ACHERS' MANUAL TO ACCOMPANY JESCHKE'S "BETTER ENGLISH FOR BEGINNERS"

GRADE THREE

GINN AND COMPANY
BOSTON · NEW YORK · CHICAGO · LONDON
ATLANTA · DALLAS · COLUMBUS · SAN FRANCISCO

PRINTED IN THE UNITED STATES OF AMERICA

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CONTENTS

PAGE

I. INTRODUCTION: HOW TO USE THIS MANUAL AND THE TEXTBOOK . 1

II. GENERAL NOTES 5

GN 1. Correct Usage 5
GN 2. Pronunciation, and the Voice in English 14
GN 3. Spelling of Homonyms 24
GN 4. Capitals, Punctuation Marks, Manuscript Form, Letter Form 27
GN 5. Sentence Sense and Sentence Skill 29
GN 6. Motivation 33
GN 7. Directed Study and Silent Reading 40
GN 8. Practice 41
GN 9. Word Study 44
GN 10. Individual Differences 46
GN 11. Poem Study 49
GN 12. The Socialized Recitation 52
GN 13. Standards in Oral and Written Composition . . 56
GN 14. The Content of the Composition 57
GN 15. The Teacher of English a Specialist 60

III. CONCRETE SUGGESTIONS — INCLUDING KEY AND TIME RECORDS — FOR THE MANAGEMENT OF THE INDIVIDUAL LESSONS IN BETTER ENGLISH FOR BEGINNERS (GRADE THREE) 63–82

TEACHERS' MANUAL FOR BETTER ENGLISH

I. INTRODUCTION: HOW TO USE THIS MANUAL AND THE TEXTBOOK

Notice that this Manual consists of several chapters. The present Introduction is the first; following this there comes a chapter of General Notes. These General Notes explain briefly the first principles of language study and teaching. Then we have a chapter that offers, often in great detail, specific suggestions for the conduct of the individual lessons, together with which particulars is given the Key (that is, the correct answers) for exercises such as the correct-usage drills and tests, as well as time records for exercises employing speed tests. This chapter on Concrete Suggestions contains frequent references to the one on General Notes (given thus: "See *GN 3*," meaning *See General Note, number three*). The purpose of the whole — the various helps, general and special — is to save the busy teacher time, as well as to contribute assistance for the effectual management of each lesson, in order that those genuine, visible, and gratifying results in the improvement of the pupils' English, which teachers desire and which the textbook dares to promise, may be attained with a minimum of difficulty.

At the beginning of the year the teacher is advised to prepare for the effectual use of the textbook by doing the following things:

1. Read the Preface of the textbook.

2. Read the textbook itself, in order to gain a bird's-eye view of the year's assignments and objectives, which latter are listed in the book.

3. Read this Manual.

The BETTER ENGLISH books are intended to be self-starting and self-running. Still, teachers must know what buttons to push and how to manage the controls and shift the gears. Throughout it is advised that teachers bear the following two points in mind:

1. How to use the BETTER ENGLISH books. The authors recommend that, under ordinary conditions, the books be followed as they are written. Let teachers simply follow the prescribed order of the lessons, presenting each lesson as it is presented in the textbook and seeing to it that the pupils secure the practice and the information provided by each lesson. The big results will appear at the proper time, exactly as the finished building in due time presents itself in its completeness after the workmen have given one day after another to piling stone on stone and brick on brick. Little by little the child's speech will improve, his written work will gain in excellence, and his interest in the problem of bettering his English will increase as lesson follows lesson in the order and the manner of the textbook. If the pupil's English could be made perfect by magic on the first day of school, there would be no need of six or more years of systematic language teaching. Since, however, the great aims of the subject can be realized only by an ordered sequence of lessons, exercises, and practice drills, extending over a long period of time, teachers must be content with the accomplishment each day of that day's prescribed tasks, doing each day exactly and fully what the textbook requires. This point cannot be too much emphasized: Follow the book as it is written; do what the book asks you to do; see that the pupils do what the book asks them to do;

and be again reassured that in this way and in this way only may you be certain of meeting the pupils' language needs with the least trouble and with the most marked success.

2. Skill in use the test of language. In the second place, the teacher is asked to reflect on the fact that what pupils need to gain from language study is, primarily, improved language *habits*. Information about the language is important, but it is important mainly in the degree in which it becomes vital and active in the form of desirable language habits. Does the pupil understand what a pronoun is? This question has a place in the teaching of English; but the fact that the pupil may be able to give a correct definition of that part of speech is to be considered in the light of the further question, namely, whether the pupil uses pronouns correctly in his speaking and writing. Thoughtful teachers will readily concede this, but they may not always be fully aware of all its consequences. One of these consequences is that pupils must learn English as an art; that is, they must be given instruction in English of the sort they are given, say, in singing. No one can learn to sing by memorizing definitions or rules about correct and effective singing. What is the voice? What is a song? Such questions, while interesting to some, are of little importance as compared with practice in using the voice and in singing songs. An art means a *doing*, and it is learned *by doing*. The study of English is the study, fundamentally, of the art of communication; therefore the pupil must be given practice in doing, that is, in communicating by word of mouth and by the written word, in order that he may become more and more expert in the art of communicating his thoughts. It is for this reason that the BETTER ENGLISH series provides continual opportunities for speaking and writing; happy experiences in expressing one's opinions, thoughts, plans, and decisions; and habit-forming correct-usage drills. The success of any year's work in English, therefore, must be measured

by what the pupils have learned to do, that is, by what habits of correct and pointed speaking and writing they have formed. The easy and correct recital of rules and definitions is of value only as it contributes to the pupils' increasing skill in communicating their thoughts to others. We do not ask that a telegraph operator be able to give a correct *definition* of electricity, or of wire, or of the instrument he uses. *Does he send the message with accuracy and speed?* That is the test. What can he *do*? That is the test in language work also, and the teacher is asked to present each language lesson from this point of view. By reading the textbook carefully, together with this Manual, the teacher will be helped to maintain this effectual point of view as lesson follows lesson through the year.

II. GENERAL NOTES

(This chapter is devoted to a brief statement of some of the principles of language study and teaching. Each section bears a number. Thus, the first section of the chapter, as can be seen below, is entitled "*GN 1.* Correct Usage." The symbol "*GN 1*" means *General Note, number 1.*)

GN 1. Correct Usage

An error in one's speaking or writing shows like a smudge on the face, but it is more significant, more reprehensible. The smudge is possibly, probably, an accident, perhaps a bit of soot blown by the wind; the error in speaking or writing, on the other hand, is probably a symptom of unfavorable home conditions (so far as English is concerned) and of poor or limited schooling, or no schooling at all. Besides, it may indicate personal negligence or worse. Indeed, an error in English is so diagnostic of the speaker's or writer's mentality — the personal and social status and history of that mentality — that some teachers have adopted for their English work the slogan "Accuracy (that is, correctness) first!"

There are various kinds of errors in English oral and written composition: those of grammar, of pronunciation, of spelling, of punctuation (including capitalization), and others. In the present section we shall discuss the problem of the grammatical error.

The problem of eliminating the grammatical error from the pupils' speaking and writing has several aspects. One of these is indicated by the term *prevention*; another may be called *cure*. The former may be phrased thus: How shall we help pupils to refrain from using the incorrect English

they cannot but hear? The latter asks this question: How shall we help pupils get rid of the incorrect English that has become a living part of their speaking and writing?

To begin with, this fact must be recalled: it is not enough to inform a child (or an adult, for that matter) that a certain usage is incorrect. Mere information — or even information plus exhortation — will neither inoculate nor cure, though it lays the foundation for both inoculation and cure. Accordingly, the teacher must do something more than inform or correct. What is that something more?

After a learner has been told which of two forms is correct, which incorrect, the habit must be created within him of using the one — the desirable one — and avoiding the other. Until he says the right thing habitually, with the ease and automatism of established habit, he has not truly learned it, does not effectually know it, and the teacher's work is incomplete. Much has been learned during the last few years about the formation of correct habits in English. Consequently it is now well understood that mere repetition will not of itself form a habit. The repetition must be thoughtful, must have in mind the end to be gained, must be so devised as to keep the learner alert — that is, to keep him attentive to discover and avoid incorrectness and achieve correctness. Not mere repetition but *repetition plus* builds English habits.

The BETTER ENGLISH books provide specially designed exercises in this efficacious repetition. Turn to the textbook, read that paragraph in the Preface which discusses correct usage, and then turn further and consider critically any correct-usage exercise in the book. Note above all that the drill combines selection of correct form with repetition of correct form — or, rather, to phrase it more exactly, note that the *selection* must be made again and again. That is what counts and goes to the very heart of the matter — the

pupils' repeated *choosing* of the correct form, for it is this correct *choosing* that must be made habitual. When we speak or write and come upon a choice of forms, the one correct and the other incorrect, we should find ourselves so well drilled in making this choice that we make it without hesitation. Finally our readiness to choose without hesitation becomes so efficient as to seem no longer to be choosing at all.

As the reader turns the pages of the textbook, he soon discovers that the exercises in correct usage (that is, in the choice of correct words or forms) are not all alike, though they bring into play the same basic principles of learning just explained. The leading characteristics are here enumerated.

1. Many — in fact, most — of the exercises are preceded by a test, the purpose of which is to bring to the teacher's attention the needs of the class and to provide a diagnosis by means of which to separate the pupils requiring drill from those not requiring it. Both groups of pupils should certainly not be put through the same hopper. Those that already know (and therefore invariably use — otherwise they do not really know) the correct word or form need no drill in its use. To give it to them is to waste time and energy.

2. Some of the exercises are the blank-filling sort, while others present correct and incorrect forms in parentheses. Besides, there is to be found in the Appendix of the textbook a variant of the blank-filling exercise employed in the body of the book. So the teacher is given the choice of three kinds of correct-usage exercise. Probably the exercises in the Appendix will appeal to most teachers as supplementary material to be used with pupils needing more drill than the body of the book supplies. Nevertheless, they may always be used as alternative exercises. The textbook contains a larger quantity of drill work in correct usage that is usually needed than any other textbook offers. Teachers will welcome

this abundance: it will enable them to meet any emergency without going outside the covers of the book; and they will enjoy the variety in the midst of the abundance.

3. As a motivating device a speed test has been built into each correct-usage drill. Not only does this device enable each learner to study his own progress and to be cheered by it but it also carries to the class the challenge of valuable rivalry in learning or in speed of learning. Furthermore, this competition is intertwined with coöperation, for again and again groups of pupils, led by individuals selected for their proficiency by the preliminary tests, are induced to work together, with an eye on those needing special attention, for the improvement of the English of the entire group as contrasted with another similarly preparing group. Games, contests of various sorts, help to give reality to such preparations. The speed test makes repetition acceptable, reasonable, and agreeable.

In the BETTER ENGLISH books each grade is made responsible for certain words or forms. In each grade certain words or forms are taught and drilled until the pupils have mastered them. Each succeeding grade reviews the work of the preceding grade or grades, discovers whether that work was well done, makes up any deficiencies in it, and in its turn launches the class in the mastery of its own group of correct words or forms. The following list shows this distribution of the correct words or forms; incidentally it reveals the distribution of the responsibility for their mastery by the pupils.

GRADE THREE

saw, seen
did, done
went, gone
came, come
was, were (preliminary exercise)

GRADE FOUR

Review of the correct forms first taught in Grade Three:

learn, teach
may, can
was, were (preliminary treatment in preceding grade)
isn't, aren't
those, them
no, not, never (double negative)
lie, lying, lay, lain (preliminary exercise)

GRADE FIVE

Review of the correct forms first taught in Grade Three and Grade Four:

doesn't, don't
it is I, it is he, she, we, and they
ate, eaten; wrote, written
ran, run; rang, rung; sang, sung; drank, drunk
throw, threw, thrown
this, these; that, those
good, well
sit, sits, sitting, sat (preliminary exercise)

GRADE SIX

Review of the correct forms first taught in Grade Three, Grade Four, and Grade Five:

set, sit (preliminary treatment in Grade Five)
froze, frozen; broke, broken; spoke, spoken
lie, lay (preliminary treatment in Grade Four)
verbs
pronouns
prepositions
without, unless
like, as, as if
who, whom
leave, left, let

GRADE SEVEN

Review of the correct forms taught in the preceding grades:

predicate pronouns
predicate adjectives
adjectives and adverbs with verbs
than followed by a pronoun
complex sentences in place of incorrect compound sentences
miscellaneous words and forms

GRADE EIGHT

Review of the correct forms taught in the preceding grades:

shall, will; should, would
whoever, whomever
his, their (agreement of pronoun with antecedent)
neither, nor, either, or
are, is (agreement of verb with its subject)
There was, There were
pronoun after preposition
infinitives
dangling participle
miscellaneous words and forms

NOTE. The preceding classification of correct words and forms is based on a number of well-planned courses of study for city and country schools in widely separated sections of the United States.

In addition to the correct forms listed above there are in each locality, even in each school, other correct forms that call for special attention, since they correspond to characteristic common errors that need to be eradicated. Since these obviously call for local treatment, each teacher is advised to assume responsibility for their removal from the pupils' speech. This should not prove difficult, for the plan and method of the textbook may simply be followed. With the coöperation of the class the teacher may place upon the board

a number of sentences for drill, each sentence containing either a blank to be filled with the correct word or form or a parenthesis containing both the correct and the incorrect form for the selection of the former. The sentences should be modified more or less from time to time for obvious reasons. They should be read aloud in the approved manner (the teacher timing the readers, if this seems desirable), and this should be continued until the necessary results are achieved.

Children of foreign parentage often commit errors because they carry over into English the constructions of their native language.

To remove these errors it is not enough to explain the correct construction; in fact, such explanations are often out of the question because of the limited grammatical knowledge of the pupil; and, in any case, they are ineffectual means for improving the child's speech. Instead, the method employed in the correct-usage drills, of having the pupil repeat the correct form in a great variety of sentences, should be used. A group exercise should be used for gathering suitable sentences for these repetitions, each pupil contributing one or more, which are written on the board by the teacher. Each difficulty listed here will suggest its own remedial drill sentences.

Error in the use or the position of the negative

EXAMPLES: "I no have pencil." "I no can do that."

Error in the position of the adjective

EXAMPLES: "I have a pencil red." "I have a pretty doll little."

