar damp,
I had not a friend nor a toy,
But I had Aladdin's lamp;
When I could not sleep for the cold,
I had fire enough in my brain,
And builded, with roofs of gold,
My beautiful castles in Spain!

JAMES RUSSELL LOWELL

Read the stanza of poetry. Some one may tell just enough of the story of "Aladdin" to explain why the lamp was a great treasure.

What is meant by "castles in Spain"? Did you ever hear them called "air castles"? Sometimes as people grow older they forget how to build them, and so lose much of the joy that made the beggar boy so happy.

Commit to memory either "Aladdin" or some other short poem that you like. Perhaps your teacher will allow you to bring to school and read at opening exercises poems that you would like to commit to memory. When reading them, try to do what Henry W. Longfellow suggests in the following lines:

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

Are you remembering how much the voice helps in school? Perhaps your teacher will sometimes allow pupils to sit or stand at the rear of the room and tell if they hear easily. Tell also if a pupil speaks harshly or more loudly than is necessary.

51. WRITTEN COMPOSITION

Imagine that you have had a chance to rub Aladdin's lamp.

Write a short composition telling what wonderful gift the genie brought to you at your request. Have a point and stick to it!

Your teacher will return to you the first composition of the year. Compare it with the one written today, and tell very definitely in what ways you have improved.

52. DAILY DRILL EXERCISE

CORRECT USE OF *Lie* AND *Lay*

Many people use the words *lay* and *laying* for *lie* and *lying*.

Look at the pictures on page 72. These sentences refer to the first:

Betty lies in the hammock.

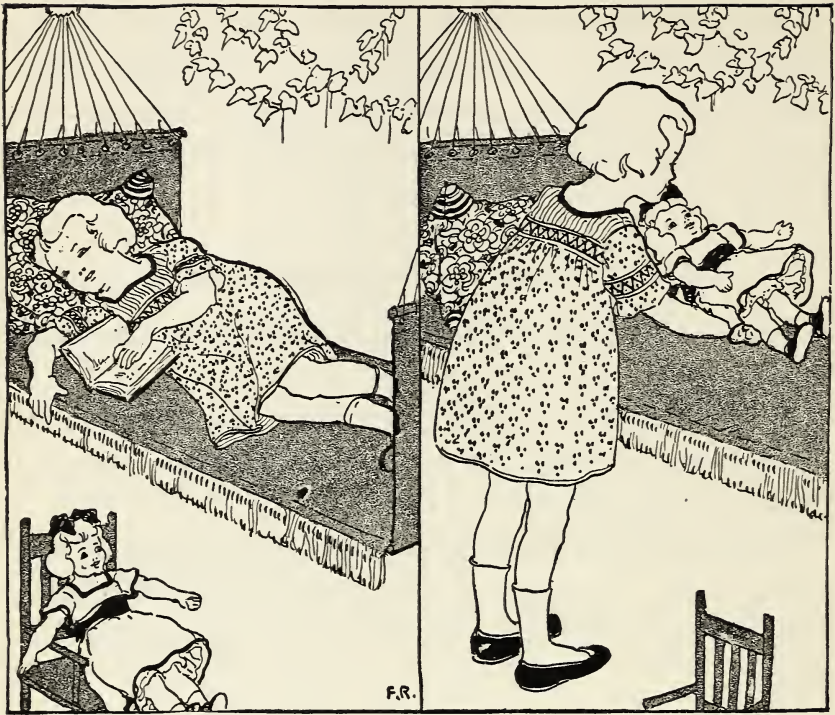
Betty is lying in the hammock.

Betty likes to lie in the hammock.

These sentences refer to the second picture:

Betty will lay her doll in the hammock.

Betty is laying her doll in the hammock.



After Betty has put the doll into the hammock, you would say:

The doll lies in the hammock.

These sentences also are correct:

The book lies on the desk.

My hat is lying on a chair.

To lie means to recline or to rest upon; to lay means to place in or to place upon.

Practice using the words *lie* and *lay*. One pupil may say, for instance, "Lay the pointer on the floor."

A second pupil performs the act and then says, "I have laid the pointer on the floor. It now lies there."

The mistake most frequently made is to use *lay* for *lie*. Perhaps this mistake is made because *lay* sometimes means *was lying* or *were lying*. The following sentences have about the same meaning:

Yesterday I lay on the couch.

Yesterday I was lying on the couch.

In which of the following sentences could *lay* be changed to *was lying* or *were lying*?

1. Frank lay in the shade under the trees.
2. Do not lay your cap upon the piano.
3. The chestnuts lay among the leaves.
4. The book lies on the table.
5. Mary laid it there.
6. Yesterday I lay on the couch all the morning.
7. I have often lain there for a nap.
8. Lie down.
9. Lay down your books.
10. I have laid them on the desk.

If the words *lie* and *lay* give your class any trouble, use the sentences and the following groups of words in your daily drills until you use the correct forms naturally:

the book lies

the book lay

the book has lain

lay the book

laid the book

has laid the book

COPYING EXERCISE — SEAT WORK

Use the correct form of the words *lie* or *lay* in the following sentences wherever there is a blank:

1. Where did you —— out of doors?
2. I —— in the hammock on the porch.
3. How long had you —— there when the bell rang?
4. Who —— my books on the shelf?
5. They have —— there for a long time.
6. —— down and take a nap.
7. —— the pictures on the table.

53. GOOD-ENGLISH WEEK

GETTING READY

For a week you may keep a strict watch on your English both in school and out of school. You will need the following things to use in your drive: a paste-board box with a slit in the cover, paper tags one and one half inches by two inches, and short pieces of strong twine on which to hang the tags.

Who will volunteer to bring a shoe box with a narrow slit three inches long in the cover?

Cut enough tags so that each pupil may have five. Punch a hole through the tags, pass the twine through the holes, and fasten the tag to the front of your waist or jacket.

Write in some conspicuous part of the blackboard a slogan that you choose. Here are two, but you should think of others before making a selection:

Good English First of All!

From Monday to Friday throughout the week,
Good English we will try to speak!

GOOD-ENGLISH-WEEK DRIVE

You will wear your bunch of tags all the time in school. Whenever you are heard to make a mistake in English, by either your classmates or your teacher, you will surrender a tag after writing on it the incorrect form you used and your initials. Put the tag into the box on the teacher's desk. If you catch yourself making a mistake, surrender the tag in the same way.

Should your tags all be surrendered before the end of the week, you will be given a new bunch.

At the end of the week, a committee may take the tags from the box, sort them, and return them to their owners.

The special mistakes for you to wage war against will be those on your own tags. If you have more than three different mistakes recorded, select the three you made most frequently. Write five sentences containing the correct forms of each. When your teacher has approved these, copy them into your notebook and read them over to yourself often. These are the mistakes you will be expected to correct.

If you have a bad speech habit that you find it very hard to break, poke a little fun at yourself. Here are two stanzas written by two boys. The first boy could not overcome the *ain't* habit. The other boy always said *come* for *came*.

I'm trying so hard
 I should soon be a saint,
 If I weren't hindered
 By the little word "ain't."

When the school bell rang,
 I came, came, came,
 In fact I came so very fast,
 It made me lame, lame, lame.

Try to make rhymes about your special enemies, and copy them into your notebook as reminders.

54. A STUDY OF BEAUTIFUL WORD PICTURES

Read each of the following selections and try to see the picture the poet had in mind:

1. Over the hill the farm boy goes,
 His shadow lengthens along the land,
 A giant staff in a giant hand.

J. T. TROWBRIDGE

Is this a morning or an evening picture? How do you know? How long will the shadow continue to lengthen?

2. Hush! the waves are rolling in,
 White with foam, white with foam.
 Father toils amid the din;
 But Baby sleeps at home.

OLD GAELIC CRADLE SONG

What two pictures does this stanza make you see? Describe each in a few words. What does *din* mean?

3. Dark brown is the river,
Golden is the sand.
It flows along forever,
With trees on either hand.

ROBERT LOUIS STEVENSON

Describe the picture this stanza makes you see.

4. This is the way the morning dawns:
Rosy tints on flowers and trees,
Winds that wake the birds and bees,
Dewdrops on the fields and lawns,—
This is the way the morning dawns.

GEORGE COOPER

Try to see the picture clearly. What in your picture has bright tints? What sparkles in the sunshine?

Copy your favorite selection into your notebook, and commit it to memory.

55. LETTER WRITING

OMITTING USELESS SENTENCES

Sometimes people form the habit of beginning and ending their letters with useless sentences. Read the following letter, supplying the part that is omitted:

Dear Chum:

I thought I would write you a letter, so here goes. Last Monday I went fishing in Bonner's Creek. In spite of my fine tackle, I didn't catch a thing. But just across the creek a little fellow with a common hook and line was hauling in the fish. I shouted, "How is the fishing over there?" He held up his basket. It was all the answer I needed. Now I must close.

Your true friend,

Tom

What sentences should be omitted? Why? Other expressions often used are "I thought I would drop you a line," "Now I will bring my letter to a close," "As I have nothing more to say, I will close," "I remain," etc.

Answer the following letter. Decide for yourself what the gift was.

155 Broadway
New York City
February 20, 1922

Dear Frank,

Aunt Mary joins me in wishing you many happy returns of your birthday. What an old man you are getting to be! How does it feel to be twelve years old?

I am sending you today by express a birthday gift that I hope you will enjoy. Don't let it jump out of the crate. Such a time as I had catching it! It ran around in circles until it became dizzy. I was dizzy, too, but managed to catch it at last. Then it winked its nose as if to say, "Wasn't that a fine race?"

Affectionately yours,

Uncle Arthur

Did Uncle Arthur try to write a letter that Frank would enjoy? Make the reply interesting, also. You might tell what the — tried to say when you took it out of the crate. Omit all useless sentences. This is one way of sticking to the point in letter writing.

56. THE PARTS OF A LETTER

A letter has several parts, and it is sometimes convenient to use the names of these parts. The name of the first part you already know. What is it?

After writing the heading, you *greet*, or *salute*, the person to whom you are writing by using the words "Dear Friend" or other similar expression. This part of the letter is called the *greeting*, or the *salutation*. Why?

The main part of the letter is called the *body*.

After finishing the body of the letter, you compliment the person to whom you are writing by giving a hint of your regard or affection. *Very truly yours*, *Yours sincerely*, *Your true friend*, *Affectionately yours*, are some of the expressions used. This part of the letter is called the *complimentary close*. Why?

Lastly you sign your name. This is called the *signature*. Find the word *sign* in this long word.

Copy into your notebook the letter you wrote in your last lesson, and write beside each part the name you have just learned for it.

57. LANGUAGE PROBLEMS

1. Write an interesting sentence in which you use the names of several places you have studied about in your geography lessons. Review Section IX, page 162.

2. Write and punctuate properly a sentence giving a list of four or more of the principal agricultural products of the part of the country in which you live. Find in Section XIII, page 164, the rule you need to remember.

3. Review Lesson 43, page 61. Copy the following sentences, after changing each direct quotation into an indirect one, and each indirect quotation into a direct one:

1. The wind whispered, "Spring is here."
2. Mother told me to come in directly.
3. The doctor said there were few sick people in town.
4. "Where are you going, my pretty maid?" asked the man.
5. "I'm going a-milking, sir," she said.
6. The fox said that the grapes were sour.

SOME QUESTIONS TO ANSWER

What *new* step in oral and written composition have some of the lessons of this chapter taught you?

Because it is not often necessary to write direct quotations, be specially careful when you do write them. Take these steps always:

Decide if the quotation gives the *exact* words of the speaker.

Review the three rules for writing direct quotations.

Look at the model sentences on page 168, and make sure that you punctuate your quotations in the same way.

You have now had some practice in writing direct quotations. Have *you* learned to write them correctly?

WHAT CAN YOU DO NOW?

Can you compose a paragraph and stick to the point?

Can you write a paragraph, arrange it well on paper, punctuate it correctly, and spell all the words correctly?

Have you overcome some of your bad habits of speech?

Do you use constantly all the self-help methods taught in Chapter Two?

Has your English in all subjects improved?

If you can answer "Yes" to these questions, you are doing good work. What are you going to do about it if your answer to any question is "No"?

CHAPTER FIVE

LEARNING TO USE EXACT LANGUAGE

58. TELLING WHAT WORDS MEAN

Some children and many grown people do not express their thoughts clearly because they do not use *exact* language. The following question and answer were heard in a geography class:

What is a cotton gin?

A cotton gin is when you take the seeds out of cotton.

Did the pupil who gave the answer have a clear idea of what a cotton gin is? If he did, would his answer help any one else to understand the meaning of the words?

Do not use the word *when* in telling what words mean. The simplest way to make clear the meaning of *cotton gin* is to think of some common word to use instead of *gin*. *Machine* is such a word. You might say, "A cotton gin is a machine for separating cotton seeds from the fiber." Here you use the common word *machine*, and tell for what the machine is used.

