

⊙

PRACTICAL
LESSONS IN LANGUAGE

BY
Young
BENJAMIN Y. CONKLIN
PRINCIPAL OF GRAMMAR SCHOOL No. 3, BROOKLYN, N.Y.

NEW YORK ·· CINCINNATI ·· CHICAGO
AMERICAN BOOK COMPANY

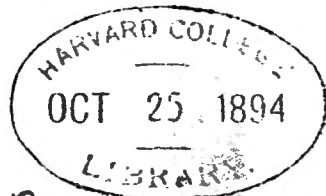
1893.

33

Educ T, 758.93.280

~~VII. 3399~~

~~Educ T 1028.93.5~~



By exchange.

COPYRIGHT, 1893,

By AMERICAN BOOK COMPANY.

Printed at
The Eclectic Press
Cincinnati, U. S. A.

TO THE TEACHER.

THE language lessons in this book are intended to cover the last two years of the primary course, and they are graded to suit the capacity of pupils as they advance. The reviews under the head of "Things to Remember" indicate the divisions of the book into the work for each half year.

It will be noticed that the lessons are arranged under the two heads, "Things to Notice" and "Things to Do."

Under the head of "Things to Notice" will be found development questions, and the deductions drawn from answers to such questions.

Under the head of "Things to Do" the exercises are varied, and of such a nature as to interest the pupil. Indeed, the aim throughout the book is to lead the pupil to see and to think for himself.

Every pupil should be provided with a book, to prevent the serious loss of time that must inevitably take place in getting the necessary exercises before the class in any other way. Besides, the memory is greatly aided by contact of the eye with the printed page.

Only such thoughts as are clearly grasped by the mind can be intelligently expressed; therefore in preparing a composition exercise it should be the aim of the teacher to see that pupils clearly comprehend the thoughts they are about to express in their own language.

The correction of compositions in primary classes should *generally* be done during the time devoted to writing them. The teacher can be more helpful to pupils by passing from one to another, making corrections, answering questions, and offering suggestions during the hour of writing, than by making formal corrections after the compositions are written.

By pursuing this course, and by carefully reading one or more sets of compositions through, the teacher will soon discover which pupils need assistance most, and thus be able to give help where it will do the most good.

PRACTICAL

LESSONS IN LANGUAGE.



I. A PICTURE STORY.

To the Teacher. — Each answer to a question should be a complete sentence; thus, "How many people do you see in this picture?" Answer: "I see two girls in this picture." The teacher should not confine herself exclusively to the questions here given: other questions will naturally suggest themselves.

Things to Notice. — What are the children in this picture doing? How many children are there? How many of them are girls?

Are Jack and Rosa turning the rope steadily? What is little Susie about to do? Do you think Jack and Rosa are kind to turn the rope for their little sister to jump?

Things to Do. — *Look at the picture and tell its story in your own words.*

MODEL.

The children in this picture are jumping rope. There are three children: two of them are girls, and the other is a boy. Jack and Rosa are turning the rope for little Susie to jump. I think they are very kind to their little sister.

II. ANOTHER STORY FROM THE PICTURE.

To the Teacher. — When a question is followed by "Why?" as in some of the following, the full answer should be given to the first question; then the answer to the "Why?" should be combined with the first answer: thus, "I think Susie is the youngest, *because she is the smallest.*" Go over the questions often enough to impress the facts on the pupils' minds.

Things to Notice. — What are the names of the three children jumping rope in the picture?

Which child stands on the right of the picture? Which stands on the left? Where is Susie?

Which do you think is the youngest? Why?

Which do you think is the next older? Why?

Which do you think is the oldest? Why?

Things to Do. — *Tell in your own words a second story of the picture.*

III. SUPPLYING SUITABLE WORDS.

To the Teacher. — Read each of the following sentences with an intermission of the voice at the blank spaces, and require pupils while looking at the picture to supply the proper words.

1. There are three — in this picture.
2. There are two — in this —.
3. There is one — in — picture.
4. The name of the largest child is —.
5. The — of the — child is Susie.
6. Jack stands on the — side of the —.
7. Rosa — on the left — of the picture.
8. I think — is the youngest, — she is the —.

IV. STORIES FOR REPRODUCTION.

To the Teacher. — Each of the following little stories for reproduction should be read by the teacher slowly and distinctly, once only; then a number of pupils should be called upon to tell the story as nearly in their own words as possible.

Two little boys went out to pick strawberries. One ate all he picked, and the other carried his home to his sick sister.

Jimmy is a little boy. Prince is a big dog. They live in the country and play together out in the fields. When the sun is too hot for them to play, they lie down under a big horse-chestnut tree and take a nap.

Joseph was sitting in a car. A lady came in and stood right in front of him. As soon as he saw that she had no seat, he gave her his. Then the lady said he was a little gentleman; and so he was.

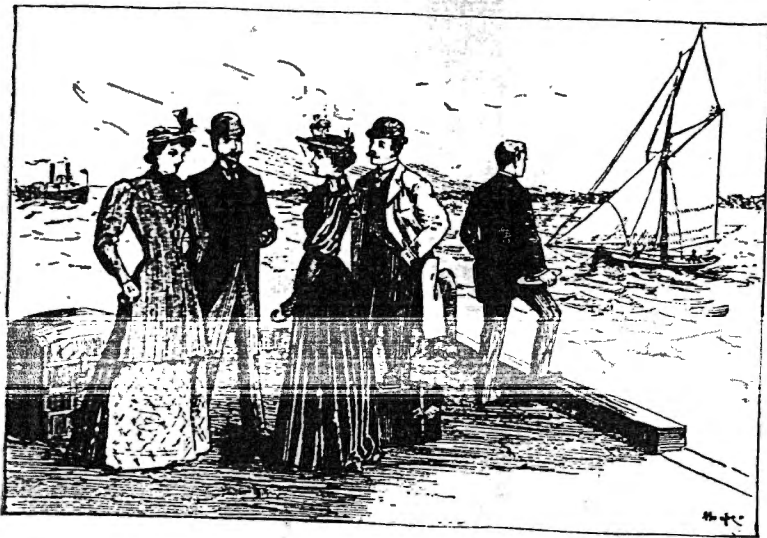
words *No, I would rather take a scolding than tell a lie*, are not the words of the writer of the story. They are the exact words of some other person. These marks are called quotation marks.

Do the marks before *No* turn the same way as those after *lie*?

To be Memorized.

He that does one fault at first,
And lies to hide it, makes it two.

XI. A PICTURE STORY.



Things to Notice. — How many people are standing on the wharf? How many of them are men? How many of them are women?

What are the two men and two women standing together waiting for? Is the steamboat coming up to the

wharf? What do you see on the wharf near the four people standing together? What do you think these four people are going to do? Why?

At what do you think the man standing alone is looking? Do you see any people on this sailing vessel? What difference do you see between this boat and the steamboat? On which kind of boat would you rather sail?

Things to Do. — *Tell the story of the picture in your own words, then write it.*

To the Teacher. — For another story let pupils tell what they think the people standing together are talking about.

To be Memorized.

Leave not your work
Till it is done;
First do your task,
Then have your fun.

XII. SUPPLYING SUITABLE WORDS.

Things to Do. — *Read the following sentences carefully, and supply orally suitable words to fill the blanks; then write the sentences, supplying words as before: —*

1. Four — are standing together on the —.
2. Two of — are gentlemen, and — of them are —.
3. A — and a — are beside them on the wharf.
4. The ladies and — are — for the —.
5. The man — alone is — for the sailing vessel.
6. These — are — together.
7. They — soon be on board the —.

