

FOR COLLEGE ENTRANCE PREPARATION AND GENERAL CULTURAL IMPROVEMENT

THE ANATOMY OF LANGUAGE

Written and Narrated by MORRIS SCHREIBER, New York City Principal and College Lecturer in English

THE NEW
COMPREHENSIVE COURSE
IN ENGLISH:

Vocabulary Building and
Word Analysis

Narrative and Descriptive Writing

Word Relationships

How to Write an Effective Essay

Techniques in Reading
Comprehension

DESIGNED FOR:
HIGH SCHOOL SENIORS
and JUNIORS

An intensive review for:
College Entrance and Scholarship
Examinations and the regular
course of study in English . . .

ADULTS—who wish to improve
their cultural background and
knowledge of the language

TEACHERS OF ENGLISH—to
vitalize classroom instruction

SUPERVISORS OF ENGLISH
—for TEACHER-TRAINING . . .

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THE ANATOMY OF LANGUAGE

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A RECORD SERIES BY
MORRIS SCHREIBER

Library of Congress Catalogue Card No. 59-15773

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701 Seventh Ave., New York City

DESCRIPTIVE BOOK IN INSIDE POCKET
FOLKWAYS RECORDS FI 9108

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A Comprehensive Course in English:

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Organizing and Writing the Essay
High Points of Good Usage
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Techniques in Reading Comprehension

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Library of Congress Catalog Card Number 59-15773

Fourth Printing, 1972

■ ACKNOWLEDGEMENTS ■

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■ A RECORD SERIES BY MORRIS SCHREIBER ■

LESSON ONE:

TIME: ITS GENERAL ASPECTS

THE ANATOMY OF LANGUAGE

by
MORRIS SCHREIBER

Words are the living cells of language. They grow, exercise and flourish, combine and recombine, wither, die, and are reborn in appealing new shapes and forms.

With words, as with human beings, the family is the basis of society. Most words can trace their family farther back than the Mayflower--to the Romans and Greeks--in fact, to the ancient Hebrews and Phoenicians, and some back to the dawn of human speech.

But close blood relatives though they are, no word is exactly like another...Each word has a separate personality, a separate structure, a separate anatomy.

Language is the study of that anatomy...the anatomy of words.

Here is a bevy of "sisters, cousins, and aunts" -- all descended from a well-known Greek family. As I read their names, see if you can identify their COMMON ANCESTOR:

1. Synchronous
2. Anachronism
3. Chronology
4. Chronicle
5. Chronometer

...Do you see a common resemblance among them?

--That's right! ...They are members of the CHRONOS family... famous in Greece as tellers of time...From "Chronos," Greek for "time."

Let us now meet each member of the family individually...

First, SYNCHRONOUS...From "Chronos" -- "time" and "syn" -- "together." SYNCHRONOUS -- "Happening at the same time, concurrent in time, simultaneous".

USE: "Artillery and infantry moved in a SYNCHRONOUS advance on the enemy."

Now, meet ANACHRONISM ... From "Chronos" -- "time" and "ana" -- "backward." ... ANACHRONISM -- "An error by which events or customs are misplaced in time with regard to each other."

USE: "A movie ANACHRONISM is the one in "Julius Caesar" showing a Roman looking at a clock to tell time."

Next, meet CHRONOLOGY...From "Chronos" -- "time" and "Logos" -- "the study of"...CHRONOLOGY... "The science of measuring time in regular divisions...Assigning to events their proper date."

USE: A CHRONOLOGY of the 18th century will show many wars both here and abroad."

Another relative is CHRONICLE...From "Chronos" -- "time" plus "-ikos" -- "pertaining to" -- plus "-cle" -- "small." CHRONICLE -- A simple record of events."

USE: "A famous record of early English literature is the Anglo-Saxon Chronicle."

Another member of the family is CHRONOMETER...From "Chronos" -- "time" and "Meter" -- "measure"...CHRONOMETER -- "A timepiece of great accuracy."

USE: "Modern CHRONOMETERS are designed to show not only the hour but the day of the week and the date of the month."

-- You have now met five members of the famous Greek family, the CHRONOS.

Some time has now passed...Would you know them if you met them again?

In the following sentences can you "place each face"? -- i.e., can you place each CHRONOS where he rightfully belongs? Here are the sentences: (NUMBER 1 to 5) (Write your answer when I say "blank").

1. As a review of its contribution to the war effort, the Army prepared a detailed _____.
2. The navigator going on a long journey took along a _____.
3. The historian of the society kept a _____ of highlights of the year.
4. Depicting the ancient Greeks using atomic energy would be an _____.
5. On a movie sound track voice and action are _____ with each other.....

How accurately have you placed them? Here are the *answers*: Check yours against them:

1. chronology
2. chronometer
3. chronicle
4. anachronism
5. synchronous.

Sometimes a *stranger* will stray into the family fold — a stranger who bears a very close resemblance to the members of the family, but who is not actually one of them.

In the next group of four words TWO are strangers. Can you pick them out and oust them from the fold?

Here are the words: "Chrome," "chronoscope," "chronic," "chromosome."

The two strangers are "chrome" and "chromosome." "Chrome" is a color and "chromosome" is a particle of a cell carrying the physical basis of heredity. "Chronoscope" and "chronic" are members of the "CHRONOS" family. Look them up in the dictionary and learn their meaning. (See supplement to this lesson, sections I and II.)

— And now—to conclude our study of Time....here are some distant cousins from the TEMPUS family...born and bred in Rome... These are *Latin* roots.

The most familiar cousin of the TEMPUS family is TEMPORARY — "for the time being."

Here are some other members of that family:
Do you recognize them? Write them as I name them.

- | | |
|-------------|--------------|
| 1. Temporal | 3. Tempo |
| 2. Pro tem | 4. Temporize |
- (Sometimes written
"pro tempore")

Which word means:

1. To comply with the time or occasion?
2. Time or rhythm?
3. Pertaining to the present life or world?
4. For the time?

(CHECK SPELLING AND DEFINITIONS IN YOUR BOOKLET)
(BAND)
(SEE SUPPLEMENT TO THIS LESSON, SECTION III.)