What common words might you use in explaining the meaning of the following words? Tell clearly what each means:

chauffeur
chisel

dictionary
Hallowe'en

mountain
aëroplane

quince
luncheon

59. DESCRIBING AND STORY-TELLING

Here is a word picture made by Hans Christian Andersen:



A boy is standing in a swing. He has twined his arms around the ropes to hold himself fast. In one hand he holds a small cup. In the other is a clay pipe with which he is blowing soap bubbles. The bubbles float lazily in the air. A little black dog, as light as a soap bubble, is trying to get into the swing.

On page 83 the artist gives you the same picture in a different way. Are both pictures perfectly clear?

To describe anything clearly, it is necessary to use very exact words. In describing a picture, you tell only what you actually *see*. When you tell a story about a picture, you *imagine* things that you do not actually see.

Turn back to page 41. Look carefully at the picture, and then do two things as team work: first describe the picture — that is, tell what is in the picture; and then tell a story about the picture. Both compositions will be written on the blackboard.

For your next lesson, half the class will describe the picture on page 62, and the other half will tell a story about it.

PRACTICE IN DESCRIBING AND STORY-TELLING

Several pupils may first describe the picture. The others may decide if the descriptions are good — that is, if they tell what is seen in the picture, and nothing more.

The story-tellers will use their imaginations. Tell the stories in a lively way.

Explain clearly the difference between telling what you see and telling a story about what you see.

WRITTEN COMPOSITION

Select from a reader, geography, or other book, a simple picture that you like. Write in your notebook a description of the picture, using exact language. Read once more the description on page 84.

Write also a story about the same picture. Use two study periods, if necessary.

In class, read the compositions. Select one description and one story to be improved. Your teacher will have a few of the best compositions hung up in the classroom. Study them carefully.

Are you finding for yourself any mistakes that you make? Use the Review Section and the dictionary constantly.

60. DAILY DRILL EXERCISE

CORRECT USE OF *Spoke, Spoken; Broke, Broken; Began, Begun; Drank, Drunk*

The words listed at the head of this lesson are often incorrectly used. Test your own use of these words by copying each group of sentences on the following page, using in each blank space one of the words at the head of the lesson.

This proverb will give you a clue to the correct use of *broken* and *spoken*:

Words and eggs must be handled with care:
 For words once spoken,
 And eggs once broken,
 Are not the easiest things to repair.

I

broke, broken; spoke, spoken

1. Who — the window?
2. It was — by the wind.
3. Mary — very distinctly.
4. — promises can never be repaired.
5. Many a true word is — in jest.
6. Alice has — her pencil.
7. The words were — in anger.
8. Half the eggs were —.
9. He — clearly and to the point.

2

began, begun

1. It — to rain at five o'clock.
2. I have — taking music lessons.
3. Robinson Crusoe — to make a boat.
4. Which boy — the quarrel?
5. Well — is half done.
6. Did you think before you — the example?

3

drank, drunk

1. May — a glass of milk for breakfast.
2. I — water instead.
3. I have — two glasses of soda.
4. Ned — only one.
5. The horse — the water quickly.
6. How many glasses of milk have you —?

Your teacher will correct your papers. If class drill on these words is not needed, those who make mistakes in using them will write in their notebooks five sentences containing the correct forms, and read the sentences over and over again

On no condition omit the daily drills. When the lessons given in this book are not needed, select for drill some word that is misused in your class. Make sentences containing the word, and read them over and over again.

61. A LESSON IN EXPLAINING

Explaining how to do things requires very exact language.

HOW HIAWATHA OBTAINED THE BARK FOR HIS CANOE

“Give me of your bark, O Birch Tree!
Of your yellow bark, O Birch Tree!
Growing by the rushing river,
Tall and stately in the valley!”

.
And the tree with all its branches
Rustled in the breeze of morning,
Saying, with a sigh of patience,
“Take my cloak, O Hiawatha!”
With his knife the tree he girdled;
Just beneath its lowest branches,
Just above the roots, he cut it,
Till the sap came oozing outward;
Down the trunk, from top to bottom,
Sheer he cleft the bark asunder,
With a wooden wedge he raised it,
Stripped it from the trunk unbroken.

Who is speaking the first four lines of the selection? Read the words as you think Hiawatha spoke them. Read the next four lines. Why did the tree give a sigh of patience?

Read the remainder of the selection silently. Get the meaning of the following words from the way in which they are used: *oozing, sheer, cleft, wedge*. Tell in one clear sentence what these eight lines describe.

Several pupils may draw on the blackboard a picture of the trunk of the birch tree and at least its lower branches. What is a girdle? Show exactly how Hiawatha "girdled" the tree in two places. Draw a line to show how he next cut the bark. Using a ruler for a wedge, show how he would strip off the bark without breaking it.

Several pupils may explain the entire process clearly. Use exact language.

Read the entire selection once more. What words or expressions do you particularly like?

WRITING EXPLANATIONS

For seat work explain clearly how to make a pen-wiper, a calendar, a clothes hanger, or some other useful article.

Exchange papers in class. Read the one that comes to you, and decide if the explanation is so clear that you could make the article named. Several that are not expressed in clear, exact language may be improved.

62. A LESSON IN PRONUNCIATION

Review the words in Section XX, page 170, and those on page 25. Write on a slip of paper any of these words that are not yet pronounced accurately by all in your class. Keep the paper in your language book, and use the words and those that follow in the last two minutes of your drills for a few days:

| | | | |
|---------|--------------|----------|------------|
| thirsty | kettle | surprise | Arctic |
| thick | envelope | strength | arithmetic |
| three | saucy | height | geography |
| pudding | handkerchief | length | forehead |

Set aside a part of the blackboard for a language bulletin board. Each day for a week a different child may write on the bulletin board five words from his notebook list of mispronounced words. Use these also in the drills.

63. LETTER WRITING

Review Section XVI, page 166. Most people write nothing but letters. For this reason it is important to learn to write letters well.

In order that you may have much practice in writing *real* letters, and at the same time make friends in some distant place, it will be a good plan to correspond with the pupils of some other school. Your teacher will help you to arrange for the exchange of letters. Will it be more interesting to correspond with a school near by, or with one in a different part of the country? Why?

Discuss in class the things in your neighborhood that would be interesting to the pupils to whom you are to write. Discuss also what you would like to know about their part of the country. Perhaps the following letter, will help you:

The Holbrook School
Philadelphia, Pa.
February 16, 1922

Dear Friends,

We are very glad to hear that you will enjoy corresponding with us. If you are willing to write so often, we should like to exchange letters twice a month for the rest of the school year.

Philadelphia is full of interesting places. Visitors always go to the State House, where the Declaration of Independence was signed, to the Betsy Ross House, where the first flag was made, and to Benjamin Franklin's grave. Will you please let us know what you would like to hear about? Would you care to see post cards of the famous places? There are some very pretty ones that we should be glad to send you.

We learned in our geography lessons that you have no rain in southern California in summer and that everything has to be irrigated. If it is so dry, where does the water for irrigating come from? Will you please tell us how the orange groves are irrigated?

Your sincere friends,

The Fifth-grade Pupils,
Mary B. Wales, Class Secretary

When your plans have been made, write a class letter. Study carefully the model on page 167. Why

is the sender's address put in the upper left corner of the envelope?

All may copy the letter, and the best one may be sent. The writer of the best one should be the class secretary.

Discuss in class the best kind of paper to use. Do people of good taste use highly colored stationery? How will you get paper and stamps? One class taxed each pupil a cent a month for this purpose.

While you are waiting for a reply to your letter, practice telling about the interesting things in your neighborhood by reporting to your classmates. Stand at the front of the room and speak very distinctly. Remember that your word pictures must be very clear if they are to be interesting to children who have never seen the things you are to write about. Use exact language.

When you receive a reply to your letter, answer it at once. Keep up the correspondence until school closes. Perhaps by that time you will have arranged to write individual letters to some of your distant friends.

Would the pupils in some other room enjoy reading the class letters you receive?

64. DICTATION LESSON

Study the following selections, and be ready to write both at your next lesson. Explain all the punctuation. If necessary, review Section XVII, page 167.

A STORY OF ROBERT LOUIS STEVENSON

"You can't be good unless you pray," said little Robert Louis Stevenson to his mother.

"How do you know, dear?" asked Mrs. Stevenson.

"I've tried it," replied the child.

GEORGE WASHINGTON AND HIS SECRETARY

George Washington once had a secretary who was often late. The young man's excuse was that his watch was wrong. At length Washington said to him, "Either you must get a new watch, or I must get a new secretary."

65. PLANNING A PATRIOTIC PROGRAM

Why do many schools have a patriotic program in February? With the help of your teacher, plan such a program.

You will salute the flag, of course. What songs shall you sing? Learn perfectly at least one stanza of "The Star-Spangled Banner" on pages 149-150.

If you would like to do so, invite an outside friend of the school to give you a talk about some great American or about the things that girls and boys can do for their country. What matters should be very exactly stated in the note of invitation? Write a class note to the person you decide to invite. One that is perfectly copied and plainly written may be sent.

66. ANECDOTES TO STUDY

Here are two stories about great men. Short stories of this kind are called *anecdotes*. When you have

practiced telling anecdotes, choose a few of the best story-tellers in the class to tell anecdotes as a part of your patriotic program.

HOW ABRAHAM LINCOLN RESCUED HIS DOG

When the Lincoln family were once moving from one farm to another, it was necessary to ford a river much swollen by heavy rains. Scarcely had they crossed, when Abraham noticed that the dog had not followed them. Panic-stricken at the thought of being left behind, but afraid to plunge into the swift current, the poor creature was whining piteously. Without a moment's hesitation, Abraham waded into the stream and rescued the grateful dog. When he overtook the ox team, he was a very wet, but a very happy, boy.

The General Jackson referred to in the following anecdote was known as "Stonewall Jackson" because he took a firm stand for whatever he believed to be right.

GENERAL JACKSON'S HONESTY

Stonewall Jackson once made a statement that he afterward found to be untrue. He immediately walked a mile in a driving rain to correct the error. "Why do you take so much trouble for so small a matter?" asked a friend. "Simply because I discovered that I had made a misstatement," replied Jackson. "I could not sleep tonight unless I corrected it."

Practice telling these anecdotes, trying to use some words that you have not been in the habit of using. After your next lesson you will be ready to select the story-tellers for your patriotic program.

PRACTICE IN TELLING ANECDOTES

Today each of you may tell an anecdote about one of the following persons, or you may choose some one not on the list: George Washington, Abraham Lincoln, Robert E. Lee, Thomas Edison, Robert Fulton, Florence Nightingale, Benjamin Franklin, Theodore Roosevelt.

WRITING THE ANECDOTES

As seat work, write the anecdote you told in class. Unless you are certain that you do not need the help, review Section XVII, page 167, before writing a direct quotation.

Choose one composition to be improved by the class. A few of the best anecdotes will be hung up.

67. PREPARING DAILY DRILL EXERCISES

A prominent lawyer once said that he would give a thousand dollars if he could break the habit of saying *ain't* instead of *isn't* when speaking under strong excitement. When calm, he never used the word *ain't*. How did he probably form the bad habit?

As you know, one of the best ways to break a bad habit of this kind is to use the correct form so many times that the good habit becomes stronger than the bad one. Perhaps if the lawyer had every day repeated fifty sentences containing the word *isn't*, he would have overcome his bad habit, and it would have cost him nothing. But at best, it is hard for grown people to break habits of speech.

Section IV, page 154, reviews twenty drill exercises. As seat work, write a sentence for each word in Exercises 1, 2, and 3.

Your teacher will select and dictate to you one good sentence for each word. Keep the papers in your language book and use the sentences in your five-minute drills for a few days. Review also the sentences on page 47.

68. SPELLING REVIEW

Review the following common words, and also those in your notebook. Remember that every word in Section XXI, page 170, which you have missed this year should be in your notebooks.

Challenge another class to a spelling match.

| | | | |
|-----------|---------|------------|---------|
| ache | except | altogether | hoarse |
| business | whom | quite | divide |
| using | anybody | receive | among |
| whose | wrong | height | collar |
| though | loose | difference | really |
| different | easily | honest | easier |
| oblige | people | pleasant | cough |
| cries | shining | weather | sincere |
| traveled | accept | sincerely | severe |

NOTEBOOK WORK

Are you remembering to write in your notebook all words you misspell in any written work that you do? Study the notebook words until you are perfectly sure of them. Remember also to write in your note-

book any words you mispronounce. Your teacher will tell you how to review these in the best way, and she will then plan to give you a test.

69. STUDY OF A POEM

THE MILLER OF THE DEE

There dwelt a miller, hale and bold,
 Beside the River Dee;
 He worked and sang from morn till night —
 No lark more blithe than he;
 And this the burden of his song
 Forever used to be:
 "I envy nobody — no, not I —
 And nobody envies me!"

"Thou'rt wrong, my friend," said good King Hal,
 "As wrong as wrong can be;
 For could my heart be light as thine,
 I'd gladly change with thee.
 And tell me now, what makes thee sing,
 With voice so loud and free,
 While I am sad, though I am King,
 Beside the River Dee?"