Error in the use of the present for the past tense

EXAMPLES: "My teacher *tell* me yesterday." "I *see* a dog last week." "My papa *take* a trip last month."

In addition to the foregoing the following errors are found in the speech of foreign-born pupils:

"In" instead of "on" or "at"

EXAMPLES: "I had a ride *in* my pony" instead of "I had a ride *on* my pony"; and "I have a pig *in* my house" instead of "I have a pig *at* home."

"One" instead of "a" or "an"

EXAMPLE: "I have *one* book" instead of "I have *a* book."

"Make" instead of "do"

EXAMPLE: "The boys *make* well" instead of "The boys *do* well."

Parent coöperation in the eradication of common errors should be solicited, for the sake both of the pupils and of the parents. Some schools send cards to the pupils' homes, explaining the errors that are to be removed in this coöperative endeavor.

Sometimes, at the beginning of the school year, pupils are at a loss as they are confronted by the tests and drills; they do not understand exactly what is expected of them, they do not know how to proceed. In such cases teachers are advised to give the class a preliminary but brief exercise involving two or three of the kind of sentences (either with blanks to be filled or with correct forms to be chosen from parentheses) which the test or drill itself presents. There is no sense in giving a test or a drill whose procedure pupils do not understand before they begin. However, experience in the classroom has shown that the tests and drills of the present textbook present a procedure that pupils master almost at sight.

At the beginning of each year's work, care should be taken to ascertain whether there are pupils in the class who have been transferred from other schools in which possibly other

textbooks were used the year before. It is evident that, unless individual attention is given to such pupils, they will be discouraged at the very outset by feeling themselves to be at a disadvantage as compared with the rest of the class. Explanations of such usages as they do not know, together with a number of exercises for practice, should be provided for them separately; then the tests may be given to the class as a whole.

Time Standards

The records tabulated in this Manual as standards are not ideal records. They are average records. After the amount of practice the average pupil is able and likely to give to the drills, bright pupils will probably do better than these records. Some few will do very much better. The entire class should be able to do as well. In that sense these records may be taken as standards. To be sure, there will probably be a number of pupils in most average classes who will fall below these standards.

Using these time standards with the foregoing explanations in mind, teachers will do well to work out gradually their own time standards — that will reflect adequately the local conditions, favorable or unfavorable, as well as personal methods of procedure with the drills in the textbook. Such local standards will become more exact and valuable as one class record after another is incorporated in them, as year follows year. They will have a validity of their own, and teachers may think it desirable to publish them in educational journals.

Each pupil's time record must of course be "corrected" for any errors he makes while reading the drill sentences. A pupil reading an exercise in 60″ (seconds) and making two errors is not the equal of another pupil reading the same exercise in 60″ without a single error. Possibly five or even

ten seconds should be added to a pupil's record for each error he makes. Such a "correction" would give the first pupil above a record of 70″ or 80″ instead of the 60″ to which in fairness he is not entitled.

Teachers will often find it desirable after a drill has been practiced for some time with resulting smoothness, to have the drill sentences read in a different order from the one followed in practice. Thus mere place or position memory will be canceled. Let the sentences be read in the reverse order, that is, beginning at the bottom of the group; or let only even-numbered or only odd-numbered sentences be read; or let some other arrangement be followed, as it suggests itself.

Teachers should be sure to *prepare* the class for each drill by means of exercises in which the technical points involved in the drill are made entirely clear or, in the cases of word-study drills, by means of exercises which make clear the meaning of the words for which synonyms or antonyms are to be supplied. It is seen, thus, that each drill has two almost equally important aspects: (1) that of slow, careful, thorough preparation and study and (2) that of making automatic the new knowledge gained by this study. Preparation for the purpose of securing training that will fit the pupil to do well in the drill joins with the speed drill itself to improve the pupil's grammar and vocabulary.

GN 2. Pronunciation, and the Voice in English

There are no more than several hundred words in the English language that are mispronounced frequently. If the pupil masters these, his pronunciation of English will not be liable to much criticism. They are listed on pages 16, 17, and 18, being arranged according to the grades in which they are first taught. The list enables teachers to see at a glance their own responsibility in its relation to that of teachers of other grades.

It is advisable when teaching pronunciation of words often mispronounced, to bear in mind the following points:

1. Information will not create habit; it is only the first step — and a short one — in that direction. Exhortation is not the second step. When the pupil has been told how to pronounce a certain word, it is necessary for him by frequent repetitions to accustom his lips, tongue, and ears to this pronunciation and so to make it his own. Carefully planned exercises are called for to accomplish this, to establish this habit, and for these the teacher should look to the textbook.

2. It is desirable, when it can be done easily, for the pupil to associate every correct pronunciation that corresponds to a common mispronunciation with that of a correct pronunciation he already knows. This is likely to be some word not listed among the words that are liable to frequent mispronunciation. This association of the new word, the word to be learned, with a word well known, this anchoring the new word to the safe old one, must be provided for by the textbook. A mere list in the textbook is not teaching pronunciation; a mere list does not mean that mispronunciations will be eradicated. The pupil must be led by the textbook, by the teacher leaning on the textbook, to connect (for example) the pronunciation of *again* with that of such words as he well knows, words that he simply cannot speak incorrectly, as *ten, men, hen*; of *get* with *bet, set, let*; of *debt* with *net*, of *debtor* with *letter*, and *across* with *cross*. Further, he should in many if not in most instances know also what *not* to say, in order that the exercise may succeed in correcting his fault. So he should be told that *again*, if pronounced to rime with *gain*, is wrong (or, at least, decidedly second choice even in England); that *git* and *acrost* are wrong; that *winder* and *nothin'* are incorrect ways of saying *window* and *nothing*; and so on through the list. It must be remembered that these

mispronunciations are in the air; otherwise the foregoing procedure would not be recommended; the child has already heard them or is sure to hear them soon. When he does hear them, there should be an automatic response waiting within him to tell him that they are wrong.

3. Not only should each troublesome word be studied as just suggested, not only should it be pronounced by the pupil as the teacher pronounces it to him (it is more important than most teachers may suspect that they should make very sure of the correctness of their own pronunciation of the words before undertaking to teach them to others), but in addition sentences containing the troublesome words in natural context should be read aloud again and again, as the textbook prescribes and provides. As in the correct-usage drills, the speed contest may be used to motivate these drills. Even this, however, is not enough. We desire to eradicate these mispronunciations from pupil speech entirely; accordingly pupils should be required to use in sentences of their own making each troublesome word that is studied. The textbook makes a point of meeting these various requirements.

Words Often Mispronounced

(Arranged according to the grade in which each word is first taught in the BETTER ENGLISH books)

GRADE THREE

accept	crying	get	library
again	did you	give me	may have
arctic	don't you	glad to	might have
are	eleven	going to	ought to
because	escape	harnessing	our
can	February	hundred	plan to
catch	figuring	just	pleased to
coming	film	laughing	poem
could have	fooling	let me	polishing

reading
reciting
repairing
rinse
running
saw
saying
scolding
should have
singing
talking
telling
three
walking
want to
were
what
when
where
which
while
why
wish to
won't you
would have
yes
yesterday

GRADE FOUR

Review of the words taught in Grade Three:

across
anything
asked
attacked
debt
debtor
difference
different
drowned
every
everything
farther
fourth
geography
grocery
horse
iron
jeweler
jewelry
kept
lion
listen
nothing
often
picture
soften
something
surprise
third
threw

GRADE FIVE

Review of the words taught in Grade Three and Grade Four:

address
apron
arithmetic
ate
athletics
automobile
average
bouquet
breakfast
broom
chimney
column
coupon
drawing
engine
father
forehead
genuine
handkerchief
history
inquiry
interesting
Italian
I wish
machinery
once
parade
partner
perhaps
pianist
piano
pumpkin
quiet
recess
room
root
route
stomach
such
theater
today
tomorrow
touch
Tuesday
twice

GRADE SIX

Review of the words taught in Grade Three, Grade Four, and Grade Five:

attached	height	smooth	thirty
chestnut	introduce	strength	this
children	kettle	suggest	those
chocolate	learned	thank you	throw
course	length	that	tremendous
deaf	new	them	umbrella
diamond	quantity	there	usually
faucet	radio	these	vegetables
figure	radish	they	watch
for	recognize	thick	window
from	regular	thief	with
government			

It is suggested that this list be systematically increased by the continual addition to it of other words mispronounced by pupils. Localisms should be added. Pupils or committees of pupils may be asked to "go hunting" for mispronunciations. Every word mispronounced during the story-telling or other exercises in speaking should, if not already in the list, be added to a growing list on the board. Pupils will soon become alert for errors of this kind. From such a small beginning may well grow a class language conscience, a class pride in its English, and thus finally an individual conscientiousness in the use of the mother tongue.

Grade Seven and Grade Eight should review the word lists of the lower grades, in addition to mastering the words printed in the textbooks for Grade Seven and Grade Eight.

The voice in English. The teacher's attention is called to the following matter having to do with (1) vocal drill, (2) the discovery and treatment of speech difficulties or defects, (3) speech difficulties peculiar to some foreign children in American schools, and (4) stammering or stuttering.

Vocal Drill

The purpose of vocal drill is to give breath control, to strengthen the voice, to give purity of tone, distinctness of enunciation, and agreeable utterance. The teacher should make use of the following drills every week. They hardly need special motivation, since the needs of the class in this respect can be pointed out incidentally during any recitation. The same drills may be used over and over, exactly as in the case of gymnastics, but teachers will have no difficulty in devising variations if these seem desirable.

It is a common fault of teacher and pupils, especially when speaking in a large room or when calling a person from a distance, to pitch the voice too high. No matter how large the room, speakers will do well to pitch the voice in the middle of the vocal range and to keep it there much of the time. It is suggested that teachers scrutinize their habit in this regard and, if they find themselves at fault, reform their method of speaking. The gain in speech power will more than repay them.

Exercise. 1. Stand erect, arms at the sides. Inhale slowly through eight counts, gradually raising the arms until they are extended at the sides and on a level with the shoulders. Hold the breath through four counts, and at each count bring the palms of the hands sharply together in front and on a level with the shoulders, then back sharply. Exhale explosively. Repeat several times.

2. Stand erect, hands at the sides. Slowly and by repeated inhalations pack the lungs with air,— that is, inhale a short breath, then hold it a moment; add another short breath to it, then hold both; and so on until the lungs are packed to their full capacity. Exhale explosively. Repeat.

3. Stand erect, hands at sides. Inhale quickly. Hold through four counts. Exhale slowly through four counts,

then pause; exhale slowly through four more counts, then pause; continue in this way as long as there is breath left. Repeat.

4. Repeat the preceding exercise with this difference: instead of exhaling silently, softly make the sound *n-n-n*; again, the sound *m-m-m*; again, the sound *ah-ah-ah*. Repeat with the following sounds in turn: *oh-oh-oh, ee-ee-ee, ay-ay-ay, oo-oo-oo*; then repeat, placing the following consonants in turn before the vowel sounds above: *n, m, l,* and *r*.

5. Stand erect, hands at sides. Inhale quickly and quietly, without raising the chest or shoulders perceptibly. Exhale slowly and steadily, making a soft, buzzing sound. Make the sound as even and prolonged as possible.

6. Sound *oo-ah* softly about the middle of the vocal range and go up one full tone and back; then go down one full tone and back; then combine the two. Continue the latter exercise as long as the breath lasts. Be sure to begin with a full breath.

7. Repeat the preceding exercise with the following in turn: *oo-ee, oo-ay, oo-oh, noo-nah, noo-nay, noo-noh, noo-ee, moo-mah, moo-moh, moo-mee, moo-may,* and with other similar combinations that suggest themselves.

8. Read one or more paragraphs from your reading book. Read them in a whisper but so distinctly that everyone in the room is able to understand you.

Speech Difficulties or Defects

Some pupils, particularly children of foreign parentage, labor under the disadvantage of not being able to pronounce easily, if at all, some of the sound combinations that occur in English words. It is suggested that pupils be tested by means of the following list of words, each of which represents a speech difficulty. The italicized letter or letters in each word indicate the difficulty involved in that word.

1. c*a*tch, c*a*n
2. f*a*rm, c*a*lm, c*a*lf
3. Am*e*rica
4. f*e*rn, h*e*r
5. st*ee*l, s*ea*l, *ea*t
6. g*i*ve, t*i*n
7. *o*ffice, *o*range
8. windo*w*, follo*w*
9. r*oo*m, br*oo*m
10. t*u*ne, T*u*esday
11. cu*b*, cu*p*, cur*b*
12. *t*ale, *d*ale, *d*one
13. lan*d*, a*dd*, an*d*
14. *f*ine, *f*ound, *f*our
15. *v*ast, *v*ile, fi*v*e
16. w*h*eat, w*h*en, w*h*y
17. besieged, *j*ump, ba*dg*e
18. fi*ng*er, li*ng*er, lo*ng*er
19. si*ng*er, ri*ng*ing
20. ca*r*, fa*r*, ide*a*
21. was, nose, exercise
22. assure, leisure
23. kep*t*, slep*t*, las*t*
24. *th*ink, *th*in, brea*th*
25. brea*th*e, *th*e, *th*is, *th*at
26. *w*ell, *w*ay, *w*ord, *w*agon
27. goi*ng*, doi*ng*, laughi*ng*
28. h*ow*, c*ow*, d*ow*n, t*ow*n
29. bo*i*l, *oy*ster
30. jo*i*n, g*ir*l

When a speech difficulty is discovered, the pupil should be asked to speak the troublesome sound in imitation of the teacher. If he cannot learn it by imitation, the sound should be taught him by position. For instance, if he says "dis" for "this," he is placing the tip of the tongue against the gum back of his upper teeth as he begins the word, instead of placing it between the teeth. If the pupil cannot learn to produce the sound or pronounce the word after the proper position of the speech organs has been shown to him, the speech defect may be a serious one, due to mental disorders or physical defects, and should be diagnosed and prescribed for by a specialist.

Speech Difficulties Peculiar to Some Foreign Children

Teachers of foreign children in American schools will recognize the following speech difficulties. These should have been overcome before the pupil reaches the present grade.