To be Memorized.

He who is most slow in making a promise is the most quick to keep it.

How poor are they that have not patience!

XVII. NAMES SHOWING OWNERSHIP.

Things to Do. — *Write the following sentences, being careful to notice any change made in the same name used in two different sentences:—*

1. Julia sits at the table.
2. Julia's dress is new.
3. Pussy is also at the table.
4. Pussy's paws are on the table.
5. The girl is looking at pussy.
6. The girl's finger points at pussy.

Things to Notice. — In the first sentence which two words are names? Spell *Julia*. Is this name in the second sentence spelled differently? By reading the second sentence who do you think *owns* or *possesses* the dress? What word shows this? What difference in the spelling shows this?

The comma used with *s* ('*s*) in this way (a little above the letter) is called an apostrophe, and the two together ('*s*) are called apostrophe-s.

When apostrophe-s is added to the name of the owner, it shows ownership or possession.

Things to Do. — *After spelling pussy, pussy's, girl, girl's, write from dictation the six sentences, being careful to write correctly the names showing possession.*

XVIII. A PICTURE STORY.

Things to Notice. — What is little Julia in this picture doing? Why do you think she is eating breakfast alone? Do you think she got up too late to eat with her family? Do you not think it would be better for her to rise earlier? Why?

What do you think pussy wants? What is Julia saying to pussy? How many plates on the table? What do you think is on each?

What do you think Julia has in the tumbler to drink? What else is there on the table? What kind of flowers are in the vase? Do you think they smell very sweet?

Things to Do. — *Write the story of the picture.*

To the Teacher. — Require a number of pupils to tell stories of the picture, allowing them to draw on the imagination as largely as may be desirable.

New York.

June 6th, 1892.

Dear Papa,

I arrived at Uncle John's home at 11 o'clock this morning. Cousin James met me at the station. The ride from the station was very pleasant.

I expect to have some very nice times while I am here. Give my love to Mamma.

Your loving son,

Paul Fleming.

Things to Notice. — Notice the little mark (,) after *Dear Papa*. This mark is called a **comma**. The comma, the period, and the question mark are called **punctuation marks**.

What punctuation marks in the first line of the letter, containing the date? Notice where other commas are placed.

Notice the use of capitals and of the apostrophe, and also the general form of the letter.

To the Teacher. — For another lesson require pupils to write the letter from dictation, and see that they pay special attention to the *form* of the letter.

XXII. LETTER WRITING.

Things to Do. — Write letters, using the following hints as a guide. Write each in the form of the letter in the preceding lesson.

Suppose your cousin has loaned you a book, and you have nearly finished reading it. Tell in two paragraphs how you like it as far as you have read, and when you will probably return it.

You are to spend Saturday afternoon at your aunt's. Invite one of your playmates to go with you. Mention what you will do if he or she will go with you.

XXIII. THE PARTS OF A STATEMENT.

Things to Do. — Write the following sentences: —

1. This girl sews neatly.
2. The fire burns brightly.

3. Some men paint pictures.
4. Some animals eat flesh.
5. The dog barks loudly.
6. The cook makes bread.

Things to Notice. — In the first statement something is told or said about *This girl*, and the words that do the telling or saying are *sews neatly*. In each of the other statements is something said about a person or thing, and are there other words which say something?

A statement, then, is made up of two parts, — the part about which something is said, and the part that says something.

In the first sentence *This girl*, being the part talked about, may be called the subject of the sentence; and the chief word, *girl*, may be called the subject word.

In the part *sews neatly*, is *sews* the chief word used in telling something about the subject?

Things to Do. — *Select the subject word in the second sentence above, also the chief word used in telling about fire.*

Do the same with the other sentences. Read the two chief words in each sentence; thus, girl — sews.

XXIV. THE PARTS OF A STATEMENT.

1. A spider spins a web.
2. Spiders spin webs.
3. This man builds ships.
4. Some men build ships.

Things to Notice. — In the first sentence what is the subject word? Does it mean one, or more than one? What is the chief word used in *telling* about *A spider*? What is the subject word in the second sentence? Does it mean one, or more than one? How does the chief word that *tells* about *spiders* differ from the chief word that *tells* about *A spider*?

In the third sentence what is the subject word? In the fourth sentence? Which means one, and which more than one? What is the chief word that *tells* about *men*? About *This man*? How does the chief word that *tells* about *men* differ from the chief word that *tells* about *This man*?

Read the four sentences. In the second sentence why is *spins* changed to *spin*? In the fourth sentence why is *builds* changed to *build*?

When a statement is made about more than one person or thing, the chief word that *tells* seldom ends with *s*.

XXV. SENTENCE WRITING.

Things to Do. — *Write sentences saying something about —*

birds	father	John	boy
tree	apples	cousin	ships

Things to Do. — *Write two statements about each of the following: —*

violet	bee	flower	top
cows	brother	book	oranges

To the Teacher. — After pupils have written these sets of sentences in combination, the work should be carefully examined, and pupils should be required to correct errors pointed out by the teacher, or detected by themselves, without giving reasons, except perhaps in observing the conclusion reached in Lesson XXIV.

XXVII. PUNCTUATION AND CAPITALS.

Things to Do. — *Read each of the following exercises, and tell why each period, question mark, and capital letter is used; also tell which sentences are single statements, and which are connected statements, and whether there are any sentences which are not statements.*

A large rat stole an egg from a nest. The hen ran to her nest, and the rat ran away. The next day this rat was caught in a trap. Are children afraid of rats? Rats are very destructive animals.

I see three cows in the pasture. Cows eat grass in summer, but they feed on hay in the winter. Cheese and butter are made from the milk of the cow. Some people like milk very much. Buttermilk is also a very nice drink, but some people do not like it. Boots and shoes are made from the skin of the cow after it is made into leather.

Copy each of the above stories, separating the first into two paragraphs and the second into three paragraphs, using capitals and punctuation marks where they belong.

XXVIII. A PICTURE STORY.



Things to Notice. — How many persons are shown in this picture? On what are they standing? Where is the rock?

How did they get to it? Would the boat have drifted away had it been securely fastened?

Is the rock above the water at low tide? Is it covered with water at high tide? Of what are the children afraid? Do you think there is any danger of their being drowned? Why?

What is James, the oldest one, holding in his hand? Why is Mary's apron fastened to the end of the oar? Why is Harry shouting?

Do you think that some one on the shore will see the apron on the end of the oar or hear Harry shout, and come to save them?

XXXVII. NAMES SHOWING POSSESSION.

1. The boy cried.
2. Two boys cried.
3. The men sang.
4. The boy's eyes are red.
5. Both boys' eyes are red.
6. The men's voices were fine.

Things to Notice. — In the first sentence does *boy* mean one, or more than one? In the fourth sentence how is *boy* changed to show possession? In the second sentence does *boys* mean one, or more than one? Why is the *s* added?

In the fifth sentence how is *boys* made to show possession? What is added to show possession? In the third sentence does *men* mean one, or more than one? Does it end in *s*? How is the possessive form of *men* spelled in the sixth sentence?

When a name meaning more than one ends in *s*, the apostrophe alone (') is added to the *s* to show possession.

To all other names both the apostrophe and *s* ('*s*) are added.

Things to Do. — Write the following correctly in every respect:—

Three boys and three girls went to the grove to gather chestnuts.

John carried the boys' lunch basket, and William politely offered to take the girls' basket.