There are many other words which *measure* or *describe* time.
How many of them do you know?

- | | |
|---------------|--------------|
| 1. Longevity | 5. Fugacious |
| 2. Ephemeral | 6. Fleeting |
| 3. Transitory | 7. Transient |
| 4. Evanescent | 8. Brevity |

Which of these words are *synonyms* — words *similar* in meaning?
(ANS. — Ephemeral, transitory, evanescent, fugacious, fleeting, transient.)

Which are *antonyms*—*opposites*?
(ANS.—Longevity and brevity)

In conclusion, as a simple reminder of the Roman word for "time" bear in mind their classic phrase: "TEMPUS FUGIT"—"Time flies."

(SEE SUPPLEMENT TO THIS LESSON, SECTION IV.,
A and B.)

AREA I. -- VOCABULARY AND SENTENCE COMPLETION

SUPPLEMENT TO LESSON I. -- WORDS OF TIME: GENERAL

I. WORDS DERIVED FROM THE GREEK ROOT "CHRONOS" — "TIME"

WORD	DERIVATION	MEANING	USE IN SENTENCE
1. Synchronous	Syn-together Chronos-time	Happening at the same time, concurrent in time, simultaneous	Artillery and infantry moved in a <i>synchronous</i> advance on the enemy.
2. Anachronism	Ana-backwards Chronos-time	An error by which events or customs are misplaced in time with regard to each other	A movie <i>anachronism</i> is the one in the film "Julius Caesar," showing a Roman looking at a clock to tell time.
3. Chronology	Logos—the science of Chronos-time	The science of measuring time in regular divisions; assigning to events their proper date	A <i>chronology</i> of the 18th century will show many wars both here and abroad.
4. Chronicle	Chronos—time -ikos-pertaining to -cle—small	A simple record of events	A famous record of early English literature is the Anglo-Saxon <i>Chronicle</i> .
5. Chronometer	Chronos—time Meter—to measure	A timepiece of great accuracy	Modern <i>chronometers</i> are designed to show not only the hour but the day of the week and the date of the month.

II. ADDITIONAL WORDS DERIVED FROM "CHRONOS"

6. Chronic	Chronos—time -ikos—pertaining to	Continuing for a long period of time. Continuous	Although the disease never reached the acute stage, he was a <i>chronic</i> sufferer.
7. Chronoscope	Chronos—time -scope—a means for viewing or observing	A precision instrument for measuring minute intervals of time	Scientists who must compute time intervals literally to "the split second" in their experiments need highly accurate <i>chronoscopes</i> .

III. WORDS DERIVED FROM "TEMPUS"—LATIN FOR "TIME"

A. WORD	DERIVATION	MEANING	USE IN SENTENCE
1. Temporary	Tempus—time -arius- pertaining to	For the time being	The townspeople whose homes had been flooded received <i>temporary</i> shelter

(CONTINUED)

2. Temporal	Tempus—time —alis—belonging to	Pertaining to the present life or world	Their intense absorption in the life of the hereafter detracted from their interest in <i>temporal</i> affairs.
3. Pro tem (also pro tempore)	From "pro"—for and "tempore" —time	For the time	In the absence of the president his assistant was president <i>pro tem</i> .
4. Tempo	Tempus—time	Time or Rhythm	The band played the selection at a fast <i>tempo</i> .
5. Temporize	Tempus—time -ize—to put into conformity with	To comply with the time or occa- sion	To achieve his long-range goals the prime minister <i>temporized</i> with his opponents.

B. ANSWERS TO THE EXERCISE ON DERIVATIVES OF "TEMPUS"

1. Temporize 2. Tempo 3. Temporal 4. Pro tem.

IV. WORDS THAT MEASURE OR DESCRIBE TIME

A. SYNONYMS

1. Ephemeral	Ephemeros—lasting a day	Beginning and ending in a day, hence, short-lived or brief	Flies, living a brief season, are <i>ephemeral</i> creatures.
2. Transitory	Trans-across Eo-to go -orius-pertaining to	Continuing only for a short time, not enduring	Although he was well-known during his life-time, his fame was <i>transitory</i> .
3. Evanescent	E-out Vanescere—to vanish -ent-acting as an agent	Vanishing, fleeting	The popularity which they enjoyed proved as <i>evanescent</i> as the rainbow.
4. Fugacious	Fugo—to flee; -acious, -given to, tending to	Flying or disposed to fly	Nature has made flowers <i>fugacious</i> , their petals falling soon after blossoming.
5. Fleeting	Fleotan (Anglo-Saxon) -to swim, float	Passing swiftly	The case received only <i>fleeting</i> notice in the press.
6. Transient	Trans-across Eo-to go -ent-acting as an agent	Staying for a short time, passing	During the dust storms and drought of the Great Depression in the United States many farmers became <i>transient</i> workers, moving from state to state in search of better opportunities.

B. ANTONYMS

7. Longevity	Longus—long -ity, a state or condition	Length of life	His family was known for its <i>longevity</i> , both he and his father having lived to be ninety.
8. Brevity	Brevis — short -ity, a state or condition	Briefness, a short span, shortness of duration	In Lincoln's Gettysburg Address he achieved <i>brevity</i> and demonstrated eloquence that has made the speech enduring.

LESSON TWO

THE MEASUREMENT OF TIME

Lesson 2
MEASUREMENT OF TIME

In Lesson 1 we studied the *broad* aspects of time.

...Now, with stop-watch in hand, let us halt Time in its tracks — for a closer look at the three faces of Time...

Some of you may be familiar with the famous college symbol depicting Time. In this design three heads are joined together. The first, labelled "*Respice*," faces left. The second, labelled "*Adspice*," faces center. The third, labelled "*Prospice*," faces right.

— Do you know what this three-headed symbol represents?