Frequently, however, they persist to even higher grades. The suggestions given in the last paragraph of the preceding section apply to the present section.

b *instead of* v

Vote is pronounced "bote," and *very* "berry." The pupils need to be taught the correct position of teeth and lips and then to be given suitable phonetic drill, that is, drill in the pronunciation of lists of words involving the difficulty.

s *preceding a consonant*

Spool is pronounced "es-spool." Lists of words like *school, scold, Scotch, skill, scar, sketch, scoop, smooth, smudge, spread, span, spin,* should be placed on the board (the pupils possibly coöperating in the making of the list) and made the object of daily drill.

d *instead of soft* th

This is pronounced "dis." The pupil should be taught to place the tip of the tongue between the teeth in pronouncing such words as *this, that, there, then.*

t *instead of aspirate* th

Thing, think, three, are pronounced "ting," "tink," and "tree." Again the pupil needs to be taught to place the tip of the tongue properly, and to be drilled with lists of words.

gw *instead of* w

Woman is pronounced "gwoman." The lips should be placed as for whistling, then the *w* sound should be given. When this proves difficult, the pupil may be asked to give the sound of a barking dog, *woo-woo.*

sh *instead of* ch

Watch is pronounced "wash." The pupils should be asked to give the sound of a chugging engine. Having succeeded

with that, they should be given phonetic drill with such words as *chair, choose, chain, charge, chilly, chin.* Pupils may be asked to assist the teacher in finding suitable words for a list on the board.

ch *instead of* sh

Ship, shop, are pronounced "chip," "chop."

shr

Pupils have much trouble with words like *shrill, shriek, shrug, shred, shrewd, shrimp, shrink.*

k

The sound *k,* as in *can, cat, catch, camp, car, stick,* needs to be made the subject of much drill.

e (*long*) *instead of* i (*short*)

Give is pronounced "geeve."

g *instead of* y

Yesterday is pronounced "gesterday."

Stammering

In some instances stammering or stuttering is due to a mental disorder or physical defect, which should be diagnosed and prescribed for by a specialist. Very often stuttering resolves itself into a difficulty of blending an initial consonant sound with the vowel sound following it. Effective drills to overcome this difficulty consist of exercises in pronouncing syllables like *bă, bĕ, bĭ, bŏ, bŭ,* and similar combinations with *p, d, t, g, k, l,* and *r* in the place of *b,* followed by exercises in pronouncing words that begin with these sound combinations; as, *băt, bĕt, bĭt, bŏnd, bŭg.*

Teachers wishing to investigate this subject and the entire subject of speech defects further are referred to the following

publications: Peppard's "Correction of Speech Defects" (Macmillan); Scripture and Jackson's "Manual of Exercises for the Correction of Speech Disorders" (F. A. Davis Company, Philadelphia); Ward's "Defects of Speech" (E. P. Dutton & Company); Boyce's "Enunciation and Articulation" (Ginn and Company).

GN 3. Spelling of Homonyms

The BETTER ENGLISH books lay stress, as language books have never done before, on the spelling of homonyms. These are the words that, it is thought, the language lesson may properly include without infringing on the spelling lesson proper; in fact, the language lesson ought to include them. About fifty pairs of homonyms are taught by BETTER ENGLISH during the four grades from three to six, each grade being made responsible for certain word pairs and each grade reviewing the work of the grade or grades preceding it. Teachers need hardly be told that the exhaustive list here compares extremely favorably with the half dozen pairs with which language books usually content themselves. In other ways, also, the teaching of homonyms has not been wholly satisfactory. Something different had to be done, and BETTER ENGLISH has undertaken to do it.

It has been the practice in the past to teach homonyms by the "together" method. According to this method, as the name implies, all homonyms of the same pair or group (as *to, too, two*) have been presented in the same lesson, their meaning and spelling differentiated in that lesson, and the pupils' memory taxed with all these facts in one learning or sequence of learnings. The results have been none too good. Teachers have gained the feeling that the method made for confusion. Hence a new method was devised, called the "separate" method. According to this, each word member

in a homonym pair or group has been presented for learning apart from its correlate — the two, therefore, in different lessons, preferably several weeks apart, and the spelling and meaning of each word has been studied by the pupil without reference to the other word or words in the pair or group. Research has shown, however, that the "separate" method does not seem to be as effectual as the "together" method. This finding is surprising and, one may say, not altogether conclusive. Further investigation of the problem is desired.

In this unsatisfactory state of affairs BETTER ENGLISH has relied on a third method for results. This, paradoxically, is a combination of the two methods mentioned above; but it is much more. First, each word in a pair or group of homonyms is taught alone, that is, with no reference to its partner and with a considerable interval of time between itself and its partner. Apparently we have here the "separate" method; but only apparently. For each word is taught not merely as a word to be spelled; in addition, that particular spelling is associated with the meaning of the word, and this is done in such a way as to prepare the word, so to speak, for its encounter with its homonym. Turn to any section in the textbook where homonyms are taught and see how this is done. When it is done, the next step is to bring these homonyms together, the pupil already knowing how to spell each one. This bringing "together" is in the nature of a test of the pupil's knowledge; it is also a review, a reteaching. This done, the pupil should know these words; but the Appendix provides for further reviews, tests, drills, in which each homonym is brought into contact (or conflict?) with its fellow. Not only are more, many more, pairs of homonyms taught in the BETTER ENGLISH books than has been customary in language series, but each word receives more attention than has been the case.

Common Homonyms Frequently Misspelled

(Arranged according to the grades in which they are first taught)

GRADE THREE

here, hear	there, their	where, wear
are, our, or	to, too, two	a, an, and
one, won		

GRADE FOUR

Review the words taught in the preceding grade:

blew, blue	knight, night	for, four
half, have	of, off	knows, nose
meat, meet	read, red	pair, pear
peace, piece	weak, week	road, rode
than, then		

GRADE FIVE

Review the words taught in the preceding grades:

ate, eight	by, buy	cent, sent
father, farther	flower, flour	grate, great
hair, hare	horse, hoarse	knew, new
know, no	none, nun	right, write
root, route	sail, sale	sew, sow
son, sun	stair, stare	waist, waste
wait, weight	way, weigh	wood, would

GRADE SIX

Review the words taught in the preceding grades:

accept, except	air, heir	fair, fare
pail, pale	pain, pane	principal, principle
profit, prophet	quiet, quite	rain, reign
weather, whether		

Note. In the list above are included several groups of words that are homonyms only from the point of view of the pupil's ignorance. He pronounces them alike, though he should not. Teachers should call attention to the pronunciation of *are, our, or*; *where, wear*; *an, and*; *of, off*; *father, farther*; *accept, except*; *weather, whether*; *half, have*; *than, then*; and *quiet, quite.*

GN 4. Capitals, Punctuation Marks, Manuscript Form, Letter Form

Each year is made responsible for the pupil's mastering a number of rules for the use of capital letters and punctuation marks. Some of these the pupil learns as early as the first and second grades, but these are re-presented in Grade Three, to make sure that the pupil knows them. Each year throughout the course reviews the work of the years preceding it. The rules for each year, including the rules reviewed, are listed in the Appendix of the textbook for each grade. At this juncture it may be repeated that the Appendix and the Index are two very important parts of each book in the series. They should by no means be overlooked.

The letter form adopted in the textbook is the popular step style as opposed to the block style, which has also found wide favor. It has been said that the postal authorities themselves recommend that, for their convenience, the step style be used. But it seems proper that teachers take their choice, always considering the practice of other schoolrooms, other schools, the entire school system, and the requirements set up by the higher authorities. For those desiring to use the block style the models shown on the following page, both of letter form and of envelope form, are submitted (see BETTER ENGLISH, Grade Six, page 122):

Note the dotted lines.

It is good form to follow the greeting in a letter either with a colon or with a comma. Some teachers prefer to teach pupils to follow the greeting in friendly letters with a comma, and the greeting in business letters with a colon. Why such a distinction should be made is not clear, though it is of course perfectly permissible to make it. But BETTER ENGLISH takes the position that it seems inadvisable, in the present state of conflicting usage, to follow the greeting of some let-

178 Fountain Avenue
Cripple Creek, Colo.
April 30, 1930

Sampson Radio Supply Co.
3343 North Wabash Avenue
Chicago, Illinois

Dear Sirs:

I am sorry to report that the Silvertone Loud Speaker shipped to me last week arrived badly scratched. What shall I do?

Very truly yours
Edith Crawford

Sampson Radio Supply Co.
3343 North Wabash Avenue
Chicago
Illinois

ters with a comma and others with a colon. Not only may this arbitrary distinction prove embarrassing when a writer does not wish definitely to commit himself as to whether his letter is strictly business or merely friendly, but it also compels the teaching of two forms where one will do.

The *greeting* may be called the *salutation*, and the *ending* may be analyzed into the *complimentary close* and the *signature*. The address on the envelope may be called the *superscription on the envelope*.

Pupils should leave a one-inch margin when they write letters, should begin the greeting one inch from the edge of the paper, the heading and ending near the middle of the page, and should give the first line of each paragraph a one-inch indention.

Each pupil should be required to write at the top of his paper his name, the name of his school, and the date of writing (after the writing of dates has been taught in the third grade). Wide right and left margins, not less than one inch, should be prescribed.

GN 5. Sentence Sense and Sentence Skill

The speaking and writing of pupils shows, in many instances, a lack of sentence sense and sentence skill. It is this lack that explains the undesirable "*and*" habit, the improper use of the compound sentence where the meaning clearly requires the complex, the failure to capitalize the first word of a sentence, the failure to follow each sentence with a punctuation mark, and in extreme instances the failure to distinguish between a group of words that is a sentence and a group that is not. These are serious faults, the more so because they frequently persist to the end of schooldays and show themselves in adult speaking and writing.

Obviously the teaching has been ineffectual. The language lesson must proceed more vigorously with this branch of the subject, and teachers have a right to look to the textbook for help. This should offer a series of carefully graded instructions, exercises, and drills, so planned year after year

that each grade will recognize that it is responsible for a definite portion or forward step in the general achievement.

BETTER ENGLISH begins the long course of training for sentence sense and sentence skill as early as the first lessons in Grade Three. Proceeding thence step by step, the teaching drives home one point after another, until at the end of Grade Eight the pupil is very sure to have formed the habit of speaking in clear-cut, well-constructed sentences, be these short, simple sentences, well-balanced compound sentences, or compact complex sentences. The teacher of each grade should study the textbook, in order to learn exactly what, compared with those of other grades, her own grade's responsibility and opportunity are. It is desirable that each teacher have access to the entire series of BETTER ENGLISH books.

The more significant of the forward steps referred to above are these:

1. To begin his education in the use of the sentence, the pupil is asked in Grade Three to tell one thing about himself; as, his name, following the model

My name is George Smith.

Then, immediately, he is asked to tell two things; as,

My name is George Smith.
I live at 22 Summit Street.

He is asked for clearness' sake to make a short pause between the two sentences. Dimly he senses that each is somehow complete in itself. So, quite casually, the idea of the sentence receives its first introduction into his mind. He becomes acquainted with it while telling his classmates two separate things, which he is asked to tell separately. Later this elementary knowledge is clinched when he learns of the period and the capital letter between the two sentences — at the

very place where he dropped his voice and made a pause between them — and he learns that the period indicates the end of the one sentence and that the capital letter indicates the beginning of the next sentence.

2. When the pupil begins to see (though, probably, still very vaguely) what a sentence is, the next step is to distinguish between a group of words that is a sentence and a group that is not. Making this distinction repeatedly serves to clarify the pupil's thought and to make more definite the idea of the sentence. In this work, at this stage of its movement, care is taken by BETTER ENGLISH to confront the pupil with such groups of words — not complete sentences — as lend themselves easily for use as subjects of sentences, and, again, to confront him with such other groups — also not complete sentences — as lend themselves naturally for use as predicates. See BETTER ENGLISH, Grade Five, sections 37 and 51. Thus step 2 in the course of learning prepares unobtrusively but effectually for step 3.

3. Not until Grade Six are the terms *subject* and *predicate* introduced, but long before that, as was indicated in the preceding paragraph, the pupil has come to realize that a sentence consists of two significant parts. He has pieced together these significant parts, thus making complete sentences out of meaningless parts; but he has not yet learned the names of these parts or even that they have names. Besides, he has probably not yet discovered that each of the two parts performs a different function in expressing thought by means of a sentence. All this is now made clear and is crystallized in definitions. These latter should be used with caution; there is no value in memorizing them unless the pupil understands them; and if he understands them, perhaps there is no need of his memorizing them. The important thing aimed at in sentence study is the achievement of better sentences in the pupil's speaking and writing.

4. By the end of the sixth grade pupils should be able, and will be able, if the textbook is conscientiously followed, to express themselves in clear-cut sentences. They should have got rid of the "*and*" habit by this time, though perhaps by the use of the simple sentence rather than of the complex sentence (see BETTER ENGLISH, Grade Six, section 62) — the simple sentence followed by a distinct dropping of the voice and a pause. Pupils should also at this time be able to separate simple sentences into their subjects and predicates. Advanced pupils will perhaps be able to do more than has been outlined in the preceding sentences, and provision is made in BETTER ENGLISH, Grade Six, pages 203–216, for additional and more difficult work, covering kinds of sentences according to meaning, inverted order of subject and predicate, adjective and adverbial phrases, and easy sentence analysis.

5. BETTER ENGLISH makes a point of frequent reviews. Thus each grade reviews the work of the grades preceding it, and more than once. Each grade is responsible not only for certain forward steps in the understanding and the use of the sentence but also for everything taught about the sentence in preceding grades. Pupils do not always master a grade's requirements of knowledge and skill in that grade itself; such pupils must be led to effect this mastery in succeeding grades; and BETTER ENGLISH continues its efforts until these pupils have accomplished what the program of work requires of them. Thus Grade Seven reviews all the sentence work of the preceding grades from the very beginning. It makes sure that the pupil knows this before it goes on; and since the foundation is thus sure, progress is rapid, and the more difficult phases of sentence study are introduced. Special attention is given to the "*and*" habit, which is here attacked with the help of the knowledge the pupil has gained of the complex sentence. This attack continues to the end of Grade Eight.