On the way, Mary's shawl was caught on a sharp twig, but Henry soon unfastened it.

When they arrived at the grove, they found the

nuts so plentiful that the children's baskets were soon filled.

Now rewrite from dictation, and be careful to write correctly the words showing possession.

XXXVIII. COMPOSITION.

Things to Notice. — Notice how the following composition about "Our School" is put together from the following outline:—

1. Name of school. Where it is. Kind of building.
2. Number of boys' classes. Girls' classes.
3. What you like about school.
4. How long you have attended the school.

OUR SCHOOL.

Our school is situated on Hancock Street, and is called Public School No. 3. It is a large brick building, and is very handsome.

There are twenty-four class rooms. Eleven of these are for boys' classes, and thirteen are for girls' classes.

I like my school, because the teachers are patient and kind, and I am learning very fast.

I have attended this school for two years, and I hope I shall not have to leave to attend any other.

Things to Do. — Write this composition correctly from dictation.

Now write a composition on "My Studies," using the following outline as a guide:—

1. Number and kind of studies.
2. Those recited in the morning.
3. Which I like best. Why?
4. Teacher's rules during recitations.

XXXIX. IS AND ARE.

Things to Do.— Write the following sentences:—

1. The pink is a fragrant flower.
2. Pinks are fragrant flowers.
3. Is the pink a fragrant flower?
4. Edith is in the garden.
5. Edith and Ethel are in the garden.
6. Are Edith and Ethel in the garden?
7. He and I are good friends.

Things to Notice.— In which of the above sentences is the statement made or the question asked about a single person or thing? In each such sentence notice whether *is*, or *are*, is used in making the statement or asking the question.

Now find each sentence in which the subject means more than one, and notice whether *is*, or *are*, is used in making the statement or asking the question.

Use *is* in making a statement or in asking a question about one person or thing.

Use *are* in making a statement or in asking a question about more than one person or thing.

To the Teacher.— Require pupils to give the reason for the use of *is* or *are* in each of the sentences in this lesson; also have the sentences read rapidly around the class to practice the ear in the use of *is* and *are*.

Then dictate the sentences to be written, omitting *is* and *are* in the dictation, and requiring pupils to supply the proper word. Give attention to capitals and punctuation.

Things to Do.— Change *is* to *are*, or *are* to *is*, in the following sentences; then write from dictation, and punctuate properly:—

1. This knife is new.
2. Are the boys here?
3. The rose is beautiful.
4. Are these cherries ripe?
5. This skate is broken.
6. Are those melons good?
7. That flower is white.
8. Are these flowers fragrant?

XL. IS, ARE, AND AM.

Things to Do.— Use *is* or *are* in making statements and in asking questions about the following, first orally, then in writing:—

book	apple	ruler	bird	horses	dogs
doors	grapes	houses	beets	celery	plum
boy	picture	shoe	bell	currants	street
girls	flowers	pencils	bread	cow	trees

they'll for they will.

I've for I have.

we've for we have.

they've for they have.

they're for they are.

there's for there is.

he's for he is or he has.

don't for do not.

didn't for did not.

'tis for it is.

can't for cannot.

o'er for over.

ne'er for never.

o'clock for of the clock.

Caution.— Never say *ain't* or *tain't*. Never say *he don't* or *she don't*: say *he doesn't* or *she doesn't*. *Don't* is a contraction of *do not*, and no one would say, *He do not know his lesson*.

Things to Do.— Write each contraction given above, and tell of what word or words it is a contraction.

Write the following sentences, making all the allowable contractions possible:—

They are not coming. We have found them. He does not know. We do not know. I have heard from home. They will be sorry. They do not hear. He is going away. It is for you I am anxious. I have finished my letter. He has traveled over land and sea. He will go to-morrow. He does not know us. It is six of the clock. They did not remain long. He could not lift it. He would not hurry.

L. A LETTER.

Things to Do.— Write the following letter and address the envelope, using the capitals and punctuation marks.

291 Clinton St.
Brooklyn, Nov. 5th, 1872.
Lydia's Mom.

As you already know, last Monday was my tenth birthday, and I was sorry you were not able to be with us.

Mary Gould, Clara Morris, and Tina Clark came in the afternoon and took tea with me, and we had a very pleasant time.

Aunt Kate and Uncle Henry came in the evening, and they played games

with us and seemed to enjoy
the fun as much as we
girls did.

I had a number of nice
presents, which you can see
when you get well enough
to make me a visit.

Your sincere friend,
Alice Gordon.

STAMP

Mrs. Ella White,
250 Fifth Ave.,
New York City.

Things to Do. — Write a letter in correct form to a friend,
inviting him to go nutting with you on some Saturday.
Tell him what time you will start, and whether you will
carry luncheon along or not.

LI. EXCLAMATIONS.

1. Ah! there he comes!
2. Hurrah! how the snow flies!
3. O, what a fine time we shall have!
4. Oh! what a nice present this is!
5. Alas! how poor they are!
6. Oh! how that did hurt!
7. Pshaw! how it rains!

Things to Notice. — Does the first sentence express a
feeling of joy, or of sorrow? The second sentence?
The third sentence? Does the fourth sentence express
a feeling of joy, or of surprise? Sound *Oh* so that it
may express different feelings. Does the fifth express a
feeling of joy, or of sorrow? Does the sixth express a
feeling of pain, or of sorrow? What feeling does the
seventh express?

When there comes to us a strong feeling of *joy*, *sorrow*,
pain, or *disappointment*, we express our emotion in strong
language; that is, we cry out, or *exclaim*.

A sentence that expresses strong feeling or emotion
is an **exclamation**.

An exclamation should end with an exclamation point (!).

Special exclamatory words are often used in exclamatory sentences. Such words should be followed by an exclamation point, except the word *O*.

When the word *O* is used in an exclamation, it should be a capital, and be followed by a comma.

Things to Do. — *Mention each special exclamatory word in the seven sentences at the beginning of this lesson.*

Read the sentences and notice carefully the punctuation; then write them from dictation and punctuate properly.

LII. PUNCTUATION.

Things to Do. — *Give the reason for the use of the punctuation mark at the end of each of the following sentences, and also for the use of the commas; then write the sentences, being careful to punctuate properly: —*

Come with me to the river, James. Do you see those beautiful flowers? O, what a pretty blue flower that is! Will you pick it for me? Do you not think it is pretty, James? I will take it to mamma, for she is ill and likes flowers.

Do not get too near the water. O, dear! there goes my hat! Can you not catch it with a stick? Oh! oh! there it goes under the rock! Hurrah! hurrah! you have caught it. I am very glad to get it again, but I am sorry it is so wet. I must let it dry in the sun.

Things to Notice. — How many kinds of sentences are there in these two paragraphs? With what mark must a

statement end? With what mark must a question end? With what mark must an exclamation end? Where else must an exclamation point be used?

What mark should follow the word *O* when used in an exclamation? How many of the sentences in these two paragraphs are statements? How many are questions? How many are commands? How many are exclamations?

To the Teacher. — Now write the two paragraphs on the black-board, leaving out all punctuation marks, and require pupils to copy and punctuate properly. For another lesson dictate the exercise to be written, being careful to indicate correctly with the voice the proper punctuation.

LIII. COMPOSITIONS.

A TALK ON INSECTS.

The fly, the butterfly, the bee, the wasp, and the grasshopper are insects.

Each of these insects has a head, a thorax, an abdomen, and six legs.

