

**ELEMENTARY  
ENGLISH.  
BOOK ONE**

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Elementary English. Book One by Lillian G. Kimball

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**LILLIAN G. KIMBALL**

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ENGLISH.  
BOOK ONE**



# ELEMENTARY ENGLISH

## BOOK ONE

BY

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KIMBALL'S EL. ENG. BOOK ONE.

E-P 1

## PREFACE

THE lessons in this book are based upon two fundamental facts in regard to language, which may be stated briefly as follows: (1) the purpose of language is *communication* of thought; (2) the use of language is an *art*.

Outside of school the child speaks, just as his elders speak, not to *express* his thoughts, but to *communicate* them to somebody else. In the schoolroom, also, he should be made to feel that he is not merely saying things but telling them, and that he is responsible for a clear and accurate expression of his thought, to the end that he may be clearly understood by others.

It is natural to the child to speak only of what he is interested in, and he is interested in his fellow men and the things of his environment. It follows that his language training in school should fit him to communicate in the most effective way whatever knowledge he possesses of the things that touch and concern his daily life and development, — his home, his food, his clothing, his sports, the occupations of men as they minister to his needs, domestic animals, social institutions, etc.

When left to himself the child acquires language almost entirely through imitation, but as he does not

discriminate between good and bad models, and as the effective communication of thought demands intelligence and skill, it follows that the school must furnish instruction and training in the art of language. This work must be done along three lines: (1) the child must master the vocabulary pertaining to each subject that he has an interest in, (2) he must learn how to combine words into well-constructed sentences, (3) he must be able to arrange his thoughts in logical order. Since the use of language is an art, proficiency along these lines can be attained only as it is attained in other arts — through a study of good models and much intelligent practice.

From the model the child should learn how something has been done by one who knew how to do it well. After he has discovered an author's method, he should apply it to his own material, consciously imitating the author, and continually striving for greater excellence. He should seldom be called upon for a reproduction of the model, but on the contrary, most of his language work should be original; that is, the subject matter should be furnished by his own observation and experience. In his application of a method learned from a model, he must think his composition through before writing, and should form the habit of making and following an outline.

Most of the child's discourse, whether oral or written, takes the form of narration, description, or



exposition. No one of these forms should be slighted. The child's interest in what happens prompts him to narration, his interest in the appearance of things prompts him to description. He has just as keen an interest in the how and why of things, which prompts him to exposition. The material for exposition is abundant, and the writing of it calls for careful thinking and exact expression.

Since one of the most helpful resources that a child can acquire in school, and unfortunately one of the rarest, is facility in the use of the dictionary and the habit of consulting it often, this book provides a complete and progressive course of instruction in the use of the dictionary as an aid to both oral and written language.

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## PART ONE

### 1. STUDY OF A POEM

Read this poem : —

#### THE WIND IN A FRÖLIC

The wind one morning sprang up from sleep,  
Saying, " Now for a frölic! now for a leap!  
Now for a madcap, galloping chase!  
I'll make a commotion in every place!"

So it swept with a bustle right through a great town,  
Creaking the signs, and scattering down  
Shutters, and whisking, with merciless squalls,  
Old women's bonnets and gingerbread stalls.  
There never was heard a much lustier shout  
As the apples and oranges tumbled about.

Then away to the field it went blustering and humming,  
And the cattle all wondered whatever was coming.  
It plucked by their tails the grave, matronly cows,  
And tossed the colts' manes all about their brows.  
So on it went, capering and playing its pranks,  
Whistling with reeds on the broad river banks,  
Puffing the birds as they sat on the spray,  
Or the traveler grave on the king's highway.

Then it rushed like a monster o'er cottage and farm,  
Striking their inmates with sudden alarm;  
And they ran out like bees in a midsummer swarm.  
There were dames with their kerchiefs tied over their caps,  
To see if their poultry were free from mishaps;  
The turkeys all gobbled, the geese screamed aloud,  
And the hens crept to roost in a terrified crowd.