6. In order that sentence sense may become sentence skill,

the technical knowledge gained by the child as his grammar study proceeds, — informing him among other things how to distinguish a sentence from a group of words that is not a sentence and when to use the compound sentence and when the complex, — this knowledge must be applied directly to his speaking and writing. In the grades below the grammar grades this application was accomplished by means of games, as, for example, question-and-answer games and question-and-answer letters, counting sentences, speaking from dictation, copying, writing from dictation, omitting unnecessary "*and's*"; in the grammar grades themselves there are added such activities as the game of building sentences, the game of breaking up sentences, the game of making sentences (given either a subject or a predicate), and such projects as the Question Box and the Label Exhibition.

7. Occasionally (frequently, if practicable) pupils' compositions should be copied on the board for class correction. The compositions should be examined more than once, a single critical question being considered in each reading. If frequent copying on the board prove impracticable, even though it be done before or after school hours, it is suggested that pupils read their compositions, or parts of them, to the class — for correction purposes. The reader should make a short pause after each sentence, so that his classmates may question him: Did you begin that sentence with a capital letter? Did you end it with a question mark? Thus each sentence may be criticized and even become the object of animated discussion.

GN 6. Motivation

Every teacher knows the importance of the pupils' interest in their work. Not only does interest improve the work and add to the pleasure of it, — transforming work into play, drudgery into game, — but it also increases the profit, the

benefit, the improvement that is attached to the work, that is the reward of the work. The difficulty arises when one endeavors to put this truism into practice. There are different ways in which teachers attempt to motivate English composition, and these are by no means equally efficacious. In fact, some are so unsuccessful as hardly to merit the name motivation. The problem is to devise the most potent motivation for each phase of composition work.

"Your money or your life!" demands the highwayman, pistol against your ribs, and the motivation is perfect for that situation. A pistol flourished before the eyes of a writer, however, with the demand that he produce then and there an interesting letter (let us say), free from error, clear in style, clever in wording, would hardly be effectual. The motivation would be unsuitable, to say the least. The letter simply could not be written under such conditions.

The composition teacher expects the textbook to supply not only assignments and exercises in speaking and writing but also suitable motivation for each assignment and exercise. In every case the motivation should be built into the exercise.

The problem of how to do this becomes clearer when we remember that in the teaching of better speaking and writing we have to do with the *art of communication*. Communication presupposes a listener or reader; accordingly every composition exercise should provide a listener or reader. Pupils must be asked not simply to speak or to write, — into the air, so to speak, — but to speak or write *to* somebody. Every composition calls for an audience situation. This is true even of so apparently impersonal a piece of writing as a book. Robert Louis Stevenson says in the preface to "Travels with a Donkey," "Every book is, in an intimate sense, a circular letter to the friends of him who writes it."

Clearer still becomes the problem of motivation in English when we pass from the foregoing general statements to par-

ticulars. There is practically no motivation in an assignment that compels a pupil to write a letter to no one in particular; the same is true of letters to imaginary persons or even to persons not well known to the writers. This fact explains the poor results obtained by teachers who direct their classes to write letters to the superintendent of schools, to leading lawyers or clergymen, asking these to visit and to address the school, for example. The pupil's heart is not in such undertakings. Very different, and confidently promising results of value, are such assignments as require pupils to write to their own classmates, perhaps as a surprise to these classmates, mailing the letters in the class post office, which is presided over by a class postmaster and his assistants. Here, in fact, we have as genuine a situation as exists in the adult letter-writing world; indeed, if the play spirit, which is the life of art, is properly invoked (the duty of the textbook), we have here a situation more real, more challenging, more inviting, more stimulating, more truly motivating than the ordinary letter-writing situation in the world of after-school life.

We have said that the purpose of letter-writing, as of speaking, is to entertain, to inform (as, reporting news), to explain, or to persuade the reader. Without such purpose neither the speaking nor the writing has any meaning or interest for the speaker or writer. Even this explanation, however, fails to cover the whole story of motivation in English. To complete that story we must introduce (1) the problem and (2) the project.

BETTER ENGLISH, even in the lower grades, presents the improvement of the pupil's English to him as a problem that he himself must solve. The question is put to him directly. Can you do it? Can you speak louder and more distinctly? Can you learn always to say *saw* for *seen*, *did* for *done*, *attacked* for *attackted*, when the first word in each of these pairs is

correct and the second incorrect? Can you make a beginning sentence for your story that will catch the attention of your hearers? Can you choose these twenty or more forms (depending on the particular exercise) without an error and in record time? If not in record time, can you increase your speed in choosing correctly until it is equal to the record that may properly be expected of you? The pupil is thus asked to try again and again to make a specific improvement; he is asked to practice as a student of the violin practices for perfection; his progress is measured; his classmates comment on it; the craft spirit takes possession of him; he becomes intensely interested, absorbed delightedly in his task, and the motivation is complete. Similar is the challenge of the project; the pupil loses himself in an undertaking that appeals to him. Here it must be remembered that many so-called projects are not projects at all; they are pseudo-projects. In this delicate matter the teacher may confidently, it is believed, rely on the present textbook for guidance. The need for such guidance or assistance is one of the reasons for having a textbook.

In order that the matter of the preceding paragraphs may be so clear as to be of practical use to teachers, it seems best to restate here the salient points from a slightly different angle.

One can no more teach without the interest of the pupil than see without light. Every teacher knows this. Every teacher is therefore confronted with the question of how to win the pupil's interest and how to hold it.

Now, you cannot order interest about. You cannot *command* the pupil to be interested in the complex sentence, in correct pronunciation, in speaking distinctly, or in the correct use of pronouns. Interest must be wooed. It will come to you and follow you gladly and eagerly if you have, so to speak, caught its eye and aroused its curiosity. But how to do this? The best way, if not the only one, seems to be to

take advantage of the child's natural interests and to build on these. Such is the method of the present textbook.

Notice the child on the playground, his delighted activity, his expert knowledge of the arbitrary rules of the game, his fluent, pointed, and convincing speech; he needs no one to keep his attention alert or to urge him to discuss the merits of disputed points with his companions. Not only will he state his argument clearly and forcibly but, if he finds his point has not gone home, he will restate it and elaborate it and explain it both with patience and with vigor. He will *narrate* at length what happened at previous games that bears on the question at issue; he will *describe* a situation that in some essential way parallels the present one; he will *explain* the reasons for his opinion; he will *debate* with skill; in short he will use the English language (do language work!) with no small measure of success. If this eagerness to speak could only be transferred from the playground to the classroom, where the eager, vociferous child has become timid, torpid, and self-conscious!

The solution seems to be to import into the classroom the desirable characteristics of the playground. On the playground the child speaks about what naturally interests him. That is what he should be given every opportunity to do in the schoolroom. On the playground he speaks not for the sake of speaking, of using language, but with the purpose of conveying, or communicating, his thoughts *to someone.* So in school, in the recitation, all speaking (and writing) should have a natural, a real, purpose; the pupil should speak *to* his fellow pupils with the purpose of telling them something they do not know and presumably would be interested in learning (as in real life, as in playground life). Thus stories should be told in the classroom not for the sake of exercise in story-telling (in which *exercise* no child is interested) but *for entertainment* (in which no child can help being interested);

thus, again, descriptions should be given not for practice in describing but *for identification*, as in real life; thus, further, explanations should be made not for their own sake but with the purpose, as in real life, of *making clear to others* something that those others wish to understand; thus, finally, an argument should be presented not for the sake of arguing but, on the contrary, with the purpose, as in real life, of *defending one's opinions* or showing the falsity of those of others. In short, in the classroom as on the playground, every speaker should have a real audience; and when it comes to written expression, every writer in the schoolroom should write to a real reader, whom he has in mind as he puts his thoughts on paper. In no other way can the English lesson be made interesting and profitable.

How, then, is the English teacher to proceed in order to infuse this reality into the English work? The answer is that the teacher is to study the textbook, which is a series of motivated exercises in speaking and writing, and to follow these lessons as there presented. Let the teacher conscientiously proceed in this way, day after day, and leave the responsibility for results to the authors of BETTER ENGLISH.

It is, however, not enough to carry what is best in the playground situation into the schoolroom. Much as this means, more is needed to give completeness to the language work. Human beings never reach higher than they need; if the jam is on the third shelf, they see no reason for standing on tiptoe and trying to lift it from the fourth or fifth. So a certain level of excellence is found to be sufficient for effective communication on the playground. Wide variety of expression is not needed there; grammatical correctness, so long as ambiguity is avoided, is beside the point there; mispronunciations are not taboo and entail no disadvantage there. In the adult world of pleasure and business, however, a much higher level of excellence of expression is required, and the school's business is

to lift the pupil's speech to this higher level. How to do this? The answer is easy to say but hard to translate into results.

It goes without saying that to lecture the pupil on the beauty of correct English will not insure his using correct English, nor will punishment drive him from incorrectness. To correct his compositions for him has been found to be nearly, if not wholly, a waste of time — except that the practice probably makes the teacher more and more expert at this drudgery. But it is the pupil, not the teacher, who is to be developed into an expert; it is he who is to become skillful in criticism and knowing in the better ways of expression.

The difficult transformation of a thoughtless speaker into a careful user of English, who is genuinely interested in the improvement of his language, can be accomplished neither by pleading nor by threatening, but only by the slow process of directed growth. Let the little seed of such language interest be planted in the pupil's mentality by confronting him with concrete problems of language improvement. Which sounds better, to say *John and I went to town* or *I and John went to town*, to say *It was some sight* or *It was a thrilling sight*, to mumble one's words or to speak them clearly, to pronounce *chimley* or *chimney*, *attackted* or *attacked*, to say *a guy* or *a man*? Let the pupil choose between a story entertainingly told and one that is dull, between a description that presents a vivid picture and one that presents a blur, between an explanation that is clear and one that is confused, between an argument that is conclusive and one that proves nothing. Let the whole matter of language improvement be presented as a series of concrete problems, and almost instinctively the pupil will try to solve them; but they must be within his power and have that practical bearing which gives them a face value that he will honor.

Then, best of all, there is the growth of the spirit of craftsmanship in the class. This would carry the work and the

motivation to a still higher plane. How to create it will be discussed in *GN* 8, where the new motive of PRACTICE will be explained.

GN 7. Directed Study and Silent Reading

It goes without saying that preparation is an important factor in speaking and writing. By preparation is meant selecting one's subject, thinking it over, gathering material, hitting upon one's beginning sentence and one's ending sentence, working out one's outline. Without such preparation one's speaking and writing will show many shortcomings. Accordingly, it is not enough for the teacher of English composition to instruct the class in the technique of delivery, of sentence clearness and strength, of paragraph structure, of grammar; in addition there must be instruction in preparation. When has a textbook in language ever attempted such instruction?

BETTER ENGLISH has hit upon the plan of giving the pupil actual practice in preparation. This is done by the exercises in directed study and silent reading, which are clearly marked in the textbook by the vertical marginal word STUDY. By means of shrewdly directed questions the pupil is led to do exactly what the practiced speaker or writer would do when preparing to speak or write. Silently the pupil reads the guiding questions and directions; silently he carries out the instructions he reads alone at his desk, answers the questions, follows the directions, gets his ideas clarified and arranged — in short, puts himself in readiness to speak or write. Thus the exercise in directed study prepares him not only for the immediate exercise in oral or written expression but also for future exercise in preparation; that is, it teaches him how to think, how to study, how to gather material, how to arrange his thoughts, how to prepare.

At the beginning of each year the exercises in directed study and silent reading, designated "STUDY" throughout the BETTER ENGLISH series, may be used as class exercises until pupils learn how to manage them without help. Each question in the STUDY exercise will be read and answered aloud, and the entire STUDY will be an oral and a class exercise. As soon as possible, however, pupils should be thrown on their own resources and led to use the exercises according to the deep-laid intention of the textbook.

In this connection teachers will profit by reading the following valuable and interesting little books:

DEWEY, JOHN. How We Think. D. C. Heath & Co., 1910.
DIMNET, ERNEST. The Art of Thinking. Simon and Schuster, 1928.

GN 8. Practice

Learning to speak and write acceptable English is like learning to play the violin. It is a learning *to do* as contrasted with a learning *about*. It depends therefore almost wholly on one thing — practice. Now practice means more, much more, than doing the same thing over and over; with each repetition there must be an effort to do the thing better in one or another particular way. This is the first principle of learning any art, but it has hardly been utilized in the teaching of English, the art of communication. . . .

. . . Precisely as the violinist in his practice endeavors with each playing of the identical melody to achieve a more nearly adequate rendition, so in the retelling of stories *for practice in speaking*, the same pupil is asked to tell the same story again and again, aiming now at this improvement, now at that — in one retelling, to avoid unnecessary *and's*, as an example; in another, to use clear-cut sentences; in still another, to vary the expression of the thought; and so on. That is, the retelling is done not for its own sake but for the sake of specific improvements, each the object of definite endeavor. Slowly but surely, by this practice, the pupil builds his speech technique.

From the Preface of BETTER ENGLISH FOR BEGINNERS

It is not enough that a pupil tell a story, give an explanation, read or recite a poem, paraphrase a paragraph, *only once*. One performance is not practice, establishes no habit, brings about no improvement. One performance is only the beginning of practice; one performance is valuable because it furnishes the basis for diagnosis and lays the foundation for prescription. It is the second and third performances that start improvement. They *are* practice. How many more are needed depends upon the individual case. Usually many more.

Unfortunately the many repetitions actually required for the attainment of noticeable improvement in the pupil's speaking and writing cannot be allowed him in the average classroom of the public schools. Other pupils have rights, demand attention, should be given a chance; and, as a consequence, there is not enough time for any one pupil. In this unsatisfactory situation teachers usually content themselves with according a pupil only time enough for one recitation. This, as was just explained, serves only for diagnosis and prescription; these being given, the matter ends. That is, it ends at the beginning. This state of affairs is almost unavoidable, but the fact is that it means that improvement in English is nil, or at best very small; it means that there is practically no practice. The lesson is clear: never should a teacher limit a child to one recitation only, in a PRACTICE exercise; always should there be at least two recitations with identical material.

BETTER ENGLISH, facing this condition of things (which seems not to have been clearly recognized before), aims to help the teacher to remedy it. This is done in several ways, among which are the following:

1. By holding up steadfastly the ideal of practice, difficult as it is of attainment in most schools.

2. By providing for practice within small groups of pupils — the class being divided into several such — the pupils in each

group themselves taking charge, choosing a leader, etc., as they engage in competition with other, similar groups of their classmates.

