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METROPOLITAN BUSINESS COLLEGE

ENGLISH TRAINING COURSE

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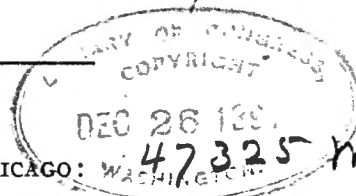
LETTER-WRITING, COMPOSITION,
WORD-ANALYSIS, PRONUNCIATION,
AND GRADED LESSONS

— IN —

ENGLISH GRAMMAR,

✓ — BY —

A. M. HOOTMAN AND M. D. MUGAN.



CHICAGO: WASHINGTON

O. M. POWERS,

Cor. Michigan Ave. and Monroe St.

(1891)

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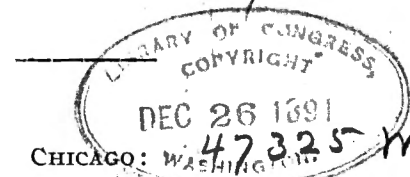
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INTRODUCTION.

This work is a revision of the authors' Graded Method in English Grammar, published in 1885. The method was devised for the purpose of placing in the hands of educators, not only a practical grammar of our language, but also a logical treatment of the subject which would prove a valuable instrument for the systematic development of the reasoning and perceptive powers.

The plan and the work, as at present arranged, grew into form in the schools over which the authors preside, and every part of it has undergone the test of the class-room.

The systematic grading is an important feature of this method. Commencing with a sentence of two words, the form of expression continues to grow as advancement is made, until the most complex sentences are introduced and analyzed.

Grammar is here recognized as an instrument to be used in the study of language, not as a science, to be studied for the sake of the science itself; therefore, the practical side of the subject is made prominent all through the work.

The memorizing of definitions, rules, etc., forms no part of this mode of instruction. The system of presentation is such that everything is at first learned by experience and observation.

Due consideration has been given to composition and letter-writing, and the rules for capitals and punctuation have been placed near exercises which furnish abundant examples for their illustration.

The aim and object of this work is to make the study of the science of our language more interesting and effective, and at the same time to render it more comprehensible to the younger children. The authors venture to hope that this revision will prove a valuable aid in the hands of their co-workers in the cause of education.

DECEMBER, 1889.

St. Louis, Mo., July 5th, 1888.

R. W. Palmer, Esq.,
Chicago, Ills.

Dear Sir,--

Your favor of the 1st inst. received. I note what you say respecting the Kilgar loss by the recent conflagration. I am surprised that the assured request an additional allowance. We went into the matter very carefully and very thoroughly. The amount allowed was considered very liberal by all concerned. We stand ready to correct any mistakes or errors made, if there be any. Otherwise, I do not see that we can do anything. If, however, Mr. Kilgar is not entirely satisfied with the adjustment, he is at liberty to return our draft, and we will take the matter up de novo.

Very Truly, Yours,

Saty E. Pallen,

Manager Home Insurance Co.

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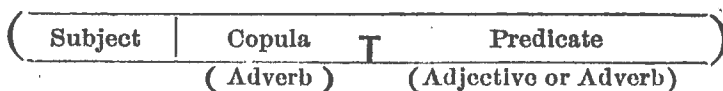
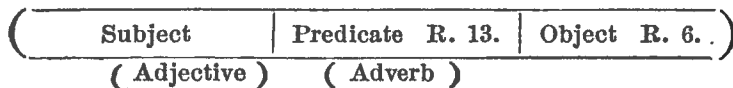
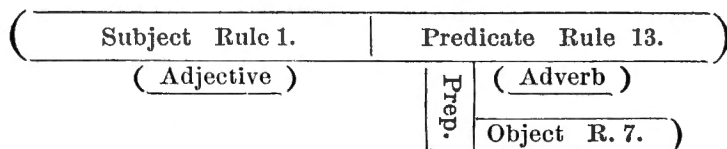
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METHOD.

At first organize the whole school into one grammar class, no matter how irregularly graded. Assign a number of sentences to be disposed of—diagramed, analyzed, corrected. The recitation will consist almost wholly of reviewing (re-doing) the work which is presented on slates or paper. The pupils will thus be enabled to detect and correct their own mistakes. Before the close of the recitation every sentence in the lesson should appear in diagram on the blackboard. An exposition of the method in full will be found in the Appendix.



Explanation.—The diagram used in this work was adopted, because it is the most expressive ever devised, and it is so easy to learn when used with graded sentences that it requires scarcely a mental effort. However, in teaching by this method, any diagram may be used which is approved by the teacher.

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ETYMOLOGY AND SYNTAX

COMBINED.

A **Sentence** is a complete thought expressed in words. It is an assemblage of words making complete sense.

The **Subject** of a sentence is the actor. It is that of which something is affirmed (said). It is generally a name—a noun.

