

**SPEAKING AND WRITING:
BOOK THREE (FOR USE
IN FIFTH YEAR CLASSES)**

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Speaking and Writing: Book Three (for Use in Fifth Year Classes) by William H. Maxwell & Emma L. Johnston & Madalene D. Barnum

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**WILLIAM H. MAXWELL & EMMA L.
JOHNSTON & MADALENE D. BARNUM**

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BOOK THREE

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BY

WILLIAM H. MAXWELL

CITY SUPERINTENDENT OF SCHOOLS, NEW YORK

EMMA L. JOHNSTON

PRINCIPAL OF THE BROOKLYN TRAINING SCHOOL
FOR TEACHERS, CITY OF NEW YORK

MADALENE D. BARNUM

TEACHER OF ENGLISH IN THE BROOKLYN TRAINING SCHOOL
FOR TEACHERS



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PREFACE

EACH of the three books of this series provides instruction in oral and written language for one year. The first book is intended for use in third-year classes, the second in fourth-year classes, and the third in fifth-year classes.

How to persuade is made the central theme of the exercises in Part I of this third book. As most fifth-year pupils are outgrowing their first childish interest in folk and fairy tale, and turning to the real world for inspiration and ideals, the book draws its material largely from history and from everyday life, and makes its appeal to children principally on the ground of practical utility. It is intended that the pupils who use the book shall be conscious of its specific aim. Every means is employed to give them a clear understanding of the high and important purpose of their study, in order that their own ambition may stimulate, sustain, and direct their efforts.

Part II aims to make correctness in speaking and writing habitual. It furnishes a complete set of exercises on the points of language study that should be mastered before the study of grammar is begun.

SUGGESTIONS TO TEACHERS

Use of the book. — Although this book will be used most successfully as the third of the series, it may be studied independently of the other two. Parts I and II of this book are not connected with each other. Daily lessons should be assigned from each part.

Motive for expression. — Until the pupil has something to say, he should not be required to attempt expression. Children should be taught, when they have nothing to say, to keep still. To speak or write merely to do an exercise is so unnatural as to insure poor style, discouragement, and distaste. Every exercise in this book involves some definite, practical motive for expression.

Exclamations. — The lesson on exclamations is intended to do more than teach correct punctuation and proper choice of words. Occasion for exclamation involves feeling, and the exercises, if performed as directed, cannot be merely perfunctory. Through this simple beginning children may learn that a lesson in composition requires them to rouse themselves, — that apathy, or even effort, if it be without heart, cannot produce that which will stir others. This lesson is placed early in the series in order that its effect may give life to the pupils' subsequent work.

Studies of sounds. — These exercises are intended not for indiscriminate practice, but for individual work with such children as exhibit the special imperfections that

the studies aim to correct. The original verses included in the exercises in this book and in the other two books of the series are mere nonsense jingles such as children like and memorize without effort. It is hoped that these rimes, in addition to enlivening the lesson period, may recur naturally to the minds of the children at other times, and result in extra voluntary repetition of the sounds that need practice. The teacher's good sense will direct her use of the exercises on sounds; for instance, she will not give children who habitually make the grossest errors in speech a lesson on the sound of intermediate *a*.

Extracts from great speeches. — To understand and appreciate any of these selections will require the exertion of the full mental power of fifth-grade pupils, but, rightly led, they will enjoy making the attempt. The contemplation of the very highest models will broaden their conceptions and raise their standards.

Memorizing. — The directions for memorizing make simultaneous use of several avenues to the mind. The pupil who earnestly reads his lesson aloud to an imaginary audience is seeing it, hearing it, saying it, and thinking it all at once. To memorize by conning a phrase at a time, then forcing the gaze away from the book and going through rapid mumbling repetitions, usually while seated in a doubled-over position, is improving to neither mind nor body.

Letter-writing. — Story-telling and letter-writing, the principal forms of exercise in Book Two, are combined

in this book, the new interest lying in their connection with the new aim, — persuasion. Occasion for persuasion in social letters is shown in Chapter VI, and in business letters in Chapter XVIII. The ethical teaching underlying such practices as profiting by experience, imaginary consequences, and giving encouragement, is obvious. The practical purpose of all the directions for business letters is in accord with the general utilitarian appeal that the book makes to the children.

Dramatization. — The aim is not to produce a polished drama from the adult's point of view, but to develop the child's powers of imagination and of expression. Very little in the way of scenery, costumes, properties, etc., is necessary. Children can play anywhere, with or without playthings. They can present a drama in the aisles or corners of their schoolroom, in ordinary dress, and with imaginary properties. Of course the costuming or staging of a play may itself be made a valuable exercise in historic research, ingenuity, and artistic taste. Some teachers use costuming by suggestion as a practical expedient to avoid the undue labor of complete costuming and yet indulge the children in the pleasure of "dressing up" for a play. An actor wearing a gilt paper crown is, in the eyes of his classmates, every inch a king. A few simple articles, collected and saved from term to term, make at length a property wardrobe from which something may be selected to suggest almost any rôle, and will give endless pleasure without trouble or expense.

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