3. By limiting the PRACTICE to short passages. Again and again the pupil is admonished in the textbook that "it is better to tell one fact well than three or four poorly" and that "it will be better to tell only one part (of the story) well than the whole story poorly" and, again, that "there is no use in beginning to read the second stanza (of the poem *Somebody's Mother*) until you have read the first one well."

Even so it will be found by conscientious teachers that there is not time to give pupils all the PRACTICE they need, all that the textbook suggests. Inability to reach the ideal is, however, a deplorable fact in all education; always do we find ourselves compelled to compromise. The happy compromise here is to give all the PRACTICE that can be given; to teach a smaller number of lessons well rather than a large number hastily and inadequately; to neglect no pupil, but — since not every pupil can speak more than once at every lesson — to take pains to spread the class over several lessons, so to speak, in order that at some time every week or two each pupil may receive the benefits of an approximately ideal allotment of genuine practice. This one recommendation cannot be made too emphatically; it should become a rule with every English teacher: *Never in a* PRACTICE *exercise be content with one retelling. Always require at least two recitations from each pupil, never less than two. Whenever possible, change that "two" to "three."*

Always in PRACTICE the craft spirit must prevail; repetition then will not become monotonous. The craft spirit means that the continual retelling of the same story, for example, is done not for its own sake — which would be absurd, indeed — but for the sake of specific improvements, each the object of definite endeavor. The more nearly, in spite of unfavorable

conditions, the lesson approaches this ideal, the more gratifying will be the improvement in the pupils' English.

If the purpose of language teaching is the improvement of pupils' speaking and writing, pupils must speak and write abundantly. But they must do more. Two garrulous housewives may gossip over the back fence for years and at the end of that time speak no better than at the beginning. The same grammatical errors with which they began, the same infelicities of expression, the same lack of organization, the same meager and overworked vocabulary, the same mispronunciations and slovenly utterance, will still be there. Why is this? The reason indicates clearly that it is not enough that pupils speak and speak and write and write. This is only half the battle. In addition there must be continual attention to the problem of improvement in speaking and writing. This improvement is a task of years, and only one step can be taken at a time.

GN 9. Word Study

Let anyone who wants to see himself grow, resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech, and in his mind as well.

GEORGE HERBERT PALMER, "Self-Cultivation in English"

The purpose of word study is to improve the pupil's vocabulary, to make his speaking and writing not only clearer but also more varied and flexible. Two improvements must be made: (1) the vocabulary must be enlarged — that is, new words must be added to it; and (2) the word supply must be made immediately available — that is, the words must come quickly to the tongue or pen. The distinction is often made between a reading vocabulary and a speaking vocabulary.

This means that we actually know many more words, recognize them in our reading, than we use when we express our thoughts. The teacher of English composition is interested in the speaking vocabulary. This must be made as nearly as may be identical with the reading vocabulary, which will naturally always be larger. Heretofore efforts in this direction have been less successful than could be desired. Possibly the old method was ineffectual.

BETTER ENGLISH offers a series of constructive exercises in word study and presents a new method, which has this additional advantage that it may be used further, if desired, in contexts selected by the teacher. The point of the method is to require the pupil to use in contexts furnished by the textbook the new words he is to learn; his entire attention may thus be given to these new words and their fitness for the context. For example, an anecdote is presented in a lesson in reproduction. A number of words are selected from the anecdote for word study. First, in this procedure, the pupil is asked to find and give synonyms for these words. Then, having mastered these synonyms, he is asked to read the selection aloud and to substitute, as he reads, suitable synonyms for those words in the selection that he has just studied. In this way he reads the selection several times. He is learning certain words and their synonyms. Then, he is put through a drill in variety in expression; that is, he is asked to paraphrase entire phrases, clauses, and sentences. Obviously, this calls into play the words and their synonyms just studied. He is learning certain words and their synonyms over again. Interspersed with these drills are class comments. Now, as a final clinching exercise, the anecdote is freely retold in such words as naturally occur in expressing its ideas. As a consequence and inevitably those new words and their synonyms are securely engrafted in the pupil's stock of words, becoming a permanent part of his natural vocabulary. The whole pro-

cedure, so different from studying words *in vacuo*,— that is, without any immediate purpose,— appeals to the pupil as having sense; it interests him. It is motivated by the challenge of an immediate problem.

Teachers will enjoy in this connection reading an interesting article by M. M. Nice on vocabulary measuring and the size of vocabularies, in *American Speech*, Vol. II, No. 1 (October, 1926).

GN 10. Individual Differences

Pupils differ from one another in a number of important ways. Modern education takes these differences into account in its expectations and in its plans. Some pupils possess marked ability; others show and have little. Some pupils are endowed with one kind of ability, others with another, still others with several kinds. An equal variation is seen in pupils' attainments, whether these depend on home conditions, school conditions, or general experience outside both home and school. A similar diversity is found in the speech status of pupils, their vocabulary, their correctness of pronunciation, grammar, spelling, punctuation, and their power of expression.

The teacher of English who keeps these differences in mind knows that different procedures must be followed with different pupils and that the outcomes of the year's work cannot be the same for all. Different possibilities necessarily mean different results. Sometimes educators arrange these differences of ability on two or three plateaus (so called), but in fact there cannot but be as many plateaus as there are pupils. Each pupil occupies his own plateau. The teacher's problem is how to sort out and provide for this variety of ability, advantage, and attainment in one English class.

Accordingly, BETTER ENGLISH begins each school year with a diagnostic test; indeed, as the course progresses, it studies the class with a whole battery of diagnostic tests, since English

means a number of different things. These tests enable the teacher to learn without delay something of each pupil's quality in regard to such basic elements in the study of English as correct usage, pronunciation, spelling (of homonyms), sentence ability, and punctuation. Differences in story-telling ability, in originality, in cleverness of invention, and in organization of material reveal themselves later and more gradually. Thus, individual differences being apparent, the foundation is laid for as much individual instruction as may be possible in the given classroom.

It goes without saying that pupils whose tests in correct usage reveal the fact they need no instruction in the correct use of the words or forms contained in the test should not be given such instruction and should be exempt from the various exercises and drills which their less able or less well-trained classmates require. There is, to be sure, the important matter of inoculation, but this can be met by appointing the exempt pupils leaders in the drills — as, for example, in the speed tests — to which their classmates are subject. This provision is made in the BETTER ENGLISH series.

Besides selecting well-prepared pupils to be leaders of groups that are engaged in drills or are preparing for competitive exercises or games, other provision is made for superior ability or attainment. This provision is increasingly generous as the pupil progresses to higher classes. In Grade Six, for instance, an extended project continuing through the entire year is offered as an ever-present opportunity and a challenge to pupils of varying plateaus of superiority. To this project each pupil gives as much time as he can spare and makes such contribution as his powers permit; since the project is entirely optional, it may be omitted altogether — indeed, will be, must be, omitted if the entire class is in need of practice along the line of the required work of the course.

The superior pupil thus provided for in the measure of

his superiority, what is to be done with the inferior pupil according to his inferiority? BETTER ENGLISH, the teacher will find, contains a superabundance of exercises and drills in the essentials for those whose writing and speaking is below the level of the standard for the class. There is, for example, a wealth of practice work offered in correct usage. It is believed that never before has a series of textbooks offered so much. In addition, a generous Appendix furnishes still further practice — not of the same kind, be it observed, but correct-usage drills of a somewhat different construction. Thus, the exercises in the Appendix may be used as alternative rather than supplementary exercises. Similarly the Appendix offers suitable setting-up exercises in other phases of correct and remedial work in English; pronunciation, spelling of homonyms, sentence understanding and skill, and punctuation receive attention here as well, though fully treated in the first place in the textbook itself.

Grade Seven and Grade Eight bring the problem of how much grammar to teach. As a rule the answer must be this: Teach only the grammar that can function in the child's speaking and writing. Omit the grammar that is of no use in the improvement of his English. How is the teacher to know which is which? The textbook itself makes the separation, printing as advanced grammar in the last four chapters of Grade Eight such portions of grammar as most pupils will not profit greatly by studying. One of these, as an illustration, is the objective complement. This is a grammar topic that has no direct bearing on, no practical connection with, the correctness of the pupil's English. It is an interesting topic — to a grammarian; it throws light on the English idiom; but no correct usage depends on it. This is presented in BETTER ENGLISH, *but* in an advanced and optional chapter. In the usual school situation it seems best to omit it and other topics that are similarly unrelated to correct usage. "Cor-

rectness first!" is the slogan that the alert teacher of grammar constantly bears in mind. It means, among other things, Give first place to those sections of grammar study that are of practical help to the pupil in speaking and writing correctly.

It must be remembered that BETTER ENGLISH presents *both* the grammar that has direct bearing on the correctness of the pupil's English *and* the grammar of a remoter practical bearing, but it clearly separates the two and emphatically marks the latter optional. In giving first place to certain grammar topics and second place to others, BETTER ENGLISH follows the conclusions reached in recent studies in elimination of subject matter. Teachers wishing to review these themselves are referred to the Fourteenth Yearbook (1915) of the National Society for the Study of Education, as well as the Sixteenth Yearbook (1917) of the same society. See also Stormzand and O'Shea's "How Much English Grammar" (Warwick and York, Baltimore, 1924).

GN 11. Poem Study

The teacher of language finds the study of poems useful in a number of ways. The reading aloud involved gives the pupil practice in standing before an audience, and in vocalizing clearly, distinctly, and with agreeable tone quality. To be read aloud well, the poem must first be understood. This involves word study, paraphrasing, and interpretation, together with class conversation and discussion. Then, if the poem be memorized, there follows recitation, which means further practice before an audience.

It is important that the teacher read the poem aloud to the class, perhaps more than once, before the pupils are asked to read it. This reading should be so well done as to impress the class with the charm of the poem, its rhythm, its adornments, and its meaning; the reading should give the pupils

a pleasure akin to that received from song or instrumental music. Such pleasure will make pupils eager to read the poem aloud themselves. Thus practice in reading aloud is effectually motivated, as well as the word study, paraphrasing, and pronunciation necessarily preceding that practice.

Reading aloud in concert has its advocates and its opponents among experienced teachers. It should be used with caution; but when so used it is not without distinct value. It saves time, in the same way as does the group test, — the mass-production way, — and time is immensely valuable in the crowded school curriculum. More important, however, is the fact that it helps pupils get into the swing of a poem, just as by singing it together pupils get into the swing of a song. To be sure, teachers should see to it that the timid and the slow are given opportunity to enter into the spirit of the reading. Furthermore, let the voice of the teacher dominate the reading, giving the correct emphasis, rhythm, interpretation, until the class can carry the thing off without this guiding voice. Individual readings must follow.

The writer once sat through a language period that was given over entirely to the reading of a single short poem. One pupil after another read the poem aloud, each trying in friendly rivalry to give the most satisfactory rendition. Between readings the class commented, the teacher commented, both pointing out faults and praising; these comments, favorable or unfavorable, stimulated to further endeavor. Pupil after pupil begged to be allowed to try again; they were of course permitted to try again (trying again is PRACTICE); practice was seen to be not a perfunctory repetition but a delighted moving toward perfection (or, at least, toward improvement); and so the hour passed, enjoyed by all and of profit to all. Since the spirit of craftsmanship prevailed, the motivation was perfect.

While selecting the poems for the BETTER ENGLISH books,

the authors were favorably impressed by the careful Huber-Bruner-Curry research, the results of which are tabulated in the valuable book "Children's Interests in Poetry" (Rand McNally, 1927), which teachers are advised to read. According to this research the following poems are among those that, in addition to the ones printed in BETTER ENGLISH, found special favor among schoolchildren:

GRADE THREE

A Boy's Mother. James Whitcomb Riley
America. Samuel Francis Smith
King Bruce and the Spider. Eliza Cook
The Drum. Eugene Field
"One, Two, Three." Henry Cuyler Bunner

GRADE FOUR

Barbara Frietchie. John Greenleaf Whittier
America the Beautiful. Katharine Lee Bates
The Height of the Ridiculous. Oliver Wendell Holmes
Evening at the Farm. John Townsend Trowbridge
How They Brought the Good News from Ghent to Aix. Robert Browning

GRADE FIVE

Little Orphant Annie. James Whitcomb Riley
The Leak in the Dyke. Phœbe Cary
The Walrus and the Carpenter. Lewis Carroll
The Bells. Edgar Allan Poe
Old Ironsides. Oliver Wendell Holmes

GRADE SIX

Out to Old Aunt Mary's. James Whitcomb Riley
The Wreck of the Hesperus. Henry Wadsworth Longfellow
The Village Blacksmith. Henry Wadsworth Longfellow
Beth Gelert. William Robert Spencer
Lucy Gray. William Wordsworth

GRADE SEVEN

Darius Green and His Flying Machine. John Townsend Trowbridge
The Leap of Roushan Beg. Henry Wadsworth Longfellow
The Children's Hour. Henry Wadsworth Longfellow
The Charge of the Light Brigade. Alfred Tennyson
Excelsior. Henry Wadsworth Longfellow

GRADE EIGHT

In School Days. John Greenleaf Whittier
The Deacon's Masterpiece. Oliver Wendell Holmes
Gunga Din. Rudyard Kipling
Little Giffen of Tennessee. Francis O. Ticknor
The Pied Piper of Hamelin. Robert Browning

GN 12. The Socialized Recitation

Instead of the teacher's presiding like an autocrat over the class, giving commands, making inspections and corrections, asking questions, issuing instructions, rules, and warnings, a more democratic system and a more profitable one educationally has recently taken possession of the schools. It is illustrated by the socialized recitation. The teacher guides from the background. Pupils work together as in a laboratory, suggesting, criticizing, defending, discussing, reaching conclusions.

The socialized recitation should never be hurried. A few truly constructive recitations of this sort will benefit pupils more than a large number of hasty and superficial ones.

When, as is frequently the case in BETTER ENGLISH, the socialized recitation is utilized for the class correction of compositions, the latter should often be copied on the board. They should be examined more than once, a single critical question being considered in each reading. A list of suitable questions may very well be kept on the board for easy refer-

ence. This list will of course be changed from time to time, with the changing needs of the class. As each new technical point is mastered, appropriate questions will suggest themselves for its use in the criticisms of compositions. Thus the study of pronouns will add specific questions that bear on the correct use of pronouns in pupils' compositions.