The miller smiled and doffed his cap,
 "I earn my bread," quoth he;
 "I love my wife, I love my friends,
 I love my children three;
 I owe no penny I cannot pay,
 I thank the River Dee
 That turns the mill that grinds the corn
 That feeds my babes and me."

“Good friend,” said Hal, and sighed the while,
“Farewell, and happy be;
But say no more, if thou’dst be true,
That no one envies thee;
Thy mealy cap is worth my crown,
Thy mill my kingdom’s fee;
Such men as thou are England’s boast,
O miller of the Dee!”

CHARLES MACKAY

Listen carefully while your teacher reads the poem to you. Is this a story of our own country? Give as many reasons as you can for your answer.

Discover the meaning of the following words from the way in which they are used: *blithe*, *doffed*, *quoth*, *fee*, *boast*. Several of these words are seldom used except in poetry. Which are they?

Read the poem aloud. Select lines that you especially like.

Charles Mackay usually tried to teach some important lesson in the poems that he wrote. What does this one teach?

If “The Village Blacksmith” by Henry W. Longfellow is in your readers, perhaps your teacher will allow you to read it in class very soon and compare it with “The Miller of the Dee.” If it is not in any of your readers, possibly some pupil will bring it to school and read it to the class at opening exercises.

70. CONVERSATION LESSON

If you know the fable of the ants and the grasshopper, keep it a secret until the end of the lesson.



FR

THE ANTS AND THE GRASSHOPPER

Look at the picture on the opposite page. Which animals are the workers? What has the grasshopper been doing while the ants worked? How do you know? What may the grasshopper and the ant be talking about?

Tell a class story about the picture. Imagine that winter has come. The grasshopper has no food, and he wishes to borrow of the ants. They may refuse to help him, or they may grant his request on condition that he becomes more thrifty in the future. Perhaps you will think of still another ending.

When the story has been told, a pupil may tell the fable, or your teacher will read it to you. Did your story end differently from the fable? Which ending do you prefer, and why?

71. WRITING FROM MEMORY

Use very exact language in explaining the meaning of each of the following selections. Write them *accurately* from memory.

It is important to learn early to rely upon one's self. Little has been done by those who are always looking for some one to lean on.

EDWARD EVERETT

A man should never be ashamed to say that he has been in the wrong. It is but saying in another way that he is wiser today than he was yesterday.

WILLIAM PENN

72. LANGUAGE PROBLEMS*Written*

1. Copy and punctuate properly the following conversation:

Father: What shall I bring you from the city Robert

Robert: Please bring me Robinson Crusoe a new top and the cap you promised me father

2. Insert an apostrophe wherever needed in the following sentence:

Neds pony doesnt run as fast as fathers horse does.

3. Review Exercise 10 in Section IV. Change the following sentences so that they will tell about another person as well as yourself:

Tomorrow I am going to the movies.

Will you please teach me to swim?

4. Review Lesson 58, page 82. Tell in exact language the meaning of the following words: *motor-cycle, park, mason, prairie, mallet.*

Oral

5. Review Lesson 46, page 65. Then give in two other ways the conversation of problem 1.

6. Which of the following sentences uses the more exact language? In what way does the more exact language help the reader?

The platform was gayly decorated.

The platform was decorated with flags and wreaths of holly.

The most important lesson this chapter has taught you is to use exact language. Try to do this whenever you speak or write. Have you already made some improvement in using exact language?

CHAPTER SIX

LEARNING TO UNDERSTAND THE USE OF PARAGRAPHS

73. PARAGRAPH STUDY

Do you remember that you began to study quotations by noticing how they were written in books? You did not use direct quotations in your own stories until you fully understood how they are written. You will follow the same plan in studying stories of several paragraphs.

In what form of composition have you sometimes used several paragraphs? Why was it not necessary for these paragraphs to tell about the same subject?

The paragraphs in other compositions than letters, however, must all relate to the same subject. Read the following story:

LADDIE'S LAST FIRE

For twenty years Laddie had helped draw a fire engine. Now he was old and doing duty in the park department.

One morning, harnessed to a light buggy, Laddie was hitched in front of an office building. His head hung drowsily. Perhaps he was dreaming of the happy days when his strength and speed were the boast of Fire Company No. 3.

Suddenly the Fire Chief's runabout dashed past, followed by an engine and a hook-and-ladder truck. The clanging of bells, the roar of motors, and the screams of excited children all helped make the noisy confusion that a fire creates in a crowded city.

Laddie was not drowsy now. His head was proudly erect. His ears twitched and his eyes flashed. His feet pawed the pavement, but for a moment only. With one swift jerk he was free and was dashing up the street. The buggy swayed from side to side, but did not overturn, and soon Laddie, foaming at the mouth, but triumphant, drew up beside the puffing engine.

The fire was already under control, and followed by Laddie, the engine started back for the fire house. On the way the old horse was spied by his new master, who administered a gentle scolding and then drove to the park stable. But Laddie's ears continued to twitch, and his master knew that he was happier for having attended one more fire.

Read the story aloud. What is the title of the story? Does the title suggest the point of the story?

How many paragraphs are there? The first introduces you to Laddie. You may call it the *introduction*. What does the second paragraph tell about? the third? the fourth? the fifth?

Five pupils may tell the story, each giving one paragraph. Tell it in your own way, but use some of the words of the book that will help you make a clear picture. Stick to the point!

The class may criticize the story-telling. Did any one give any facts that belonged to another paragraph?

74. STUDY OF A STORY

HOW COTTON CAME INTO THE WORLD

Long ago there lived in a swamp a tiny fairy who spun beautiful lace all day long. In the very next bush lived

another spinner, a gorgeous red and yellow spider. Now the spider was very jealous of the fairy because her lace was more beautiful than his, and he determined to destroy her. When the fairy saw the spider approaching her bush, she seized her wheel and spindle, and ran.

By and by she met a firefly with his lantern lighted, for it was now night. He promised to help her escape from her enemy, and lighted her way across the field. They soon reached a bush that bore beautiful pink blossoms.

"Jump into a flower," commanded the firefly. Still clutching her wheel and spindle, the fairy jumped into the heart of a flower. The spider was close behind, but as he put his ugly claw on the lowest petal, the fairy stabbed him with her spindle. He lost his hold and fell to the ground.

In another second the flower closed around the fairy so tightly that the spider could not get her. Day after day he watched, but the fairy did not appear. By and by the petals of the flower dropped off, leaving behind only a little green ball. The spider was so disappointed that he bit himself and died.

But the fairy was not dead. She remained snuggled up in the ball for a few days. Then the ball opened, and all the beautiful lace she had been spinning poured out in a fluffy white mass. And then men began to weave the threads into garments for themselves. They still do this, and are glad when the fairy escapes the spider as well as the weevil.

CHARLES M. SKINNER, *Adapted*

What do you like about the story? What is a weevil?

How many paragraphs are there? What does each tell about? Tell the story as you told "Laddie's Last Fire."

With the help of your teacher, select several words that you will find useful at other times than when telling this story. Write them in your notebook, using each in an original sentence.

THE IMPORTANCE OF PARAGRAPH STUDY

If you were to write a one-paragraph composition, would you choose a subject like "Taking Care of Our Bodies"? Why not? But if you were to write a long composition, you might use the subject. In that case you would think of the different ways in which boys and girls can help preserve their health and would tell about each in a separate paragraph.

For the present, you will do team work in your paragraph study. But if you notice how paragraphs help each other tell a long story, it will help you later to write such stories yourselves.

But there is a way in which the paragraph study will help you immediately. Your lessons in history, geography, and nature study and the stories that you read are told in paragraphs. If you form the habit of thinking what each paragraph is about, and try to remember the order of the topics, you will find it of the greatest help in learning your lessons. Paragraph study is a study in *thinking*. If you think in paragraphs, you will be thinking in an orderly way.

75. COPYING AND DICTATION

It was a lovely July day. We set out from Denver early in the morning. Our horse's hoofs seemed to fly. Uncle

Joe and Aunt Alice didn't tell us where we were going, but we soon found out. "Here we are!" said Uncle Joe as he turned into a beautiful picnic grove.

Copy the paragraph, and in your next lesson period be ready to explain the use of every capital and mark of punctuation. You will then write from dictation a similar paragraph that you have not studied.

PREPARING A DAILY DRILL EXERCISE

As seat work, write one sentence for each word in Exercises 4, 5, and 6, Section IV. Write at least one question and one exclamation. Your teacher will select and dictate to you one sentence for each word. Keep the paper in your language book and use the sentences in your drills for a few days.

Do not be satisfied unless at least one of your sentences is chosen.

76. LETTER WRITING

22 Oakland Avenue
Bloomfield, N. J.
March 3, 1922

Dear Beth,

Cousin Jessie is here from Boston, and on Saturday afternoon at two o'clock I am going to give a party for her. Will you come? Jessie is my favorite cousin and you are my dearest friend, so of course I want you to get acquainted with each other.

Your sincere friend,
Mabel

337 Washington Street
Bloomfield, N. J.
March 4, 1922

Dear Mabel,

Will I come? Indeed I will, and very glad I am to be invited. I've heard so much about your cousin that I can hardly wait to see her. If she is anything like you, I shall love her dearly.

Thank you so much for the invitation.

Your loving friend,
Beth

Study these letters, and give a reason for every mark of punctuation. What abbreviations are used in the headings?

Each boy may write to another boy an invitation to a race, a ball game, a circus, or a fishing trip. Each girl may write to another girl an invitation to a picnic, an automobile ride, or a frolic of some sort.

On the following day, exchange letters and answer the one that you receive.

All written work should be perfect, but this is particularly true of letters. Your letter will be considered perfect if you make no mistakes that you have been trained not to make. Is there any excuse for misspelled words? Use your dictionaries whenever it is necessary. Remember that you do not know how to spell a word if you are in doubt about it.

Keep up your correspondence with the outside school.

77. STORY-TELLING WEEK

For five lessons, you will tell short stories, unless your teacher thinks you need some other work more. Give special attention to your sentences.

First day: Tell about some amusing experience you have had at home or at school.

Second day: Tell the most interesting thing you have found out recently by using your eyes.

Third day: Make a riddle in which you describe yourself as an animal.

Fourth day: Tell another experience of your own.

Fifth day: Tell an anecdote about one of your brothers or sisters.

At the close of the week your teacher will tell you if you have improved as a result of the practice in story-telling.

78. MAKING A JOKE BOOK

Willie's father was a candidate for office. One day Willie ran into the house crying, "Mother, mother, Mrs. Smith says father has the nomination. Is it as bad as the measles?"

A lady and her little daughter were at luncheon. "These little sardines are often eaten by larger fish," said the mother. "But how do the fish open the cans, mother?" asked Mary.

Read the jokes and enjoy them. Then explain the use of all capitals and all punctuation marks.

Write a joke that you have heard. If it contains a direct quotation, be very careful of the punctuation.

The papers will be fastened together to make a book. Decide by vote to which grade you would like to lend the book. In what other ways might you use it?

79. FOLLOWING DIRECTIONS

OPENING A NEW BOOK

A new book is sometimes stiff, and the pages will not lie flat when it is opened. Sometimes children, and older people also, bend back the covers as far as they will go. This often ruins the book, even if it is well bound.

A public library in a large city made the following rules for opening a new book. Read each direction carefully. Do not act until you know exactly what you are to do. Then practice opening one of your books in the way suggested. Be sure that your hands are clean.

The *back* of a book is the part you see when the book stands on a shelf.

1. Hold the closed book in one hand, resting its back on your desk.
2. Gently press the front cover down flat and pass your hand up and down next to the binding.
3. Press the back cover down in the same way.
4. Press a few leaves down on the back cover, and pass your hand up and down next to the binding.
5. Press a few leaves down on the front cover in the same way.
6. Press down a few more at the back and then a few more at the front in turn, until you reach the middle of the book.
7. Press the book open gently, passing your hand back and forth along the binding.

Repeat this three or four times, and your book will open easily and will last much longer than if it is carelessly opened when new.

Whenever you have a new book given you at school, at home, or at the library, open it in this way.

Choose some one who explains very clearly to go to other classrooms and show the pupils how to open a new book.

CONVERSATION LESSON

Talk over in class the matters suggested by the following questions:

Who pays for your schoolbooks? Why should you handle them in the best way? Why should you keep them as clean as possible? What can you do at school to prevent waste of paper, pencils, crayon, and other materials?

Why is it your duty to prevent waste at home and at school?