The head of an insect has two eyes, two feelers, and a mouth.

The legs of these insects are on the thorax. The thorax is made up of three rings, and each ring has a pair of legs.

If an insect has wings, you will find them on the thorax also.

Things to Notice. — How many paragraphs in this composition? What is the composition written about?

The words *A Talk on Insects* at the head of this composition form the heading or subject. The first word and each *important* word in the *subject* of a written composition should begin with a capital. Such words as *a, an, the, and, or, to, of, by, for, on, in,* etc., are not important words, and should not begin with capitals unless they begin the subject.

The space left without any writing on either side of the page is called a margin. In a written composition there should be a margin of about three quarters of an inch on the *left* of a page only. Begin each paragraph in a story or composition about half an inch at the right of the marginal line.

Things to Do. — Write the composition headed "*A Talk on Insects,*" being careful to preserve its arrangement, punctuation, capitals, and paragraphs. Give the reasons for the use of commas.

For another lesson write the composition from dictation, being careful about capitals, punctuation, and paragraphs.

LIV. WORDS USED IN PLACE OF NAMES.

1. Mary has a sweet voice.
Mary sings well.
2. James likes pets.
James treats his pets kindly.

Things to Do. — Combine the first two sentences into one sentence, and the last two sentences into another sentence, and write them as follows.

1. Mary has a sweet voice, and she sings well.
2. James likes pets, and he treats them kindly.

Things to Notice. — In the first combined sentence *she* is used to avoid repeating the name *Mary*.

What two words in the second sentence are used to prevent repeating names, and for what name does each stand?

Things to Do. — In the following sentences select the words used in place of names, and tell for what name each stands; then combine each set into a single sentence by using the joining words, and, for, or but:—

1. Edith had a pen.
She has it yet.
2. Julia and I go to school.
You can go with us.
3. John dislikes Harry.
He always avoids him.
4. Nellie had a bird.
It flew away.
5. The girls like Jane and me.
We treat them kindly.
6. Robins feed on worms.
They devour them greedily.

Things to Notice. — *I, me, he, she,* and *it* always stand for names meaning only one.

We, us, they, and *them* always stand for names meaning more than one.

In the second sentence, *which* is used both to connect the statements and to take the place of the name *slate*.

We use *who* in the first sentence because it takes the place of the name of a *person*.

We use *which* in the second sentence because it takes the place of the name of a *thing*.

Use *who* (or *whom*) in place of the name of a *person*.

Use *which* in place of the name of a *thing* or an *animal*.

LVII. JOINING SENTENCES.

Things to Do. — *Combine each of the following seven sets of statements into a single sentence, according to the directions in the preceding lesson:—*

1. Henry was very fond of his dog.
His uncle had kindly sent him the dog.
2. Mary picked a basket of strawberries.
The strawberries grew by the roadside.
3. I have lately been reading of Elias Howe.
He invented the sewing machine.
4. The girls brought home some beautiful shells.
They found the shells on the beach.
5. The florist gave Paul some choice plants.
He carefully planted them in the garden.
6. Harry accidentally found the nest.
The hen had carefully hidden it.
7. Have you ever read of Samuel Morse?
He invented the electric telegraph.

To the Teacher. — After the sentences are written in combination, have them read around the class so as to accustom the ear, the eye, and the vocal organs to the use of such language.

LVIII. COMPOSITION.

Subject: MY READING BOOK.

1. Made of paper.
2. Protected by covers.
3. Printed matter arranged in lessons.
4. Some lessons are stories.
5. Others are descriptions of pictures.
6. Why I like my book.

Things to Notice. — Notice what is written below from the first and second parts of the above outline, making the first and second paragraphs of a composition.

MY READING BOOK.

My reading book is called Swinton's Third Reader, and it is made of nice white paper.

The book is bound with stiff covers, to keep the leaves from becoming soiled and torn.

Things to Do. — *Write above paragraphs and finish the composition, using the four remaining parts of the outline, and writing as much as possible about each part.*

To the Teacher. — For another lesson write the outline on the blackboard, and require pupils to write the whole composition.

2. We at last reached the summit of the mountain, and obtained the view — — we so often had longed.

3. The little girl — — we had searched so long was found sitting on a rock by the river.

4. The old gentleman — — you were looking in the crowd is standing by the door.

LXI. THE CORRECTION OF A COMPOSITION.

Things to Notice. — The *dele* (δ) means to omit.

The *caret* (\wedge) is used to show an omission.

The mark of *lower case* (*l.c.*) means a small letter.

The *paragraph mark* (\P) indicates a new paragraph.

Things to Do. — Write the following composition, correcting all errors that are indicated:—

A YOUNG GENTLEMAN.

Sp./ Paul Bentley was a very gentlemanly lad. He was not a coward, for he always took the part of the smaller and weaker boys.

δ / He was courteous to girls and to ladies, and he he always raised his hat when
 O/ Cap./ he met them, \wedge he even raised his hat to strangers when they were recognized by his companion.

He always allowed ladies, both young and old, to pass before him out of a room or a house. In fact, he never walked before a lady, except in going up stairs. \wedge If he happened to occupy the most comfortable chair in the room, he would rise and offer it to a lady or to any person older than himself who might enter.

l.c./ Paul was a true Gentleman, because he was unselfish.

No \P / Politeness is thoughtfulness combined with unselfishness, and therefore it is hard for a selfish person to be really polite.

LXII. COMPOSITION.

Things to Do. — After examining your school desk, and talking about the names of its different parts and what they are made of, write a composition from the following outline:—

Subject: MY SCHOOL DESK.

Supports. — Material; how fastened to box and floor.

Box. — Kind of wood; length, width; number of pieces and their names; how coated.

Top. — Sloping; the reason; groove; its use; rail; general uses.

LXIII. THINGS TO REMEMBER.

A sentence expressing a command; a wish, or a request, should end with a period.

The name of a person spoken to should be separated from the rest of the sentence by a comma, or by two commas.

A name is usually made to mean more than one by adding *s* or *es*.

When a name meaning more than one ends in *s*, the apostrophe alone (') is added to the *s* to show possession.

To all other nouns both the apostrophe and *s* ('*s*') are added to denote possession.

Use *is* or *was* in making a statement or in asking a question about one person or thing.

Use *are* or *were* in making a statement or in asking a question about more than one person or thing.

When *I* alone is the subject of a sentence, use *am* instead of *is* for the word that tells.

When more than two words of the same kind follow each other, they should be separated by commas, unless they are all joined by a connecting word.

The words *I* and *O* should always be capitals.

A name given to a particular one of a class is called a *particular name*, and begins with a capital letter.

A name that belongs in common to all of a class is called a *common name*.

When a common name becomes a part of a particular name, it begins with a capital letter.

A period should be used after an abbreviation.

An exclamation should end with an exclamation point.

Use *who* or *whom* in the place of the name of a person.

Use *which* in place of the name of a thing or an animal.

LXIV. A PICTURE LESSÓN.



THE ROBIN.

“ My pretty little robin,
With coat so very gay,
Have you come on purpose
To dine with me to-day ?

“ You know that you are welcome,
Come, robin, when you will,
Because you sing so sweetly
Upon my window sill.

“ Some nice soft crumbs I've sav'd you ;
I thought that you would come :

So pick up now your portion;
The rest you'll please take home,

"Where Mrs. Robin Redbreast,
With bonny children three,
Are waiting for their dinners
At home, in yonder tree."

