



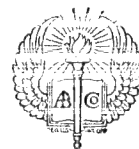
THE STORY HOUR

# OUR ENGLISH

A TEXTBOOK IN COMPOSITION  
AND GRAMMAR

## BOOK TWO

BY  
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AMERICAN BOOK COMPANY  
NEW YORK CINCINNATI CHICAGO  
BOSTON ATLANTA

1927

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LAIDLEY'S OUR ENGLISH

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### PREFACE

*Our English* deals with language as a living, growing thing. It is built on the principle advocated by Dr. Charles Sears Baldwin that the teaching of composition should be promotive, not merely corrective. It aims to stimulate in children a desire to speak and to write; it points out the way to clear expression; and it suggests situations that are actual realities to children. Group work and projects are freely used. The material for composition is drawn largely from the class work in other subjects and the free activities in which children are interested.

The work in Book Two is not theoretical, but is the outgrowth of many years' experience with boys and girls. Nothing is here presented that has not been used with good results in actual classroom practice.

Teaching children to read intelligently is one of the most important functions of the school. In Part One of this book several chapters are devoted to silent reading.

Grammar is treated not as an end in itself but as an aid to effective speaking and writing. All merely traditional grammar has been discarded, and only those principles have been retained that apply to language as it is actually used. The terminology employed is that recommended by the Joint Committee on Grammatical Nomenclature appointed by the National Education Association, the Modern Language Association of America, and the American Philological Association.

Through practice and through practice alone pupils learn to speak and to write correctly and effectively. The exercises

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in this book afford abundant opportunity for practice. Any practice to be valuable must be guided; no book can take the place of a teacher. The book presents materials and objectives; the teacher must see that the materials are rightly used and that the objectives are reached. *A Plan of Work by Weeks*, in which the material is definitely assigned, will be found in the Supplement.

The selections from Longfellow, Hawthorne, and Emerson are used by permission of, and by special arrangement with, Houghton Mifflin Company, the authorized publishers of their works.

Acknowledgment is due to the American Book Company for permission to use selections by the following authors: Fanny E. Coe, M. F. Maury, Charles E. Finch, George W. Hunter and Walter G. Whitman.

The author gratefully acknowledges her indebtedness to Dr. Franklin T. Baker of Teachers College, Dr. Otis W. Caldwell of the Lincoln School of Teachers College, and Mr. Edwin Fairley of the Jamaica High School, for helpful and constructive criticism of the manuscript; and to George S. Laidley for his encouragement, his criticism, and his help in every stage of the undertaking.

MARY FONTAINE LAIDLEY

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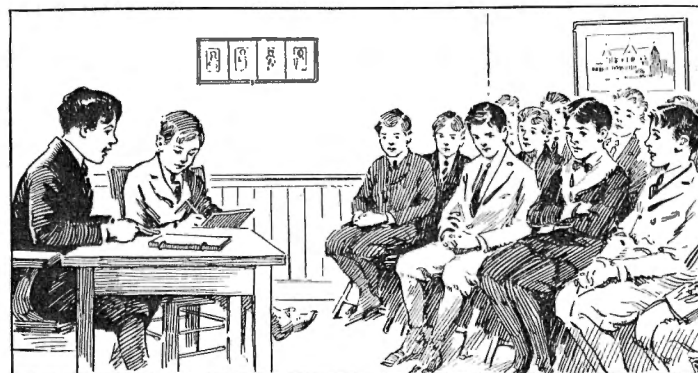
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## PART ONE



### I. ORGANIZING A CLUB

Those of you who belong to the Boy Scouts or the Camp Fire Girls or similar clubs know that they are great fun. An English Club is good fun, too. You learn English at the same time that you enjoy your club activities; for to be a success every club must require all its members to take an active part in its business.

**What the Club Does.** — The club plans and carries out programs for Red Letter Days; works out group projects, both oral and written; decides on class excursions and plans arrangements for them; works on bibliographies; plans debates; watches spelling scores; improves the spoken and



## II. A CLUB PROGRAM

**The Program Committee.**—As a few people can work together better than a larger group, it is well for your club to appoint a committee to prepare a program to report to the club. A chairman and two other members make a good working committee. The committee will meet outside of class to plan what is to be given. They will then make their report to the club and assign to each member the work to be done.

**Suggestion for a Program.**—You must not forget that the program will be a failure unless it interests the class. Suppose, for example, that you wish to arrange for a meeting on Columbus Day. You would not care to give a mere dry history of the life of Columbus and of his discovery of America. Nobody would care about that. The material must be put into some form that will be fresh and new to the club. The committee may decide to have some one read Joaquin Miller's poem *Columbus* to give the audience a feeling of the trials and dangers of that first trip across the Atlantic. Some one else may be asked to imagine himself

one of the sailors and to tell of the terrors and discouragements of the voyage as he experienced them. A girl may take the part of Queen Isabella of Spain, and tell what she did to help Columbus and why she wished to help him. Another pupil may present an Indian's viewpoint, and show his surprise at seeing the white men for the first time.

A phonograph may be brought into the room to furnish national airs. The committee will probably have the whole club sing *America* or some other patriotic song. A pupil may give a stereopticon talk, showing some striking pictures of Columbus; or if the school has no stereopticon, some large pictures may be used. Another illustrated talk about the ships of Columbus would be interesting. Several pupils may work up a little play showing some dramatic incident in the life of Columbus.

The suggestions are given merely to set the committee to thinking. It will be better for them to work out their own ideas, rather than to take the ready-made ones suggested here. The important thing to keep in mind in planning the program is to provide something that will make the audience really see and feel.

When the program is sketched out the committee should plan the best order in which the various numbers are to be given. Remember that a program should have variety, and do not place too much of the same kind of thing together.

**Teamwork.**—Each one on the program should feel bound to do his best. This requires teamwork, just as football and basket ball require teamwork. The success of the whole depends on the performance of each. Therefore each student must give careful preparation to his part, and not only try to remember what he is to say, but to make his audience feel as he wishes them to feel.

**Preparation.** — All this work will, of course, be done in consultation with the teacher; but this should be your program, not the teacher's. The teacher is there to help you, but not to plan and think for you. The teacher will be most helpful in hearing each student give his part before he gives it at the meeting. In this criticism some of the rough places will be smoothed down. It takes all the life out of a speech, however, to write and memorize it. All the preparation should be oral, so that the talk may keep its freedom and freshness.

**Giving the Program.** — The president of the club presides and calls on the different speakers in the order agreed upon. The teacher is one of the audience. All the speakers must be sure to speak so that they can be heard; for no matter how good a speech you have, it will not be appreciated unless it is heard. Remember, too, that the audience is not so much interested in how you look or in what you wear as in what you say.

**The Audience.** — The audience is just as important for the success of the program as are the speakers. An interested, polite audience can do wonders to help a timid speaker gain confidence and make his point; while a restless, critical audience can ruin the best speech. It is the speaker's business to make his audience listen; but the audience must give the speaker a fair chance, and do nothing at the beginning of the speech to upset him. Good manners will prevent an audience from making it hard for a speaker.

**Class Comment.** — After we have been to a lecture or to a concert we very naturally express ourselves about it. We say what we liked about the performance and why we liked this or did not like that. This comment seldom reaches the lecturer or the musician; perhaps, if it did, it would help him

correct some of his faults or would encourage him to know where he had succeeded. In your club, however, where the audience is very near the speakers, it is easy for you to pass your comment on to the speaker, and thus stimulate him to do better work next time. Here, again, good manners must be your guide. It is easy to commend a speaker politely, but perhaps not so easy to express disapproval courteously. In giving your estimate of a fellow pupil's effort, try to say what will help him. If you like his speech, say it frankly, and, if you can, tell him what you liked about it. Try to put yourself in his place, and see if you can tell him what you did not like without hurting his feelings.

For example, if a pupil has spoken too indistinctly for you to hear him, you can say to him, "I was interested in your subject and wanted to know what you had to say but I could not hear you distinctly." Or if another pupil has given too long an introduction to his speech, you may say to him, "Would it not have been better if you had got at your speech more quickly, instead of giving such a long introduction?" To another who has not made clear some incident you may say: "Just who were talking in that scene? I did not understand."

If you try to put yourselves in the other fellow's place when you make an adverse criticism, you will usually help instead of hurting him. The class should rule out criticisms given in any other spirit. Criticism of a general nature, such as "Your speech was not clear," is not helpful. Every comment should be aimed at some particular point.