80. DAILY DRILL EXERCISE

CORRECT USE OF *Sit* AND *Set*

These sentences tell the story of the first picture:

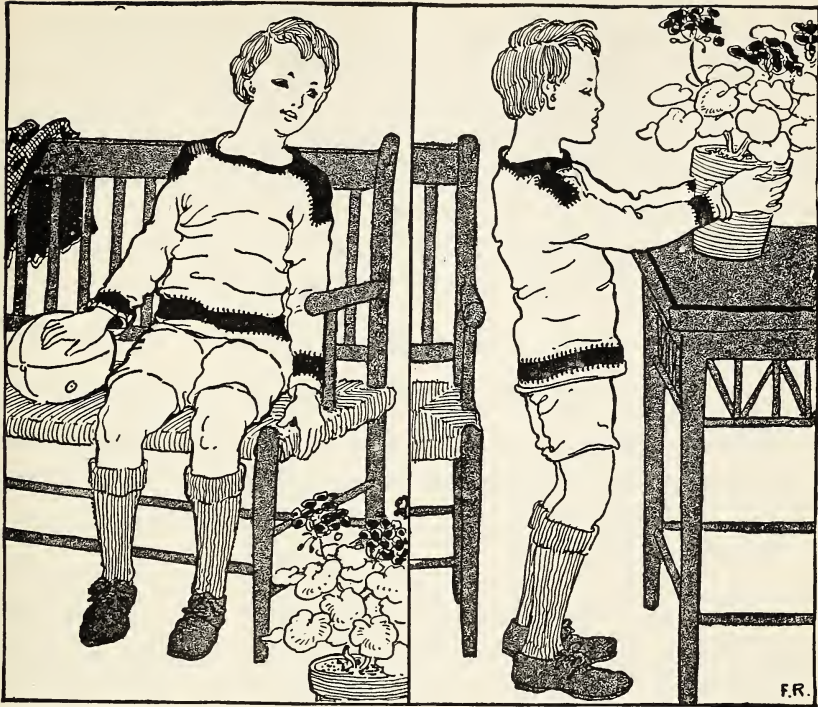
Dan sits on a chair.

Dan is sitting on a chair.

These sentences tell the story of the second picture:

Dan sets the plant upon the table.

Dan is setting the plant upon the table.



Children sometimes use the word *set* for the word *sit*. When you *set*, you always put something into a certain position.

Give each other directions like the following: Set the vase on the table. Sit on the platform. The pupil who performs the act tells what he has done: I have set the vase on the table. I am sitting on the platform.

If *sit* and *set* are not correctly used in your class, use the following sentences and groups of words in your drills for a few days. Use a review drill for two minutes of the five.

1. Sit down.
2. Please set the clock on the shelf.
3. The farmer set two hens.
4. The hens are sitting on their eggs.
5. May has been sitting on the porch all morning.
6. Do not sit on the ground.
7. Set the boxes on the ground.
8. Who will set the basket on the table?

81. FINISHING A STORY

THE RUNAWAY AUTOMOBILE

The automobile tore down the street. A little boy was at the wheel. Suddenly he began to shriek, "I can't stop it! I can't stop it!"

At the corner —

Think of many ways in which this story might be finished. Shall you have it end in an accident or in a rescue?

Each pupil may be prepared to finish the story. Try to astonish your classmates by having an ending that is *not usual*. When telling your story, read the part in the book, and then without a break add your ending. Use a direct quotation.

Criticize some of the stories told. Were they told in clear sentences? Did they have a point, and did the story-teller stick to the point?

Select one story to be improved by the class.

STUDYING THE STORY

Before writing the automobile story, there are several matters to review.

Is the title of the story a sentence? Does the story give the exact words of the boy or does it not? Is the quotation a direct or an indirect quotation? Review thoroughly Section XVII, page 167, and then explain the use of the quotation marks.

Now give a reason for every punctuation mark in the part of the story you are to copy.

COPYING

Shall you write a word or two and then look again at the book? Or shall you think of the meaning of an entire sentence and write it as a whole? Review Section VII, page 161. Now copy *without a mistake* the part of the story in the book.

FINISHING THE STORY

You need not give the same ending you gave in the oral lesson unless you choose to do so. Use clear sentences, and give at least one direct quotation.

Select one story to be hung up and one to be improved with the help of the class.

82. STUDY OF A POEM

SONG

It isn't raining rain to me,
It's raining daffodils;
In every dimpled drop I see
Wild flowers on the hills;
The clouds of gray engulf the day,
And overwhelm the town;
It isn't raining rain to me,
It's raining roses down.

It isn't raining rain to me,
But fields of clover bloom,
Where every buccaneering bee
May find a bed and room;
A health unto the happy!
A fig for him who frets!
It isn't raining rain to me,
It's raining violets.

ROBERT LOVEMAN

Listen carefully while your teacher reads the poem to you.

Close your eyes and try to see the picture clearly. Can you see a "dimpled drop" patter against the window pane? Be sure to have the clouds in your picture hang so low that they will seem to "engulf the day" and "overwhelm the town." You have often seen such days.

Is it a dreary picture? It will not be if you put on the poet's magic glasses and see the beautiful gifts the rain is bringing to the earth.

A "buccaneer" is a pirate. Why does the poet use the expression *buccaneering bee*? Name all the things the poet saw with his magic glasses. Can you see any things that he does not mention? Whenever you have a rainy day in the future, borrow the poet's glasses and recite the poem to yourself.

Perhaps on the next rainy day you have, your teacher will talk over with you many of the useful and pleasant things the rain brings to us and ask you to answer this question: What is it raining to me today?

You may learn the "Song" or both of the following stanzas. Or, if you prefer to do so, select some other poem. If you do this, copy it into your notebook after it has been approved by your teacher

When wake the violets, Winter dies;
When sprout the elm-buds, Spring is near;
When lilacs blossom, Summer cries,
"Bud, little roses, Spring is here."

OLIVER WENDELL HOLMES

April, April,
Laugh thy golden laughter,
But, the moment after,
Weep thy golden tears!

WILLIAM WATSON

83. PREPARING A DAILY DRILL EXERCISE

As seat work, write a sentence for each word of Exercises 7, 8, and 9, Section IV. Sentences will be selected and dictated as usual. Use these sentences in your daily drills for a few days. Review also the sentences on page 35.

Are you keeping up your notebook fight against your own mistakes?

84. PARAGRAPH STUDY

For two or three days, select from your readers, geographies, or other books, stories that are told in several paragraphs, and study them in the following way: Read the entire selection. Go over it once more by paragraphs. State in a clear sentence what each

paragraph is about. Write the sentences, or a few words that will remind you of the sentences, on a slip of paper.

Now close your book, and reproduce the selection paragraph by paragraph. The subject of the paragraph will recall what is most important in it, and if you are thinking all the time, you will have no difficulty in reproducing the entire selection. After a little practice you will become able to keep the subjects of the paragraphs in mind without writing them, for they follow each other naturally.

Keep up the paragraph study. You are having this practice in your language periods in order that you may form the *habit* of studying in this way when preparing other lessons. And later the paragraph study will help you to think out and to write original compositions of several paragraphs.

85. LANGUAGE PROBLEMS — ORAL

I

The following conversation was taken from "Alice in Wonderland." Read it and explain the use of all punctuation marks. The first comma is used to separate the parts of the long sentence. It makes it easier to read the sentence. Does the voice make a break in the sentence in the same place?

The Hatter opened his eyes very wide, but all he said was, "Why is a raven like a writing desk?"

"I believe I can guess that," said Alice.

“Do you mean that you can find out the answer to it?” asked the March Hare.

“Exactly so,” answered Alice.

“Then you should say what you mean,” the March Hare went on.

2

Find a story of several paragraphs in your reader, and tell what each paragraph is about.

WRITTEN PROBLEMS

I

1. The goat has horns and they are sharp.
2. Frank has an aéroplane and it is large.
3. Mary has a book and it is interesting.
4. George Washington had a horse and it was fiery.

Write two shorter sentences for each of the statements above, letting each sentence state ownership in a different way. The first sentence would be changed as follows:

The goat has sharp horns.

The goat's horns are sharp.

The first sentence of this pair tells you outright that the goat owns sharp horns, and the second tells the same fact by the form of the word *goat's*.

2

Review Section XVIII, page 169.

Write contractions for the following words: *I will*; *you are*; *does not*; *do not*; *will not*; *did not*. Use the contractions of *does not* and *do not* in sentences.

CHAPTER SEVEN

LEARNING HOW SENTENCES ARE BUILT

86. THE PARTS OF A SENTENCE

For several years you have been having practice in using clear sentences. You are now ready to learn how sentences are built — that is, what parts they have. You will then be able to test your short sentences, to make sure that no part is missing or unfinished.

Here are the titles of three stories:

The Little Red Shoes
Humming Birds' Nests
My First Party

Read the first title. What does it name? Does it tell anything about the little red shoes?

We might use the words of the title and tell something about them in this way:

The little red shoes were carried off by an eagle.

What is told about the shoes? By adding these words, a sentence has been formed. Something has been named, and something has been told about what is named. For the present we will discuss only telling sentences, or *statements*, as they are called. A sentence that *tells* and a sentence that *states* do precisely the same thing.

Study each of the other titles. Tell something about the title and so make a sentence. Then tell what is named and what is stated about it.

How many parts has each of the sentences you have made? The part that tells or states something is called the *predicate*, and the part about which something is stated is called the *subject*.

Name the subjects and the predicates of the following sentences:

1. The stormy March has come at last.
2. The breaking waves dashed high.
3. The river danced merrily along.
4. A flock of birds flew overhead.
5. Three aëroplanes hummed in the air.

Which part comes first in the above sentences? Let us see if it is safe always to call the first part of a sentence the *subject*.

Ned threw the ball over the fence.

How many different persons and things are mentioned in this sentence? In selecting the subject, you must first find out *what the sentence tells* and then *about whom or what it tells it*. In this case the predicate states that some one or something "threw a ball." Did Ned throw the ball, or did the fence throw it? Then *Ned* is the subject, and *threw the ball over the fence* is the predicate.

Now study the following sentence:

Down the hill tumbled Jack.

What is the first person or thing mentioned in the sentence? Is *hill* the subject because it is mentioned

first? The best way to find out is to think what the sentence tells or states. It states that some one or something tumbled. Did the hill tumble or did Jack? Then what is the subject of the sentence?

The safe way to find the parts of a sentence is to decide first of all what is stated, and then decide about whom or what it is stated. Give first the predicate and then the subject of each of the following sentences. Does each sentence sound finished?

1. The fire engine thundered up the avenue.
2. On the corner stood a queer old man.
3. Columbus discovered America.
4. Away dashed the gray pony.
5. Up, up, up flew the bird.
6. February is the shortest month of the year.

For a week your teacher will each day appoint a different pupil to write on the bulletin board before class time one short telling sentence, or statement, in which the subject comes first and one in which it does not come first. Be sure that each sentence has both parts.

Take just a minute at the beginning of each language period to select the part of each sentence that tells something and the part about which something is told. Which part is the subject? Which part is the predicate?

The part of a statement about which something is told is the subject.

The part of a statement that tells something about the subject is the predicate.

87. A LANGUAGE GAME

COMPLETING SENTENCES

The class is divided into two sides. The first pupil on one side gives a subject — “An old gray wolf,” for instance. The first pupil on the opposite side immediately repeats the subject and completes the sentence by supplying a predicate. He might say, for instance, “An old gray wolf turned a somersault.”

The pupil who completed the sentence then gives a subject, and the second pupil on the first side supplies the predicate. So the game goes on.

After a while predicates may be given and subjects supplied.

One pupil should be appointed to keep the score on the blackboard. The failure of any pupil to be ready with a subject or predicate as required, or to repeat correctly the part quoted from another pupil, or to supply the missing part promptly, counts five points for the opposite side. The teacher will act as umpire. The side first securing twenty-five points wins. The game then begins once more.

It is allowable for each pupil to have at hand a slip of paper on which he has written three subjects and three predicates, and to consult it if he wishes to do so when his turn comes to give one of these parts. A sentence started by another pupil can be finished only by quick thinking.

STUDY OF SUBJECTS AND PREDICATES

In the stories you have written in your notebooks find and copy five short sentences that express one thought only. Draw a line under the subject of each.

Whenever you express a thought, be sure that you have both a subject and a predicate. If you still have difficulty with sentences, use short ones and test every one that you write by finding its subject and its predicate.

88. SENTENCE STUDY

KINDS OF SENTENCES

Which of the following sentences is a statement? a question?

Who invented the telephone?

Our country is sometimes called "The Land of the Free."

Do the following sentences state something or ask something? What do they do?

Do not waste paper.

Please open the door.

The first is called a *command*. The second is called a *request* because the word *please* is used.

Now look at another sentence:

How the wind blows!

You have learned to use the exclamation point after a sentence of this kind because it expresses strong feeling. Such a sentence is called an *exclamation*.

An exclamation may be merely a statement, a question, or a command expressed with strong feeling.

The house is on fire!

Ring in an alarm!

What *shall* I do!

Questions, commands, and exclamations have subjects and predicates just as statements do. They are used less often than statements, however, and they are not so likely to be left unfinished. For this reason it is not important at present for you to have practice in finding their subjects and predicates.

89. ABBREVIATIONS

Review Section XIX, page 169. Which of the abbreviations given are titles used in addressing persons? What mark is used after an abbreviation?

Learn thoroughly the following abbreviations:

| | |
|------------------|-----------------------------|
| Doctor, Dr. | Forenoon, a.m. or A.M. |
| Reverend, Rev. | Afternoon, p.m. or P.M. |
| General, Gen. | Post Office, P.O. |
| Captain, Capt. | Number, No. |
| Professor, Prof. | Rural Free Delivery, R.F.D. |

The letters a.m. are the initials of Latin words, meaning *before noon*; the letters p.m. are the initials of words meaning *after noon*.