Things to Notice. — What is the subject of this piece of poetry? How many lines are in each stanza? Which lines begin nearer the left margin, the first and third, or the second and fourth? How many lines in each stanza begin with capital letters?

Every line of poetry should begin with a capital letter.

Things to Do. — Read the selection carefully, notice its form, the marks of abbreviation, and the punctuation; then write it.

To the Teacher. — For a second lesson have pupils turn the poetry into prose, using their own language. Put what is said in the first stanza into one paragraph, what is said in the second stanza into another, but combine what is said in the last two into the third paragraph. Have pupils write an original story from the picture.

LXV. PUNCTUATION.

Things to Do. — Read the following selection carefully, notice the punctuation, and give reasons for the use of all the marks.

THE SPARROW.

The sparrow is a very saucy little fellow. He will hop about under your feet and seem to say, "Who is afraid?"

The farmer tries to shoot the sparrows, for they eat his grain. Do you think he knows what good they do? They eat a great many bugs that do harm to his grain.

There is a kind of sparrow which has a white throat. Sparrows of this kind sing very sweetly in the spring. Have you ever heard them sing?

To the Teacher. — Write the three paragraphs on the blackboard, omitting all punctuation marks and capitals, and require pupils to copy, and supply all omissions.

LXVI. REPRODUCTION, AND QUOTATION MARKS.

THE FOX AND THE GRAPES.

FABLE.

One sultry day a fox, finding no water to quench his thirst, spied some clusters of grapes hanging just too high for him to reach.

The fox stood a few moments gazing wistfully at the purple clusters. Then he made an attempt to reach them by leaping as high as he could, but he failed. He tried again and again until his efforts made him quite weary.

At last he turned away, and said with a sneer, "You are sour things, anyway, and are not at all fit to eat."

Things to Notice. — What kind of story is this called? What is a fable? Why did the fox wish to get the grapes?

Why could he not get them? What did he say when he could not reach them? Did he really think they were sour? Do people ever pretend not to like things they cannot have?

Into how many paragraphs is the story divided? What two marks are placed before and after what the fox said, to show that they are not the words of the writer of the story? Which way do the quotation marks turn at the beginning of the fox's speech? Which way do they turn at the end? What punctuation mark stands between the words of the writer and the quoted words?

Things to Do. — Write the story of "The Fox and the Grapes" from dictation. For another lesson reproduce the story in your own language.

Things to Notice. — When the exact words that are spoken or written by another and introduced into one's own composition make a complete sentence, the quotation begins with a capital.

When a quotation is a complete sentence, it should begin with a capital.

When a change is made in the quoted words, so that the quotation is not exact, no quotation marks are used; as, —

1. Mary said, "I am delighted with this place."
2. Mary said that she was delighted with this place.

The quotation in the first sentence is called a direct quotation; that in the second sentence is called an indirect quotation.

LXVII. A COMPOSITION.

Things to Do. — Write the following story, being careful to notice the quoted words and to use the proper marks: —

KEEPING AT IT.

A gentleman passing a garden saw a little boy weeding a large onion bed.

The man saw that the weeds were very thick, and to test the boy's pluck he asked, "How do you ever expect to finish such a hard job?" — "By keeping at it until it is done," said the brave little lad.

If we wish to succeed, we must keep at our tasks until they are finished.

For another lesson write the story from dictation, being careful about the quotations.

For a third lesson read the story carefully, and then reproduce in your own words, and use quotation marks correctly.

LXVIII. HAS AND HAVE.

Things to Do. — Read the following sentences: —

1. Frank *has* a fine watch.
2. Frank and John *have* fine watches.
3. This boy *has* a good record.
4. These boys *have* good records.
5. *Has* John seen the flowers?
6. *Have* the boys finished their work?

Things to Notice.— Tell whether *has*, or *have*, is used above in making statements or in asking questions about a single person or thing.

Use *has* in making statements or in asking questions about a single person or thing.

Use *have* in making statements or in asking questions about more than one person or thing.

Things to Do.— Read the following sentences, using *is*, *are*, *was*, *were*, *am*, *has*, *have*, or some name, in each blank space:—

1. Ella — beautiful eyes.
2. Joe and Ned — a nice pony.
3. This oak leaf — red.
4. These maple leaves — yellow.
5. — he and John coming?
6. Where — the oars?
7. Joe and Fred — the oars.
8. Here — the basket and bait.
9. — this door strong hinges?
10. I — now in good health.
11. A — is a small stream.
12. — live in a brook.
13. I — a fragrant —.
14. Charles — a nice kite.
15. — produce acorns.
16. This — makes a nice shade.
17. Apples — wholesome food.
18. — Nina and Mary here?

19. — we any peaches?
20. I — in Boston yesterday.

Things to Notice.— How have you filled the blanks in the thirteenth sentence? Is it right to say, "I *have* a fragrant flower"? Is it right to say, "She *has* a fragrant flower" or "They *have* a fragrant flower"?

We use *have* in a statement or a question about one person when *I* stands for that person.

Things to Do.— Write the above sentences from dictation, and supply the omitted words. After the sentences have been written, read each aloud distinctly to accustom the ear to the correct use of the words.

LXIX. LETTER WRITING.

Things to Notice.— When a person receives a letter, courtesy requires that he should answer it at once. To do this he must know *where* to send his answer; and, that the recipient may know whether the letter has been delivered promptly or not, he wishes to know *when* it was written.

To tell this in the usual way would require something like the following:—

(I write this in) Cooperstown (in the State of) New York (on) January 8th (in the year) 1891.

This, however, can be much shortened by omitting all the words inclosed in parentheses, and placing commas between the words where the omissions occur; thus, Cooperstown, New York, January 8th, 1891.

This may be placed in the upper right-hand corner of

the page, occupying still less space, by an abbreviation of some of the words:—

Cooperstown, N.Y.,
Jan. 8th, 1891.

It is well for a person living in a city to state also the name of the street and the house number; thus,—

124 Verona Pl., Brooklyn, N.Y.,
Jan. 8th, 1891.

Things to Do. — *Write from dictation the two foregoing headings, putting each in its proper place on the page and in the proper form.*

LXX. LETTER WRITING.

Things to Do. — *Write the following letter after noticing the punctuation, the capital letters, the margins, the paragraphs, and the arrangement of the different parts. Do not copy the names of the parts.*

(Heading)

Watkins, New York,
Dec. 27th, 1890.

(Salutation)

Dear Ellen,

(Body of Letter)

I received a beautiful China tea-set for my Christmas present last Thursday. There are a teapot, a sugar-bowl, a milk-pitcher, a bread-plate, and a cake-plate. And, besides, there are six teacups and saucers and six cake-plates.

Each piece has a gilt edge, and all the dishes are so thin that I can almost see through them. I shall have to be careful not to break them.

Mamma says that I may have a tea-party next Wednesday afternoon at four o'clock, and I shall be very glad to have you come to take tea with us.

(Subscription)

Your friend,

(Signature)

Ella Cochrane.

(Address)

Miss Ellen Milburn.

Things to Notice. — Why are commas used to separate the different words in the heading? Which part of the heading is the address of the writer? Which part is the date of the letter? What two parts, then, does the heading of a letter contain?

What mark is put after the salutation? What mark after the subscription? What after the signature, and the address of the person written to?

Things to Do. — *Draw three or more envelopes on your slate. Direct the first like the one below, and the others to some of your friends. Draw your envelopes three inches wide and five inches and a quarter long. The name should be written on a line halfway between the top and the bottom.*

(Superscription)

Miss Ellen Milburn,

Watkins,

New York.

