

**THE PROGRESSIVE
COMPOSITION LESSONS,
BOOK THREE, SEVENTH
AND EIGHTH YEARS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649682072

The Progressive Composition Lessons, Book Three, Seventh and Eighth Years by Ida M. Brautigam & Charles Harper & Cecil A. Kidd

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

IDA M. BRAUTIGAM & CHARLES HARPER & CECIL A. KIDD

**THE PROGRESSIVE
COMPOSITION LESSONS,
BOOK THREE, SEVENTH
AND EIGHTH YEARS**

THE PROGRESSIVE COMPOSITION LESSONS

Book Three
Seventh and Eighth Years

BY

IDA M. BRAUTIGAM

Assistant to Principal, City of New York

CHARLES HARPER

Teacher of English, City of New York

CECIL A. KIDD

District Superintendent, City of New York



SILVER, BURDETT AND COMPANY
BOSTON NEW YORK CHICAGO

Educ T 759.14.219

✓

HARVARD COLLEGE LIBRARY
GIFT OF
GINN & CO.
NOV 2 1938

*THE PROGRESSIVE
COMPOSITION SERIES*

BOOK ONE

For Third and Fourth Years

BOOK TWO

For Fifth and Sixth Years

BOOK THREE

For Seventh and Eighth Years

PREFACE

IN compiling these books the authors have had in mind an arrangement of material that will make an easy, systematic and interesting study of that part of English known as Composition.

It has been their purpose, not to give a so-called "graded course in English," but rather to deal primarily with composition *per se*. The other related branches have been touched upon only so far as they are necessarily involved in composition.

In the lower grades teachers have been confused by the wealth of material, both in composition and in language work, that is presented in the textbooks. In the upper grades teachers have experienced great difficulty in getting models of true literary excellence which appeal to the pupils. In order to assist in these two particulars "The Progressive Composition Lessons" have been prepared.

Each lesson has grown out of classroom work covering a number of years; and no lesson has been included that has not stood the test of actual classroom experience. The aim has been to give the child power to express himself readily and clearly.

The method is essentially inductive. Each week's work consists of three lessons. In general these lessons are divided into: I. The preparatory oral work, which must be thorough; II. The written composition; III. The correction exercise, which affords the teacher and the pupils opportunity to correct expression.

PREFACE

The illustrative compositions in the Appendix of the teachers' edition have been taken directly from pupils' work.

Acknowledgement is made to the American Baptist Publication Society for the use of a selection from Marshall Saunders' "My Pets"; the American Book Company for selections from Baldwin's Readers—Fifth Year, L. C. Cooley's "Elements of Natural Philosophy," C. R. W. Dryer's "Lessons in Physical Geography," Gillet and Rolfe's "Natural Philosophy," and William Dean Howells' "Stories of Ohio"; Messrs. D. Appleton & Company for a selection from Charles Kingsley's "Health and Education"; and the Thomas Y. Crowell Company for two selections from J. Walter McSpadden's "Shakesperian Synopses." The selections from Thomas B. Aldrich's "The Story of a Bad Boy," Edward Bellamy's "An Echo of Antietam," John Fiske's "Civil Government in the United States," and Roland E. Robinson's "In New England Fields and Woods" are used by permission of the Houghton Mifflin Company, authorized publishers of these works. Acknowledgement is also made to Messrs. Rand McNally & Company for the use of a selection from R. E. Dodge's "Advanced Geography"; Messrs. Charles Scribner's Sons for selections from D. C. Beard's "The Outdoor Handy Book" and Henry M. Stanley's "How I Found Livingston," and for two letters by Robert Louis Stevenson; and Messrs. Silver, Burdett & Company for a selection from Charles Barnard's "Tools and Machines."