If frequent copying on the board prove impracticable, even though it be done before and after school hours, it is suggested that pupils *reread* their compositions or parts of them to the class, this time *for correction purposes*. The reader should make a short pause at the end of each sentence, in order that his classmates may question him, for example, as follows: Did you begin that sentence with a capital letter? Did you end it with a question mark? How did you spell so and so? and so on. Thus each sentence may be criticized and even become the object of animated discussion.

Sometimes committees should be appointed to look for specific errors. One committee might report the use of too many *and's*, *so's*, and *then's*; another the use of such usually unnecessary introductory words as *now*, *say*, *well*, *why*, and *listen*; and still other committees should look for other points, good and bad, in the speaking and writing of their classmates.

It will occur to the teacher that these exercises in the correction of compositions are in effect nothing less than the *most vital reviews*.

It does not take an alert teacher long to discover that the socialized recitation (in which pupils speak to each other, within certain semiparliamentary restrictions, as in a social gathering, rather than to the enthroned teacher and to no one but the teacher) gives reality, vitality, and attractiveness to much English work that could hardly be carried on, as, indeed, it was not carried on, under the earlier undemocratic schoolroom government or teacher rule. Moreover, since the

study of English composition is essentially the study of the art of communication, it is imperative that each speaking pupil be provided with an audience and each writing pupil with a reader if the study is to be of genuine interest to the learner.

In letter-writing situations that call for inter-pupil correspondence it is obviously desirable that no members of the class be overlooked; every pupil should receive as well as send letters. Perhaps it should often be decided by lot to whom each pupil is to write at least one of his letters. The other letters he may, if he wishes, address to his intimate friends.

The ideal classroom condition for the socialized recitation is that all but the learning group be excluded from the room, with the exception of the teacher, who is present as adviser, court of appeal, and invisible guide and guardian. This condition removes lazily watching bystanders whose interest in the class situation cannot be keen, personal, and responsible enough to keep them out of mischief. This ideal state of affairs cannot always be realized. Teachers must adapt themselves and their English work to the circumstances governing their teaching. In rural schools, particularly, good judgment is called for. Here the classes in one room are usually relatively small and many; indeed, there are frequently several classes consisting of only one pupil each.

What shall be done in such one-pupil classes with the socialized recitation, the group exercises, the class criticisms, the inter-pupil correspondence and the class post office, the exchanging of letters for correction purposes, the pupil conversations and dramatizations, the games, the teamwork, the story hour, the debates, and the other socialized activities suggested for the English work? Remembering that the best work in English cannot be realized without such socializations,

the teacher may follow one or more of the following suggestions: (1) if possible, to combine several one-pupil classes for the English work; (2) to take part in the class work as if a member of the class rather than an instructor, that is, to engage in the activities required of the pupils — the story-telling, the dramatization, the letter-writing, the games, the debates — rather than to remain an outsider and a critical and superior onlooker; (3) to utilize the dramatization exercises for impersonations and soliloquies; (4) to transform the games into solitaires; (5) to employ the critical questions of the group and correction exercises for individual criticism of compositions; (6) to utilize the story-telling and other suitable composition exercises in one class for the entertainment or instruction of the other classes.

One original teacher, rather than devitalize the subject by teaching it in the old-fashioned way of assigning composition topics to be worked on *in vacuo* (to which procedure the present textbook will, of course, lend itself as readily as any other), resorted to the device of socializing the work for the one-pupil class by adding a number of imaginary pupils to the real one. These gradually developed definite, constant, and easily recognizable characteristics as they took part in the "class" activities, some being impersonated and made to speak and recite by the teacher, others by the one real pupil. That the one pupil made rapid progress in this most exceptional situation is not surprising, when the unusual amount of activity that fell to his lot is considered. This instance is recorded here for its interest and the light it throws on new methods of teaching as opposed to old; but each situation invites its own solution, which must always depend in large measure on the discretion of the teacher.

See H. Caldwell Cook's "The Play Way" (Heinemann, London, 1917).

Attention is called to the following excerpt from Finlay-Johnson's "The Dramatic Method of Teaching":

Having brought my school to a condition in which the pupils had really lost and forgotten the relationships of teacher and pupil, *by substituting those of fellow workers, friends, and playmates*, I now set to work to use to full advantage this condition of affairs. It was now quite possible to play any game in school without fear of the pupils' getting out of hand, confused, or too boisterous. There could be plenty of liberty without license, because the teacher, being a companion to and fellow worker with the pupils, had a strong moral hold on them and shared in the citizen's right of holding an opinion, being heard, therefore, not as "absolute monarch," but on the same grounds as the children themselves. Hence everyone exerted his or her individual powers to make the plays a success, and it was the equal right of teacher or child to say, "So-and-so isn't playing the game," or in some other way to criticize the actions of others. It was, moreover, a point of honor that pupils so criticized should take the matter in good part and endeavor to conform to the rules of the game.

GN 13. Standards in Oral and Written Composition

It will help teachers to judge the work of their classes in oral and written composition more accurately if the work of other teachers' classes, together with the judgments of these other teachers as to the merit of that work, is available for comparison. Accordingly, teachers are urged to secure such "standards," if standards they may be called, — that is, pupil compositions (graded by experienced teachers of English) from other school systems or other schools in the same system. These compositions, however, must not be permitted to influence teachers or pupils too profoundly. They must be studied for comparison. They are not models. They may even indicate what is undesirable in composition teaching and may point out errors to be avoided by speakers and writers. Let these pupil compositions — of various grades of

excellence and imperfection — be used as the nucleus for a larger collection of pupil compositions. Let each teacher save interesting specimens both of excellent and of poor work year after year. Such a growing collection will prove of interest to every English teacher, and it is suggested that collections of this sort be offered to educational journals for publication, in order that they may become generally available.

The "standards," or time records, for the correct-usage tests and drills in BETTER ENGLISH are discussed in *GN 1*; each time record is printed among the Concrete Suggestions in this Manual, opposite the number of the page on which the test or drill itself appears in the textbook.

Every English teacher, in addition to carrying out the suggestions of the preceding paragraph, will be well advised to make herself acquainted with some of the well-known scales devised for the measurement of excellence in English composition. For the benefit of those wishing to learn some of the interesting work in measurement, the following references are presented:

BREED and FROSTIC. A Scale for Measuring the General Ability of English Composition in the Sixth Grade. University of Chicago Press.

HUDELSON, EARL. English Composition, its Aims, Methods, and Measurement, Twenty-second Yearbook of the National Society for Study of Education, Bloomington, Illinois, 1923.

THORNDIKE, E. L. Thorndike Extension of the Hillegas Scale. Teachers College, Columbia University, 1915.

GN 14. The Content of the Composition

Every composition, whether oral or written, has two aspects or qualities. One of these is the thought conveyed; the other is the expression of that thought. One is what the speaker or writer has to say, the message he has to deliver; the other is the manner of the delivery. In the latter are

included such matters as posture, voice, grammar, vocabulary, sentence sense and sentence skill, spelling, punctuation, paragraphing, and even penmanship. These are important, and language study rightly gives much time to them. With them, however, the present note has nothing to do. Here we are concerned with the thought side of the composition, the content to be conveyed, the communication to be made.

When we speak as teachers of English of the content of the composition, we mean more than the information the composition brings to hearers or readers; we mean more than the body of facts gathered and here presented. This is included, to be sure; but it also will not be discussed in the present note. One reason is that the gathering of facts, the consulting of reference books, the interviewing of persons who can give information, — these matters are fully handled in the textbooks themselves. Besides, we are here concerned with another phase of the subject. We are here interested in such specific things as these:

1. The choice of subject. Has the subject been narrowed sufficiently to insure an interesting communication?
2. The organization of the message — for interest, for clearness, for effect.
3. The beginning sentence (or paragraph) — to catch the eyes of the reader, the ears of the hearer.
4. Originality. Has the message been vitalized, touched by the imagination of the speaker or writer and given individuality, novelty, or humor?
5. The closing sentence. Does it round out the message and help bring out the desired effect?

The list might be lengthened. The above are offered as illustrations of what is here meant by the content of the composition, as contrasted with the mechanics of writing and delivery, grammatical correctness, etc. The questions before the English teacher are, How can I teach these inner excellences

of oral and written composition? How can I help lift pupils' speech above the ordinary and the commonplace?

The BETTER ENGLISH books follow this method: they confront the pupil with situations — problem situations — so cleverly devised as to stimulate the mentality of the learner. They place him in the very midst of such situations as will make his mind work, will stir his imagination, will challenge him to work out a solution that shall be different from the usual thing. See, for instance, the frontispiece for GRADE EIGHT. Here we have a puzzle, so to speak — two railroad trains meeting on a single-track railway and yet passing. It is a genuine problem, a practical problem; it can be solved; the two trains do actually pass, without quibble or trick, but how? So, again, BETTER ENGLISH asks pupils to think out a suitable, an original, name for a candy store, for a gasoline station, for a tourist camp, for a moving-picture theater. That is, BETTER ENGLISH gives the class *practice in originality*, a much-needed practice everyone will admit who knows how drearily flat and unprofitable much of our speaking and letter writing is, untouched by the least suggestion of freshness or novelty. In the long course of this patient practice, pupils are asked — not in words but by thought-provoking situations — to tell the story of a picture, to finish the story begun by the picture, to finish stories presented to them in words, to invent suitable titles for pictures and tales. Pupils are invited to take part in a simple-looking game called "Building Sentences," which leads them on and on in invention, until a bare subject, verb, and object have been transformed by the addition of adjective and adverbial modifying words, phrases, and clauses, into a complex sentence of color and suggestiveness. Practice in originality — that is the device, or the method within a hundred devices, employed by BETTER ENGLISH to bring out what there is in the pupil of individuality and to lift his discourse above the eternal obvious.

See the following books for an amplification of this thought:

CHUBB, PERCIVAL. Festivals and Plays. Harpers, 1912.
CHUBB, PERCIVAL. The Teaching of English. Macmillan, 1913.
COOK, H. CALDWELL. The Play Way. Heinemann, 1917.
DEWEY, JOHN. How We Think. D. C. Heath & Co., 1910.
DIMNET, ERNEST. The Art of Thinking. Simon and Schuster, 1928.
KLAPPER, PAUL. Teaching English in Elementary and Junior High Schools. Appleton, 1925.

GN 15. The Teacher of English a Specialist

There is a sense in which every teacher should be a teacher of English. That is, whether the subject be English or arithmetic, geography or history, pupils as they recite should be held to the best English within their power. Their papers in all their school subjects should meet the strict requirements set by the English teacher for their papers in English. It follows that in schools where some subjects are taught by special teachers, such teachers — say, of history or general science — should coöperate with the department of English in its insistence on grammatical correctness, proper paragraphing, avoidance of slang, correct capitalization, spelling, and punctuation, etc. This is done in many schools.

In a more vital sense, however, the fight for good English must be fought by the English teacher alone. English is, has become, a specialty. As well expect the English teacher to teach general science, as the general-science teacher, English. To be sure, any teacher can detect and correct the more common errors in English that pupils commit; but detection and correction are not removal and eradication. A special technique is needed for these latter, and the English teacher knows this technique (see *GN 1*). Similarly, the English specialist knows what to do to help pupils solve the many other problems that are English. Most other special teachers do not even know what these problems are. The English teacher is

prepared to teach pupils how to devise the promising beginning sentence, how to narrow the subject of a talk or paper in order to increase its interest, how to invent a suitable closing sentence, and how to organize the material in hand for greater clearness and for greater suspense (see *GN 14*). The English teacher has studied the difference between the pupil's reading vocabulary and his speaking vocabulary and knows what mental machinery to put in motion — and how — to improve that speaking vocabulary (see *GN 9*). The English teacher knows what "practice" means when applied to the art of communication (see *GN 8*); knows how individual differences must be dealt with for language improvement (see *GN 10*); knows the pronunciation difficulties that confront children and how to overcome them (see *GN 2*); knows how to give pupils sentence sense and sentence skill (see *GN 5*); knows a hundred suitable educational devices, remedial processes, and curatives for the language ills of young speakers and writers. In short, like a true specialist, the English teacher knows what exercises, drills, and other apparatus to employ to guide pupils in their efforts to improve their speaking and writing.

The reader's attention is called once more to the preface of BETTER ENGLISH FOR BEGINNERS, page v, from which the following sentences are here quoted:

. . . The language lesson must not be permitted to be *simply another period of talking.* There is already talking enough, such as it is, in the other lessons, on the street and playground, and at home. A mere added quantum does not constitute a language lesson. This should differ from lessons in other subjects in its almost exclusive concern with the quality of the English used. It is a withdrawal from those other lessons for the purpose of considering the excellences and the shortcomings of the language employed. It is concerned not so much with the content conveyed, — the chief interest in, say, the history or geography recitation, — as with the correctness and the skill of the conveying. In other words, *not the particular tune played but the acceptability of the playing receives our attention.*

III. CONCRETE SUGGESTIONS — INCLUDING KEY AND TIME RECORDS — FOR THE MANAGEMENT OF THE INDIVIDUAL LESSONS IN BETTER ENGLISH FOR BEGINNERS (GRADE THREE)

(The page references, unless the Manual is specified, are to pages in the textbook.)

Teachers are advised to begin the year by reading not only this Manual through from beginning to end but also the textbook, including the preface and the index. Once they fully understand the new textbook and grasp the author's point of view and method, teachers will find themselves inclined to lean on the textbook for the results which, with the teachers' friendly assistance, the textbook dares to guarantee. As a rule the best plan is for understanding teachers to follow the lessons just as they are written, trusting the authors for the desired improvements in pupils' speaking and writing. Now and then teachers are misled into thinking that more spontaneous and therefore more effectual work can be done without a textbook. This is usually an error; one might as well travel in Europe without a map or an itinerary. Knowing travelers make constant use of both. The present textbook is designed to help the teachers; it hopes that they will constantly avail themselves of this help — for the pupils' sake, for their own sake. There is just one thing that both author and teacher desire: to improve the pupils' English. There is no need that any teacher should assume the entire burden of this task. The textbook eagerly offers to carry most of the load and to assume most of the responsibility.