Miss Edith L. Wilson,
124 Verona Pl.,
Brooklyn, N.Y.

Caution. — Do not use both Mr. and Esq. with the same name, or either of these two titles with Dr., M.D., Rev., or D.D.

But we may write —

Rev. Adam Clark, D.D.,
Rev. Dr. Adam Clark.

FORMS OF SALUTATION.

Madam:—	Sir:—
Dear Madam:—	Gentlemen:—
Dear Father,	My dear Ella,
My dear Sister,	Dear Uncle James,
Dear Mr. Brown,	Dear Miss Brush,

FORMS OF SUBSCRIPTION.

Respectfully,	Very respectfully,
Yours truly,	Yours respectfully,
Sincerely yours,	Your affectionate son,

LXXI. LETTER WRITING.

Things to Do. — Write letters, using the following hints as your guide:—

Suppose you are to have a picnic in Prospect Park, and you wish to invite a friend to go with you.

In the first paragraph of your letter state the fact that you are going on the picnic, when, and where, and tell why you think the place is a good one, imagining the reasons if you do not really know.

In the second paragraph state who are going, giving the names of four friends, invite the friend to whom you are writing to go with you, and speak of your hopes as to the weather on the day appointed.

In the third paragraph tell what arrangements you have made as to lunch, when it is to be eaten, and when you expect to return home.

Another letter may contain, first, the mention of an invitation to visit a cousin in the country, and the preparation for the journey; second, incidents of the visit; third, regrets on leaving and the journey home.

Things to Do. — Write from dictation the following note:—

Friday Morning, Feb. 9, 1891.
Miss Ida Bradbury,

Please excuse Henry's absence yesterday. He was too ill to attend school, or even to leave his room.

Yours truly,

Beatrice F. Howard.

10. We have plenty of — sort of pears.
 11. John — a larger kite than I —.
 12. — Ella and May gone to school yet?
 13. — kind of apples — sweeter than —
 kind.
 14. — mountain is nearer us than — one is.
 15. — mountain is farther away than — one is.

Now write the sentences, supplying the words omitted.

Things to Notice. Why should *this* or *that* fill the blank in the first sentence? Why may you choose either *this* or *that*? What word should fill the blank in the second sentence, and why? What word should fill the blank in the eighth sentence, and why?

LXXIV. LETTER WRITING.

Things to Do. — *Write from dictation the following answer to the letter in Lesson LXX.:* —

Watkins, New York,
 Dec. 29, 1890.

Dear Ella,

Your kind invitation to your tea-party next Wednesday was received too late last Saturday for a reply to reach you on that day, so I waited till this morning to write an answer.

At first mamma hesitated to give her consent, as she had thought of taking me with her to visit Uncle Henry. But when I told her how much I

wished to attend your party, she said I might go. Wasn't she kind?

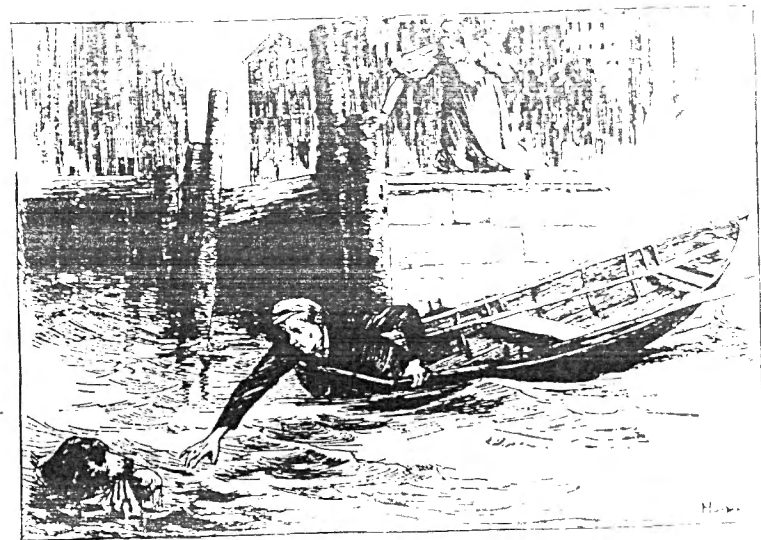
You may expect me, then, next Wednesday. Before that day comes I shall often think of the pleasant time we may all have together.

Your friend,

Miss Ella Cochrane.

Ellen Milburn.

LXXV. A PICTURE STORY.



Things to Notice. — Is not the dog shown in the picture a faithful animal? Why did not the maid on the wharf keep the child close by her side, so that it could not fall into the water? Was she faithful to her duty? Does the dog hold the child's head above the water? Does not

the man in the boat deserve praise for getting to the child so soon after it had fallen into the water?

Things to Do. — Write the story of the picture, using the following outline as a guide:—

Subject: A FAITHFUL DOG.

1. Maid standing on wharf.
2. Child struggling in the water.
3. Dog seizing child.
4. Holding child above water.
5. Man in boat
6. Child saved.

LXXVI. NAMES ENDING IN Y CHANGED TO MEAN MORE THAN ONE.

Things to Do. — Write both forms of the following names:—

fly	flies	daisy	daisies
lily	lilies	berry	berries
lady	ladies	story	stories
city	cities	candy	candies
pony	ponies	cherry	cherries

Things to Notice. — We see that these names ending in *y* change the *y* to *i* before *es* is added to make them mean more than one.

Things to Do. — Write both forms of the names at the top of the next page.

day	days	valley	valleys
key	keys	turkey	turkeys
boy	boys	monkey	monkeys
toy	toys	chimney	chimneys

Things to Notice. — We also see that the above names ending in *y* simply add *s* to change their form. Notice also that *a*, *e*, or *o* comes before the *y* in each of these words.

When a name ends with *y*, having *a*, *e*, or *o* before it, *s* only is added to make it mean more than one.

Other names ending with *y* change the *y* to *i* and add *es* to mean more than one.

LXXVII. USE OF POSSESSIVE FORM.

bird	boy	child	women
birds	man	children	ladies
oxen	men	rabbits	turkey
boys	fly	cousin	girls

Things to Do. — Use the correct possessive form of the above names in the blank spaces of the following sentences:—

1. That — wing is broken.
2. The — nest is lined with feathers.
3. These — burrow is very long.
4. The — father bought them a pony.
5. This — mother is very sick.
6. That — horse is too frisky.

7. The — voices were musical.
8. The — conversation was interesting.
9. The — coat is badly torn.
10. The — dresses were all neat.
11. The — yoke is very heavy.
12. My — book is neatly covered.
13. The — legs are tangled.
14. The — wraps are in the hall.
15. The — egg is speckled.
16. The — room is very neat.

Things to Notice. — The little words *my, our, your, his, her, its, and their* show possession, but they are never written with an apostrophe.

LXXVIII. REPRODUCTION AND PUNCTUATION.

Things to Do. — *Read the following selection carefully, noticing words indicating possession, and quotation marks: —*

A GOOD EXAMPLE.

The other day a big, fine-looking horse attached to a grocer's wagon fell in the middle of a slippery pavement.

The driver did not jump down and whip the horse, as many drivers would have done, but he got out of his wagon and loosened the harness. Then he took his lap robe and spread it upon the slippery pavement near the horse's feet.

The intelligent animal looked at the robe a moment, and then at the man, as though he would say, "You are very kind; I know the robe will keep me from slipping." He edged around until his feet were upon the robe, and then with a great effort he got up.