It is not considered courteous to use the abbreviations of General, Captain, and Professor in writing to persons having these titles.

90. DICTATION

Before writing from dictation the following letter, explain all abbreviations. Why are there two paragraphs?

R.F.D. Route No. 4
Clinton, Conn.

May 10, 1922

Dear Frank,

Such a busy day as I had yesterday! I took the 8 a.m. train for New York, met father at Dr. Sweet's office, and went down town with him. Father helped me to make out a P.O. money order to send to World Book Company for a copy of "Sure Pop and the Safety Scouts." After that we called on Gen. E. B. White and a few more of father's friends. We returned to Clinton on the 5 p.m. train.

This letter is nothing but a stupid list of things I did yesterday. Next week I am going to New Haven, and then I'll write you a real letter.

Your true friend,
Will

SEAT WORK

Make out a list of common abbreviations you use in arithmetic. Copy the abbreviations and the words for which they stand into the "Spelling" section of your notebook, and learn to spell them.

Write two original sentences giving a command or a request.

Find two exclamations in some of the stories of this book and copy them.

91. PREPARING A FIVE-MINUTE DRILL EXERCISE

Write a sentence for each word in Exercises 10, 11, and 12, Section IV. Sentences will be selected and dictated as usual. Keep the paper in your language book, and use the sentences for a few days in your drill exercises.

92. TELLING STORIES FROM A PICTURE

Review Lesson 59, page 82.

Look at the picture on the following page. Which animal is the hero? What might each animal be saying if it could speak?

Half the class may describe the picture, and half may tell a short story about it. Let one of the animals be the speaker, or tell the story as if you owned the kitten.

93. STUDY OF A STORY**THE ELEPHANT, THE MONKEY, AND THE PARTRIDGE**

Long ago an elephant, a monkey, and a partridge lived together near a spreading banyan tree. They were good friends at first, but soon began to quarrel.

"This will never do," said the elephant. "We should live in peace. Age brings wisdom, so let the oldest rule."

"That is a good plan," said the monkey. "But how shall we find out which is the oldest?"

"Let us each tell how large the banyan tree was when we were children," suggested the partridge. "You begin, Friend Elephant."

"When I was a child," began the elephant, "I could



ER

walk over the tree. By being very careful, I did not touch even its highest branches. I have known the tree from its youth."

"And I," said the monkey, "by stretching my neck the merest trifle, could eat the leaves on its topmost branch. I have known the tree from its infancy."

Last of all the partridge spoke. "When I was very young, my mother took me to the mountains, and we brought home some seeds. I planted one of the seeds here, and the banyan tree grew from it. I have known the tree from its very birth."

"You are the oldest, Friend Partridge," cried the elephant and the monkey together, "and you shall rule."

But the partridge was very wise. "We must all rule," he said. "Let us all help make some simple laws, and I, as the oldest, will see that they are obeyed." This was done, and from that time on the animals lived together in peace and friendship.

Adapted from a Jataka Tale

Read the story. What is a banyan tree? In what part of the world does it grow?

If you cannot discover the meaning of the following words from the way in which they are used, consult the dictionary: *suggested, youth, topmost, trifle, infancy.*

Three children may read the story again, omitting everything except the conversation.

PLANNING TO PLAY THE STORY

What may the animals have quarreled about? Think of several different causes for disagreement — getting and sharing the food supply, keeping their living

quarters clean, acting as sentinels to avoid being captured, etc.

Discuss what they might have said to each other when disagreeing about these matters. Each pupil may write in dialogue form a conversation regarding one of them. Each animal should speak at least three times, but it is not necessary that they speak the same number of times or in a given order. Remember the use of the comma with the name of the person addressed and with the words *yes* and *no*.

Read the conversations and decide which is most interesting and most lively.

Write a similar conversation to show what laws they decided to make. Naturally the laws will relate to the matters they quarreled about at the outset. Read these conversations in the same way.

DRAMATIZING THE STORY

Putting together the story as told in the book and the best of the conversations that were written, play the story.

Think what the animals might be doing during the quarrel. Would they sit quietly side by side? When talking about the banyan tree, they should be active. When shall they sit peacefully in a group?

94. CONVERSATION LESSON

RULES AND LAWS

Discuss in class some of your school rules, and show why they are necessary for the good of all. What

rules do you have at home that protect the rights of all?

Discuss some of the laws of your city or town that you must obey. In what way did your father help make these laws? Is obeying the laws of our country one of the things you promise to do when you salute the flag?

95. STUDY OF A STORY

The event related in the following story happened long ago, before France was a republic. The King's oldest son was called the Dauphin, just as the oldest son of the King of England is called the Prince of Wales. Read the story at first silently and then aloud.

THE KING AND THE PEASANT

During the reign of Henry IV of France, a peasant was one day riding toward Paris. Not far from the city he was overtaken by a stately horseman.

"Good morning," said the stranger, cheerily. "Have you business in Paris?"

"Yes," answered the peasant, "but above all I wish to see our beloved King."

The horseman smiled and said, "That will not be difficult."

"But how shall I know which is he when he is surrounded by his courtiers?" inquired the peasant.

"In this way," replied the horseman. "The King alone will keep his hat on, while all other heads are bared before him."

Continuing to chat in the friendliest manner, they soon reached Paris. After a while, however, the peasant became troubled. Crowds were gathering and all heads were uncovered.

"Sir," said the peasant to his companion, "we alone have hats on our heads. Either you are the King or I am he."

The stranger laughed heartily. "I am the King," he said simply. "Attend to your business and then come to the palace. Today you shall dine with me and shall see the Dauphin."

Tell the story from memory in the following way: One pupil may give the introduction; two others may give the conversation before reaching Paris; another may tell the remainder of the story.

Give the meaning of the following words, and use each in an original sentence: *overtake, stately, peasant, difficult, courtiers, inquired, chat*. Which of these words will you not be likely to use often in your own speech? Select three that you may wish to use. Copy them into your notebooks, using each in a sentence.

96. DAILY DRILL EXERCISE

CORRECT USE OF WORDS AFTER *It is* OR *It was*

In one of his questions the peasant said, "But how shall I know which is he?" Later he said, "Either you are the King or I am he." Notice how the word *he* is used in these sentences. A wrong form is often used instead of *he*. In the same way wrong forms are often used instead of "*It is I,*" "*It is she,*" "*It is they,*" etc.

If these mistakes are made in your class, read the following sentences and groups of words in your drills for several days:

1. Who broke the window? It was I.
2. Who paid for the window? It was Ned and I.

3. Did Frank catch the pony? Yes, it was he.
4. It was we who first saw the fire.
5. Was it Mary who sent in the alarm?
6. Yes, it was she.

| | | |
|-------------|-------------|-------------|
| It was I. | It was he. | Is it she? |
| It was we. | It was she. | Is it I? |
| It is they. | Is it he? | Is it they? |

Review also the correct-usage sentences in your notebook. What bad speech habits have you succeeded in breaking?

97. A LANGUAGE GAME

NONSENSE SENTENCES

Before the game is played, each pupil writes on a slip of paper three subjects and three predicates. They need not be related.

The class is divided into two teams. The first pupil of one team reads a subject. The first pupil on the opposite team immediately repeats the subject and adds a predicate from his own slip of paper. This pupil then reads one of his subjects, the second member of the first team repeats it and adds one of his predicates, and so the game goes on.

One pupil will keep the score on the blackboard. If a pupil laughs while reading a sentence, or if he fails to quote accurately the part of the sentence given by another pupil, the opposite team scores five points. Twenty-five points win the game.

98. CONVERSATION LESSON**SOME GOOD FRIENDS**

Have you ever thought what good friends of yours the policeman, the fireman, and the letter carrier are?

Explain clearly in what way the policeman helps you. What does the fireman do for you, even though your house never takes fire? Explain the work of the letter carrier.

Ask each other questions about these workers.

99. WRITTEN LESSON

Imagine yourself to be a policeman, a fireman, or a letter carrier. Write in your notebooks an interesting story about some experience you have had. Try to interest your audience by your very first sentence.

Use exact language and stick to the point.

100. READING COMPOSITIONS IN CLASS

Today each pupil called on may read the story written in the last lesson period and then read the first composition, not a letter, written in his notebook.

The class may listen carefully and tell in what way the reader has improved.

After a little practice in comparing compositions in this way, exchange notebooks. Read the first and the last composition in the one that comes to you, and write a short statement telling in what ways, if any, the writer has improved.

Leave the slips in the notebooks and return them to their owners. During the next study period each of you may write a note to your teacher telling her what you need to work for hardest in the future. Inclose the slip written by another pupil, whether you agree with the report it contains or not.

101. PREPARING A DAILY DRILL EXERCISE

Write a sentence for each word in Exercises 13, 14, and 15, Section IV. Draw a light line under the subject of each. Sentences will be selected and dictated in the usual way. Keep the papers in your language books, and use the sentences in your five-minute drills for a few days. Review also the sentences on page 58.

102. PROBLEMS

I

Read the following nonsense verses written by Edward Lear. When you have enjoyed them, explain fully the punctuation of the direct quotations.

There was an old man in a tree,
Who was horribly bored by a bee,
When they said, "Does it buzz?"
He replied, "Yes, it does!
It's a regular brute of a bee."

There was an old man of the West,
Who wore a pale plum-colored vest,
When they cried, "Does it fit?"
He replied, "Not a bit!"
That uneasy old man of the West.

Copy the following stanza, inserting any punctuation that is omitted. As many as possible may write on the blackboard.

There was an old man who said Hush!
I perceive a young bird in this bush!
When they said Is it small
He replied Not at all!
It is four times as big as the bush!

2.

Copy the following sentences, and draw a light line under the predicate of each:

1. The American flag is a symbol of liberty.
2. Far across the sea sailed the vessel.
3. It looked like a giant bird.
4. Many hands make light work.
5. Honesty is the best policy.
6. Our flag is red, white, and blue.
7. At recess we had an exciting race.

CHAPTER EIGHT

LEARNING TO BUILD SENTENCES

103. JOINING SHORT SENTENCES

What are the boys in the picture on page 137 about to do? How many small sleds are they using? What else is needed? Some boy who knows how to make a bob sled may tell how it is done.

Could the boys make a bob sled simply by putting one small sled directly behind the other? What might happen in coasting if the sleds were not securely fastened together?

It is just as necessary that short sentences be fastened together if they are to be joined to form one longer sentence. Imagine that a pupil expresses the following thoughts:

The aëroplane started promptly.

It was soon high in the air.

Are these groups of words sentences? Prove your answer by showing that they have or that they have not subjects and predicates.

The sentences were written in this way in school:

The aëroplane started promptly it was soon high in the air.

The writer did not make a long sentence. *He spoiled two short ones.* How might he have joined the two sentences? You have been cautioned not to use too

many *ands*, but do not make the mistake of not using the word when it is needed.

Albert's father went to Victoria he left his yacht in the bay.

We hauled him in he looked like a soaked puppy.

In the afternoon we went fishing my line broke.

May did not go to school she broke her arm.

We started to walk home it was a long way.

The above groups of words were taken from the compositions of pupils of about your age. First make two short sentences of each group, writing them on the blackboard. Give the subject and predicate of each.

Now decide in which cases it would be well to express the thoughts in two separate sentences, and in which cases it would be better to join them. If they should be joined, be sure to *fasten them together*. *But* and *because* are common joining words.

ANOTHER WAY OF JOINING SENTENCES

Read these sentences:

I am twelve years old. I am not very tall.

Each of these sentences expresses a thought, but the thoughts are so closely connected that it is a good plan to connect the sentences.

Which one of the following groups of words is not a sentence? Why not? Which of the sentences do you prefer? Why?

I am twelve years old I am not very tall.

I am twelve years old, but I am not very tall.

Although I am twelve years old, I am not very tall.



Join the sentences of each pair below in as many ways as possible, and then choose the one that you think makes the most pleasing sentence:

The band began to play. I ran to the window.

I have a little sister. Her name is Bessie.

The cat is away. The mice will play.

104. SENTENCE STUDY

GETTING TO THE POINT PROMPTLY

Review Lesson 27, page 40.

A girl began her composition in this way:

Once upon a time there lived an elephant and a monkey. One day they had a quarrel.

Why is it not necessary to tell that "there lived an elephant and a monkey"? If this unnecessary sentence had been omitted, the composition would have begun in this way:

Once upon a time an elephant and a monkey had a quarrel.

This is a much better beginning, because it gets at once to the point. Change the following composition beginnings so that they will get to the point in the first sentence:

I have a little sister. Her name is May. One day she swallowed a button.

Once upon a time there was a boy. His name was Jim. He was the best swimmer in our school.

One night there was a wind storm. It was a very heavy one. The wind tore off the roof of Uncle Phil's barn.

It was a pleasant day. We thought we would take a walk. We decided to go to Central Park.