Page 1. The purpose of the lesson on this page is twofold: (1) to accustom pupils to the sound of their own voices as they speak to the class; and (2) to prepare for the lesson (page 2) on the sentence. In many schoolrooms pupils are asked to go to the front of the room when they speak to the class. This should be the usual practice unless exceptional conditions justify a different procedure. Notice the beginning of class criticism in the last paragraph on the page.

Page 2. Introduce the new word *sentence* quite casually, as if there were no difficulty involved in it and as if the class already understood its meaning. Let pupils gather the meaning from the context. This will mean mental activity on their part, a desirable thing in language work. Remember that there are six years of sentence work before these pupils; do not expect too much in this first lesson. Notice that the notion of the sentence is here introduced by means of *two* sentences, not one alone. The pupil is asked to make *two* statements about himself and to indicate by a distinct pause between them that these are two separate statements. Study pages 2 and 3, and present the matter as it is presented there.

See *GN 5*. (This means, "See *General Note 5* in this Manual." It is found on pages 29–33 of the Manual.)

Page 3. The significant word PRACTICE occurs here for the first time in the book. Notice the last paragraph in that PRACTICE section. Obviously the point of PRACTICE is to continue doing a thing until it is done well. Why stop sooner? To be sure, the time limits imposed by the curriculum reduce the amount of practice that can be permitted each pupil to a minimum; they give him less than he needs. Teachers should aim to require at least two repetitions of each pupil. Read the Preface, page iv, paragraph 2, and page vii, paragraph 2; also see *GN 8*.

Pages 3–6. If pupils already know how to write their names and addresses and can do it well, the entire project "Making

Badges" may be omitted. In most schools pupils learn to write name and address in the first and second grades. Pupils who cannot do this well should now practice it until they can; each such pupil might be asked to write the names and addresses of half a dozen classmates — or more.

Each pupil should be required to write at the top of his paper his name, the name of his school, and (later in the third grade) the date of writing. Wide right and left margins, not less than one inch, should be insisted on.

Page 7. The lesson beginning on this page contains two interesting and highly useful devices for the improvement of the language lesson, — STUDY and PRACTICE. The latter has already been referred to; see *GN 8*. For STUDY see *GN 7*. It may be advisable, until pupils have learned to manage these exercises in silent reading and directed study without help, to treat these exercises as oral, class exercises. But the sooner pupils are thrown on their own resources, the better both for them and for the busy teacher.

Pages 8–10. A preliminary oral test with the eight troublesome words on page 8 will reveal which pupils, if any, actually need to study this section. Only those that mispronounce the words should be asked to study the lesson. See *GN 10*, which treats of individual differences. The class may be divided into a number of small groups for the initial test, provided teachers are able to place each group in charge of a pupil leader who surely knows how to pronounce the words. A game may be made of the reading of the five sentences on page 10, proficient pupils being appointed leaders and judges. See *GN 2*

Pages 11–12. Notice that sentence study is unobtrusively introduced in this story-telling lesson. Observe the two-sentence method of instilling the idea of the sentence. Saying two things in two sentences involves a pause between the two sentences, a natural pause, a logical pause; this separation

emphasizes the underlying fact that each sentence is the expression of a separate thought. This underlying idea, however, is not put in words as yet; the definition must wait until the pupil has had more sentence experience on which to base it. Pages 14, 15, and 16 contribute experience of this sort.

Pages 14–16. Teachers cannot do better, as a rule, than to follow the lessons exactly as they are presented in the textbook. This will save them much time, to say the least. Let them confidently lean on the book for results. The book promises these.

Pages 18–20. See *GN 11.*

The words in the list on page 19 are reprinted below in italics, together with the meaning of each as used in the poem:

tart	a small pie
wanders	roves, roams, rambles
lowing	mooing
stray	get lost, wander away
blown	blown upon, fanned
meadow	pasture

Very incidentally during the study of the poem, use the word *stanza* to designate each of the three large sections of it, and call attention to the interesting fact that every line of poetry begins with a capital letter.

Pages 22–26. These pages have to do with sentence study, which was begun as early as page 2 of the textbook. The first step, making a distinct pause between two sentences, accustomed the pupil also to the word *sentence.* Now we take up groups of words that are not sentences and contrast these with sentences. The incomplete groups are changed to complete sentences by the addition of words that help each group to make sense. As a rule, though nothing is or can be said of it at this time, either a subject or a predicate is added. See the partly italicized sentences on pages 22 and 23. When the

writing of sentences is taken up, attention is given to the capital letter and the punctuation mark. Notice that class criticism is called for throughout; that is, pupils do more than merely write a sentence or two; in addition, they are required to be constantly on the alert for errors made by their classmates.

Pages 27–29. The beginning sentence of a talk, story, or report has not received sufficient attention heretofore in the teaching of English, and yet its mastery is an important element of success in speaking and writing. Let pupils approach the making of beginning sentences as a problem. It is an interesting problem. Let them endeavor to inject as much suspense into their opening sentence as possible. Let them scheme to arouse the curiosity of their hearers and readers to a high pitch. Approached from this point of view and in this spirit, the project is as fascinating an undertaking as a running match or any game. Teachers should not hesitate to match their wits with those of the pupils, though the latter may prove more clever. Teachers should work out and try on themselves each lesson before attempting to teach it. Nothing makes a teacher more sympathetic than such a procedure, and sympathy with the learner's difficulties is half the battle in the classroom. See *GN 14*.

The following are samples of excellent beginning sentences:

1. My brother and I found a queer little green box on a shelf in the barn.
2. When our dog crawled under the porch, what do you think he brought out with him?
3. My brother and I were walking on the street, when a stranger smiled at us and said, "Where's the *GOLD DUST*?"
4. Last year my marks at school were better than my sister's, but this year there is a reason why it will be different.
5. My sister always says to me that she knows why Santa Claus likes girls better than boys.

The following are samples of poor beginning sentences:

1. I have a little brother at home, and his name is Tom.
2. My dog's name is Fido.
3. The other day my sister and I went to town.
4. My father is a carpenter.
5. I like pumpkin pie.

Pages 30–32. We have recently been studying beginning sentences; now the matter of sticking to the subject is introduced. The teacher must remember that both topics will be taken up many more times before the course in language is completed. Therefore not too much must be expected of the pupil in these first lessons. Do not make the work irksome; it will be hard enough for beginning pupils. Let them take it easily at the start; it will be enough for this time if they grasp the idea. Notice the sign on page 31, preceding the side-heading "Speaking": this sign means that the exercise is optional. Such optional work gives teachers an opportunity to adapt the work to the differences in ability and training among pupils. See *GN 10*.

Pages 32–34. See *GN 2*.

Pages 35–37. See *GN 1*. Do not make the mistake of thinking that this is simply another correct-usage drill; note how this differs from others, and read Preface, page vi, the third paragraph. The jingle, it is hoped, will add interest to the explanation. Note the sign indicating optional work. See *GN 10*.

Key. The correct words for the 20 numbered blanks in the correct-usage drill beginning on page 36 are the following:

1 saw; **2** saw; **3** seen; **4** seen; **5** seen; **6** saw; **7** saw; **8** seen; **9** seen; **10** saw; **11** saw; **12** saw; **13** saw; **14** seen; **15** saw; **16** seen; **17** saw; **18** saw; **19** seen; **20** seen.

Time Record: 40 seconds. See the explanation in *GN 1* of the time records or standards offered in this Manual. Teachers will find a stop watch useful in timing pupils.

Pages 37–39. Notice how the topics indicated by the terms "sentence study," "posture in speaking," "vocal adequacy," "pronunciation," "correct usage," are interwoven in this lesson, each of which has had separate consideration earlier. See the year's list of objectives in English; it is printed in the textbook, pages 186–194.

Pages 40–50. We have on these pages a series of connected lessons. Picture study, dramatization, story-telling, outlining, class criticism, explanation, optional speech-making to pupils in another classroom, a project involving written work and the making of posters, together with further optional work, follow in psychological order, interwoven with exercises in directed study and silent reading, not to overlook the special PRACTICE work that distinguishes the BETTER ENGLISH books. Teachers should not hurry these lessons; let pupils enjoy themselves in them; let the project have time to make its appeal.

NOTE. The spirit of the play should pervade the composition period. Pupils should feel as free and happy as on the playground. It is suggested that they be encouraged to "let go" when they are playing stories. Let there be much action, even exaggerated action. Let there be unembarrassed speaking, even if it be sometimes a little louder than necessary. Let there be energetic pantomime. When animals are imitated, or sleepy boys, or elves, let it be done with a will, perhaps even ludicrously. This freedom and abandon of play and fun will help lay the foundation for natural, vigorous, and interesting self-expression.

No finished dramatic product is looked for in these exercises. The ends are (1) the pupils' keen pleasure in the activity and expression involved in the play; (2) the creation of a situation that means for the pupils freedom and absence of self-consciousness; (3) purposeful speech by the children "in the situation"; (4) development of increasing interest in the story as a basis for further, and now story-telling, expression work. *No* rehearsing, *no* memorizing of speeches, but originality, extemporaneous expression, natural, spontaneous speech, are desired. Later on, different pupils should be asked to be managers of plays, selecting players, giving stage directions, urging the actors to speak more, to act more, naturally, etc.

It is desirable that all pupils take part in the dramatizations, and not only the favored or the forward few. Besides, each pupil should be encouraged to

play the part *as he sees it.* Originality, not thoughtless imitation, is desired. It is the *differences* that will be recognized as interesting and valuable in schoolrooms where individuality is encouraged; and it is the differences that justify repeated playing of the same story before the same audience.

But see *GN* 12.

Pages 50–51. See *GN 3.*

Pages 51–55. The review is optional in whole or in part. Teachers should use it in the way that will best fit their particular situation. See *GN 10.*

Key. The correct words for the 24 numbered blanks in the correct-usage test and drill on pages 54–55 are the following:

1 seen; 2 saw; 3 seen; 4 saw; 5 seen; 6 saw; 7 saw; 8 seen; 9 saw; 10 saw; 11 seen; 12 seen; 13 saw; 14 saw; 15 saw; 16 saw; 17 saw; 18 seen; 19 seen; 20 seen; 21 saw; 22 saw; 23 saw; 24 seen.

Time Record: 45 seconds.

Pages 57–60. See *GN* 11. Synonyms are suggested for the italicized words below, taken from the poem, as follows:

wood	forest, grove	*play*	fun, happy time
drifted	driven into heaps	*spy*	see, discover
stings	pricks, bites	*dapple-gray*	gray-spotted horse
bites	nips, hurts	*hunting hound*	dog, setter, pointer
	extremely	very, unusually	

Pages 61–62. See *GN 2.*

Pages 64–70. This sequence of letter-writing exercises begins the six years' course in this subject. Notice the following points:

1. That Grade Three letters carry either no heading at all (see textbook, page 64) or only the date (see pages 172 and 173).

2. That the closing (or ending) of these letters consists only of the signature.

3. That a colon follows the greeting. There is much diversity of practice in the punctuation of the greeting of letters. The comma, the colon, and no mark at all have almost equally good standing.

Some writers follow the greeting of friendly letters with a comma, that of business letters with a colon. It seems better to follow the greeting in both cases with either a comma or a colon — the same mark for both. BETTER ENGLISH uses the colon. Teachers preferring one of the other styles may of course feel free to use it, but all teachers in one school system should use the same style.

See *GN 4.*

Pages 71–73. Teachers should plan their work (even making the omissions declared on the preceding pages to be permissible under certain conditions) so as to begin the present section immediately after the Christmas vacation. Selecting a narrow subject is the underlying topic here. The phrase is not used, but the idea is imparted. Incidentally the beginning sentence receives attention. Notice the PRACTICE. See *GN 8.*

Pages 73–74. One of the flagrant faults of speakers young and old is the use of too many *and's.* BETTER ENGLISH attacks this habit year after year, providing various exercises for its dislodgment. Observe that section **33** makes two totally different attacks. See *GN 5.* Like an ever-present shadow, the treatment of the "*and*" habit follows sentence study through the present language course.

Pages 75–76. See *GN 5.*

Pages 77–81. Courtesy, the polite way of making a communication, is an integral part of the art of communication, the art that language study aims to cultivate. This cultivation should be a matter of exercise, of practice; nothing can take the place of the pupil's actually *being courteous* in the classroom, in his criticisms of his classmates; thus is the desired habit formed. Admonition and exhortation build no habits; practice does. The dramatization work on pages 78–79 helps to give this practice. Notice, incidentally, the provision for pupil differences on page 81, the optional exercise.

Pages 81–84. See *GN 1* and the alternative or supplementary exercises on pages 196–197 (Appendix of the textbook).

Key. The correct words for the 22 numbered blanks in the correct-usage drill beginning on page 82 are the following:

1 done; **2** done; **3** did; **4** did; **5** did; **6** done; **7** did; **8** done; **9** did; **10** done; **11** did; **12** done; **13** done; **14** did; **15** did; **16** did; **17** did; **18** done; **19** done; **20** done; **21** did; **22** done.

Time Record: 45 seconds.

Pages 84–94. Notice the interrelation of sections **38, 39, 40,** and **41,** how one leads naturally, almost inevitably, to the other. Here we have two projects and a dramatization. Underneath the surface the pupil, in the midst of the fun, is learning the following things:

1. How to write the names of the months.
2. How to pronounce *February.*
3. How to read dates (NOT like telephone numbers).
4. How to write dates.

In addition, he is acquiring neatness and attractiveness of arrangement of matter on paper. Besides, he is engaged in STUDY and PRACTICE, two of the major activities of language work.

Synonyms are suggested for the words in italics below, from the poem on pages 90–91, as follows:

quarrel	dispute, argument
former	first, the mountain
latter	second, the squirrel
doubtless	without doubt, surely
sphere	globe.
disgrace	discredit, shame
occupy	fill, hold, keep
spry	nimble, active, quick
talents	gifts, abilities
differ	vary, are unlike
wisely	sensibly, shrewdly
carry	support, bear, hold

Pages 95–96. When the pupil speaks, two things count: (1) what he says, and (2) how well he says it. So it is when adults speak. Language-teaching should take these two aspects of successful speaking into consideration. There should be provided exercises that give opportunity, encouragement, and practice in originality. The picture studies in BETTER ENGLISH are so planned and the illustrations so drawn as to invite novel ideas from the class. An interesting situation is placed vividly before the pupils, the outcome of which is left to their imagination.

Notice that the outline is again made the subject of study; notice the novel device of the *three* story-tellers. Why three?