It is more natural and more courteous to make the comment directly to the speaker. He is right there before you, and is entitled to the courtesy of being addressed. All this comment should be given informally; a pupil

who has anything to say should speak directly to the one for whom it is meant, but, of course, only one pupil should speak at a time. The president of the club should see that all who wish to comment have an opportunity to do so. The teacher naturally takes part in this criticism, and has as much "say" as anybody, but the bulk of the comment should come from the students.

**Suggestions for Class Criticism.** — To make your criticism really constructive and helpful you should have in mind definite points to be brought out. Of course, all these points would not be touched on in every criticism, but if you have these before you they may help you to get at the real value of each number on the program. *Always remember that appreciation of the good is just as important as finding the bad.*

1. Was the material interesting? Was it something worth giving?
2. Was it presented in such a way that it was interesting? Did it show that it had been well prepared?
3. Was the speaker's manner of standing and speaking satisfactory? Did he stand up or lounge? Did he speak clearly and pleasantly?
4. Did he use correct English in speaking?

By asking yourselves these questions about each speaker's work you will grow in power to judge the value of speaking.

#### LETTER WRITING

1. Write a letter to your principal inviting him to hear your program.
2. Write a letter to some one in the community who has a picture, a book, or some other material you wish to borrow for use in presenting your program.
3. Write a letter to a local newspaper inclosing a copy of your program and asking the editor to print it.

#### CORRECT USAGE

##### *Learn, Teach*

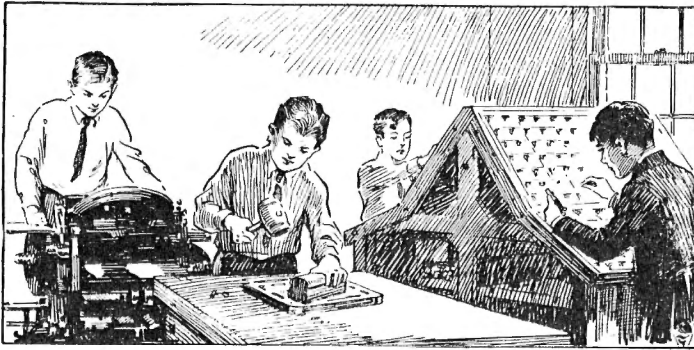


By working and studying we *learn*, as, "I *learn* my lessons." Only one person is engaged in *learning*; but *teaching* requires some one to teach and some one to be taught, as, "Mr. Brown *teaches* me French."

#### EXERCISE

*Use teach and learn correctly in the following sentences:*

1. Does she — in the seventh grade?
2. The boy — how to conduct the meeting.
3. Miss Alderson — the first grade.
4. She — me geography.
5. John — his spelling.
6. Did your mother — you to do that?



### III. WRITING NEWS ITEMS FOR THE SCHOOL PAPER

**The Value of a School Paper.**—If you have a school paper, you know how much it adds to the interest of the school. The various school clubs, the athletics, the school assemblies, special excursions, and dozens of other school activities are recorded in the school paper. If you have no paper in your school, why not start one? It may be very modest at first. Some one in the class may copy the contributions on the typewriter, and this copy may be passed around from hand to hand, as the newspapers in our ancestors' time used to be. Or, the school probably has some kind of duplicating machine that may be used to run off as many copies as there are pupils.

The school papers that have been established for several years are printed on real printing presses, sometimes on the school press and sometimes on an outside one. Regular subscription prices are charged for these papers. But the manuscript papers are also very interesting and useful.

**Contributions to the Paper.**—Your contributions to the paper must first of all be interesting enough to be read. If you write an account of a ball game, it should make your readers wish they had seen it, or, if they did see it, it should make them enjoy it again. Your account of a play should tell something of what the play was about and who took part in it. People wish to know when and where things happen. You should be definite in what you tell. This definiteness makes your account more interesting.

**Subjects for News Items.**—Anything that will interest the school is suitable for publication in the school paper. We assume, of course, that you are young ladies and gentlemen, and will not wish to write anything that will hurt a member of the school or that would be coarse or vulgar. Good-natured jokes, accounts of all kinds of school activities, records of attendance, advertisements or announcements of special contests to be held, announcements of prizes or distinctions awarded, and original stories and poems are some of the material that goes to make up the school paper.

**Make-up of Copy.**—Newspaper people call the article submitted for publication "copy." This copy should always be written legibly and on only one side of the paper. It should be free from blots or erasures. It should be spelled and punctuated correctly. It should be carefully revised so as to make sure that there are no mistakes. Those who are responsible for the school paper cannot take the time to go over carelessly written copy.

**Accounts of Club Activities.**—Keep the fact of your club's existence before the school by writing up its activities for the school paper. When you have a special program, announce that it is coming. After your program is given, see that some account of it appears in the school paper.

Your club may have a committee to take charge of these reports, who will be responsible for seeing that the club is well represented in the school news items.



## CORRECT USAGE

*May, Can*

*I may* means "I have permission"; *I can* means "I am able." Do not use *can* when you should use *may*.

## EXERCISES

A. Tell a number of things that you can do, making a sentence using the word *can* to express each separate idea. Give the sentences orally in class.

B. Tell a number of things that you are allowed to do, making a sentence using the word *may* to express each separate idea. Give the sentences orally in class.

C. Examine the following sentences to see whether you should use *may* or *can*. Give the correct forms orally in class.

1. — I read your story?
2. I — write a report for the papers.
3. — you play chess?
4. We — go to the ball game to-morrow.
5. You — go too, if you wish.
6. He — run faster than I —.
7. — we finish this chapter before we go to bed?
8. — we read as fast as mother?
9. I shall buy a bicycle if I — find a good one for sale.
10. — he go with me?

## IV. THE STUDY OF PICTURES

The full-page pictures in this book are taken from American galleries, so that it is possible for you some day to see the originals of them. If you do, you will find these originals much more interesting to you than they would be if you had not become familiar with their outlines.

Some people in going through a picture gallery look for a long time at a single canvas, until it has meaning for them; but the majority of visitors flit through a gallery of masterpieces with the lightness and quickness of butterflies, casting an indifferent glance for a few seconds at a picture that it took a great artist many months or even years to paint. If you have really learned to look at pictures, you will not be among these careless flitters. You will study one picture until something of the artist's message has reached you.

The original pictures are much more interesting than these copies, both because they are larger and because they glow with rich and beautiful color. But something of the grace and beauty the artist saw when he painted his picture is carried over in the copies. A great poet, Robert Browning, has said:

We're made so that we love  
First when we see them painted, things we have passed  
Perhaps a hundred times, nor cared to see.

As you look at the pictures in this book and at other pictures, feelings and stories suggested by the pictures will come to you. Often you will wish to tell somebody how these pictures impress you.

Here are two examples of what children have written about pictures they liked:

INTERIOR OF A COTTAGE (See page 19)

The older children are out playing. The mother sits by the baby while he sleeps. She loves to sew for her baby. She is making him a new dress. It is not fine linen or lace that she is sewing. She is poor, and must make her baby's clothes out of coarse cloth. But she makes them as pretty as she can. If she cannot dress the baby in dainty clothes, she can at least keep him clean. She works hard to do this. The baby is clean and everything in the room is neat. It is only a poor, plain home, but it is sweet. I think it would be a pleasant place to come when you were tired of playing.

THE FOG WARNING (See page 79)

This picture gives you a feeling of great effort and great strength. The fisherman fully realizes the dangerous position he is in. He is not frantic in his pulling for shore; he is pulling with hard, long strokes. The fisherman's task is not an easy one. Rowing two big fish, a cask, and a boat is hard work.

**The Seeing Eye.** - Do not try to copy these stories, but express as clearly as you can what the picture makes you feel. A picture speaks to you only when it makes you feel and see what you otherwise would not feel and see. The artist sees beauty where the average person sees only the commonplace or even the ugly. Though you may not be able to draw or paint very well, you can try to see what is beautiful in nature, in the life and movement of the streets, in the expressions and gestures of people.

Many of the artists who painted the originals of the pictures reproduced in this book worked against difficulties. The short sketches given on the reverses of the pictures may help you to know these artists better.



## PICTURE STUDY

## INTERIOR OF A COTTAGE

*Josef Israels (1824-1911)*

Josef Israels was born in Holland, where the love of freedom and the democratic spirit have always flamed in the hearts of the people. The Dutch artists were among the first who became interested in painting scenes from the lives of the lowly. The older artists had confined their subjects to religious themes — the saints, the Madonna, and scenes from the life of Christ. If any other subjects were painted they were the kings, nobles, and rich people. But in Holland painters turned from these religious and noble themes to depict the lives of plain, poor people. Israels especially has caught and expressed the beauty of simple lives spent in poor, lowly homes. His interiors give us a feeling of the hardships of the poor, beautified and ennobled by love and industry.