From now on in your oral and written language lessons try to remember these rules:

1. Do not join sentences unless they are very short and really belong together. If you do join them, *fasten them together*.

2. Do not waste sentences at the beginning of a composition. Get to the point as quickly as possible.

105. PREPARING A DAILY DRILL EXERCISE

Write a sentence for each word in Exercises 16, 17, and 18, Section IV, pages 158 and 159. Sentences will be selected and dictated as usual for use in the five-minute drills.

106. EXPLAINING THINGS

Each child may come to class prepared to explain one of the following:

Rural free delivery of mail

The work of a traffic officer at street crossings in large cities

How country roads are taken care of

Turning in a fire alarm

How fire drills are conducted in your school

How hay is cut and cured

How sugar is obtained from the cane

How the city gets its milk supply

Make your explanations very clear. Use a black-board sketch whenever it will help. The class should ask questions if any important point is omitted.

Select the topic about which you already know a good deal, or about which you can get information. There is a very wise warning in the following stanza of poetry:

A little lad in a hillside home
 Wrote a story of life in town.
 A little maiden in town that day
 Wrote of the hillside far away.
 And neither did well, alas! for oh,
 They told of things they did not know.

107. SPELLING REVIEW

Review the following words, the words on pages 170 to 172, the words in your notebook, and the abbreviations on page 123 and in Section XIX, page 169.

| | | |
|----------|-----------|---------------|
| answered | trouble | quiet room |
| either | beautiful | new clothes |
| replied | money | farther away |
| sentence | birthday | getting tired |

108. STUDY OF A POEM

WHAT DO WE PLANT WHEN WE PLANT THE TREE?

What do we plant when we plant the tree?
 We plant the ship which will cross the sea.
 We plant the mast to carry the sails;
 We plant the planks to withstand the gales —
 The keel, the keelson, and beam and knee;
 We plant the ship when we plant the tree.

What do we plant when we plant the tree?
 We plant the houses for you and me.
 We plant the rafters, the shingles, the floors,

We plant the studding, the laths, the doors,
The beams and siding, all that be;
We plant the house when we plant the tree.

What do we plant when we plant the tree?
A thousand things that we daily see;
We plant the spire that out-towers the crag,
We plant the staff for our country's flag,
We plant the shade, from the hot sun free;
We plant all these when we plant the tree.

HENRY ABBEY

Read the poem. When you look at a tall, beautiful tree, do you ever think of the many things for which its timbers are used? What parts of a ship are mentioned in the first stanza? Make a blackboard sketch to illustrate those with which you are familiar. What is the studding of a house? the siding? What is a spire? "Out-towers the crag" is the poet's way of saying that the spire is higher than a crag or very high rock.

What are some of the "thousand things we daily see" not mentioned in the poem? What one thing mentioned in the last stanza does the living tree give us?

Fortunately all trees are not planted to be cut down. What do we plant when we plant orchard trees? What besides shade do we plant when we plant trees on city streets or on lawns? What is done in your city or town to take care of the trees?

You will enjoy the following poems:

THE PLANTING OF THE APPLE TREE. *Bryant*
PLANT A TREE. *Lucy Larcom*

109. CONVERSATION LESSON

MAGICAL PLANTING

In your last lesson you talked about the many things that are planted when a tree is set out. Today you may discuss in class some of the things that result when the following are planted: *corn, cotton, wheat, sugar cane.*

When you have named a considerable number of things, each pupil may select the one in which he is most interested and tell a short story about it. You might begin in this way: "When we plant the sugar cane, we plant candy." Then tell how the sugar is made into candy. Or, "When we plant wheat, we plant bread," and explain how we get bread from wheat.

110. A STORY TO REPRODUCE

TWO WAYS OF LOOKING AT THINGS

Two city girls with their mother once visited an aunt in the country. The girls ran into the garden to play, but one soon returned to the house. "Oh, mother," she whined, "the garden is full of rose bushes, and every one has long, cruel thorns."

Soon after the second girl ran in. "Oh, mother," she exclaimed gleefully, "come and see the lovely garden! It is full of thorn bushes, and every bush is loaded with fragrant roses."

Read the story, remembering that one *whined* and the other *exclaimed gleefully*.

What does *cruel* mean? Can a thorn really be cruel?

Is *cruel thorns* a stronger expression than *sharp thorns*?
What is the meaning of *fragrant*?

Which girl saw the bright side of things? Which was the happier and why? Tell the story in a lively way, using some of the words of the book, that you have not been in the habit of using.

Select two or three words that you think might be useful to you at other times. Copy them into your notebooks, using each in an original sentence.

111. WRITING A CONVERSATION

Imagine two persons doing the following things. One looks on the bright side of matters, and the other on the dark side.

Two boys are drawing their sleds up hill after coasting down.

Two girls are caught in a shower on their way home from a party.

Two women wash dishes after a Christmas feast.

Two men pay the bills of a trip to California.

Select one of the four, and write out the conversation in dialogue form. Write at least two remarks on each side. One person in each case will think of the pleasure that has been enjoyed, and the other only of what followed.

Do not forget to use the comma correctly when you name the person spoken to, or when you use *no* or *yes* in your answers. Review Lesson 45, page 64.

Read some of the conversations and criticize them. Then change one of them into the story form, using first direct and then indirect quotations.

112. LANGUAGE GAME

RELAY RACE

Before going to class, read the following directions so carefully that you will be ready to play the game. Bring to class a slip of paper on which you have written three or four words that are often wrongly used. See Section IV, page 154, for common ones.

The class is divided into three or four equal groups. Each group forms a row facing the blackboard. A chalk line on the floor marks the position of the first pupil of each row. Each front pupil holds a piece of crayon. At a signal, this pupil goes quickly to the blackboard, writes one of his words, gives the crayon to the second pupil, and takes his place at the rear of the row.

As soon as the second pupil receives the crayon, he writes a word, and gives the crayon to the next pupil. The game proceeds until all are in the positions they had at first. The row finishing first wins the game.

Observe these rules:

As soon as a pupil starts for the blackboard, the other pupils of the row move forward one place.

Words must not be repeated in any row.

Running is permitted if done without noise and without causing confusion.

USING THE BLACKBOARD LIST

For a few minutes use the words in original sentences. Try to *think* and to *speak* rapidly, but speak *distinctly*.

Each word will be erased as soon as it has been used. Raise hands at once if a mistake is made.

Use in original sentences the words in Exercises 19 and 20, Section IV, page 159.

113. PLANNING A SCHOOL ENTERTAINMENT

Would it not be pleasant to invite your parents and friends to visit your class before the end of the year? Use all your language periods for a few days in planning an entertainment.

You will need a program committee, a reception committee, a committee on decorations, and an invitation committee.

Discuss in class the duties of these committees. Select by vote a chairman for each. Shall you vote for your special friends or for pupils who will make good leaders for the committees?

Each pupil will be assigned to one committee. Each committee should have an after-school conference with the teacher. Why?

WRITING THE INVITATIONS

Here is an invitation sent out by a grade in a school where there were several fifth grades:

The pupils of Miss Smith's fifth grade of the Lincoln School cordially invite you to attend their Christmas exercises on Friday afternoon, December 17, at two o'clock. December the fifteenth.

Notice that this invitation is not written in the form of a note. In an invitation of this sort, the date is written at the end, and no figures are used.

The invitation committee will write the invitation on the blackboard. If each pupil makes one or two copies, you will probably have enough. Decide how they shall be sent.

The program committee will also put on the blackboard the program to be copied by each pupil. Each guest should have a program. Here is the beginning of a program:

SUMMER FESTIVAL

FIFTH GRADE — HUMBOLDT SCHOOL

June 10, 1922

PROGRAM

| | |
|--|-------------------|
| Salute to Flag | <i>School</i> |
| Song, "America" | <i>School</i> |
| Recitation, "The Four-Leaved Clover" | <i>Amy Brown</i> |
| Play, "The Spring Carnival" | <i>Four Girls</i> |

Of course the committee on decorations will plan to have the room very attractive and to display some of the best written work and books you have made.

The reception committee will arrange for seating the guests, will greet them at the door, and will intro-

duce them to the teacher, if they are strangers to her. Practice doing all these things.

Above all, have a program that will give pleasure to your guests.

SOME QUESTIONS TO ANSWER

Another year's language lessons have been completed. What can you do now? Answer the following questions:

In both oral and written composition, do you use clear sentences, stick to the point, and employ the best words you have at command?

When you express in one sentence two thoughts that belong together, do you fasten together the parts of the sentence?

Do you arrange your work well on paper and spell and punctuate it correctly?

Can you write a letter and get the form *exactly right*?

When you make mistakes, do you find them yourself?

Have you overcome some of your bad habits of speech?

Can you use all the self-help methods you have been taught to employ?

On the following page is a list of books for summer reading. Will you try to read during the vacation at least three of these books or others just as good? Will you come to your new grade prepared to report on at least one of them?

And now a happy vacation to you all!

BOOKS FOR SUMMER READING

Below is a list of books that children everywhere enjoy. If there is a public library where you live, the librarian will help you select others.

- AMERICAN BOOK OF GOLDEN DEEDS. *Baldwin.*
ANNE'S TERRIBLE GOOD NATURE. *Lucas.*
BEING A BOY. *Warner.*
BOOK OF SAINTS AND FRIENDLY BEASTS. *Brown.*
CASTLE BLAIR. *Shaw.*
CHILDREN OF THE COLD. *Schwatka.*
FAIRY TALES. *Andersen.*
GEORGE WASHINGTON. *Scudder.*
HANS BRINKER. *Dodge.*
HEIDI. *Spyri.*
JACK AND JILL. *Alcott.*
JACKANAPES. *Ewing.*
LITTLE JARVIS. *Seawell.*
MERRY ADVENTURES OF ROBIN HOOD. *Pyle.*
PETER AND WENDY. *Barrie.*
PETERKIN PAPERS. *Hale.*
ROBINSON CRUSOE. *Defoe.*
STORIES OF AMERICAN LIFE AND ADVENTURE. *Eggleston.*
SWISS FAMILY ROBINSON. *Wyss.*
THE LITTLE LAME PRINCE. *Craig.*
THE SLOWCOACH. *Lucas.*
TWO LITTLE CONFEDERATES. *Page.*
UNCLE REMUS, HIS SONGS AND HIS SAYINGS. *Harris.*
WITH THE INDIANS IN THE ROCKIES. *Schultz.*
WONDERFUL ADVENTURES OF NILS. *Lagerlöf.*



THE STAR-SPANGLED BANNER

Oh, say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars, thro' the perilous fight,
O'er the ramparts we watched were so gallantly streaming;
And the rockets' red glare, the bombs bursting in air,
Gave proof thro' the night that our flag was still there.
Oh, say, does that Star-Spangled Banner yet wave
O'er the land of the free and the home of the brave?

On that shore dimly seen thro' the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, now conceals, now discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected, now shines on the stream;
'Tis the Star-Spangled Banner; oh, long may it wave
O'er the land of the free and the home of the brave!

Oh, thus be it ever, when freemen shall stand
Between their loved homes and the war's desolation,
Blest with victory and peace, may the heaven-rescued land
Praise the Power that hath made and preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto, "In God is our trust!"
And the Star-Spangled Banner in triumph shall wave
O'er the land of the free and the home of the brave!

FRANCIS SCOTT KEY

A SALUTE TO THE FLAG

I pledge allegiance to the flag of the United States and to the Republic for which it stands—one nation, indivisible, with liberty and justice for all.

THE AMERICAN'S CREED

I believe in the United States of America as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign nation of many sovereign states; a perfect union, one and inseparable; established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes.

I therefore believe it is my duty to my country to love it; to support its constitution; to obey its laws; to respect its flag; and to defend it against all enemies.

WILLIAM TYLER PAGE

REVIEW OF "SELF-HELP ENGLISH LESSONS, BOOKS ONE AND TWO"

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REVIEW OF "SELF-HELP ENGLISH LESSONS,
BOOKS ONE AND TWO"

I. INTRODUCTION

This outline will help you to review some things you learned in lower grades. It would have taken too much space to review all the reasons for the rules, but remember that everything you do in speaking or in writing helps the listener or the reader. The question "Why?" that occurs so often will serve to remind you how important the reasons are.

You have not thoroughly reviewed a point until you have clearly explained it.

II. ORAL STORY-TELLING

The word *story-telling* refers to any kind of oral composition in which you tell about one thing in a number of sentences that help each other. In the lower grades you tried to do the following things. Give a good reason for each:

1. Choose an interesting story to tell.
2. Tell it in short, clear sentences.
3. Let your voice help by showing where a sentence ends and by pronouncing your words very distinctly.
4. Tell facts in their right order.
5. Avoid beginning several sentences with the same word.
6. Choose a beginning sentence that will make the listeners eager to hear the rest of the story.
7. Give the story a good title.

III. TITLES

The name of a story or poem or picture is called its *title*.

A title is a kind of label that shows what is in the story or picture or poem, just as the label on a fruit jar shows what is in the jar. A housekeeper might write on the label of the jar, "There is raspberry jam in this jar." But the words "Raspberry Jam" tell what the jar contains as well as the sentence does.