The driver tightened the harness, picked up and shook the lap robe, got into his wagon, and drove away.

Now do you not admire the driver's kindness and thoughtfulness, and was not the horse an intelligent animal?

Write the above selection from dictation.

To the Teacher. — For another lesson read the selection not more than twice to the class, and then require pupils to reproduce the story in their own words.

LXXIX. COMPOSITION.

Things to Do. — *From the following outline write a composition which may be, or may not be, like the written story in the preceding lesson: —*

Subject: A GOOD EXAMPLE.

1. Horse fell; pavement slippery.
2. Kind driver; loosened harness; spread lap robe.
3. Intelligent horse; put his feet on robe; stood up; driver fixed harness; drove away.
4. Thoughts about driver and horse.

LXXXIV. A COMPOSITION.

Things to Do. — Give the reason for the use of each mark of punctuation in the following description:—

THE HAND.

The hand is one of the most useful parts of the body. Each hand has a back, a palm, a thumb, and four fingers.

The finger next to the thumb is the forefinger. The one next to this is the middle finger. How long and large the middle finger is! Did you ever notice this? The third finger is called the ring finger. Do you know the name of the fourth finger?

With the aid of the fingers we write, draw, sew, knit, play on musical instruments, and do many other things.

Write the above from dictation, being careful to punctuate and paragraph properly.

To the Teacher. — For another lesson write in solid form on the blackboard, omitting punctuation marks and capitals, and require pupils to break up into sentences and paragraphs properly. Another lesson may be a reproduction in the pupils' own language.

LXXXV. VERBS THAT ONLY ASSERT.

Things to Do. — Write the following sentences:—

1. The earth is round.
2. These apples are large.

3. The boys look happy.
4. The boy was hungry.
5. This apple was sour.
6. The girls seem pleased.

Things to Notice. — In the first sentence what word is used to assert *roundness* of the earth? Does *is* express action?

What is the asserting word in the second sentence?

What is the asserting word in each of the other sentences?

None of the verbs in these six sentences express action, but each *asserts*. We learned in a previous lesson that some verbs express action when they assert. There are only a few words that simply assert. These few words are also called verbs.

A word that expresses action or that simply makes an assertion is a verb.

LXXXVI. COMPOSITION.

Things to Do. — Write a composition about "Shoes," being guided by the following outline:—

Subject: SHOES.

1. What made of in this country.
2. Names of parts of a shoe.
3. Different kinds of leather for parts.
4. How the parts are fastened together.
5. Overshoes, and what made of.
6. Uses of both kinds of shoes.

To the Teacher. — Before the pupils begin to write, the teacher should talk to them about the subject of the composition, and see that they have, at least, the *information* suggested in the outline.

LXXXVII. VERBS: PRESENT, PAST, AND FUTURE TIME.

Things to Do. — *Write the following sentences: —*

1. I *spea*k to you now.
2. I *spoke* to you yesterday.
3. I *will speak* to you to-morrow.

Things to Notice. — In every sentence the verb refers to some time, either *present*, or *past*, or *future*.

Time *now* means present time.

Time *gone* means past time.

Time *to come* means future time.

What time does the verb express in the first sentence you have written? In the second sentence? What is the verb in the third sentence, and what time does it express?

Things to Do. — *Change the verbs in the following sentences so as to express past time: —*

1. James likes his school.
2. I miss my lessons.
3. Sarah mends stockings.
4. We like our teacher.
5. He likes the country.
6. They see their faults.

Things to Do. — *Supply the blanks in the sentences on the next page with the present or past forms of such of the verbs found below as the sense may require, and tell the time each verb expresses.*

1. I — him an hour ago.
2. That boy — a snowball at me yesterday.
3. My father — me early every morning.
4. Boys — play better than study.
5. I — late yesterday.
6. William — some water a minute ago.
7. Mary always — her work nicely.
8. My brother — four miles yesterday.
9. Yellow roses — in our garden last June.

PRESENT FORMS.		PAST FORMS.		PRESENT FORMS.		PAST FORMS.	
see	secs	saw		draw	draws	drew	
throw	throws	threw		do	does	did	
call	calls	called		walk	walks	walked	
like	likes	liked		grow	grows	grew	
am	is	was		go	goes	went	

Things to Do. — *Change the verbs in the exercise in Lesson LXXVII. to express present time.*

LXXXVIII. JOINING SENTENCES.

Things to Do. — *Write each of the following sets of statements as a single sentence, using as connectives the words in parentheses immediately preceding each set. Choose for yourself the connecting words for the last set.*

(over which — but)

1. The boys came to a river.
They wished to cross the river.
The water was too deep for them to wade.

COMBINED.

The boys came to a river *over which* they wished to cross, *but* the water was too deep for them to wade.

(*but — under which*)

2. It was raining very fast.
We soon came to a shed by the road.
We hurried under the shed for shelter.

(*to whom — and*)

3. You spoke to a boy this morning.
He is my cousin.
His father is a druggist.

(*from which*)

4. The boy is on the roof of a building.
The building is burning.
The boy cannot escape.

(*— — —*)

5. The man suddenly left his employer.
The man had worked for him five years.
He was soon very sorry he had acted so hastily.

Things to Do. — *Read the combined sentences, and correct any mistakes in the combination.*

To the Teacher. — This lesson should often be taken in review.

LXXXIX. REPRODUCTION.

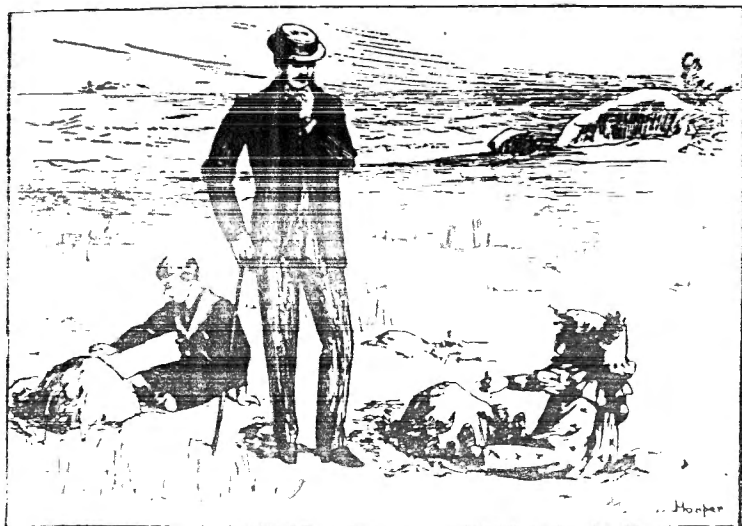
Things to Do. — *Read the following composition carefully, and tell where you think it should be divided so as to make five paragraphs; then copy, separating it into five paragraphs, and punctuating properly: —*

FIDO'S FRIEND.

Little Fido was very thirsty, for it was a hot day, and his pan had not been filled with water that morning. Nobody seemed to understand how very, very thirsty he was. The cook drove him out of the kitchen when he pulled her dress and whined; and when he tried to share pussy's milk, she boxed his ears with her sharp claws. At last, seeing little Lena sitting on the porch, Fido went to her, thinking she would know what he wanted. He took her dress in his teeth and pulled her towards the kitchen sink. Then he sat up on his hind legs and begged very hard. Lena climbed upon a chair near the sink, turned the faucet, and filled the pan with fresh, cool water for the poor dog. He drank every drop, and then wagged his tail and put his cold nose into Lena's hand, as if he wanted to say, "You are my good friend; thank you."