*Interior of a Cottage* is a good example of the painter's fine feeling for the lives of the poor. This picture hangs in the Corcoran Art Gallery, Washington, D. C. Other pictures by this artist are to be found in the Metropolitan Museum of Art, New York, the Boston Museum, the Chicago Art Institute, and indeed in most of the American galleries.

## V. LETTER WRITING

**Need for Letters.** — Most of the writing the average boy or girl and the average man or woman do is the writing of letters. We have seen that in preparing a program we need to write letters for information or letters of invitation. Every day brings occasions for letter writing either for business or as an expression of friendship.

**Letters Should Be Definite.** — If we are writing to some one to ask for information, we should be careful to say definitely what we wish; for the people to whom we write are busy people, and they have no time to waste. Or if we are inviting some one to attend our meeting, for example, we should say definitely what, where, and when the program is to be.

**Letters Should Arouse Interest.** — Since our correspondents are busy people, we must write in such a way that they will feel it is worth while for them to answer. Not every letter is answered. Many letters are thrown into the wastebasket. So save the stamp by planning your letter to escape that fate. In other words, try to make your letter appeal to the feeling and good sense of the recipient. Most people are interested in young people and glad to help them when they can do so without too much trouble. Furthermore, most people in business know that publicity aids their business. If your letter can make the man to whom you are writing feel that in some small way his business will be helped by complying with your request he will be more likely to reply.

## ACCEPTED FORMS FOR LETTERS

**Heading.**—To save time for our correspondents we use the letter forms that are in common, accepted use. For example, we place our address and date at the right side of the page so that the recipient of the letter will at once know where and when the letter was written:

206 West 58th Street, Chicago, Ill.  
November 13, 1922

106 Morningside Drive  
New York, N. Y.  
Jan. 14, 1922

These headings the eye takes in at a glance. The present usage prefers to leave off punctuation at the end of the line; but there should be a period after each abbreviation, as, Jan. and Wis., and commas to separate the day of the month from the year, and the city from the state; as, Milwaukee, Wis.; Chicago, Ill.; May 6, 1922.

**Address.**—The letter must also show plainly to whom it is addressed. We place the name and the address of our correspondent on the left-hand side of the page and below the heading. The address may be either indented or "blocked"; as,

Mr. Thomas Wyatt  
314 Albert Street  
Pittsburgh, Pa.

Miss May Kerrington  
Malden, Mass.

Mrs. Frank Tremaine  
Secretary Emerson Woman's Club  
Pasadena, Calif.

In a business letter we write the official title of the one addressed below the name, as in the case of Mrs. Tremaine.

**Salutation.**—A courteous form of address follows the formal address; as,

Dear Sir:

My dear Miss Kerrington:

Dear Madam:

It is not proper to write *Dear Miss*, without adding the surname. We may address an unmarried woman as *Dear Madam* or as *Dear Miss Kerrington*. Both forms are correct, and the choice between them is merely a matter of taste. A colon following the address is the usual punctuation for business letters, although a comma is sometimes used.

**Body of Letter.**—The body of the letter is begun on the line below the salutation, a little to the right.

Mr. Thomas Wyatt  
314 Albert Street  
Pittsburgh, Pa.

Dear Sir:

We are glad to receive your order and will have it filled at once.

**Complimentary Close.**—Following the body of the letter is placed a complimentary close, such as *Yours truly*, *Yours very truly*, *Yours respectfully*. This complimentary close is placed about half way between the right and left sides of the page. *Only* the *first word* is capitalized. A comma follows the complimentary close; as, *Yours truly*, *Yours very truly*, *Respectfully yours*.

*Truly* and *respectfully* are often misspelled. Are you sure that you can spell them correctly?

**Signature.**—The signature is written on a separate line, under and a little to the right of the complimentary close.

**Clearness and Brevity.** — The first essential of a business letter is clearness; the next is brevity. It is courteous to our correspondent to express as clearly as possible the point of our letter, so that he will not take unnecessary time to find out why we are writing to him. For the same reason it is necessary to write as briefly as we can.

**Reference to Previous Correspondence.** — If there has been previous correspondence we should begin the letter with a definite reference to this. It is not necessary to be so formal as to say "Your letter of the 6th has been received and in reply we wish to say," etc. But some reference to the letter we are answering should be made. If a merchant writes to acknowledge an order he may begin: "I am glad to tell you that your much appreciated order of the 10th is being filled and will be shipped to-morrow." If he is referring to a question that has been asked in a previous letter, he may say: "I am sorry that I cannot answer the question in your letter of the 5th, but I can refer you to the Institute for Public Service, where you can get full information."

**Coming to the Point.** We must then state clearly just what we wish to say. If we are sending an order, the exact kind and quantity of goods wanted must be given; we should say how we wish them shipped, and how they are to be paid for; as, "I enclose New York draft for \$155.75 in payment of this order."

If we are asking for information we should put our questions clearly and definitely. In order to interest our correspondent it is necessary to say why we wish the information and what use we intend to make of it.

**Spelling.** — We sometimes feel that it is unfair to put so much emphasis on spelling; but the fact is that we have to accept the attitude of the world on this as on so

many other questions. A single misspelled word in an otherwise well-written letter may be enough to prejudice the recipient of the letter against the writer. So let us face this condition and learn to spell the words we use in letters as well as those in all our composition and dictation exercises. On page 361 will be found a list of one hundred words that are so commonly misspelled that they have been called the "one hundred spelling demons." Review them from day to day until you are sure that you know them thoroughly.



## CORRECT USAGE

*Negatives*

Do not use two words that mean *no*; one is sufficient. Say: "I have *no* pencil." She hasn't *any* paper. Never say: "I haven't got *no* pencil."

## EXERCISE

Answer the following questions in the negative. Be careful to use only one negative word. Give your answers aloud.

1. Have you a pen?
2. Has your mother a room for rent?
3. Have they a new house?
4. Have you a pair of skates?
5. Has he a right to play on the team?
6. Will there be a game to-day?
7. Can you do anything with this bicycle?
8. Is there any use in my going?
9. Have you any reason for staying away?
10. Can the doctor do anything for him?

*Handwritten notes:*  
 I have a pen.  
 My mother has a room for rent.  
 They have a new house.  
 I have a pair of skates.  
 He has a right to play on the team.  
 There will be a game to-day.  
 I can do anything with this bicycle.  
 There is no use in my going.  
 I have no reason for staying away.  
 The doctor can do anything for him.

Ask the librarian of your school library or public library for books and other publications.

**The Use of Reference Books.** — If you are looking up a special topic you must economize your time, for of course you have not time to read all you can find. If, for example, your special topic is the ostrich farms of California, the way to begin work is to turn to the index of the book you are consulting and look for *Ostrich* or *Ostrich Farm*. When you see on what page that topic is treated, turn to it and read just what is said about the ostrich and no more. Then take another book and follow the same plan. As you read you should make notes of the important things you wish to remember, and the name of the book from which each fact is taken.

It is very easy to waste time by following some other topic that may strike your eye, but you cannot afford to do that. Stick to your topic and skip the others.



## CORRECT USAGE

*These, Those*

*These* and *those* are adjectives used to point out nouns. *Them* is a pronoun sometimes incorrectly used instead of *these* or *those*. Never use *them* to modify a noun.

## EXERCISE

Fill the blanks in the following sentences with *these* or *those*:

1. I like — pictures better than —.
2. Are — apples in that basket sour?
3. — girls are my friends.
4. Are — fish over there as large as the ones we caught?
5. Where are — shoes I bought yesterday?
6. Do you like — colors on this hat?



## XI. FRIENDLY LETTERS

1527 Fourth Avenue, Altoona, Pa.  
March 8, 1922

Dear Mother,

I thought I would write you a few lines before I go to work. I am making a chicken coop. On Saturday evening some one stole seven of our hens and one rooster, so I thought we should have a burglar-proof coop for the rest of the chickens. We are trying to find out who stole them, but have no clues yet.

I think I shall be home for Easter, and wish that you would send someone to the station to meet me. I am going to bring you twelve dozen eggs and some butter.

We are all well except Minnie. She has had a bad cold, but is getting better now. She is still in bed and Aunt Lizzie is going to keep her in for fear that she may catch the grippe.

We were in town yesterday and got some things we needed. I bought a good pair of shoes for four dollars and a half.