It stands for the three faces of Time, *Present*, *Past*, and *Future*. From "*Respice*" we get the word "*Retrospect*," a look at the PAST. From "*Adspice*" we look at the ASPECT of the PRESENT. From "*Prospice*" we see what the PROSPECTS for the FUTURE are.

Let us start with the middle face — the Present:

The MOMENT, the HOUR, the OCCASION — all these are words which refer to the present.

CURRENT events also reflect *present* happenings, the news of the day.

The PAST is described by several prefixes meaning "*old*" or "*ancient*." These prefixes are "*Archaio*s" as in "*Archeology*" and "*Archaic*"

"*Antiquus*" as in "*Antiquarian*" and "*Antiquity*"

and

"*Palaio*s" as in "*Paleontology*" and "*Paleography*."

If these prefixes mean "*old*" or "*ancient*," what does each word mean?

1. Check your definitions with those in the dictionary.
2. For their CORRECT USE, consult your booklet.

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION I.)

The FUTURE also has its special stock of words:

One is "*soothsayer*." A "*soothsayer*" claims to see the future with more than ordinary vision...like the one who warned Julius Caesar of impending danger on the Ides of March.

Others are "*harbinger*" and "*herald*." Swallows are generally considered to be *harbingers* of summer and robins are regarded as *heralds* of spring.

Another word indicating the future is "*millennium*." The "*millennium*" is a period in the indefinite future. Biblically, it is the thousandth anniversary mentioned in Revelation during which Christ is expected to reign on earth.

It now denotes a period of great happiness, peace, and good government toward which Man aspires.

As Man grows from infancy through various stages of life, his passage is identified by several interesting TIME words:

1. PUBERTY. At what age do children generally reach puberty?
2. What word describes the period between puberty and maturity?
3. What are JUVENILIA?
4. What period of life is best described by the word NONAGE?
5. What is considered the PRIME of life?
6. What is the period of OLD AGE called? Growing old?
7. To the care of what age group is the science of GERIATRICS or GERONTOLOGY directed?
8. What famous Roman orator wrote an essay on the virtues of old age? What is the title of this essay?
9. What famous playwright wrote a tribute to the "Seven Ages of Man"? In which work?

(SEE BOOKLET FOR ANSWERS)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION II.)

Other words describe RELATIVE aspects of Time. These are the BEFORE and AFTER words. Words starting with PRE and ANTE show PRIORITY— i.e., one action happening BEFORE another.

Note these words starting with PRE:

1. Predestination 2. precedence 3. precursor 4. presage
5. premonition 6. prescience 7. prerequisite.

1. Which word means "Forerunner"? 2. "Foreknowledge"?
3. "Priority in order of importance"? 4. "To give a warning sign of"
5. "A condition or qualification that must be met in advance"? 6. "A feeling of impending danger"? 7. "Preordained fate"?

(SEE BOOKLET FOR ANSWERS)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION III. A.)

Now examine the ANTE group. This also designates BEFORE or IN FRONT OF.

1. Antedate 2. antecedent 3. antechamber 4. antediluvian 5. antemeridian.

Which word means—

1. "Preceding" or "prior"? 2. "To precede in time"? 3. "Morning time"? 4. "An outer room"? 5. "Antiquated" or "old-fashioned"?

(SEE BOOKLET FOR ANSWERS)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION III. B)

The third series starting with POST is the *opposite* of those starting with PRE and ANTE. They mean BEFORE. Words prefixed by POST give the effect of AFTER.

Examine this list:

1. Posthumous 2. posterior 3. postscript 4. postponement 5. post-bellum, 6. post-natal 7. postmeridian 8. post-prandial 9. post-mortem.

In this "POST" group which word means—

1. After birth?
2. After death? (medical aspects)
3. After death? (an aspect of literary fame)
4. After dinner?
5. Afternoon time?
6. After the war?
7. Situated behind...or later in time?
8. An item added to a letter?
9. A delay, a putting off?

(SEE BOOKLET FOR ANSWERS)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION III C.)

We have just measured Time "BEFORE" and "AFTER". We shall now measure things happening *simultaneously* — or AT THE SAME TIME:

As I read each sentence, FIND THE WORD which denotes events happening at the same time:

1. Nazi attempts to perfect an atomic bomb were concurrent with those of the Americans.

2. Walt Whitman, the poet, who lived from 1819 to 1892, and Herman Melville, the novelist, who lived from 1819 to 1891, were almost exact contemporaries.

3. The mushroom cloud billowing high into the air is a concomitant of nuclear explosions.

4. The arrival of police at the exact time of the robbery was an extraordinary coincidence.

The words are 1. *concurrent* 2. *contemporaries* 3. *concomitant* 4. *coincidence*.

WHAT PREFIX DO THESE WORDS HAVE IN COMMON? WHAT DOES THE PREFIX MEAN? ANSWER: "CO" or "CON" — meaning "together with" or "at the same time." "CO" is used before vowels, "CON" before consonants.

(SEE BOOKLET FOR DEFINITIONS OF THE FOUR WORDS)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON SECTION IV.)

In conclusion, since the Universe moves at a fixed and orderly rate, certain aspects of Time can be measured at a *fixed* and *regular* rate.

What *regular* periods of time do the following words measure?

1. Diurnal
2. Centennial
3. Biweekly
4. Bimonthly
5. Semi-annual
6. Lustrum
7. Decade
8. Fortnightly

(SEE BOOKLET FOR THE SPELLING, THE ANSWERS, AND ILLUSTRATIVE SENTENCES)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON SECTION V.)

This concludes the study of the three faces of Time— PRESENT, PAST, AND FUTURE.