The same thing is true of titles of stories. We might say, "This story tells about 'Jack the Giant Killer.'" But the words "Jack the Giant Killer" at the head of the story serve the same purpose.

As a rule, titles are not sentences. They simply name something without telling anything about the thing named.

When trying to select a good title, it is helpful to express in a sentence what you are planning to tell about. You will usually be able to select a title from the words of the sentence. You might say, for instance, "I am going to tell about learning to skate." In this sentence you find a good title — "Learning to Skate."

Find good titles in the following sentences. Write the titles on the blackboard.

1. I am going to tell about my kitten's tricks.
2. My story tells about the haunted house on Race Street.
3. I am going to reproduce my favorite fable.

IV. CORRECT USE OF WORDS

The First Book gave daily drills on many words that are sometimes used incorrectly. Whenever you find that any of these forms still trouble you, study the sentences so that you will understand how the words are used, make more sentences of the same kind, and repeat them many times until you overcome the bad habit you have formed.

The words occur in groups of two or more, and are arranged according to the initial letter of the first word of the group. The words are correctly used in the sentences which follow them.

1. *Am not, aren't, isn't.* *Ain't* is often incorrectly used for these words. *There is no such word.*

I am not going to the picnic.

We aren't planning to play the story.

Isn't it time for the spring flowers?

2. *Ate, eaten.* *Ate* never requires helping words like *was* and *were*. *Eaten* always requires a helping word.

I ate an orange for breakfast.

We have eaten our lunch.

3. *Blew, grew, knew, threw.* We say *blow, grow, know*, and *throw*. There are no such words as *blowed, grewed, knowed, throwed*. The correct forms are *blew, grew, knew, threw*.

Who blew the largest bubble?

The weeds grew faster than the flowers.

I knew my lessons perfectly.

Frank threw the ball over the house.

4. *Brought*. Sometimes children use the word *brung* for *brought*. There is no such word. *Brought* is the correct form.

Father brought me a new book from the city.
 What have you brought to the picnic?
 I brought sandwiches and fruit.

5. *Came* and *come*. *Come* sometimes needs helping words like *has*, *have*, *had*. *Came* never needs a helping word.

Come and see these pictures.
 Who came to the door?
 The grocer came.
 He had come for orders.

6. *Did* and *done*. *Done* always needs a helping word like *has* and *have*. *Did* never needs a helping word.

I did my examples yesterday.
 I have done them all.
 I did You did You have done He has done

7. *Don't* and *doesn't*. *Don't* is a contraction of *do not*. *Doesn't* is a contraction of *does not*.

It doesn't pay to be careless.
 We don't often see the northern lights.

| | | | |
|-------------|-------------|--------------|-------------|
| I do not | You do not | They do not | We do not |
| I don't | You don't | They don't | We don't |
| They do not | He does not | She does not | It does not |
| They don't | He doesn't | She doesn't | It doesn't |

8. *Give, gave, given.* *Given* always needs a helping word like *has, have, or was.* *Gave* never needs a helping word.

Will you please give me a ride?
 Who gave you your bicycle?
 Father gave it to me at Christmas.
 I have given my old one to Ned.

9. *Hasn't any, haven't any, has no, have no.* The incorrect forms *ain't got no, haven't got no, hasn't no,* are often used instead of the correct forms. These expressions must be weeded out of the English language. Help by weeding them out of *your* speech.

Mother has no time to visit.
 Mother hasn't any time to visit.
 I haven't any pet.
 I have no pet.

| | | |
|-------------|------------------|----------------|
| I have no | We haven't any | She hasn't any |
| You have no | They haven't any | He has no |

10. *I and me.* The mistakes in using these words are usually made when they are used in speaking of some other person and yourself.

Whenever you would use *I* in speaking of yourself alone, use *I* in speaking of some other person and yourself.

Whenever it is correct to use *me* when speaking of yourself alone, use *me* when speaking of some other person and yourself.

I am going to the circus.
 Father and I are going to the circus.

Mother gave me a new book.

Mother gave Grace and me a new book.

Notice that you always mention the other person first. It is not incorrect to mention yourself first, but it is not polite.

11. *Is* and *are*. *Is* is used in speaking of one person and thing. *Are* is used in speaking of more than one person or thing.

The sun is shining brightly.

The clouds are flitting across the sky.

Are is always used with the word *you*, whether *you* means one person or more than one.

You are writing very neatly, Mary.

You are all writing neatly, girls.

12. *May* and *can*. *You may go* means that you have permission to go. *You can go* means that you are able to go.

May I ride the black mare?

I think I can manage her.

May we read a story in the study period?

You may if your other lessons are finished.

Can you swim across the pond?

I think I can.

I'll ask mother if I may try.

13. *Rang* and *rung*. *Rang* never needs a helping word like *has*, *have*, or *was*. *Rung* always needs a helping word.

Who rang the bell?
 I rang it.
 Ned has rung it, too.

14. *Run* and *ran*. *Run* sometimes needs a helping word and sometimes it does not. *Ran* never needs a helping word.

Last Saturday I ran a mile.
 I have run all the way to school.
 The boys ran a race.
 They ran very swiftly.

15. *Sang* and *sung*. *Sang* never needs a helping word. *Sung* always needs a helping word like *has*, *have*, *was*, *were*.

Mother sang to the baby.
 She has sung him to sleep.
 We all sang "America."

16. *Saw* and *seen*. *Saw* never needs a helping word. *Seen* always needs a helping word like *has* or *have* or *was*.

I saw a curious sight.
 I have seen many curious sights.
 Who saw the aëroplane?
 We have all seen it many times.

17. *Teach* and *learn*. You *learn* to do a thing yourself. Some other person *teaches* you to do a thing.

Aunt May is teaching me to knit.
 She says I am learning rapidly.
 Baby birds learn to fly.
 The mother bird teaches them.

18. *Those* and *them*. Some children use the word *them* instead of *those*. They say, "Give me them books." This is incorrect. With the word *them* we never mention the name of the things to which *them* refers. Both words are correctly used in the following sentences:

Those books are mine.
Give them to me.
Please let me take those pencils.
Please let me take them.

19. *Was* and *were*. *Was* is used in speaking of one person or thing. *Were* is used in speaking of more than one person or thing. *Were* is always used with the word *you*, whether one person or more than one is being spoken to.

The spider was spinning his web.
The spiders were trying to catch a fly.
You were the champion player, Ned.
You were doing good work, girls.

20. *Went* and *gone*. *Went* never needs a helping word. *Gone* always needs a helping word like *has* and *have*.

The boys went to the ball game.
The boys have gone to the ball game.
Who went with them?
Father has gone with them.

V. WRITTEN WORK — ARRANGEMENT ON PAPER

1. *Margins.* Just as a printed page has margins, a written page also should have them. Why? The right margin may not be as regular as the others, but it should always be wide enough to help make a frame for the written part of the page.

2. *Sentences that are not related.* Sentences that do not belong together — that is, sentences that do not help each other — are written one below the other, each beginning on a new line.

3. *Paragraphs.* Sentences that are related — that is, sentences that help each other tell a story — are written in the form of a paragraph. The first line of a paragraph is indented. Why?

Spring has come at last. The birds are singing and the flowers are beginning to bloom. Soon the fields will be covered with a rich carpet of green.

VI. HOW TITLES ARE WRITTEN

The first word, the last word, and all other important words of a title begin with capital letters. Why? The title of a story is written in the middle of the line. Why?

The Story of a Bad Boy

When a title is quoted in a sentence, it is inclosed in quotation marks. Why is this done?

Last summer I read “Donkey John of the Toy Valley” and “Little Brother to the Bear.”

VII. COPYING

Before copying a sentence, study it as follows:

1. Read the sentence and make sure of its meaning.
2. Answer the following questions:
 With what kind of letter does the sentence begin?
 Does the sentence tell something, or does it ask something?
 What mark is used at the end?
3. Give a reason for all other capitals and punctuation marks.
4. Study the spelling of words you do not know.
5. Read the entire sentence once more.

After this study, write the sentence without looking again at the book.

Before copying a paragraph, study each sentence, and be sure to indent the first line.

VIII. WRITING FROM DICTATION

1. *Studied dictation.* Notice if the sentences are written separately or as a paragraph, and give a reason for the arrangement.

Study the lesson as if it were to be copied. When your teacher has dictated a sentence, say it to yourself before beginning to write it. Try to do this without moving your lips. Try to see in your mind how the sentence looks when written. Then write it without hesitation.

When you have finished, look over your work carefully and correct neatly any mistake you may have made.

2. *Unstudied dictation.* Your teacher will first read the entire lesson so that you may decide whether the sentences are to be written separately or as a paragraph. She will then read the sentences one by one. Before beginning to write the sentence, think whether it is a telling sentence or a question. Decide also what words should begin with capital letters, and what punctuation marks should be used.

Say the sentence to yourself, and then write it. Look over your work for mistakes.

IX. USE OF CAPITALS

1. Every sentence begins with a capital letter:

George Washington was our first President.

Do you know any stories about his boyhood?

2. Every part of a person's name begins with a capital letter:

Henry Wadsworth Longfellow, John Greenleaf Whittier

3. Capitals are always used in writing initials:

Robert E. Lee, R. L. Stevenson

4. The names of places begin with capital letters:

New York, Austin, Savannah River, Mount Washington

5. The names of the days of the week, the months of the year, and holidays begin with capital letters:

Tuesday, February, Christmas, Hallowe'en

6. The word *I* is always written as a capital:

Father and I went to the circus.

7. Every line of poetry begins with a capital letter:

Said the Table to the Chair,
"You can hardly be aware
How I suffer from the heat
And from chilblains on my feet."

8. The abbreviations *Mr.* and *Mrs.* and the title *Miss* always begin with capital letters.

Mr. and Mrs. Bee called on Miss Clover.

9. The first word, the last word, and all other important words of a title begin with capital letters.

A Race on the Ice

X. USE OF THE PERIOD

1. A period is used at the end of every telling sentence:

The elephant uprooted the tree with his trunk.

2. A period is used after initials:

Thomas A. Edison, T. A. Edison, T. A. E.

3. A period is used after every abbreviation:

Mr., Dec., Mon., St., Ave. See Section XIX, page 169.

XI. USE OF THE QUESTION MARK

The question mark is used after every asking sentence:

How does the Eskimo travel across the ice fields?

XII. USE OF THE EXCLAMATION MARK

The exclamation mark is used after a word or sentence that expresses strong feeling:

Hark! I hear the distant roar of the ocean.
Run for your life!

XIII. USE OF THE COMMA

1. The comma is used for setting off the parts of a date and of an address, and for setting off other parts of a letter, as shown in the following model:

25 Highland Ave.
Los Angeles, Cal.
May 5, 1921

Dear Mother,

We reached California yesterday and are glad the long trip is over. I shall write you a long letter as soon as we have unpacked our trunks. Three cheers for the Land of Sunshine!

Your loving son,
Hal

2. The comma is used to set off from each other the words forming a list.

This use of the comma was not thoroughly taught in the First Book, but your attention was called to it when you asked Santa Claus for a list of presents, when you wrote lists of the birds you saw in the spring, and at other times.

Please bring me a book, a new sled, and an overcoat.
I have seen robins, bluebirds, and swallows.

3. Other uses of the comma were *observed* but not used. These occur in connection with writing conversation, and are reviewed in Section XVII, page 167.

XIV. USE OF THE APOSTROPHE

1. The apostrophe is used in place of the letter or letters omitted in forming contractions:

isn't, I'll, doesn't, shouldn't

2. An apostrophe and an *s* are added to the name of one person or thing to show ownership or possession. The name of the thing owned always immediately follows the word that denotes possession.

Frank's boat was well ahead in the race.

The sun's rays were very warm.

Mr. Smith's store was broken into last night.

In writing, the apostrophe is made as in the following word: *Mary's*.

XV. USE OF QUOTATION MARKS

When titles of books, poems, or pictures are mentioned in a sentence, they are inclosed in quotation marks:

The title of the picture was "Stop, Thief!"

My favorite book is "Adventures of Pinocchio."

Another use of quotation marks was *observed* but not used. This occurred in connection with the study of how conversation is written. See Section XVII, page 167.

In writing, quotation marks are made thus: " "

XVI. LETTER WRITING

In the lower grades you were taught to write stories of only one paragraph. In this paragraph you told all that you had to say about your subject.

Later you will learn to write stories of more than one paragraph, but the entire story will be about the same subject.

Letters are somewhat different from other compositions. When we write to a friend, we often speak of several matters that have nothing to do with each other. We may tell about a journey, our Christmas presents, or good times we are having, all in the same letter. When we do this, we use a separate paragraph for each subject.

For a model of a one-paragraph letter, see Section XIII, page 164. The following model shows how a letter of several paragraphs is arranged:

24 Bolton Street
Cleveland, Ohio
January 5, 1922

Dear Bessie,

Many thanks for your lovely Christmas present. What little bird told you that I wanted "In the Days of Giants" more than any other book?