Well, I must close now, for I must get to work on my chicken coop.

Your loving son,  
Frank

Union City, Tenn.  
November 10, 1922

Dear Frances,

You ought to have been here last week to go with us to Nashville. I had never been there before; so everything seemed wonderful to me. Mother and father took us children over for the week-end, and we stayed at the hotel. Lucy and I had lots of fun hiding from each other in the corridors, as they call the long halls. I liked to eat in the hotel, too, in the big dining room full of people, with a waiter right by our side all the time to see that we got everything we wanted.

We went to the Capitol and climbed about a thousand steps to the top of the dome, where we had a fine view of the city. Then we took a taxicab and drove out to Centennial Park. It is the prettiest place I ever saw. There is a large artificial lake in the center, with a beautiful building on its shores. The guide told us that this building is a copy of the Parthenon in Athens. Some day maybe we can see the original building, but the guide said it was all in ruins now. I like new buildings better than ruins, don't you?

I won't try to tell you all we saw and did, because it would take too long; but Nashville certainly is a beautiful place. Father said that if I got through high school all right he would send me to college in Nashville. Wouldn't that be fun? Maybe you can go too.

We are hoping that you will spend Thanksgiving Day with us, and you must be sure to come. Mother said we might have a party, and we will surely have a good time.

Write to me soon and tell me all about the new pony.

Your friend,  
Sallie Thomas

Charleston, W. Va.  
August 23, 1921

Dear Charley,

I wish you had been along when we went on our camping trip last week. I should have given you a place as assistant cook. Yes, I was the cook, and nobody died. Of course, we took turns doing the work, and the first day I got dinner. I had an oil stove to cook on, and the thing did smoke outrageously. I had to peel potatoes, string beans, and shell peas. I made a stew of my vegetables, which I put on to cook about nine o'clock. About eleven I seasoned it with meat, and let it boil till twelve. There was so much of it that it lasted several days. All the other boys thought it was fine, so I was satisfied.

We are going again next year, and I hope you can go with us. We camped on the banks of the Kanawha River, where we found plenty of fish. We bought our vegetables and milk and things from a farmer near us. And chicken! You ought to have put your teeth into some of that fried chicken!

We had a canoe, and I learned to paddle and swim. Before we left camp I could swim the river and back. Be sure to make your plans to come with us next summer.

Your chum,  
Fred Johnson

Anderson, Ind.  
Oct. 31, 1921

Dear Aunt Jean,

I went to the football game between Ashland and Anderson last Saturday. Ashland beat with a score of 21 to 0. I think Ashland will win the championship this year. I have a football team. I am the captain and play quarterback. Our team played the Lee Street team and beat them 36 to 30.

I didn't have as much fun Halloween as I expected because they had police on every corner, and besides that there were plain-clothes men running around town. I think I shall go out Monday night and do what I didn't do Halloween.

I am glad you are coming home Christmas, for I miss you. I love you, Aunt Jean.

Your nephew,  
Jack Dearing

These letters were written by boys and girls. They are not perfect, of course. Some of the incorrect expressions, such as slang, which the original letters contained, have been omitted, because boys and girls too often weaken and cheapen their speech and writing by using meaningless slang.

*Frank's Letter.*— In the first letter Frank tells his mother some of the things she would like to know about. Frank is evidently interested in raising chickens, and could have given his mother some of the details of his amusing experiences with the chickens. Of course his mother would be interested in the new shoes and how much they cost. Would his chum have cared about the same detail?

*Sallie's Letter.*— Sallie has written a rather long letter. Do you think it was interesting to Frances? If Sallie had told some of the funny things that happened on the trip, would the letter have been better? Is there not too much description in this letter?

*Fred's Letter.*— Is Fred's letter the kind of letter a boy usually writes to his chum? Would Charley be interested in cooking for the camping trip? Is it more interesting because Fred tells us just what he had for dinner and just how they got their supplies? These details in a friendly letter help us to see the writer. They are like intimate conversation.

*Jack's Letter.*— Does Jack's letter tell you anything about what kind of boy he is? Did he tell the things his aunt would be most interested in? Even if she did not care about football, would she be interested in Jack's football team? Does this letter show anything about the feeling that exists between Jack and Aunt Jean? Does he seem easy and friendly or is he afraid of her? Why do you think so?

An Unsuccessful Letter. What is the matter with the letter given below?

Dear Bill,

One day last week Tom Kavanaugh and myself decided to go to the fair grounds. These grounds were situated about two miles from the city. We boarded one of the West City cars and were soon at the grounds.

When we got off the car we walked up to the gate where we paid for two tickets and went into the grounds. We walked up to the stables where they kept the horses that were to race that evening. We then went over where the large tents were. Men, women, and children were crowding up to the midway to look in this tent and then another.

When we had seen most of the show we went to a lunch stand where we got our dinner. After finishing our dinner we walked over to the race track where we saw many fine horses. The first race scheduled was a cart race which was won by "Dan Pat," a Kentucky-bred horse. The next race was a Jockey race won by the famous New York horse "Maud S." They had a motorcycle race in which one man was hurt and which delayed the race until the last.

Late that afternoon we were taken to a large opening where we saw a balloon. The balloon ascension took place at five o'clock and at six o'clock we were on our way home.

Your friend,

Andrew Franklin

*A Time Schedule Letter.*— This letter has nearly all the faults possible to a letter. It gives us no feeling whatever of the writer. He is as colorless as water. Neither does it give us any feeling of his day at the fair, because he tells everything in the same flat, uninteresting way. A visit to a fair, where there are racing and a balloon ascension and people, may be made an interesting event if the narrator picks out the particulars to tell us about. But Andrew does not think of that. He is intent on giving Bill an accurate time schedule of that day. One event is just as uninter-

esting as every other one. He and his companion looked at the horses, but they evidently did not see anything. They watched the races and the balloon ascension, but neither they nor the crowd felt any excitement or interest in them. This kind of letter is better not written at all. It is not worth the time it takes to write and to read it. Bill could not be any more enlightened after receiving it than before, except for the knowledge that Andrew had gone to the fair. Pupils so frequently make this mistake in writing when they have nothing to say that it is necessary to warn you against falling into this sort of vague filling in of a time schedule. Nobody cares where you had your lunch or when you got home unless something unusual happened. The trouble with this letter is not that the writer does not know how to write; he does not know how to see or to think about what he sees. Until he has something to say he had better try to cultivate the habit of seeing.

#### LETTERS TO WRITE

It is very hard to write letters unless you have in mind the one to whom you are writing. Imaginary letters, written in imaginary situations, are not likely to teach pupils how to write good letters, for they are almost sure to follow the lines of Andrew's poor attempt. Real letters, written to actual people whom they are intended to interest, give the practice necessary for good letter writing.

1. Write a letter to some member of the family away from home and tell him all the details about the home that would interest him.
2. Write to some friend in another town, telling him anything interesting about your school. Be sure to give details enough for him to imagine the thing you tell about.
3. Write a letter to some pupil in the class, telling him about some

*She has been to the fair*

#### CORRECT USAGE

work you are doing outside of school that would interest him. Be sure to tell the details that are characteristic and that will appeal to the reader's feeling. Ask him about his home interests.



#### CORRECT USAGE

##### *Burst, Drowned*

The verbs *burst* and *drowned* are often misspelled and mispronounced. Both verbs are monosyllables.

#### EXERCISES

- A. Give sentences containing *burst* and *drowned*, in which you carefully pronounce each of these words.
- B. Fill the blanks in the following sentences with the correct word. After completing each sentence read it aloud, being careful to pronounce *burst* and *drowned* correctly.

1. I have — my balloon.
2. The kitten was — in the barrel of water.
3. Many people are — in this river.
4. The hot water — the bottle.
5. Her father was — when the vessel sank.
6. He — a small blood vessel.
7. The pipe has —.
8. The cattle were — in the flood.

*burst*

## EXERCISES

A. Plan an outline of topic sentences on one of the following:

1. A Man Who Has Helped Our Community
2. What the Boy Scouts Have Done for Me
3. Why I Wish to Be a Lawyer (Engineer, Doctor, Bookkeeper, Nurse, Teacher, Stenographer, Painter, or Architect, etc.)
4. Why I Am Proud of Being an American
5. Where I Should Like to Live

B. After writing out your topic sentences plan a talk on each one. Practice your speech aloud before giving it to the class.



## CORRECT USAGE

*Come, Came*

*I come* refers to an action that is taking place now; *I came* refers to an action that has occurred; *I have come* refers to an action that has recently taken place. *Have, has, or had* is usually used before *come*.

