

**THE NEW FRANKLIN
THIRD READER**

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The New Franklin Third Reader by Loomis J. Campbell

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LOOMIS J. CAMPBELL

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BY
LOOMIS J. CAMPBELL



SHELDON & COMPANY
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IN selecting the Lessons for the NEW FRANKLIN THIRD READER, the Editor has accepted no piece without close examination as to its merits; and it is believed that none will fail to interest the pupil and furnish matter for instructive thought.

In order to read well the learner must be pleased with what he is reading, and he must wish to awaken a like feeling in those to whom he reads. Whatever tends to disturb his effort is hurtful to the formation of a good style. Hence it is better to make corrections, of whatever kind, after the reader has completed what he has to tell, and not by the method of frequent interruptions.

The new and hard words should at least be pronounced and spelled by way of preparation. For this purpose the words in columns preceding each lesson have been carefully selected. It is also an excellent plan to illustrate the meaning of the more unusual words by using them in sentences of easy construction.

The few pages of introductory matter will afford means for profitable exercises. The Tables in pages 10 and 11

give, in a systematic arrangement, the Elementary Sounds. In every stage of the pupil's progress, these will be useful.

The attention of the teacher is called to the hints given in page 15, concerning the pause after the phrase. Questions such as are there given will do much to help pupils understand what they read, and enable them to study the lesson intelligently. It will be noticed that the questions, Who? When? Where? Why? will commonly show what each phrase contributes to the meaning of a sentence.

Appended to the reading lessons is matter for a considerable variety of exercises, a great part of which is adapted for WRITING and LANGUAGE LESSONS.

The questions to be answered, either orally or in writing, relate chiefly to something contained in the pieces, and it is believed will be more useful from having been chosen so as to call for a little thought.

The Editor has again to thank his friend, Prof. B. F. Tweed, for material and highly valued assistance. It is a pleasure also to tender thanks to Miss M. A. Pinney, of New Haven, for efficient aid in various ways.

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L. J. C.

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VOWEL CHART.

LONG VOWELS.

1. ē as in eat.
2. ā “ ape.
3. ä “ arm.
4. ȃ “ all.
5. ō “ old.
6. oo “ ooze.
7. ũ* “ fur.

SHORT VOWELS.

8. ĩ as in ill.
9. ě “ end.
10. ă “ and.
11. ɔ “ on.
12. ö “ good.
13. ü “ up.

COMPOUND VOWELS.

14. I as in ice, like $\widehat{äē}$.
15. oi “ oil, “ $\widehat{āī}$.
16. ou “ out, “ $\widehat{āōō}$.
17. ũ “ use, “ $\widehat{yōō}$, or $\widehat{īōō}$.

â as in ask, class, past, dance.

This may be regarded as a sound between short *a* (*a* in *an*) and Italian *a* (*a* in *arm*). It is not so open and prolonged as *a* in *arm*. A prolonged slender form of short *a* should be carefully avoided in pronouncing words containing this sound.

* The sound is a little longer and closer than its corresponding short sound, *u*, as in *up*.