SUPPLEMENT TO LESSON II.
THE MEASUREMENT OF TIME

I. PREFIXES DENOTING PAST TIME

A. **Archaios** — old, ancient, primitive

DERIVATIVES — archaic, archeology

9. Archaic	Archaios—ancient —ikos— pertaining to	Of an earlier or more primitive time— antiquated	"Thou" and "hast" are <i>archaic</i> expressions.
10. Archeology	Archaios—ancient —logos—the science of	The scientific study of the cultures of earlier times through the exami- nation of fossil relics, paintings, sculpture, written records, etc.	<i>Archeology</i> , with its patient unearthing and classification of past cultures, has helped modern Man understand his forebears.

B. **Antiquus** — old, ancient...

DERIVATIVES: antique, antiquity, antiquated, antiquarian

11. Antiquarian	Antiquus —ancient —arian— one who belongs to a group	One who collects or studies antiquities	The <i>antiquarian</i> was particularly interested in relics of the Middle Ages.
12. Antiquity	Antiquus—ancient —ity—the state of	Ancient times, es- pecially those before the Middle Ages	The art expert maintained that the vase was of great <i>antiquity</i> .

C. **Palaaios** — old, ancient...

DERIVATIVES: paleontology, paleography, paleolithic, Paleozoic

13. Paleontology	Palaaios—old —ology—the study or science of	The science dealing with the study of past geologi- cal periods, through the study of fossil remains	<i>Paleontology</i> has helped scientists trace structural growth and change in both Man and animals throughout the ages.
14. Paleography	Palaaios—old —grapho—to write about, describe	Ancient writings, or the study of ancient writings	Despite advances in <i>paleography</i> many ancient writings still cannot be decoded and translated.

II. WORDS DENOTING TIME

ANSWERS TO QUESTIONS

1. PUBERTY is generally reached by children between the ages of 12 and 14, girls, generally by 12, and boys, by 14.
2. The period between puberty and maturity is called ADOLESCENCE.
3. JUVENILIA are youthful compositions, generally of an immature nature, in the literary or artistic fields.
4. NONAGE is the state of "not being of age." Hence it denotes legal minority or immaturity.
5. The PRIME of life denotes the period in which one possesses the greatest health, strength, or beauty.
6. The period of old age is called SENILITY; the period of growing old is called SENESCENCE.
7. The science of GERIATRICS or GERONTOLOGY is devoted to the care of THE OLD.
8. The famous Roman orator who wrote an essay on the virtues of OLD AGE was Marcus Tullius Cicero in the work "DE SENECTUTE" ("ON OLD AGE").
9. The famous playwright who wrote a tribute to "THE SEVEN AGES OF MAN" was William Shakespeare in "AS YOU LIKE IT." It begins:

"All the world's a stage,
And all the men and women merely players..."

It was spoken by Jaques in Act II., Scene 7 of the play.

III. WORDS DESCRIBING RELATIVE ASPECTS OF TIME:

(Words that start with PRE or ANTE show PRIORITY, i.e., one action happening BEFORE ANOTHER)

A. THE "PRE" GROUP

ANSWERS TO QUESTIONS:

1. The word that means FORERUNNER is PRECURSOR.
2. FOREKNOWLEDGE— PRESCIENCE
3. PRIORITY in order of importance PRECEDENCE

- | | |
|---------------------------------------|----------------|
| 4. TO GIVE A WARNING SIGN OF | PRESAGE |
| 5. QUALIFICATION TO BE MET IN ADVANCE | PREREQUISITE |
| 6. A FEELING OF IMPENDING DANGER | PREMONITION |
| 7. PREORDAINED FATE | PREDESTINATION |

B. THE "ANTE" GROUP

ANSWERS TO QUESTIONS:

- | | |
|--|--|
| 1. The word that means PRECEDING or PRIOR is | --- ANTECEDENT |
| 2. TO PRECEDE IN TIME | --- ANTEDATE |
| 3. MORNING TIME | --- ANTEMERIDIAN (ADJ.) |
| | --- ANTEMERIDIEM (NOUN) ABBREV. "A.M." |
| 4. AN OUTER ROOM | --- ANTECHAMBER |
| 5. ANTIQUATED or OLD-FASHIONED | --- ANTEDILUVIAN |

C. THE "POST" GROUP: (THESE WORDS GIVE THE EFFECT OF ONE ACTION HAPPENING AFTER ANOTHER)

ANSWERS TO QUESTIONS:

- | | |
|---|---|
| 1. The word that means AFTER BIRTH is | --- POSTNATAL |
| 2. AFTER DEATH (MEDICAL ASPECTS) | --- POST-MORTEM |
| 3. AFTER DINNER | --- POSTPRANDIAL |
| 4. AFTERNOON TIME | --- POSTMERIDIAN (ADJ.) |
| | --- POSTMERIDIEM (NOUN--ABBREVIATED "P.M.") |
| 5. AFTER THE WAR | --- POST BELLUM |
| 6. SITUATED BEHIND...or LATER IN TIME | --- POSTERIOR |
| 7. AN ITEM ADDED TO A LETTER | --- POSTSCRIPT (ABBREVIATED "P.S.") |
| 8. AFTER DEATH (AN ASPECT OF LITERARY FAME) | --- POSTHUMOUS |
| 9. A DELAY...A PUTTING OFF | --- POSTPONEMENT |

IV. A PREFIX DENOTING SIMULTANEITY OF ACTION

- | |
|--|
| --- THINGS HAPPENING AT THE SAME TIME |
| --- CO before words starting with a VOWEL |
| --- CON before words starting with a CONSONANT |

ANSWERS TO QUESTIONS:

1. concurrent.....Existing or happening at the same time
2. contemporary.....Living at the same period of time
3. concomitant.....Accompanying or attending
4. coincidence.....One of a group of events occurring at the same time without any apparent causal connection.