## EXERCISE

Answer the questions below with complete sentences in which you use correctly the words *came, have come, has come, and had come*. Give your answers aloud.

1. When did you come?
2. Have you come to stay?
3. Did he come yesterday?
4. Had your mother come when you reached home this morning?
5. Has she come to visit you?
6. Why did you come?
7. With whom did you come?
8. Has she come to study music?



## XIII. TELLING A STORY

**Your Own Experiences.** — When you come home from a hike or a visit to the country or a trip to the city, you always have something you wish to tell others. You are so full of what happened that you have to tell it. Sometimes you tell it in such a way that your family and friends enjoy it and sometimes they are bored. It is a great art to be able to talk entertainingly about what you have seen and done. Now is a good time to practice.

## EXERCISE

Look over the subjects below and select one that recalls some interesting experience. Think over that experience and try to tell it so that it will seem real to the other members of the class.

1. Cooking Supper in Camp
2. When I Fell into a Deep Hole in the Creek
3. A Lost Dog
4. A Ghost

5. I Discover a Bird's Nest
6. The Automobile Turns Over
7. Raising Pigeons
8. The Cat's Funeral
9. Raising a Pup

If none of these subjects suit you, perhaps you will think of others that you can tell something interesting about. In your talk bring out something that makes this particular experience different from others. Leave out details that have no connection with your story.

**Improving Your Story.** — After hearing the stories told by others, see if you cannot improve in telling your own.

*Verbs.* — For one thing, see whether you have made sufficient use of verbs in your account. Verbs are the words that give life and movement to a story, and without them a story is stale and flat. Try to fit your verbs to the action you are narrating. Don't use such colorless verbs as *go*, *stand*, *is*, and *seem*, but select verbs that suggest the actual motion you wish to recall.

*Keep Moving.* — Sometimes stories are spoiled because the story-teller goes back to tell something he should have told before. A story should be planned so that every incident will fit into its right place. We lose interest in a story when the speaker says, "Oh, I forgot to tell you," and then goes back to catch up a dropped stitch.

*Stick to the Point.* — If you are telling how you cooked supper in camp, do not stop to relate what happened while you were in swimming. Keep your story headed toward a particular end, and stop when you get there. Sometimes a good story is spoiled because the story-teller goes on after he has come to the end. He tells us that he ate supper, or that when he

got home he found his aunt there, or something else that has no real connection with the story.

**Criticizing Stories Told in Class.** — This is a good place to recall the suggestions made early in this book about class criticism. You remember we suggested the following questions:

1. Was the material interesting? Was it worth giving?
2. Was it presented in an interesting way? Did it seem to be well prepared?
3. Was the speaker's manner of standing and speaking satisfactory? Did he stand up or lounge? Did he speak clearly and pleasantly?
4. Did he use correct English in speaking?

To these points we may add two others:

5. Did his story move, or was it hindered by too much repetition?
6. Did he stick to the point, or did he bring in unrelated detail?

#### EXAMPLES OF ORAL COMPOSITIONS BY PUPILS

1. I wanted to take a ride in the airship at Kanawha City. I asked the aviator how much he charged and he said fifteen dollars. I agreed to the price. When I arrived at the field I just had time to put on my flying suit. The aviator and I got into the airship and were off. We kept going higher and higher until Charleston looked like a small village among the hills. The aviator asked me if I wanted to loop the loop, and I said, "Yes." We did many stunts until we were so low that we were almost in the river. After fifteen minutes the aviator guided the airship to the ground, and we landed without any accident.

2. Boom! Clash! Bang! The battle is on. The greatest battle of the season is being fought between General Winter and General Spring. Here come General Winter's soldiers led by Major North Wind. Over the hills they go with terrific speed, meeting no opposition. General Winter thought one more attack like this would win the victory. He sent Captain Snow to finish the work. Oh, what a drive he made! But Captain South Wind crept in, and where did Captain Snow's soldiers go? Captain South Wind wired Lieutenant Sunshine and he came. What a change he made! He warmed the earth, and General

Winter's army fled. The flowers, birds, and animals are glad that General Spring won. Everyone is glad, and we hope that he will stay with us a long time.

3. A boy must be at least twelve years old to become a scout. He must then know the composition and history of the American flag and the customary forms of respect due it, the scout laws, the oath, the motto, and the significance of the badge. He must be able to tie the sheepshank, bowline, sheet bend, square or reef, clove hitch, timber hitch, two half hitches, and fisherman's bend knots. After he becomes a scout he must do a good turn daily.

#### AN EXPERIENCE OF BENJAMIN FRANKLIN'S

When I was a boy seven years old, my friends, on a holiday, filled my pockets with coppers. I went directly to a shop where they sold toys for children, and being charmed with the sound of a *whistle* that I met by the way in the hands of another boy, I voluntarily offered and gave all my money for one. I then came home and went whistling all over the house, much pleased with my *whistle*, but disturbing all the family. My brothers and sisters and cousins, understanding the bargain I had made, told me I had given four times as much for it as it was worth; put me in mind what good things I might have bought with the rest of the money; and laughed at me so much for my folly, that I cried with vexation; and the reflection gave me more chagrin than the *whistle* gave me pleasure.

This, however, was afterwards of use to me, the impression continuing in my mind; so that often, when I was tempted to buy some unnecessary thing, I said to myself, *Don't give too much for the whistle*; and I saved my money.

As I grew up, came into the world, and observed the actions of men, I thought I met with many, very many, who *gave too much for the whistle*.

#### EXERCISE

Have you ever paid too much for something that you afterwards regretted buying, or have you taken a great deal of trouble to get something that was not worth the effort? First tell the class about this experience. Then write a letter about it.

## XIV. PUNCTUATION WITHIN THE SENTENCE

**Quotation Marks.**— In the sentences given below find the exact words of each speaker:

As Lawrence took his cap and started out, I asked, "Where are you going, Lawrence?"

"Just over to Bill's," was the hurried answer.

"Can you tell me where Mr. Brown lives?" asked the stranger.

I replied, "If you will come this way, I can show you the house."

He bowed politely and answered courteously, "Thank you very much."

The exact words of a speaker are called a **quotation**. Modern printing, to assist the eye in reading, always incloses these direct quotations in quotation marks. We do not find these marks in some of the older books, the Bible, for instance; but modern books always use them. By examining the quotations given above you will notice that the first quoted word begins with a capital—*Where, Just, Can, If, Thank*. The first word of a direct quotation is always capitalized.

**Commas to Set Off Quotations.**— You will notice also that a comma separates each quotation except the third one from the remainder of the sentence. When the exact words of a speaker are given, the quotation is usually set off from the remainder of the sentence by a comma.

In the following selection notice the commas that separate the direct quotations from the rest of the sentence:



### XXIII. LETTERS OF THANKS AND OF INVITATION

**An Invitation.** — Study the form of the following invitation:

Dear Charles,

Mother is planning to give our crowd some fun. We are to have a party on our lawn next Thursday evening, from seven to nine. I want you to come, and suggest that you wear your everyday clothes, because we shall play outdoor games.

Your friend,  
Francis Thurmond

**Replying to an Invitation.** — Write a reply to this letter, accepting Francis's invitation. In your reply tell him that you appreciate his invitation and that you will be glad to come, or something like that. Try to write a natural, sincere letter that will be courteous and friendly.

**A Letter of Regret.** — Imagine that something prevents your accepting the invitation and write a letter telling Francis why you cannot come, and expressing your regret. Put yourself in the place of the one who has invited you; think how you would feel if those you invited could not come, and try to write such a letter as will make him know that you are really sorry not to be able to accept.

Chester, Pa.  
Nov. 10, 1922

Dear Charlotte,

I am writing to remind you of my invitation to spend Thanksgiving Day on the farm. Father is away, and we are more lonesome than usual, so I do hope you can come to cheer us up. The big turkey we have picked out for Thanksgiving dinner is getting so fat that he can hardly strut. I want you to come and help eat him.

Sincerely yours,  
Marion

1235 Highland Avenue  
Pittsburgh, Pa.  
May 12, 1921

Dear Phil,

You have never been to our camp in Canada, though you have heard us talk so much about it. I certainly want you to see our little shack on the island, and have the fun of going bass fishing on Lake Nipissing. It is the prettiest spot in the world, I think.

We are going to leave Pittsburgh for North Bay the fifteenth of June, and are counting on your going with us. I hope you have not made any other plans for the summer; for we shall all have a better time if you are along, and I believe you will enjoy the Canadian trip as much as we do.