Pages 97–98. See *GN 2*.

Pages 98–102. Notice that the entire review is optional. Whether it be used or not, and how, depends on the teacher, the class, the time at the disposal of both and the needs of the pupils. Possibly part of it will be used and part omitted. The textbook is purposely flexible.

Key. The correct words from the 22 numbered parentheses in the test and the drill on pages 100–101 are:

1 did; 2 saw; 3 saw; 4 did; 5 seen; 6 seen; 7 did; 8 seen; 9 seen; 10 done; 11 done; 12 did; 13 did; 14 saw; 15 did; 16 saw; 17 done; 18 saw; 19 done; 20 saw; 21 did; 22 saw.
Time Record: 40 seconds.

NOTE. Parenthesis, parentheses. The present book often refers to "the numbered parentheses." A group like (saw [3] seen) is meant by a numbered parenthesis; several such groups are called numbered parentheses.

Pages 102–104. It should be noted that the letter called for in this project is to be addressed to the writer's classmate. That is, it is a genuine letter, not a make-believe letter. That is, the motivation is correct. This is the method followed in the written work required in the BETTER ENGLISH series. See *GN 6*.

Pages 104–106. Observe that here we have some of the words that pair as homonyms with words in sections **23** and **61**. Apparently the "separate" method is here employed in teaching homonyms, but only apparently. See *GN 3*. See the "together" method used on pages 201–203. Teachers may (and it is recommended that they do) anticipate this "together" treatment, by administering it whenever one or more pairs have been "separately" mastered; the sentences in the Appendix may be utilized for these earlier "together" treatments, or similar ones may be prepared by the teacher with the helps of the class or certain leaders in the class. It is believed that the combination method of the textbook, with the added features there to be seen, will bring it about that at last pupils will learn to spell these troublesome words correctly. Each grade is made responsible for a certain number of pairs, together with a review of others. So Grade Six tests and reviews the work of Grade Three, Grade Four, and Grade Five.

Pages 106–107. The pronunciation of *Tuesday* must not be neglected. Many pronounce it incorrectly, as they do also *newspaper*, *New York*, *student*, *avenue*, and *duty*. See Webster's Dictionary.

Pages 107–114. In section **48**, while learning to stick to the subject, the pupils also discover that they are not so skillful as could be wished in the making of beginning sentences. Thus is section **49** motivated. "We do not know enough about this topic; let us learn more." Notice on pages 111–112 that PRACTICE means the craft spirit. That is the best motivation of all. See the optional work on page 114. See *GN 10* and *GN 14*.

Excellent beginning sentences in the numbered list on page 113 are **1, 3, 4, 7, 8, 10**. The reason is that these sentences promise something interesting to follow, or call for an explanation, or seem to lead irresistibly to something else, or arouse the hearer's curiosity.

Pages 114–117. The first paragraphs are easy; the difficulty increases as we proceed through the selection. In earlier sections of the book we have had exercises for the acquirement of sentence sense; now we have a fresh attack on the same subject. In section **50** we pass on to the acquirement of sentence skill. By actual speaking, by reproducing freely a sentence or a paragraph just heard, by expressing the thought of it in one's own words together with such of the original words as happen to come to one's assistance, one is given the practice that leads ultimately to sentence skill. Speaking from dictation is a promising novelty in language study.

Pages 118–120. See *GN 11*.

Pages 121–122. See the optional exercise — alternative or supplementary — on pages 198–199.

Pages 122–127. In the lower grades, where the restless little ones find it difficult to sit still more than half an hour at a time, teachers are well advised when they correlate language study with physical activity whenever possible. This is done in section **54**. Sometimes teachers who have not had much experience teaching language find dramatization and such exercises as the march on page 125 (optional!) somewhat difficult to handle. They should use the speaking exercise without the physical accompaniments and omit the march. But first they should read *GN 12*.

Pages 127–129. See *GN 5* and reread the suggestions for pages 73–74 of the textbook.

Pages 129–132. The test is selective, diagnostic. Pupils not needing the drill are provided for in the optional exercise on page 132. See *GN 10*.

Key. The correct words from the 24 numbered parentheses in the test and the drill on pages 131–132 are:

1 went; **2** gone; **3** went; **4** gone; **5** gone; **6** went; **7** gone; **8** gone; **9** went; **10** gone; **11** gone; **12** went; **13** gone; **14** gone;

15 gone; **16** gone; **17** gone; **18** went; **19** went; **20** gone; **21** gone; **22** went; **23** gone; **24** gone.

Time Record: 45 seconds. Teachers will find a stop watch very convenient for timing pupils as they read the drill sentences.

Pages 132–136. If we could only improve the English used over the telephone — that is, the vocal quality, the courtesy, and the technique of the operation! The English teacher has this responsibility. It can be met successfully in one way only, by exercises in using the voice, in courtesy, and in telephoning. Remember the following sentence from the preface of BETTER ENGLISH: "... practice means more, much more, than doing the same thing over and over; with each repetition there must be an effort to do the thing better in one or another particular way." See the PRACTICE on page 136. Notice how the telephone numbers are read. As the textbook showed earlier, dates are read differently. See the suggestions made for pages 84–94 of the textbook.

Pages 137–138. Why should pronunciation practice follow telephoning? There seems this fitness: while telephoning, pupils discovered that many words are mispronounced. That is, they realized their need of further work in removing such mispronunciations. This recognition is itself a form of motivation. See *GN 2*.

Pages 138–142. Teachers will at once perceive that we have on these pages the first step in dictionary study. The project follows naturally on the telephone practice of several pages earlier. Observe how time is saved by the class exercises on pages 140–141. Notice how the optional work follows logically on the work before it, involving a more difficult task, and how it provides for individual differences in the class.

Pages 142–147. See *GN 11*.

Synonyms are suggested for the italicized words below, which are taken from the list on page 146, as follows:

blare	sound, blast, noise
ruffle	beat, roll
flash	burst, show, display
ordered	orderly, regular, uniform
lines	rows, ranks
grim	stern, frightful
victory	success, triumph
plenty	abundance, wealth
increase	progress, growth
ward	protect, guard, defend
foreign	alien, enemy
wrong	harm, injustice, unfairness

Pages 147–149. See *GN 3* and the comments above on pages 104–106 of the textbook.

Pages 149–153. Teachers are asked to reread what was said in this Manual in connection with pages 95–96 of the textbook. Notice the optional work on page 153.

Pages 153–154. Such optional work is designed not only to give the brighter children something to do while the others are practicing, and thus to provide for individual differences, but also to motivate practice by offering a reward, in the form of some attractively different task, for work well and quickly done. Do not overlook the alternative or supplementary tests and drills in the Appendix of the textbook.

Key. The correct words from the 23 numbered parentheses in the test and the drill on pages 153–154 are as follows:

1 saw; 2 went; 3 did; 4 saw; 5 gone; 6 seen; 7 gone; 8 seen; 9 saw; 10 done; 11 saw; 12 gone; 13 did; 14 saw; 15 gone; 16 saw; 17 done; 18 seen; 19 done; 20 gone; 21 seen; 22 seen; 23 done.

Time Record: 45 seconds.

Pages 154–157. This is a repetition, but with increased difficulty, of the kind of work done in sections 50 and 51.

Pages 157–160. Another extensive, summarizing, testing optional review. Observe the "together" method used for the teaching of the spelling of homonyms, on page 157. In this connection, reread *GN 3*.

Pages 160–162. Make the class post office an important center of the letter-writing activities of the class. To be the postmaster or one of his assistants should be a much-desired honor among pupils. Let all letters, like those called for in this section, be genuine letters, that is, actually addressed to classmates and conveying real communications. See *GN 6*, and reread the suggestions made for pages 64–70.

Pages 162–164. Let the spirit of fun prevail as pupils offer one riddle after another. (The spirit of fun does not mean disorder, noise, pranks, but delightedly free attention given to the absorbing business in hand. See *GN 12*.) It is true that most of the riddles will be exceedingly simple, easy to guess, and unoriginal, but what of that? As the making of riddles proceeds, each little artist will improve his skill with practice; and this is genuine language work. The project, of course, is only for those who will profit by it without too great loss of time; it is optional; the entire class may engage in it, only a small group of exceptional pupils may engage in it, or it may be omitted altogether. The purpose of optional work is to make the book easily adaptable to varying conditions, the country over. Besides, optional work provides for pupil differences.

Teachers who preserve the best riddles will find them useful means of stimulating subsequent classes to their best endeavor. A riddle book may gradually be made by a teacher's successive classes, each class contributing its best. Only worthy pieces of work may be included. Thus, a school or a schoolroom tradition in English may be made to grow up, whose educational value would be not inconsiderable.

Pages 165–167. See alternative or supplementary exercise on pages 197–198.

Key. The correct words from the 22 numbered parentheses in the test and the drill on page 166 are as follows:

1 come; **2** came; **3** come; **4** came; **5** came; **6** come; **7** come; **8** came; **9** came; **10** come; **11** came; **12** came; **13** came; **14** come; **15** came; **16** came; **17** come; **18** came; **19** came; **20** come; **21** come; **22** came.

Time Record: 40 seconds.

Pages 167–168. See *GN 3* and alternative or supplementary exercises on pages 201–203.

Pages 169–170. See *GN 2.*

Pages 170–172. Like telephoning, asking and giving directions are activities of the practical world in which the pupil lives. Improvement in these activities can best be made by engaging in them, having one's faults pointed out, and then striving by repeated efforts (PRACTICE) to overcome them. This is the procedure followed by the textbook.

Pages 172–174. Asking and giving directions by means of letters sent through the class post office is the activity required on these pages. Obviously it is a perfect social situation. See *GN 12.*

Teachers will arrange matters tactfully, that every pupil may receive a letter from one of his classmates. Pupils may write more than one letter if they wish, but the postmaster should accept no slovenly mail.

It is recommended that this correspondence be permitted to continue as long as pupils take pleasure in it. There should be allowed great freedom of content. Let pupils tease each other, poke fun at each other, even ask silly questions.

Long written compositions are not advised for the grade covered by this book. The standard of proper length will vary with each class and, in fact, with each individual. Teachers will allow for this variation. Pupils should not continue to write after interest has ceased. Many short compositions

gladly written rather than a few long ones perfunctorily produced is by all means the rule of wisdom.

Pages 174–175. See the optional alternative or supplementary drill on pages 200–201.

Pages 176–180. Again originality is invited to do its utmost, in order that it may form the habit of functioning in the pupil's speaking and writing. See *GN 14*. Reread the suggestions made for pages 95–96. Notice the PRACTICE on page 180, and reread *GN 8*.

Pages 180–184. See *GN 11*.

Synonyms are suggested for the italicized words below, which latter are from the list on page 182, as follows:

devour	swallow, consume
maize	Indian corn
flails	sticks, beaters
foe	opponent, enemy
strive	struggle, battle
thrive	prosper, grow rich
melodious	tuneful, musical
din	sound, clang, music

Pages 184–186. Teachers having serious difficulty with dramatization work because of schoolroom conditions (see *GN 12*) may do well to omit section 77 altogether. Other work from the Appendix may perhaps be profitably substituted.

Pages 186–194. The objectives of the year's language work are here enumerated. With each objective or aim is given an exercise or a test; in some cases a drill is provided. A searching review of the year's work is thus made possible.

Key. The correct words from the 20 numbered parentheses in the test and the drill on pages 187–188 are the following:

1 was; **2** were; **3** saw; **4** done; **5** gone; **6** seen; **7** came; **8** did; **9** were; **10** did; **11** were; **12** did; **13** gone; **14** seen; **15** came; **16** went; **17** gone; **18** seen; **19** Were; **20** came.

Time Record: 40 seconds.

The numbers in the first column near the top of page 191 are correctly read as follows:

As dates:
Fourteen-ninety-two
Seventeen-thirty-two
As telephone numbers:
One-four-nine-two
One-seven-three-two

Pages 195–214. Twenty pages of optional supplementary or alternative exercises, with tables of rules, abbreviations, and contractions. A flexible textbook helps the teacher adapt the lessons to the particular class taking them. This Appendix may be used in a number of profitable ways: (1) as a final test and review of the class's mastery of the mechanical essentials of the subject; (2) as a source of assignments during the year for those in particular need of this or that instruction, drill, or review; (3) as an opportunity for a different attack on certain incorrect habits of speech, spelling, or punctuation. The section for jingles may be saved for play times in language study. See Franklin's "Autobiography" for his comments on the language value of writing verse.

Key. The correct words for the numbered blanks in the exercise beginning on each of the following pages are indicated opposite those pages:

Page 195: 1 seen; 2 saw; 3 saw; 4 saw; 5 saw; 6 seen; 7 seen; 8 seen; 9 saw; 10 seen; 11 saw; 12 saw; 13 saw; 14 saw.

Time Record: 25 seconds.

Page 196: 1 done; 2 did; 3 did; 4 done; 5 did; 6 did; 7 done; 8 did; 9 done; 10 did; 11 done; 12 did; 13 did.

Time Record: 20 seconds.

Page 197: 1 came; 2 came; 3 come; 4 came; 5 come; 6 come; 7 come; 8 came; 9 came; 10 come.

Time Record: 25 seconds.

Page 198: 1 went; 2 went; 3 went; 4 gone; 5 gone; 6 gone; 7 gone; 8 went; 9 gone; 10 gone; 11 went; 12 gone; 13 gone; 14 gone; 15 went; 16 went; 17 went; 18 gone.

Time Record: 40 seconds.

Page 200: 1 was; 2 were; 3 were; 4 was; 5 were; 6 were; 7 were; 8 was; 9 were; 10 was; 11 were.

Time Record: 25 seconds.

Page 201: 1 hear; 2 are; 3 won; 4 two; 5 an; 6 their; 7 there; 8 wear; 9 where; 10 and; 11 to; 12 too; 13 one; 14 our; 15 or; 16 here; 17 Where; 18 wear.

Page 202: 1 won; 2 hear; 3 our; 4 two; 5 an; 6 an; 7 here; 8 their; 9 are; 10 one; 11 and.

Pages 215–223. At the beginning of the year the teacher was urged to read the textbook through. This should include the Index. Here is a bird's-eye view of the contents of the textbook; the quantity of the work is seen; the significant features are enumerated. The reader of the Index is likely to make interesting discoveries.