

**POEMS FOR THE STUDY OF LANGUAGE
PRESCRIBED IN THE COURSE OF STUDY
FOR THE COMMON SCHOOLS OF
ILLINOIS, PART THREE, FOR SEVENTH
AND EIGHTH YEARS WITH SUGGESTIONS
FOR STUDY, PP. 165-263**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649483136

Poems for the Study of Language Prescribed in the Course of Study for the Common Schools of Illinois, Part Three, for Seventh and Eighth Years with Suggestions for Study, pp. 165-263 by Chestine Gowdy

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COMMON SCHOOLS OF ILLINOIS

PART THREE

FOR SEVENTH AND EIGHTH YEARS

WITH SUGGESTIONS FOR STUDY

BY

CHESTINE GOWDY

Teacher of Grammar in the Illinois State Normal University



HOUGHTON MIFFLIN COMPANY
Boston: 4 Park Street; New York: 85 Fifth Avenue
Chicago: 278-288 Wabash Avenue
The Riverside Press Cambridge

OFFICIAL ENDORSEMENT

THE publication of this book was approved and endorsed by the Standing Committee on the Illinois State Course of Study at a special meeting held during the convention of the Illinois State Teachers' Association at Springfield, Illinois, December 27-29, 1904.

The present revised edition has incorporated the latest revision (1907) of the Official Course, and contains all the poems recommended by Miss Gowdy in her revision.

At the repeated and urgent solicitation of Mr. B. C. Moore, County Superintendent of McLean County, and several other county superintendents and teachers in Illinois, the present edition of Poems for the Study of Language has been issued in three parts, at 15 cents each. It is believed that the poems will thus be made more available to the pupils of the State.

Part One contains all of the 40 selections prescribed in the State Course of Study for the Language work of the third and fourth years. Price in paper binding, 15 cents.

Part Two contains all of the 47 selections prescribed in the State Course of Study for the Language work in the fifth and sixth years. Price in paper binding, 15 cents.

Part Three contains all of the 26 selections prescribed in the State Course of Study for the Language work in the seventh and eighth years, with Biographical Sketches and Portraits of Longfellow, Lowell, Whittier, and Bryant. Price in paper binding, 15 cents.

Poems for the Study of Language, complete in one volume. Paper, 30 cents; cloth, 40 cents.

PUBLISHERS' NOTE

IN 1889 a Course of Study for the State of Illinois consisting of eight years' work was compiled by a committee of six county superintendents appointed by a convention of county superintendents and other leading educators of the State who had been called together for this purpose by the State Superintendent of Public Instruction.

This course ¹ has since been revised four times; the last revision was made in the spring of 1907, by the Standing Committee of the County Superintendents' Section of the State Teachers' Association, composed of F. E. Blair, State Superintendent of Public Instruction; David Felmley, President of Illinois State Normal University; Alfred Bayliss, President of Western Illinois State Normal School; C. H. Root, County Superintendent of Grundy County; James Kirk, Professor of Pedagogy in the South Illinois Normal University; Amos D. Curran, County Superintendent of Kendall County; Charles McIntosh, County Superintendent of Piatt County; George W. Brown, County Superintendent of Edgar County; John W. Cook, President of North Illinois State Normal School; Miss Cora Hamilton, West Illinois State Normal School.

Under the supervision of this committee the work in language was revised by Miss Chestine Gowdy, assisted in the work of the third and fourth years by Miss Lora Dexheimer. This language course calls for the study of a large number of poems. Many of these poems were difficult to find, while others were published only in ex-

¹ Published by C. M. Parker, Taylorville, Ill., price 25 cents.

pensive editions. A demand, therefore, arose for a book which should contain all of the poems recommended, and the collection of this material into this volume was undertaken by Houghton, Mifflin & Co., as they are the authorized publishers of more than half of the poems recommended. In this they were assisted by other publishers and by authors who kindly granted permission for the use of poems controlled by them.

Acknowledgment is due to Charles Scribner's Sons for the use of *The Ruby-Crowned Kinglet*, taken from *The Toiling of Felix and Other Poems*, by Henry van Dyke, and for *Nightfall in Dordrecht*, taken from *Second Book of Verse*, by Eugene Field; to Little, Brown and Company for *October's Bright Blue Weather*, *Down to Sleep*, and *September*, by Helen Hunt Jackson; to J. B. Lippincott Company for *Sheridan's Ride*, by Thomas Buchanan Read; to E. P. Dutton and Company for *Christmas Everywhere*, by Phillips Brooks; to Fleming H. Revell Company for *Our Flag*, taken from *Lyrics of Love*, by Margaret Sangster.