V. WORDS DENOTING REGULAR PERIODS OF TIME

WORD	MEANING	USE IN SENTENCE
1. Diurnal	Daily	For millions of years the earth has been making its <i>diurnal</i> course around the sun.
2. Centennial	A hundredth anniversary	The year 1957 marked the <i>centennial</i> of the birth of the famous novelist, Joseph Conrad.
3. Biweekly	Once every two weeks	Some weekly magazines (such as Collier's) changed from weekly to <i>biweekly</i> publication, appearing only half as often.
4. Bimonthly	Occurring or coming once every two months	Publication of <i>bimonthly</i> magazines is six times a year.
5. Semi-annual	Once every six months; once every half year	The <i>semi-annual</i> payment on his \$500 insurance premium is \$250.
6. Lustrum	A five-year period	The Romans held a census every five years or <i>lustrum</i> .
7. Decade	A ten-year period	The <i>decade</i> from 1920-1930 was known as "THE ROARING TWENTIES."
8. Fortnightly	Once every two weeks	"Fortnightly" and "biweekly" are synonyms.

LESSON THREE

NUMBER

Lesson 3

NUMBER

How did Man first learn the art of Mathematics?

- When he saw and compared his ten fingers with his ten toes ...
- when a primitive man scooped up a handful of pebbles and let them slowly sift through his fingers ...
- When Man grouped and regrouped these pebbles in interesting new shapes and patterns ...
- When a shepherd counted his herd and carved the first crude tally on his cavern wall ...
- When Man saw many petals blossom forth from a single seed and he saw fish spawn and multiply in the sea ...
- When Man saw and reflected on all these wonders, then Man began to learn the magic of Number ...

As Man developed, he gave names to these concepts ...

Starting with "one," the Greeks evolved the name "Monos," — "Monos" meaning "single, alone." From this came such words as the following: (Write them as I name them) ...

- | | |
|---------------|---------------|
| 1. monotone | 6. monopoly |
| 2. monograph | 7. monotheism |
| 3. monocle | 8. monolith |
| 4. monogamous | 9. monochrome |
| 5. monologue | 10. monodrama |

Examine these words:

1. Find three words that refer to SPEECH.
2. Find one word that refers to WRITING. (What do these words mean?)
3. Find two that refer to ART or ARCHITECTURE. (Define these).
4. Find three with SOCIAL implications.
5. Find one with ECONOMIC implications. (Define these words). (BAND)

Now check your answers:

- No. 1. The three words that refer to SPEECH are:
Monologue, monodrama, and monotone

A *monologue* is spoken by ONE person. A *monodrama* stars but a *single* actor. And he who speaks or sings in a *monotone* never varies his tone or pitch. He speaks in one tone and he sings in one tone.

The word that refers to writing is *monograph*, a treatise on ONE special subject.

No. 2.

The two words that refer to art or architecture are *monochrome* and *monolith*. "Monochrome" is a painting or drawing in a SINGLE color. "Monolith" is a statue, monument, obelisk or other work carved out of a SINGLE stone or out of one block of stone.

No. 3.

The three words with social implications are MONOCLE, MONOGAMY, and MONOTHEISM.

A MONOCLE is a type of eyeglass for ONE eye, historically worn or affected by members of the European aristocracy or the Prussian military group. It is not particularly common today. MONOGAMY refers to a SINGLE marriage, marriage of one woman to one man. MONOTHEISM is belief in, and worship of, one God.

No. 4.

The word with economic implications is MONOPOLY. In a "monopoly" ONE person or ONE group has exclusive control of a given product or service.

— All these words are members of the Greek family "MONOS" -- meaning one.

To this same number — the number "One" — the Romans gave a different name. The LATIN name for "One" is "UNUS" — u-n-u-s.

From this prefix we have built such words as:

- | | | |
|---------------|----------------|---------------|
| 1. unify | 5. unicellular | 9. unity |
| 2. unilateral | 6. unicorn | 10. universe |
| 3. unicameral | 7. unique | 11. unanimity |
| 4. uniformity | 8. unison | |

QUESTIONS:

- No. 1. — Which three of these words are connected with SCIENCE?
- No. 2. — Which was a legendary animal?
- No. 3. — Which four words indicate a state of *harmony* or an attempt at establishing harmony?
- No. 4. — Which two words have political implications?
- No. 5. — Which word denotes "something unusual"?

— WHAT DOES THE PREFIX "UNUS" mean in each word?

(CONSULT YOUR BOOKLET FOR THE ANSWERS)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION I.)

To continue our study of numbers:

For the number TWO we have these prefixes:

"Bi" — (from the Latin) ... meaning "two," "twice," or "double."
and

"Duo" — (the same in Latin and Greek) ... meaning "two."

The first prefix, "Bi," helps to form such words as:

bicycle, bisect, bicameral, bipartisan, and biannual.

The second prefix meaning "two." "Duo," gives us:

duet, duplicate, dual, duel, duplex, duplicity.

— Define and use each word in a sentence.

(SEE BOOKLET FOR ANSWERS)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTIONS II. A and B.)

Other number prefixes are the following:

SEMI — meaning half ... as in SEMI-ANNUAL.

TRI — meaning three ... as in TRIANGLE.

TETRA (from the GREEK) and QUADRI (LATIN)
meaning four ... as in TETRAGON and QUADRANGLE.

PENTA (GREEK) and QUINTUS (LATIN)
meaning five ... as in PENTAGON and QUINTET.

HEXA (GREEK) and SEXTUS (LATIN)
meaning six ... as in HEXAGON and SEXTET.

HEPT (GREEK) and SEPTIMUS (LATIN)
meaning seven ... as in HEPTAMETER and SEPTENNIAL.

OCTA (GREEK) and OCTO (LATIN)
meaning eight as in OCTAGON and OCTOPUS.

NONUS and NOVEM (Both Latin prefixes)
meaning nine ... as in NONAGON and NOVENA.

DEKA (GREEK) and DECEM (LATIN)
meaning ten ... as in DECADE and DECIMAL.

(CHECK THE SPELLING AND MEANINGS OF THESE WORDS IN
YOUR BOOKLET)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION III.)

... Now ... In the following list of words some words have a *numerical* background, others do *not*. They may look like those in the first group, but they are not really related.

I shall now dictate the list. After you have copied it, put the *TRUE number* words in one column, the *NON-NUMBER* words in another.