Write me soon and tell me to expect you before the middle of June.

Yours expectantly,  
Sam Sherwood

Marion, Ohio  
May 15, 1921

Dear Sam,

If I were to have a vacation this summer, I certainly should accept your invitation to go to Canada with you. I know I should have a jolly time with you and the other boys. But, sad to relate, I am going to work all summer for the Western Rubber Company at Akron. You see, I am saving up money to go to college, and have to improve the shining hours. Some of these days, though, I hope I may see the island and Lake Nipissing and the other spots you have been telling me about all these years. I need not tell you how sorry I am that I can't go with you this summer. I hope that you will have your usual good time.

Your friend,  
Phil Newsome

#### EXERCISE

These letters are simply worded and express the feelings of the writer. Try to write not like these invitations but in your own natural manner.

1. Invite a friend or a relative to visit you for Thanksgiving or Christmas or Easter vacation. Make your invitation hearty, as if you really wanted it to be accepted.
2. Write an invitation to a member of your class, asking him to a birthday party, or a Halloween or Christmas party.

Write your invitation on usual white note paper and place it in an envelope to match. On the envelope write the name of the pupil whom you are inviting and his address. Thus:

Mr. Nelson Whitehead  
216 Jackson Street  
Oxford, Miss.

If you do not know the address, find it out. Deliver the letters in the classroom. Perhaps the teacher will arrange to have a post office, with mail carriers to deliver the invitations.

Write a reply to the invitation you receive, and return it to the sender. You must be supplied with an extra sheet of note paper and an envelope for your reply.

Be careful to spell all your words correctly and to use the right punctuation marks.

**Thank You Letters.** — Study the following letter:

1215 Beacon Street  
Boston, Mass.  
Jan. 2, 1922

Dear Grandma,

One of the nicest things about Christmas this year was the fun I had with the skates you sent me. I don't know how you guessed just what I wanted. My old ones were too little for me, and I had been wishing for some new ones. These came just in time, and they fit me exactly. I was glad that it turned cold right after Christmas. The ice is good and thick, and I have skated almost all the time since Christmas. I am sorry school begins again to-morrow, as I won't have much time to be on the ice then.

Did you have a pleasant Christmas? We missed you ever so much, and were very sorry you were not well enough to come to Boston for the holidays; but I hope you will come to see us soon.

Much love to Grandpa and Uncle Jo.

Your loving grandson,  
John Woodward, Jr.

*Be Prompt.* — You should be courteous enough to write promptly and thank those who have been good enough to make you presents. No matter how good a letter you write, it will not be nearly so much appreciated if it is delayed. Not more than a week should pass before acknowledging your presents and thanking the givers.

*Be Sincere.* — In writing letters of thanks you should above all be sincere in your appreciation of the kind thought that

prompted the sending of the gift. It is true that sometimes you might have preferred some other gift to the one you got; but no doubt the giver thought he was making the best selection and you should thank him for his thought and kindness in making the gift. Most people do not like gushing thanks. They do not seem sincere, and therefore they miss their mark. The following specimen illustrates this point:

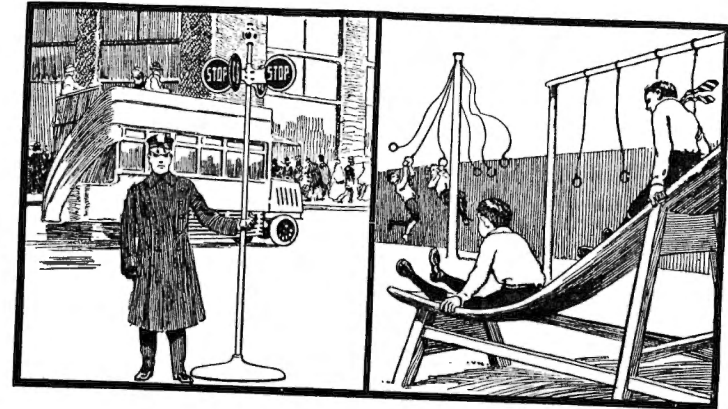
Thank you so very, very much for the darling little penwiper you sent me. It was just exactly what I wanted, and it was so sweet of you to send it. It is just beautiful. I have never seen a prettier penwiper, and it is just as useful as it is beautiful. It surely was just lovely of you to send it to me, and I thank you over and over for it. I think it is too sweet for anything.

All one can say about that kind of letter is "Don't!"

*Be Thoughtful.*— It is not very good taste to tell the giver about the other presents you have received, for this leads to a comparison, which may make the giver feel that his present was not so acceptable as some of the others. Christmas letters often err in this respect. After thanking the giver for his present, the writer is likely to go on and tell all the other things he received. This does not interest the giver and may well be omitted. A few words or sentences of real, sincere thanks are in good taste and sure to be appreciated.

#### EXERCISE

Write a letter of thanks to some one who has made you a present or has entertained you in some way.



#### XXIV. CIVIC STUDY FOR THE CLUB

**Interest in Your Community.**— How many of you know anything about the history of your community or about its industries and lines of communication with other parts of the world? Can you tell who are its important citizens and what they have done? Do you know what measures are taken to guard the safety and the health of its citizens? These are questions that come up in connection with your work in civics, and yet in English you can make use of much of the material you gather in other classes. In arranging a program on the community you may see how English and civics work together.

**Planning the Program.**— As in preceding programs, it is well to divide the class into several groups, and let a committee plan the work for each group. One group, for example, may take the chief industries of the community and show what each industry contributes to the life of the

people. Another group may study the schools and churches and show what they are doing for the spiritual and intellectual improvement of society. A third group may consider the relations between your community and the rest of the world, and show how your railroads, hard roads, rivers, and harbors contribute toward commerce and increased intelligence. The work of sanitation, fire prevention, and police regulation may be studied by another group. The parks, playgrounds, art museums, and libraries furnish a fruitful subject for another group to study.

**Giving the Program.**—After each student has made careful preparation for his particular part, the program may be given in the club. Each speaker must bear in mind that he has only a short time to speak and that he must make his point clearly and briefly. The audience will comment on what each speaker says, according to the plan suggested early in the book. Do not give general, pointless criticisms, but keep to the definite points suggested.

#### OTHER CIVIC TOPICS FOR CLUB PROGRAMS

How Our Community May Be Improved  
 The Opportunities of a Junior Civics League  
 Fire Prevention  
 Model Communities of the United States  
 The Prevention of Disease

#### EXERCISE — LETTERS

1. Write a letter to the Health Commissioner of your city or your county, asking him to tell you what is being done to protect the health of the community.
2. Write a letter to the head of some industry, asking for definite information about that industry.
3. Write a letter to the nearest librarian, asking what the library is doing toward Americanization of foreigners.



#### XXV. OUTLINING A SUBJECT FOR SPEAKING OR WRITING

**An Outline Promotes Clearness.**—In our discussion of reading we said that every writer has in mind an outline of topic sentences which he expands into paragraphs. Such an outline is very necessary if the writer is to present his views to an audience or to a reader in such a way as to be clear and interesting. We sometimes hear a speaker who really knows his subject make a very poor job of telling about it because he has jumbled his ideas so that we cannot follow him to any definite point. In speaking or writing we should always have a definite goal toward which we work, just as we have in football or basket ball. The football team is successful in so far as it works toward its opponent's goal; and a speaker or a writer is successful just in so far as he brings his points in an orderly way toward his goal.



## II. CONTRIBUTIONS TO THE SCHOOL PAPER

One of the most interesting enterprises of the school is the school paper. We all like to see our writing in print, and the school paper offers every student an opportunity to gratify that desire if he is willing to work hard enough to write a good article.

**A Paper Caters to a Special Class.**— Any publication appeals to a special class of readers. When you are at home you read your local paper because it tells about the happenings in your locality; but this paper would not interest an inhabitant of Philadelphia or of San Francisco. A banker reads with interest *The Wall Street Journal*, but a doctor prefers a medical journal. Naturally a school paper appeals to the members of the school, and expects to find its readers among the students. We must bear in mind, then, when we write for the school paper, that we should write what will be of interest to a majority of the students.

**Timeliness.**— Another point to remember in writing for any paper is the matter of timeliness. Your daily newspaper will give a column to the meeting of a political committee that took place yesterday; but it will not give a line to a report of a committee that met a week ago; that event is no longer news. As very few schools publish a paper oftener than once a week, and the majority only once a month, it is necessary to bear in mind that much that would be of interest in a daily paper has no place in a weekly or monthly publication.