To the Teacher. — Dictate the above story to be written, telling the pupils where each sentence and paragraph ends. Read the story aloud slowly and carefully once, then require pupils to reproduce in their own language. Let the pupils read carefully, changing every verb here expressed in past time so that it shall express present time.

XCVII. REPRODUCTION AND PUNCTUATION.



Things to Do.— *Make an exact copy of the following selection for a lesson in poetic form and punctuation:—*

THE DIFFERENCE.

Two little sand heaps by the sea,
As much alike as pea and pea.

Beside one heap a little lad,
With serious eyes, and all intent
Upon his work, with patience had
Molded a mound; and as I went
Past him, I wondered what it meant.
“A pie?” I asked. “A fort,” said he.

Beside the other pile of sand
There sat a tiny gold-haired maid.
She patted with her baby hand
The warm, white hillock; and I said,
“That is a noble fort you’ve made.”
“No, ’tis a pie,” she answered me.
The boy would be a patriot brave;
A housewife would his sister be.

To the Teacher.— For another lesson have pupils read the selection, question carefully as to its meaning, then require them to reproduce in their own words.

XCVIII. WORDS USED TO QUALIFY.

1. The yellow apple fell.
2. These are small potatoes.
3. He drew a straight line.
4. This heavy bundle tires me.
5. A stone is hard.
6. It is smooth glass.
7. The orange is sweet.
8. The rose is fragrant.
9. The boy is lazy.
10. The girl is pretty.

Things to Notice.— Does the first sentence contain the name of a thing or object? Does it also contain a word used to describe or qualify this object? Does the second sentence contain a word used for a like purpose? Does the fifth sentence?

CV. PRONOUNS AFTER *IS* AND *WAS*.

Things to Do. — Read the following expressions rapidly around the class to practice the ear in the correct use of *I*, *we*, *he*, *she*, and *they*, after the verbs *is* and *was*.

It is I.	Is it I?	Isn't it I?
It is he.	Is it he?	Isn't it he?
It is she.	Is it she?	Isn't it she?
It is we.	Is it we?	Isn't it we?
It is they.	Is it they?	Isn't it they?
It was I.	Was it I?	Wasn't it I?
It was he.	Was it he?	Wasn't it he?
It was she.	Was it she?	Wasn't it she?
It was we.	Was it we?	Wasn't it we?
It was they.	Was it they?	Wasn't it they?

It is not I.	It was not I!
It is not he.	It was not he.
It is not she.	It was not she.
It is not we.	It was not we.
It is not they.	It was not they.

Caution. — Never say, "It was *me*," "It was *him*," "It was *her*," "It was *us*," "It was not *me*," etc.

To the Teacher. — This exercise should be repeated from time to time. Other words may be added on a second reading; as, "It was *I that did it*."

CVI. LETTER WRITING.

Things to Do. — Read the following letter, and give reasons for the use of every mark of punctuation, and for the division of the letter into paragraphs.

Brooklyn, N.Y., Feb. 17, 1891.

Dear Susie,

One day last week Miss Goodheart took me to visit a poor, sick boy. She had in a basket some fruit and crackers, and a bunch of beautiful flowers.

After going through a long, narrow street, we came to the house where poor little Jamie's mother lived. Climbing three flights of broken stairs, we found the poor boy lying on a cot.

"Good morning, Miss Goodheart," said the little fellow, "you are very kind to come to see me." But when she showed him what she had brought for him, he exclaimed, "How very kind you are!"

Miss G. arranged the flowers in an old pitcher, and placed them by the sick boy's cot. She then prepared some food for him to eat, after which we bade him good-by and returned home.

Poor Jamie! He will never get well; for two years ago he fell down the long, narrow, shaky stairs, and severely injured his back. Do you think you would like to make such a visit?

Miss Susie Stevens.

Elaine St. Clair.

In the seventh and eighth sentences observe that *shall* is used, because the person speaking simply foretells what is to happen; but in the ninth and tenth sentences *will* is used, because the speaker promises.

Use *shall* when you foretell what will happen to *yourself*; use *will* when you make a *promise*.

Things to Do. — Use *shall* or *will* in the blank spaces in these sentences: —

1. — I carry the umbrella?
2. I — try to do my best.
3. — we wait for Mary?
4. I — stay here about a week.
5. — you help me lift this box?
6. I — attend the party this evening.

CXX. BUSINESS LETTER.

Things to Do. — Write the following letter from dictation: —

975 Dean St., Brooklyn, N.Y.,
Feb. 24, 1891.

Harper & Brothers,

Franklin Square, New York.

Gentlemen: —

Inclosed please find check for six dollars (\$6) for one year's subscription to "Harper's Monthly Magazine" and "Harper's Young People," each to begin with the number for December, 1890.

Yours respectfully,

Ethan A. Spellman.

Things to Do. — Put the following in proper letter form: —

I am in Cleveland, Ohio, and am about to write a letter to the American Book Co., Broadway, New York, ordering twenty dozen Spencerian copybooks, No. 5½.

I am at 129 Macon St., Brooklyn, and am about to write a letter to Scribner & Welford, Broadway, New York, for a copy of Webster's International Dictionary, inclosing a check for twelve dollars and a half.

CXXI. COMPOSITION EXERCISES.

To the Teacher. — The following composition should be read by the class, and pupils should be shown as they proceed where further description may be added, by speaking of other similarities and differences; then the pupils should be required to reproduce, using their own language: —

KNIVES AND SCISSORS.

Knives and scissors belong to the class of articles called cutlery. A pocket knife has a handle and from one to four blades, which shut within the handle. These blades have sharp edges, and they open and shut with a spring. A table knife has a handle and only one blade, which is not movable.

A pair of scissors has two blades, which are fastened together in the center by a pivot. The blades terminate in a point at the cutting end, and at the other, in oval-shaped handles.

Knives and scissors are both used to cut with, but they are used in different ways and for different purposes. When we cut with a knife, we use only one blade at a time; but when we cut with scissors, both blades must be used.

Things to Do. — *Write compositions from time to time about each of the following pairs of objects, describing similarity and difference in use, appearance, etc.* —

pens and chalk.	boxes and barrels.
clock and watch.	apples and pears.
city and country.	wheat and rye.
peas and beans.	carriage and bicycle.

Things to Do. — *Write a composition describing a common chair, a table, or a lamp.*

First tell what it is, then speak of its general use; as, "A chair is a piece of furniture which is used to sit upon."

Second, name its parts, — legs, seat, posts, back, rungs.

Third, describe the uses of these parts.

Things to Do. — *Form outlines from time to time for compositions about the following objects, and then write compositions: —*

peach	carriage	fork	tree	desk
fence	slate	book	basket	box

Things to Do: — *Before beginning to describe any manufactured article, form an outline similar to the following: —*

1. Tell what the article is, and its general use.
2. Mention the parts.

3. Name the material of which the article and its parts are made, describe the use of each, and tell how they are put together.

CXXII. THINGS TO REMEMBER.

Use *an* before a word beginning with a vowel sound.

Use *a* before a word beginning with a consonant sound.

When adjectives follow each other in succession, they should be separated by commas.

When adverbs follow each other in succession, they should be separated by commas.

The subject form of pronouns is generally used before the verb in a statement, and the object form usually after a verb that expresses action.

Never use *set* to mean rest.

Never use *have*, *has*, or *had* with the past form of a verb.

Use *shall* when you foretell what will happen to yourself.

Use *will* when you make a promise.