The **Predicate** of a sentence is that which is affirmed of the subject. It is generally an action-word—a verb.

1. SUBJECT AND PREDICATE.

Analyze the following sentences, using this as a model:



"Birds sing" is a sentence. **Birds** is the subject; it is that of which something is affirmed; **sing** is the predicate; it is that which is affirmed of the subject.

1. Trees grow. 2. Snow melts. 3. Men work. 4. Fire burns.
5. Wind blows. 6. Lions roar. 7. Flowers bloom. 8. Walter writes.
9. Horses run. 10. Jennie sews. 11. Pupils study.
12. Boys play. 13. Fishes swim. 14. Dogs bark. 15. Bees sting.

Capitals.—The first word of every sentence should begin with a capital.

Direction.— Write ten sentences using some form of the verb **rise** in each. *I rise; he rises; I rose; I have risen.*

Set is a transitive verb, which requires an object to complete its meaning. **Set** means *place* or *put*; **Sets**, *places* or *puts*.

I set the ink bottle on your desk; that is, I placed the ink bottle on your desk. *He has set* the lamp on your table. *Hilda set* the child on the bench where it now *sits*. *George set* the box on the grass where it now *sits*. *The boy set* the hen. *The hen sits*.

Direction.— Write six sentences using a form of the verb **set** in each. *I set; he sets; I set; I have set.*

Sit is an intransitive verb. The word **sit** means *rest*; **sits** means *rests*; **sat** means *rested*.

William *sits* in a chair. He *sat* in a chair yesterday. The boy has *rested* in a chair since noon. The cat *sits* on the bench. Your dog *sat* on the bench last night. We *have sat* here long enough. The pitcher *sits* where you *set* it yesterday.

Direction.— Write ten sentences using a form of the word **sit** in each. *I sit; he sits; I sat; I have sat; I had sat.* (Page 95.)

Lay is a transitive verb. The word **lay** means *place* or *put*; **laid** means *placed* or *put*; **have laid** means *have placed* or *have put*.

I lay my book on the desk. *I laid* my hand on the window. *I have laid* my books on your desk several times. You *had laid* your things on the table before we arrived.

Direction.— Write eight sentences using, if possible, a different form of the verb **lay** in each. *I lay; he lays; I laid; I have laid; I had laid; he had laid.*

Lie is an intransitive verb. The word **lie** means *rest* or *recline*; **lies** means *rests* or *reclines*; **lay** means *rested* or *reclined*.

The men *lie* on the grass. He *lies* on the lounge now. He *lay* on the lounge all last night. He *has lain* on the lounge day after day for weeks. He *had lain* on the floor before I arrived. The blocks *lie* on the box. The block *lies* on the box.

Direction.— Write eight sentences using, if possible, a different form of the verb **lie** in each. *I lie; he lies; I lay; I have lain; he has lain; they have lain.*

PROSE COMPOSITION.

Prose Composition is the term applied to all classes of composition which are not written in verse.

Among the varieties of prose composition are Letters, Editorials, Essays, Reviews, Treatises, History, Fiction.

A **Letter** is a communication in writing addressed by the writer to some other person.

An **Editorial** is the published opinion of the editor of a newspaper on the current topics of the day.

Remark.— Whatever knowledge, wit or wisdom is displayed by the paper, is supposed to exist in that unseen oracle who sits veiled behind the mysterious "We."

An **Essay** is a formal discourse on some subject which it treats at length in a systematic manner.

Remark.— An essay, in form, is impersonal; but, when the writer finds it necessary to introduce himself, he does it in the singular, "I," not in the editorial "We."

A **Review** is a lengthy editorial. It is generally an article of many pages, giving the opinions of a monthly or quarterly magazine, instead of a brief article in a daily or weekly paper.

Reviews, like editorials, embrace almost every variety of subject. They are commonly, though not always, based on some book.

A **Treatise** is a written discourse or composition on some subject, setting forth its principles in a systematic and orderly manner.

Treatises differ from essays mainly in being more formal and scientific. They are more frequently divided than essays are, into regular chapters, sections, and sub-sections.

History is a record of important events for the instruction of mankind. The fundamental qualities in compositions of this class are accuracy, impartiality, and fidelity.

That record of events, momentous and important, which enables us to apply the transactions of former ages for our own instruction, and that alone, is entitled to the name, history.

Memoirs are a species of historical composition, though not strictly constituting history.

Remark. — The writer of memoirs does not pretend to give a complete account of transactions, but only to relate such portions as those with which he himself was in some way connected.

Biography is the history of one individual; it is, therefore, a species of historical composition.

Biography differs from history proper, not only in being thus limited in range, but also in being less stately and formal. In this respect biography corresponds with memoirs, descending to the particulars of private life.

A **Fiction** is a composition made up of incidents which are the product of the imagination and are invented for the purpose.