**Good Taste.**— Good taste is of the utmost importance in the school paper. It is the lack of good taste that causes the so-called “yellow newspapers” to be condemned by right-thinking people. Papers that print ugly stories, regardless of the truth, that deal in unpleasant personalities, and cater to depraved taste by giving accounts of crime are rightly regarded as enemies of public health and morals. School papers should in their sphere stand for the same high ideals that we demand of our best daily papers. Ugly, selfish rivalries should have no place in them. Intimate personalities, such as we sometimes find in such papers, are a breach of good taste.

**Style of Articles.**— Any publication is judged to some extent by the **style** of the articles that appear in it. Some daily papers are regarded as excellent models of good English; for example, *The New York Times*, *The Boston Transcript*, *The Chicago Tribune*. Some of the monthly magazines that have established a high standard of literary style are: *The Atlantic Monthly*, *Harper's Magazine*, *Scribner's Magazine*, *The Century Magazine*, *The Youth's Companion*. These magazines are written by mature men and women, and they reflect the ideas of educated people. It is not expected that

a school paper should publish articles written in the style of maturity. Indeed, such writings would be as much out of place in a school paper as long trousers on a ten-year-old boy. "The style is the man" has been said by a great writer. He simply meant that each one in his writing expresses himself according to his own particular way of looking at things. So in a school paper we expect the writing to be the simple, natural expression of boys and girls. Attempts at "fine writing" or "hifaluting" expressions are ridiculous and out of place. Of course it is expected that all contributions to a paper shall be correct in grammar, punctuation, and spelling. Errors in a manuscript should be cause for its rejection; otherwise the editors will waste their time in correcting the careless English of contributors instead of giving their attention to constructive work on the paper.

**Items of School News.** — Students like to read a well-written account of school happenings, such as the following titles suggest:

- The Mid-year Commencement
- A Distinguished Visitor to Our School
- The "Y" Circus
- The Gymnasium Exhibition
- The Parent-Teachers Association Meeting
- Results of the Anti-Cigarette Composition Contest
- Our Get-Together Meeting (A Community and School Meeting)
- The Recent School Concert
- Who's Who in Junior High School (A record of pupils who have distinguished themselves in certain classes or activities)
- The Christmas Play, "An Advance Visit from Santa Claus"
- The Accelerated Class in Grammar
- Hot Dogs and Candy (Account of a sale for benefit of the Athletic Association)
- A Visit from Our Superintendent
- Observance of Roosevelt's Birthday and Flag Presentation

- Honor Record for Attendance
- An Appreciation of Our Lunch Room
- Additions to Our Library
- Our New Dyeing Establishment (How the boys dyed their baseball suits)
- A Picnic
- Prize Winners in Army Essay Contest
- Room Eleven Adopts an Armenian
- The Domestic Science Breakfast
- Exhibit of the Art Department

**Reports of School Organizations.** — Every live school has many clubs and organizations whose activities are of interest to students. The following are typical:

- Athletics — Football, Track Teams, Basket Ball, Baseball
- Work in Manual Arts
- The History Club
- Chorus
- The Civics Club
- The Good English Club
- The Junior Red Cross
- Good Citizenship League

**Special Departments.** — In a school paper much space is usually devoted to *athletics* and rightly so, because every student is interested in the athletic activities of the school. It is important to have a good sport editor and live athletic reporters, who can write up the games and meets in a snappy, interesting style.

**Book Reviews.** — One excellent junior high school monthly prints short reviews of books read for home reading. These reviews treat of both the old favorites and more recent publications. They serve the useful purpose of giving students who have not read the books a taste of what they offer. They stimulate students to more and better reading.

*Editorial.*—The editorial department sets the standard of the paper. Short and thoughtful articles on subjects of interest to the school may be the means of improving the school spirit and of directing the thoughts of students to wider possibilities of service. The following topics are chosen from editorials in junior high school publications:

What Boys and Girls Can Do to Lower the Cost of Living  
 Improving Our School Attendance Record  
 Student Government  
 Clean Athletics  
 Keeping Up the Standard in Studies  
 Clean Up Your Premises!  
 What Our Country Has to Be Thankful For (Thanksgiving editorial)  
 The Real Spirit of Christmas  
 The Birds' Return  
 The School Exhibits  
 A Survey of Our School  
 Keeping Our School Building Free from Defacement  
 What the Library May Mean to Us  
 Habits That Will Ruin an Athlete  
 What Constitutes a Good Sport  
 Loyalty to Our School  
 Loyalty in Athletics  
 Why a Team Succeeds  
 Get Ready for the Track Team  
 Campaign against Cigarette Smoking  
 Our Need of a New Gymnasium

**Special Articles.**—Many school papers print original stories and poems by students.

A student who has had an unusual experience may entertain the readers of the paper by writing it up. The trip of a little Russian girl from her native country to America made a very interesting contribution to one school paper.

Another student wrote of a trip in an airplane in such interesting fashion that his readers felt the thrill of the adventure. The description of Mammoth Hot Springs written by a girl who had visited them was worth reading.

A most interesting number of a school publication resulted from an industrial and social survey of the community in which the school was located. The various industries of the city were written up from first-hand information, obtained by visiting individual concerns. One student took the hotels for his assignment. A group of students wrote on the churches of the city. The banks, theaters, clubhouses, Y. M. C. A., Y. W. C. A., public buildings, and leading citizens furnished material for reports of interest not only to students of the school but to other citizens of the community as well. The completed publication furnished a brief survey of the city that was well worth preserving.

**Censorship of the School Paper.**—To be of real value to a school the paper must be the work of the students, not of the teachers; but it is desirable to have coöperation between students and teachers in presenting the finished product. It is too bad for the teachers to feel that they must "boss" the paper. On the other hand, it is most unfortunate for students to resent any assistance from the teacher as interference. Young people are not always right in their judgment, and they need the guidance of those who are more experienced. Students are likely to be careless in admitting material that is not up to the standard in form, and therefore they need the help of the teachers in proof reading. If both students and teachers look upon the paper as the *school* paper, the official expression of the school spirit, and have enough pride and interest in their school to make this organ a worthy representative, all will work in harmony.

**The School Paper Belongs to the School.** — Every student in the school should feel the responsibility for the success of the paper. This responsibility will, of course, rest most heavily on the editors, but it must be shared by every member of the school. If the collection of material is left to the editors alone, the paper will soon cease to represent the school; it will become narrow in its scope and lacking in interest. If the students are all on the alert to find interesting material for news stories, they will not only help their school to have a better paper, but they will be adding interest to their work in composition by doing the only kind of writing that is really worth while — that is, writing with a definite purpose.



~~Picture Study~~  
**PICTURE STUDY**

~~The Warrener~~  
**THE WARRENER**

George Morland (1763-1804)

It was the most natural thing in the world for George Morland to become an artist, because from childhood he was surrounded by painters and engravers. His father, his grandfather, and many of his relatives were prominent among British painters. George was only seven years old when he began sketching. At fifteen years of age he exhibited in the Royal Academy, London. From the first his pictures were popular. Many of them were engraved, and by this means became well known throughout England.

Morland's favorite subjects were rural scenes and scenes from lowly life. He liked to paint children and animals. His pictures show children nutting, playing soldier, black-berrying, fishing, etc. He was extremely fond of animals. At one time he kept twelve riding horses on his country place, where he also had foxes, goats, pigs, dogs, monkeys, squirrels, guinea pigs, dormice, and a donkey. He particularly liked to paint pigs. In *The Warrener* the pigs are more interested in their dinner than in anything else, while the dogs join with the family in welcoming the returning warrener (game-keeper). *The Warrener* belongs to the Corcoran Art Gallery, Washington, D. C.

Morland was a very hard worker. He painted a surprisingly large number of pictures, which had a ready sale. Although his work brought him in large sums of money, he spent it as freely as he made it. When he died, at the early age of forty-one, he left no estate behind him, but he left pictures that have given pleasure to many people.

~~at work~~  
 Harry

## XII. TELLING A STORY

**An Old and a New Art:** — Story-telling is at once the oldest and the newest of arts. The most primitive races told stories to their children; the earliest history of every people is full of myths and stories commemorating the heroic deeds of gods and heroes. It is true also that there is no better way to hold the interest of the present day than to tell a story well. Children always flock around a good storyteller, while the popularity of magazines of fiction shows what a hold stories have on young and old alike.