BE SURE TO GIVE REASONS FOR YOUR SELECTION.

Here is the list:

- | | |
|------------------|-------------------|
| 1. bison | 13. septic |
| 2. biped | 14. tetralogy |
| 3. tripod | 15. trilogy |
| 4. trifle | 16. quintuplicate |
| 5. Trinity | 17. decimate |
| 6. tripartite | 18. decadent |
| 7. quadruple | 19. hexameter |
| 8. tryst | 20. tribute |
| 9. tetrachloride | 21. nonage |
| 10. heptarchy | 22. hepatitis |
| 11. biology | 23. decal |
| 12. quince | 24. ocelet |
| 25. octet | |

(BAND)

Now ... look at your two columns ...

In COLUMN 1 you should have 13 number words ...

In COLUMN 2 you should have 12 NON-NUMBER words ...

SEE YOUR BOOKLET FOR: — The correct answers — definitions
— and further details ...

(SEE SUPPLEMENT TO THIS LESSON, SECTIONS IV. A. and B.)

And so ... the next time you meet a *NUMBER* word look closely at the *PREFIX* to see if you can *UNLOCK ITS MEANING*.

REMEMBER: The *most common* prefixes are:

MONO and UNUS.....meaning *one* ...
BI and DUO.....meaning *two* ...
TRI meaning *three* ...
QUAD..... meaning *four* ...
QUINTUS meaning *five* ...
SEXTUS..... meaning *six* ...
SEPTIMUS meaning *seven* ...
OCTO meaning *eight* ...
NONUS meaning *nine* ...
and
DECA meaning *ten* ...

SUPPLEMENT TO LESSON III. NUMBER

I. WORDS DERIVED FROM "UNUS" --- Meaning "One"

ANSWERS TO QUESTIONS:

1. Three words connected with SCIENCE are:
unicellular — one-celled
universe ----- the world; the creation; the cosmos;
--- all created things viewed as *one*

uniformity---- the quality of always being of *one* form, manner, or degree
2. The legendary animal is a UNICORN. (*One-horned* animal resembling a horse).
3. Four words indicating "a state of *harmony* or an *attempt at establishing harmony*" are:
--unify --to make *one*, to bring together different factions or shades of opinion
--unison -- *oneness*; harmony or concord
--unity--singleness of feeling or purpose; *oneness*; agreement
--unanimity--*oneness* of mind; without opposition
4. Two words with *political* implications are:
--unicameral -- having *one* chamber or legislative house
--unilateral--*one-sided*.

NOTE: "Unify" could also be included in this group, as "GARIBALDI *unified* ITALY."

5. A word denoting "something unusual" is UNIQUE.
(Being *one* of a kind, unequalled, incomparable or matchless)

II. WORDS DERIVED FROM "BI" — Meaning "Two" and "DUO" — Meaning "Two"

A. from "BI" :

- bicycle... A two-wheeled vehicle
...For travelling on narrow, winding roads *bicycles* are better than automobiles.
- bisect... To cut in *two*; divide into two equal parts...
...The right angle was *bisected* into two 45-degree angles.
- bicameral ... Having *two* houses or legislative branches...
...The Senate and the House of Representatives, which constitute the two branches of Congress, make it a *bicameral* legislature.
- bipartisan ... Composed of members of two parties...
...The defense bill was passed with *bipartisan* support in view of the grave military threat to the nation.
- biannual ... Occurring *twice* a year...
...The *biannual* collections were made in January and June.

B. From "DUO":

- duet A composition for *two* performers ...
... In their *duet*, she played the piano and he, the violin.
- duplicate..... *Twofold* or double ...
... All records must be typed in *duplicate*, an original and one carbon.
- dual..... Pertaining or relating to *two*...
... Many philosophers have discussed the *dual* nature of Man, his good and evil side.
- duel..... A combat between *two* persons, usually fought with deadly weapons...
... In the historic *duel* between Alexander Hamilton and Aaron Burr, Hamilton was killed.
- duplex.....Double... *Twofold*...
... Their *duplex* suite included rooms on the first and second floor.
- duplicity..... Deceit, *double-dealing* ...
... Spies are well schooled in the art of intrigue and *duplicity*.

III. OTHER NUMBER PREFIXES

PREFIX	WORD IN WHICH IT IS USED	MEANING OF THE WORD
Semi (half)	Semi-annual	Once every half year, twice a year
Tri (three)	Triangle	A three-sided figure
Tetra (four)	Tetragon	A figure having four angles such as a square or a rhombus
Quadri (four)	Quadrangle	A plane figure having four angles and four sides.
Penta (five)	Pentagon	A figure having five angles and, therefore, five sides.
Quintus (five)	Quintet	Any set or group of five such as a composition arranged for five people or a group of five performers.
Hexa (six)	Hexagon	A figure having six angles and, therefore, six sides.
Sextus (six)	Sextet	Any set or group of six such as a composition arranged for six people or a group of six performers.
Hept (seven)	Heptameter	Poetic metre with seven feet to a line
Septimus (seven)	Septennial	Occurring once every seven years .. or lasting seven years.
Octa (eight)	Octagon	A figure having eight angles and, therefore, eight sides
Octo (eight)	Octopus	An eight-armed marine creature of the cephalopod group
Nonus (nine)	Nonagon	A figure having nine angles and, therefore, nine sides
Novem (nine)	Novena	A nine-day period of devotion for any religious object.
Deka (ten)	Decade	A period of ten years
Decem (ten)	Decimal	Numbered in units of ten, with each unit being ten times the one preceding it.

IV.