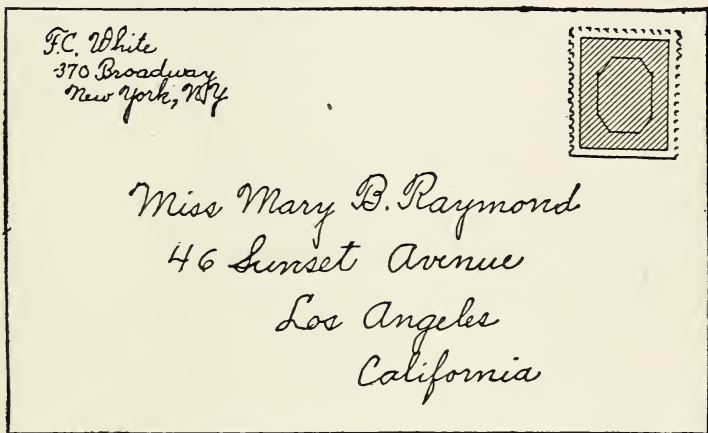
Last night we had a terrible storm. Rain, snow, and hail all came down together. This morning the streets are covered with ice. I just saw two children fall. Poor little things!

Give my dearest love to Uncle John and Aunt Fannie. When are you all coming to visit us?

Your loving cousin,
Jennie

Letter writing is the most important writing you do. It is the only kind of writing that most people find it necessary to practice. For this reason you should get the form *exactly right*. There is no excuse for failure to do this.

The following model shows you how an envelope should be addressed. Why is the name of the state written in full? Why is it written on a line by itself?



XVII. THE PUNCTUATION OF CONVERSATION

You have noticed how little punctuation is necessary in writing simple stories or letters that do not tell what people say. But conversation requires a great deal of punctuation, and in the lower grades you learned to open your eyes so that you would notice and understand this punctuation when you read conversations in this book and in your readers.

These are the facts you learned to observe:

1. In speaking to each other, people often mention the name of the person to whom they are speaking. This name is set off from the rest of the sentence by a comma or by commas. Why? Does your voice also set it off?

Come over and see my new bicycle, Tom.

Tom, come over and see my new bicycle.

Come over, Tom, and see my new bicycle.

2. In answering people, we often use the word *yes* and the word *no*, meaning the opposite of *yes*. These words are set off from the rest of the sentence by commas. Why? Does your voice also set them off?

Shall you go to New York this winter?

No, I think we shall remain at home.

Yes, we shall go soon after Christmas.

3. When we tell the exact words used by another person, we are quoting that person, or, in other words, we are using a quotation. When a quotation is written, three things are done to make it very plain that a person's exact words are being given:

The quotation is separated from the rest of the sentence, usually by one or two commas.

The quotation begins with a capital letter.

The quotation is inclosed in quotation marks.

It does not matter whether the quotation comes at the beginning of the sentence or at the end. The three rules always apply:

"My broth is too cold," said the father bear.

The father bear said, "My broth is too cold."

XVIII. CONTRACTIONS

In conversation and in writing letters, we sometimes use short forms instead of the words *cannot*, *did not*, *you will*, etc. These short forms are called *contractions*. The most commonly used contractions are *can't*, *don't*, *isn't*, *aren't*, *I'll*, *you'll*, *won't*, *doesn't*, *couldn't*, *wouldn't*. For what two words does each stand? What letter or letters were omitted in each case?

An apostrophe takes the place of the letter or letters that are omitted. *Won't* means *will not*. It is not formed in the usual way.

XIX. ABBREVIATIONS

Abbreviations are short forms that are used only in writing. No change is made in the pronunciation of the words, but they are written in a shortened form in order to save space and time.

The following abbreviations were studied in the lower grades. The period shows that they are not words, but that they only stand for words. The period must never be omitted. Which words are never written in full?

| | | | | | |
|----------|-------|------------|------|------------|-------|
| Mister, | Mr. | Wednesday, | Wed. | April, | Apr. |
| Missis, | Mrs. | Thursday, | Th. | August, | Aug. |
| Street, | St. | Friday, | Fri. | September, | Sept. |
| Avenue, | Ave. | Saturday, | Sat. | October, | Oct. |
| Sunday, | Sun. | January, | Jan. | November, | Nov. |
| Monday, | Mon. | February, | Feb. | December, | Dec. |
| Tuesday, | Tues. | March, | Mar. | | |

XX. CORRECT PRONUNCIATION

The following words and groups of words should be reviewed until they are correctly pronounced without hesitation both singly and in sentences:

| | | | |
|---------|---------|--------------|---------|
| across | hollow | since | when |
| asked | jumping | singing | where |
| because | just | slipped | which |
| been | kept | stopped | while |
| borrow | laughed | swallow | whip |
| burst | length | told | whisper |
| can | making | toward | white |
| catch | mellow | was | whittle |
| clothes | off | what | why |
| doing | often | wheat | window |
| drowned | once | wheel | yellow |
| evening | perhaps | | |
| fellow | picture | there is | |
| follow | playing | ate an apple | |
| for | pretty | give me | |
| from | pumpkin | good and bad | |
| get | reading | let me | |
| going | running | used to | |
| hold | shut | yes, sir | |

XXI. SPELLING

The following common words are often misspelled. They all occurred in the First Book.

| | | | |
|---------|--------|-----------|-----------|
| across | always | August | beginning |
| afraid | answer | aunt | believe |
| again | any | autumn | built |
| against | April | beautiful | burst |
| almost | asked | because | busy |

| | | | |
|-----------|------------|-----------|--------------|
| can't | friend | November | Thanksgiving |
| catch | getting | October | they |
| choose | goes | perhaps | thought |
| Christmas | gone | picture | Thursday |
| color | guess | please | tonight |
| coming | half | raise | toward |
| could | Hallowe'en | ready | tried |
| country | heard | running | true |
| cousin | hoping | said | truly |
| cried | hopping | Saturday | Tuesday |
| December | I'll | says | until |
| doctor | instead | season | useful |
| does | isn't | seems | very |
| doesn't | January | September | wear |
| dollars | just | shoes | Wednesday |
| done | lose | since | were |
| don't | loving | some | where |
| early | making | stopped | which |
| easy | many | stories | who |
| enough | meant | straight | woman |
| every | minute | such | women |
| father | Monday | sugar | won't |
| February | much | Sunday | writing |
| forty | ninety | sure | written |
| fourth | ninth | taking | wrote |
| Friday | none | tear | yours |

The underscored words below should be studied for both spelling and use.

all right
ate an apple

been trying
blew a bubble

| | |
|-------------------------|-------------------------|
| a <u>blue</u> dress | a rough <u>road</u> |
| <u>break</u> a window | <u>rode</u> a horse |
| <u>buy</u> a pencil | <u>their</u> books |
| <u>dear</u> friend | <u>there</u> are |
| <u>eight</u> cents | <u>threw</u> the ball |
| <u>hear</u> a noise | <u>through</u> the air |
| come <u>here</u> | <u>too</u> large |
| an <u>hour</u> ago | <u>two</u> cents |
| <u>knew</u> the rules | <u>used</u> to play |
| <u>know</u> our lessons | last <u>week</u> |
| <u>led</u> the march | the <u>whole</u> orange |
| a <u>piece</u> of pie | made of <u>wood</u> |
| <u>read</u> yesterday | <u>would</u> have done |
| the <u>right</u> hand | can't <u>write</u> |

XXII. PREPARATION FOR USING A DICTIONARY

As you know, a dictionary is a book that tells you how to spell words, how to pronounce them, and what they mean. The following exercises prepared you to use not only a dictionary, but other books containing lists of words arranged alphabetically.

Learning the alphabet. Learning the alphabet is the first step in preparing to use a dictionary. Repeat the alphabet rapidly.

Which letter of the following pairs comes first in the alphabet: *b* or *f*; *m* or *g*; *p* or *r*; *n* or *j*; *o* or *x*?

Which is the first letter of the alphabet? the last? How many letters are there in all? What are the two middle letters?

When looking for a word in an alphabetical list, think whether the initial letter of the word comes near the beginning, the middle, or the end of the alphabet. If the word begins with *t*, for instance, waste no time by searching in the early part of the list.

Arranging words in alphabetical order. Copy the words in the spelling review on page 95, on separate pieces of paper. After mixing them thoroughly, sort them so that all words beginning with *a* will be together, all beginning with *b*, and so on. Then arrange them in a list, following the order of the letters of the alphabet.

In a dictionary there are many pages of words beginning with the same letter. It would take a long time to find a word if it were necessary to look through the entire list. For this reason we think of the *second* letters of the words. The second letters also are arranged alphabetically, as shown in the following list: *baby, between, bitter, blanket, border, branch, button, by.*

It often happens that there are many words beginning with the same first and second letters. When this is the case, think of the *third* letters in hunting for a word. When should you need to think of the *fourth* letter?

Arrange the following groups of words alphabetically. Of which letter must you think in each case?

shape, shutter, shrink, shine, shy, sheep, shop
change, chase, chafe, chart, chair, challenge
almost, arm, against, about, apron, after, asleep, any, autumn
wish, whose, water, wrote, went, worse
grammar, grass, grand, grave, grade, graze

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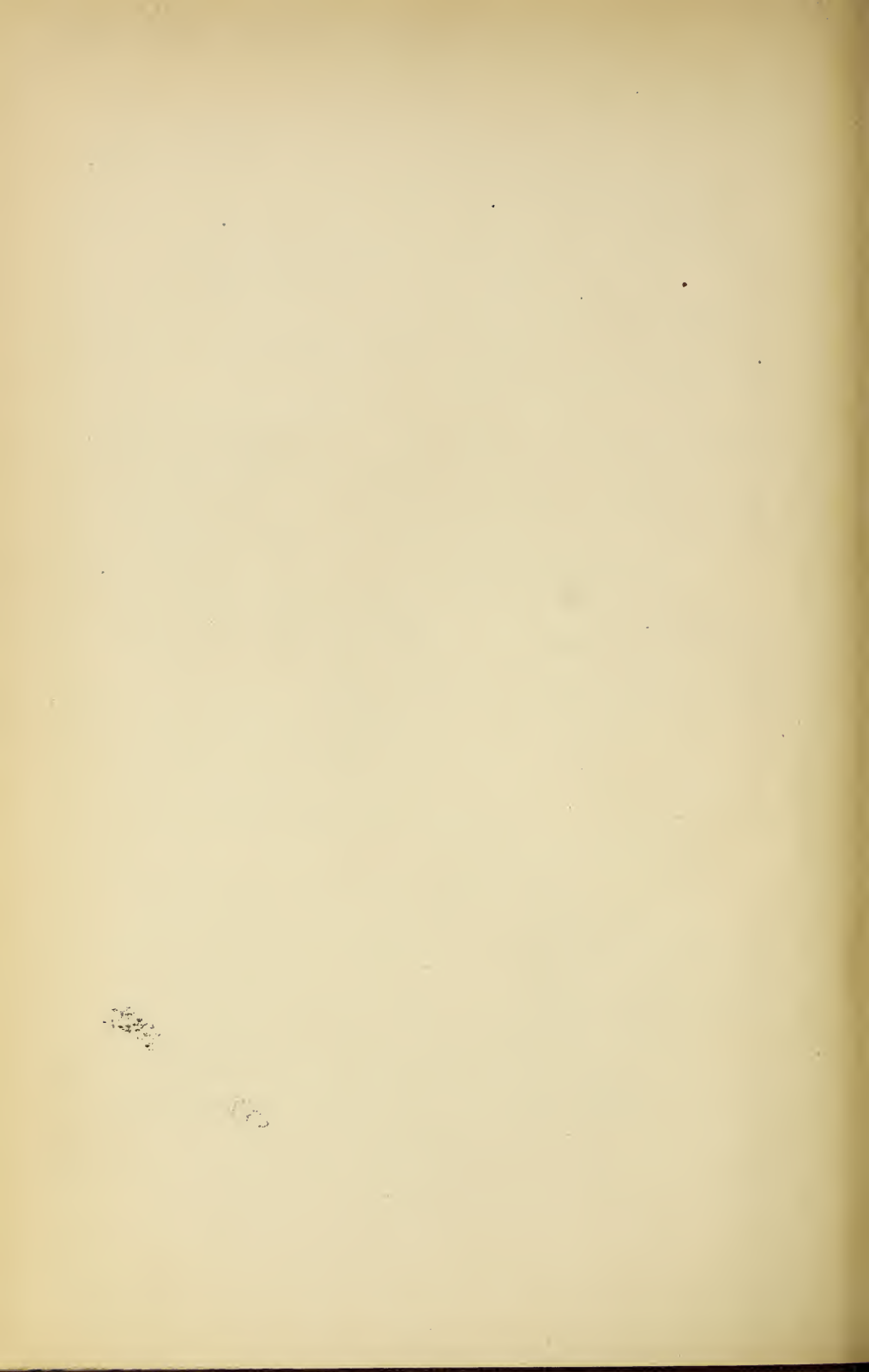
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