Thanks are also due to the following authors for courteous permission to use the poems mentioned: to Mrs. Lydia Avery Coonley Ward for *Why do Bells for Christmas Ring*; to Eben E. Rexford for *The Bluebird*; to Richard Burton for *Christmas Tide*.

The value of this book has been greatly enhanced by an introduction by Miss Gowdy, who, as author of the course, is especially qualified to offer suggestions for the study of the recommended poems. The biography of Lowell was also written by Miss Gowdy. It is to be hoped that this book will prove useful to many teachers not only in Illinois but also in other States where the course is followed.

SUGGESTIONS FOR STUDY

Literature in a Language Course.

Language work in our elementary schools should deal chiefly with the art of speech. Only when pupils have reached the last years of their common-school course are they ready for any study of the science of language. But long before this time they should begin to acquire power in self-expression. Such language training should be provided as will tend to give some measure of clearness, freedom, and virility, as well as formal correctness of speech.

The outline for language work in the Illinois State Course of Study was prepared in the belief that wealth of thought and power in expression must develop together. In the series of composition exercises suggested in the course of study, the natural interests of the child are recognized,—the interests that grow out of his home life, the life of the community, and the character of the surrounding country. To write acceptably he must write about subjects of which he has knowledge. But any series of language lessons that does not tend to make his own life and the world of which he is a part more interesting to him, more full of things to write about and talk about, is likely to fail of large language results. To help broaden and deepen the interests of the pupils, as well as to provide high ideals of expression, one or two poems for study are named each month in addition to the composition exercises and the more formal work of the course. Nearly a hundred poems are included in the six years' work outlined. They are all brought together for the first time in this volume.

Poems to be Studied Primarily as Literature.

The wise teacher will ask about each poem first of all, how it may be made to give pleasure and awaken thought. She will see in it a piece of literature, not merely material for a language lesson. The chief aim in teaching a descriptive poem should be to make the pictures in the poem more vivid, and thus to awaken the imagination or to kindle an appreciation of kindred beauties in the pupil's immediate environment. In teaching a narrative poem the sequence of events must first be made clear. After that is accomplished, the aim should be to give fuller meaning to the story by bringing out clearly the causes, motives, and results of acts.

The younger pupils will enjoy the poems without any thought of why they like them, but unconsciously their thought and speech will be moulded by the study. In the higher classes effective expressions and passages should be pointed out, and the means of producing effects should be noted.

Language Values in the Work.

But while the poems are to be studied primarily as literature, the teacher should be keenly conscious of the possibilities for language training connected with the work.

The study of literature more than any other subject demands leisurely work, time for thought to ripen and to find fitting expression. The true literature class is a conversation class, — a class in which each pupil is led to interpret the author, and to express his own thoughts without self-consciousness. It is of necessity a class in the art of expression.

Studying and memorizing the poems must enlarge the reading vocabularies of the pupils. The teacher should see that the work is made to enrich their writing and their speaking vocabularies as well. Children are too often satisfied with a slender list of words representing very general

ideas. One word is made to serve for a variety of special uses, the hearer being trusted to interpret it according to the circumstances under which it is used. In the talk about the poem the teacher should use the new and more definite words of the poet, thus leading his pupils to do the same. Professor George Herbert Palmer says, "Let any one who wants to see himself grow, resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech and in his mind as well." Does not this suggest an ideal which every language teacher should have for his pupils, and which he should strive to impart to them before their school lives end?

A few special word exercises may be suggested :

1. Make a list of descriptive words in the poem. What does each describe? Use it to describe something else.

2. Make a list of words that you never use. What word should you have used in the place of each if you had tried to express its meaning? Which word is better, yours or the author's? Why?

3. Give as many synonyms as you can for the following words (these to be selected by the teacher from the poem). Did the author make a good choice in each case?

Relation of Study to Composition Exercises.

Compositions should not often be based directly upon the poems. Pupils must be able to tell or write the story presented by a narrative poem, but no paraphrasing of descriptive passages should be called for. The conversations of the class hour will, however, often suggest subjects for compositions; and the general character of a poem studied in a given month has often determined the character of a composition suggested for the month. For example, a descriptive poem is often accompanied by a descriptive composition; and a narrative poem by a narrative composition.