**Social Value of Stories.** — We have daily opportunity and occasion to tell stories; a large part of friendly conversation consists of recounting our experiences or stories we have read. Often we wish that the story-tellers of our acquaintance had some little familiarity with the art of telling stories, so that their dull narratives should not be quite so long drawn out and so lacking in interest. It is a social duty to learn to tell a story so that at least we shall not bore our audience.

**What Makes a Story?** — Of course we all know what a story is; but perhaps we have not thought of just how it differs from other spoken or written material. The chief characteristic of a story is action. There can be no story without events. But these events must be so related to one another that they make a whole that stirs our feelings and imagination.

Some accounts of events are not stories, for they do not form a vitally related whole. For example, the long, rambling account of a camping trip that brings in many unrelated incidents and gives a detailed account of three meals a day is not a story in the true sense of the word. A good story has plenty of movement; it tells things so plainly that we can see them, hear them — sense them in reality; and above all it arranges the incidents in such a way that our interest is held to the end. This is a simple way of stating the elements of a good story. To put it in a somewhat more exact form, we may say that a story must contain the following elements: (1) **action**; (2) **sense appeal**; (3) **suspense and climax**.

*Character.* — There are other elements that often come into a story; for example, the best stories give us some delineation of character. In Hawthorne's *The Great Stone Face* we readily see the kind of people Ernest, Gathergold, and Old Blood and Thunder were. In *Treasure Island*, Stevenson gives us a lively picture of Jim Hawkins and Long John Silver. But it takes the hand of a master to write a story so that the characters stand out with such distinctness that we should know them if we met them in real life. For our purposes, then, we may omit this element of character drawing, and confine ourselves to the endeavor to express the three elements given in the preceding paragraph.

1. *Action.* — Some one has said that many people fail to tell a story well because they have no story to tell. A story is concerned primarily with what people do, not with how they look, nor with the scenery that surrounds them, nor with the opinions of the author on various subjects. *Verbs* are the most important words in a good story. The best possible models of stories are the parables of Jesus. By a

careful reading of those parables you will be impressed with the number of verbs they contain. Of the one hundred and sixty-four words contained in the parable of *The Good Samaritan*, thirty-three are verbs or verbals. *The Prodigal Son* contains five hundred and six words, of which one hundred and sixteen are verbs and only fifty-three are adjectives.

In selecting a story to tell be sure that it has movement. In telling it, emphasize the movement; do not delay your story with unnecessary detail or description.

2. *Sense Appeal.* — We mean by *sense appeal* that the story is so told that we can see, hear, and feel the real situation. Color, sound, and odor are made apparent to our senses. *The Gingerbread Man* is attractive to children as described by Miss Bryant: "A chocolate jacket and cinnamon seeds for buttons! His eyes were made of fine, fat currants; his mouth was of rose-colored sugar, and he had a gay little cap of orange-sugar candy." Can you not see and smell and taste this delightful gingerbread man?

Kipling makes us see Wee Willie Winkie in the following description:

His face was permanently freckled, as his legs were permanently scratched, and in spite of his mother's almost tearful remonstrances he had insisted upon having his long yellow locks cut short in the military fashion.

We get a vivid picture of Ichabod Crane in Irving's *The Legend of Sleepy Hollow*:

He rode with short stirrups, which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpendicularly in his hand, like a scepter; and, as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings.

A good rule is to avoid lengthy description in a story; whatever description you give should so appeal to the eye or ear that it will add to the reality of the story.

3. *Suspense and Climax.*—The succession of events that your story relates must be arranged in such an orderly manner that they lead up to the most interesting point of the story, known as the **climax**. The art of story-telling consists in relating the events so that the audience must wait to see what is going to happen. This is what we mean by **suspense**—the waiting for the rest of the story.

All the movement of the story is toward the climax. "The climax knits together the thread of the narrative," as Miss Bailey expresses it in her excellent book, *For the Story-Teller*. For instance, in the story of *The Ugly Duckling* one event after another leads us to expect more and more disappointment and ill-treatment for the poor little bird, until the time when he sees his reflection in the water and realizes that he is no longer ugly and despised, but beautiful. The element of surprise in this story is wonderfully well treated; for not only is the reader surprised at the change, but the ugly duckling himself is the most surprised of all. An artistic climax usually contains an element of surprise, not only to the readers or the audience, but also to the characters of the story.

**Devices to Use in Telling a Story.**—1. *Know Your Story.* Be sure you know the story well before attempting to tell it; otherwise you are doomed to certain failure. A Sunday-school worker was studying a story to tell to a class of children, when her little niece came up and asked her to tell the story. The little girl settled herself to listen, but her aunt so frequently had to go back to say, "Oh, I forgot to tell you," that after a while the child ran away, saying,

"You don't know that story well enough to tell it." No one likes to hear a story haltingly told.

2. *Make an Interesting Beginning.*—The beginning of the story must arouse interest and awaken the feeling that the climax is to stir. Make your beginning interesting; the shorter the better. There should be no long explanation or description. The successful story "must catch the interest of the audience the moment the curtain rises."

Miss Bailey tells of a settlement worker who had tried in vain to awaken interest in a group of rough boys, who made so much noise that they could not even hear her speak. After a while, in a moment's interval of silence, she began: "There was once a little Indian boy who rode fifty miles on the cowcatcher of an engine." Instantly there was silence in the room and the boys waited for this interesting beginning to be developed. Had the story-teller used a more conventional beginning, such as, "Fifty years ago there were few railroads in the western part of the country. The prairies were peopled by Comanche tribes who were unfamiliar with the inventions of civilization, and the first train that ran through an Indian village inspired an Indian lad to a strange deed," it is probable that not a boy would have listened. But she caught them off their guard by an unexpected attack on their interest.

3. *Work Toward the Climax.*—In preparing to tell a story keep the climax always in mind, and be sure that everything you tell has some bearing upon this central point. No matter how attractive a descriptive passage may be, unless it has some vital relation to the climax it should be cut out. The climax must be kept as a surprise. Be careful not to suggest to the audience how the story is to end.

4. *Use Direct Discourse.*—Use direct rather than indirect

discourse. This brings the characters of the story directly before the audience. Indirect discourse, on the other hand, turns the attention from the story to the story-teller. How much more forcible it is to read the words of the Prodigal: "I will arise and go to my father, and I will say to him, Father, I have sinned against heaven and before thee, and am no more worthy to be called thy son; make me as one of thy hired servants," than "The Prodigal said to himself that he would arise and go to his father and tell his father that he had sinned," etc. In telling your story always give the words of your characters instead of recasting them.

5. *Quit when You Are Through.*— Finally, the end of the story should follow soon after the climax. Many a good story fails because the story-teller wishes to add some detail that has no vital connection with the story. The account of an exciting adventure at camp may be spoiled by the commonplace ending "We all came home and had our supper." Another inartistic ending is the tagging of a moral to the story. Henry van Dyke, in his introduction to *The Story of the Other Wise Man*, prays that he may never tag a moral to a tale or tell a story without a meaning. A well-told story will be saturated with meaning without expressing that meaning in the form of a moral tagged on to the end.

**Method of Work.**— Perhaps the best results in story writing come from concentrating on the idea and writing the first draft rapidly, with no thought about anything except getting the story told. Then comes the really difficult part of revision, when the writer must judge the story as he has first written it, and try to sharpen it by keeping in mind the principles brought out in this chapter.

**Stories to Tell.**— Try your hand at writing on one of the subjects suggested on page 309. You may tell a real ex-

perience or an imaginary one; but if you choose the latter, remember that you must make it seem true to the reader.

The Most Exciting Ride I Ever Had  
 The Most Exciting Incident of My Life  
 How Betty Saved the Day  
 A Terrifying Incident in Camp  
 The Sad Ending to a Perfect Day  
 An Amusing Dog Tale  
 My Disappointment on Circus Day  
 When Johnny Comes Sailing Home  
 Judith Startles the Eighth Grade  
 The Mummy with the Green Mask  
 The Enchanted Necklace  
 The Mysterious Rider  
 The Story of a Race Horse, *Man-of-War*  
 Out of Gas  
 Who Stole the Breakfast?  
 The Memoirs of a Well-Loved Monkey  
 The Usual Three Matches

## CORRECT USAGE

*Tense of Verbs*

Never use *taken* or *done* without an auxiliary before it. Be careful to use *did*, *went*, and *took* without auxiliaries.



## EXERCISES

A. Answer the following questions by giving complete sentences in which the correct form of the verb *take*, *go*, or *do* is used. Read both questions and answers aloud;

1. Did you have your picture —?
2. Where did John — when he left you?
3. Have you — the best you could?