A. NUMBER WORDS AND THEIR MEANING

1. biped Two-footed ... Such as Man
2. tripod A stand with *three* legs, such as that for a camera
3. Trinity The union of the Father, the Son, and the Holy Ghost in one, or
any union of *three* in one
4. tripartite In *three* parts ... A *tripartite* treaty would involve three countries
5. quadruple Adj., *Fourfold* ... consisting of four ... As a *verb*, to multiply by *four*
6. tetrachloride A compound with *four* atoms of chlorine, such as carbon tetrachloride, used as
a cleaning fluid
7. heptarchy A government by *seven* persons
8. tetralogy Any series of *four* connected works
9. trilogy Any series of *three* connected works
10. quintuplicate *Fivefold*... or a fifth copy
11. decimate To choose by lot and kill every *tenth* man of a group as a punishment; or to take the
tenth part of; to wipe out or destroy
12. hexameter Having *six* metric feet, as in poetry ... Example, from Longfellow's poem "EVANGELINE"
"This is the forest primeval, the murmuring pines and the hemlocks"
13. octet A composition for *eight* parts, generally for eight soloists

B. NON-NUMBER WORDS AND THEIR MEANING

1. bison A large ox-like animal, like the buffalo
2. trifle Something small, unimportant, or trivial
3. tryst An appointment to meet, or a designated meeting place
4. biology The science of life
5. quince An applelike fruit found in central Asia
6. septic Poisonous, producing putrefaction
7. decadent Deteriorating or declining
8. tribute An offering, gift, or service rendered ... a eulogy
9. nonage Immaturity, legal minority
10. hepatitis Liver inflammation.
11. decal (Short for "decalcomania")-- A picture or design transferred to glass,
china, etc. by means of a specially prepared paper; or the process of so
transferring
12. ocelot A large American cat, tawny yellow or gray with black markings

LESSON FOUR

WORDS OF P L A C E

WORDS OF PLACE

"PLACE your bets, gentlemen!" — cries the dealer at Monte Carlo .
...and patrons win — or toss away a fortune.

.. "There's no PLACE like home!" — goes the famous old song — and
the wanderer heads towards its welcome haven.

"No two things can be in the same PLACE at the same time!" stoutly
maintains the scientist ... and also the prosecutor demolishing an alibi.

Hit tunes PLACE first ... eventually drop to second, fourth, or tenth
place ... Race horses WIN, PLACE, AND SHOW.

Ambition itself is a struggle for PLACE...a "PLACE IN THE SUN."

...Everything in its proper *place*....

P L A C E

— The word PLACE itself gives us many other words:

For example: Soldiers man gun em PLACE ments...

He who wastes time loses something irrePLACEable.

The specific gravity of an object is measured by the
amount of water it disPLACES.

PLACEr (P-l-a-c-e-r)...Placer miners work at a *place*
where gold may be obtained by washing.

Anything common, ordinary, or trite is called
commonPLACE.

In Mathematics ZERO is aPLACE holder...as in the
number, 305.

...Cartographers or mapmakers have charted almost
every important PLACE in the globe...

...The Greeks looked at "place" and called it "TOPOS" (t-o-p-o-s)...

When you study the TOPOGRAPHY of a country on a relief map, you
study its *physical places* — its mountains, streams, lakes, roads, cities,
and so forth.

"TOPOGRAPHY" — from "TOPOS" ("PLACE") and "GRAPHO"
—(to write about) ...TOPOGRAPHY...Mapping the physical aspects or
places of a region.

Now let us look at TOPOLOGY (T-o-p-o-l-o-g-y) ... From "TOPOS"
—place... and "LOGOS" — the study of ... TOPOLOGY ... In TOPO-
LOGY we study the *history* of a region by surveying its *places*.

A popular member of the "TOPOS" family is the word "TOPIC."
Look it up and see how it is related to PLACE.

...People who go wandering from *place to place* are gypsies or *nomads*
...But wherever they go, their *land* bridge is TERRA...

—TERRA— (T-e-r-r-a)... Latin for "Earth" or "land."

1. As pioneers open up new TERRITORY, they must often cross some
rough TERRAIN. "Territory" and "Terrain" — from "TERRA" — land.

2. Sometimes, they will make TERRA COTTA ornaments...statuettes
or vases out of clay... From "TERRA" — earth...and "COTTA" —
cooked ...— TERRA COTTA — cooked earth— that is hard-baked clay..
TERRA (T-e-r-r-a) ...COTTA (c-o-t-t-a)...TERRA COTTA...

Here are other words of the "TERRA" family. (Write them as I say
them ...CHECK THEIR SPELLING AND USE IN YOUR BOOKLET)...

Here are the words:

1. Terrestrial
2. Subterranean
3. Terrarium
4. Terra firma
5. Terrace
6. Extra-territorial

Examine these words and see if you can answer the following
questions about them:

1. Which word is an antonym for "celestial" — (or "heavenly")?
2. Which word is a *building* term? Define and describe it.
3. Which word is related to *nature* study? How?
4. Which word refers to *political special privileges*?
(In what phase of our national foreign policy in the early 20th
Century was the word much in use?)
5. Which word refers to "solid" earth?
6. With which word would a geologist, miner, or archaeologist be
concerned? Why?

(SEE YOUR BOOKLET FOR ANSWERS)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION I.)

—What the Romans called "Terra" the Greeks called "GE" — (G-e)
—the earth...From this we derive the prefix "GEO" — (g-e-o) — Per-
taining to the earth:

The most familiar word starting with this prefix GEO is "GEOGRAPHY"
—from "GEO"—earth...and "GRAPHO"—to write about... GEOGRAPHY:
the science of the earth and its life....

From "GEO" we get such words as:

1. Geodetic
2. Geology
3. Geometry
4. Geophysical
5. Geopolitics

All of these words are related. Let us see how:

In *geology* we study the earth through its records — the record of the rocks and the remains of the plant and animal life that are found in these rocks. A *geodetic* survey is a MATHEMATICAL survey. MATHEMATICALLY, it divides up the earth. MATHEMATICALLY, it computes the EXACT positions of large portions of the earth's surface.

Geometry also measures MATHEMATICALLY. It, too, measures and analyzes *surfaces*, lines, angles, and figures in space...all aspects of the EARTH and its dimensions.