The names most commonly given to works of fiction are Novels and Romances. These terms are for the most part used indiscriminately, though romances more strictly mean a class of fiction in which the manners, incidents, and sentiments are of a rather extravagant character.

Historical Novels are those in which the events of history are related and historical persons are represented as speaking and acting.

Remark. — The historical novel may be made very interesting, but it is very unsafe as a guide in history. The facts are shaped to suit the story, instead of the story to suit the facts.

STYLE.

Certain peculiarities of individual minds appear in their respective styles of composition and give rise to what is known as varieties in style.

The properties which every good style should possess are Purity, Propriety, Precision, Clearness, Strength, Harmony, and Unity.

Purity consists in the use of such words, idioms and constructions as properly belong to our language.

Purity may be violated by the use of *obsolete* words, *newly-coined* words, *foreign* words and *provincial* words. Violations of the rules of syntax are also violations of purity.

Propriety consists in avoiding vulgarisms, in choosing correctly between words formed from the same radical, and in employing words only in such acceptations as are authorized by good usage.

Vulgarisms are out of place in every variety of composition. Colloquialisms are proper enough in conversation but not sufficiently dignified for written composition.

Precision consists in the use of such words as convey precisely the meaning intended and nothing more.

Precision is generally violated by a want of discrimination in the use of synonymous terms: Cæsar displayed *courage*, not *fortitude* on the battlefield.

Clearness or **Perspicuity** consists in such a use and arrangement of words, phrases and clauses as at once distinctly indicate the meaning of the writer.

Other things being equal, the greater the Purity, Propriety and Precision of a sentence the clearer it will be. Equivocation, Ambiguity and Obscurity are faults opposed to Clearness.

Strength consists in such a use and arrangement of words as make a deep impression on the mind of the reader or hearer.

The strength of a sentence may be enhanced by rejecting all superfluous words, by never closing with a preposition or any small word, and by arranging its members so that the shorter or weaker stand before the longer or more important.

Harmony is a rhetorical term used to denote that smooth and easy flow of language which pleases the ear.

Harmony consists in the use of euphonious, or pleasant sounding words, the euphonious arrangement of words, and the adaptation of the sound to the sense which it is used to express.

Tautology consists of the repetition of a sound by employing the same word more than once in a sentence, or by using in contiguous words, similar combinations of letters, either of which serves to destroy harmony.

Unity consists in the restriction of a sentence to one leading proposition, modified only by such accessories as are materially and closely connected with it.

A sentence may consist of parts but these must be so bound together as to convey to the mind the impression of *one fact*, and but one. Avoid long parentheses and do not crowd into a sentence things which have no logical connection.

INVENTION.

Invention is the process of developing thought in connection with any particular theme. It is this that furnishes the material of composition, and upon this, in a great measure, its value depends.

At first, and in fact always, outline the subject before undertaking to write the composition.

The preparation of this outline is the very essence of invention. It sets the pupil at once to thinking—to gathering thoughts instead of putting together mere words. The outline, therefore, should be a leading portion of the exercise, and should in each case be submitted to the teacher for inspection and comment, before the composition is written.

Suppose that *Anger* is selected as the theme for a composition. Such questions as the following at once suggest themselves to the student and are written down:

1. What is Anger? 2. What are its visible effects? 3. How does a person feel when his fit of passion has subsided? 4. What are its usual effects on

individuals? 5. To what may the angry man be compared? 6. Morally speaking, what is the character of this passion?

These are only a few of the questions that may be asked. In them we find the germ of the composition, and from them we construct an outline like the following:

1. Definition of anger.
2. Feelings produced by anger.
3. Effects on those about us.
4. Moral character of anger.
5. Methods of controlling the passion.

AMPLIFICATION.

The analytical outline of the theme completed, the next step is amplification. This consists in enlarging on the thoughts presented in the outline. Each topic may be repeatedly enlarged upon, and the whole composition rewritten several times, and at each writing new and appropriate additional matter may be introduced until one complete and consistent whole has been produced. The first topic of the subject, *Anger*, may be amplified thus:

1. Anger is a passion.
2. Anger is a strong passion or emotion.
3. Anger is a strong passion or emotion of the mind excited by a real or supposed injury.
4. Anger is a keen displeasure, a strong passion or emotion of the mind excited by a real or supposed injury and usually accompanied with a desire to punish.

THEMES FOR COMPOSITION.

- | | |
|---------------------------------|-----------------------------------|
| 1. Friendship. | 2. Composition. |
| 3. Good English. | 4. Importance of Correctness. |
| 5. Schools, Public and Private. | 6. Comfort for the Dunces. |
| 7. Misuse of Words. | 8. My favorite Study. |
| 9. The Ideal School. | 10. School a Manufactory. |
| 11. Graduation Day. | 12. Errors in the use of English. |
| 13. Poetry of School Life. | 14. The School-master Abroad. |
| 15. Accomplishments. | 16. The Delsarte System. |