CONTENTS

SEVENTH YEAR—FIRST HALF

	PAGE
I. ORIGINAL COMPOSITION (A Pet)—MY DOG "BRANT": <i>Alice Bacon</i>	3
II. ORIGINAL COMPOSITION (AN ADVENTURE)—A WILD BOAR: <i>Henry M. Stanley</i> . Simp- licity. Climax. Theme.	5
III. LETTER WRITING—A COMPLAINT. The parts of a letter. The attitude of the writer	8
IV. ORIGINAL COMPOSITION (HOW TO MAKE AN ARTICLE)—A SIMPLE TELEPHONE. The elements of good exposition	11
V. ORIGINAL COMPOSITION (A DIALOGUE)—THE WOLF AND THE MASTIFF: <i>Æsop</i> . The paragraphing of written dialogue. The use of quotation marks	13
VI. ORIGINAL COMPOSITION (AN ACCOUNT)— EARLY SETTLEMENTS: <i>William Dean How- ells</i> . Clearness and simplicity	16
VII. ORIGINAL COMPOSITION (HOW TO PLAY A GAME)—EARTH, AIR, FIRE, AND WATER. Exposition from outline	18
VIII. LETTER WRITING—SOCIAL: <i>Robert Louis Stevenson</i> . The value of content	19

	PAGE
IX. ORIGINAL COMPOSITION (A Disaster)—THE SHIPWRECK: <i>Charles Dickens</i> . The use of detail in narration	22
X. ORIGINAL COMPOSITION (Description of a Place)—THE VAN TASSEL FARM: <i>Washington Irving</i> . The use of detail in description	26
XI. ORIGINAL COMPOSITION (The Working of a Machine)—THE POTTER'S WHEEL: <i>Charles Barnard</i>	28
XII. LETTER WRITING—A REQUEST. A business letter	31
XIII. PARAPHRASE—THE MARCH OF MILES STANDISH: <i>Henry W. Longfellow</i>	32
XIV. STUDY OF A PICTURE—THE LANDING OF THE PILGRIM FATHERS: <i>Charles Lucey</i> . Correlation with poem by <i>Felicia D. Hemans</i>	39
XV. ORIGINAL COMPOSITION (A Scene)—A TROPICAL FOREST SCENE: <i>Charles Kingsley</i> . The emotional appeal in description	42
XVI. ORIGINAL COMPOSITION (A Phenomenon of Nature)—TIDES	44
XVII. ORIGINAL COMPOSITION—INVENTION—THE BUCKWHEAT: <i>Hans Christian Andersen</i>	46
XVIII. LETTER WRITING—AN ORDER. Brevity in business letters	49
XIX. ORIGINAL COMPOSITION (A Gift of Nature)—RAIN: <i>Henry Ward Beecher</i> . Word painting	50
XX. ORAL AND WRITTEN REPRODUCTION—THE FEUDAL SYSTEM: <i>Sir Walter Scott</i>	52

SEVENTH YEAR—SECOND HALF

	PAGE
I. ORIGINAL COMPOSITION (An Experience)—MY FIRST DAYS AT SEA: <i>Richard Henry Dana, Jr.</i> The use of appropriate expressions	57
II. ORIGINAL COMPOSITION (Description of a Person)—MISS LAURA BELL: <i>William M. Thackeray.</i> The use of descriptive words	60
III. ORIGINAL COMPOSITION (A Game)—BLIND MAN'S BUFF. The test of a good exposition.	62
IV. LETTER WRITING—AN INVITATION. The parts of a letter reviewed	64
V. PARAPHRASE—THE STATUE OF JUSTICE: <i>Henry W. Longfellow.</i> Paragraphing	66
VI. ORIGINAL COMPOSITION (A Public Event)—THE PARADE: <i>Edward Bellamy.</i> Comparisons	68
VII. ORIGINAL COMPOSITION (A Scientific Instrument)—USE OF THE BAROMETER IN MEASURING THE HEIGHT OF MOUNTAINS: <i>Gillet and Rolfe.</i> The use of technical terms	71
VIII. LETTER WRITING—A REQUEST. Brevity in business letters	73
IX. ORIGINAL COMPOSITION (A Contest)—THE COMBAT: <i>Sir Walter Scott.</i> Suspense. Climax	74
X. ORIGINAL COMPOSITION (Description of a House)—HALL OF SIR FRANCIS: <i>William M. Thackeray.</i> Sentence structure	78