Now for "GEOPHYSICAL"... 1958 was an IGY year ... IGY — International Geophysical Year — A year in which many nations made intensive studies of the *physics of the earth*.... and of the agencies which modify the earth — such as: weather, earthquakes, and the erosion of the earth's surface.

GEOGRAPHY...GEODESY...GEOLOGY...GEOPHYSICS—All measure the EARTH or aspects of the earth in a *scientific* way.

GEOPOLITICS...last word in the series — combines earth science and politics. A student of GEOPOLITICS studies the geography of a country intensively to see its importance in shaping national policy—especially foreign policy. In World War II. the Nazis supported the GEOPOLITICS of Haushofer. Haushofer, a retired general, maintained that Germany needed living space (LEBENSRAUM, he called it—or "room to expand"). The Nazis used his ideas as a springboard for their plans for world domination.

...We have just discussed three important roots for PLACE: "Topos," -place..and "Terra" and "Geo," Latin and Greek words for EARTH. Note that all three largely describe the PHYSICAL earth.

We come now to a different place root. This root describes PLACE and SPACE in more *general* terms. Here are the words in which that root appears. SEE IF YOU CAN PICK IT OUT:

1. Locomotion 2. allocate 3. locale 4. dislocate 5. locality
6. relocate 7. local.

Have you found the COMMON root? You are correct: The root is LOCUS — l-o-c-u-s, LOCUS, from the Latin word for PLACE. What does each word mean? What part does LOCUS play in each?

(CHECK SPELLING AND DEFINITIONS IN YOUR BOOKLET)
(BAND)
(SEE SUPPLEMENT TO THIS LESSON, SECTION II.)

In conclusion, as we go from place to place, we find that we need HIGHWAY MARKERS. There are many such markers. Most of them are the common PLACE prefixes. I have grouped them in pairs. Here they are: Copy them as I say them:

The first pair: IN as in "INVASION" ... "EX" as in EXODUS"
The second pair: AB as in "ABDUCT"..."AD" as in "ADVANCE"
The third pair: SUB as in "SUBWAY"..."SUPER" as in "SUPERIMPOSE"

What do you notice about the words in each pair?...That's right.

In each pair one word is the REVERSE of the other. In the first pair IN means IN or INTO and EX means OUT...

INvasion is a breaking *in*...EXodus is a going *out*...

In the second pair, AB means *away* from
AD means *toward*

ABduct is to take *away* from, to kidnap...
ADvance means to move *toward*.

In the third pair, SUB means *below*
SUPER means *above*

SUBway — is an *underground* railway
SUPERimpose — is to place *above*...or *over*

Here are some additional words starting with PLACE or DIRECTION prefixes:

—What does each prefix mean? Look these words up...and add them to your vocabulary...

(CHECK THEIR SPELLING AND CORRECT USE IN YOUR BOOKLET)

(SEE SUPPLEMENT TO THIS LESSON, SECTION III.)

HERE IS THE LIST:

- | | |
|------------------|-------------------|
| 1. Juxtapose | 7. Declivity |
| 2. Intravenous | 8. Hyperbole |
| 3. Intermural | 9. Perforation |
| 4. Hypodermic | 10. Obverse |
| 5. Perimeter | 11. Prefatory |
| 6. Circumambient | 12. Transgression |

...This concludes Lesson 4 — the study of PLACE words.

SUPPLEMENT TO LESSON IV.

WORDS OF PLACE

I. WORDS DERIVED FROM "TERRA" -- MEANING "LAND" or "EARTH"

ANSWERS TO QUESTIONS:

1. The word that is an antonym for "celestial" or "heavenly" is "*terrestrial*"
He was more concerned with *terrestrial* than spiritual pleasures.
2. A building term -- TERRACE...
Many new apartment houses include airy *terraces* as a feature.
3. Nature study ...TERRARIUM
The *terrarium* in the elementary school class gave children much insight into the habits of animals.
4. Political special privileges -- -- EXTRA-TERRITORIAL
Chinese nationalists who did not wish other nations to have *extra-territorial* rights or privileges in their country marched on several foreign legations in June, 1900 in the city of Peiping. This was the Boxer Rebellion, suppressed by troops of the United States, Japan, and allied European powers.
5. "Solid" earth -- -- TERRA FIRMA
After their long sea voyage, they were delighted to set foot once more on "*terra firma*."
6. Of concern to geologists, miners, or archaeologists -- -- SUBTERRANEAN
Many new finds were discovered by the archeologists in their search through the deep *subterranean* passages.

II. WORDS DERIVED FROM "LOCUS" -- -- MEANING "PLACE"

ANSWERS TO QUESTIONS:

WORD	DERIVATION	MEANING	USE IN SENTENCE
1. Locomotion	from "locus"—place and "moveo"—to move	The act or means of moving about	Man's basic method of <i>locomotion</i> is walking.
2. Allocate	from "ad"—to or toward and "locare"—to place	To assign or apportion	The quartermaster <i>allocated</i> supplies as soon as they were received.
3. Locale	from "locus"—place and "--alis"--pertaining to	A place or locality	The Sierra Nevada Mountains were chosen as the <i>locale</i> for the new Western movie.
4. Dislocate	from "dis"—from or apart and "locare"—to place	To disjoint or move out of place; to disarrange	The discus thrower's arm was <i>dislocated</i> by the force of the toss.
5. Relocate	from "re"—again and "locare"—to place	To locate again--To find new quarters for	During World War II. many American citizens of Japanese birth living in California were <i>relocated</i> farther inland.
6. Local	from "locus"—place and "--alis"--pertaining to	Belonging to a particular place, not general or widespread	The people of the small town were primarily interested in <i>local</i> news.

III. PLACE OR DIRECTION PREFIXES

1. Juxtapose	from "JUXTA"—by the side of, near and "POSE"— to place	To place side by side or next to	In redecorating the house they <i>juxtaposed</i> the lamp and the vase.
2. Intravenous	from "INTRA"—within and "VENOUS"—per- taining to a vein	Within a vein or veins, es- pecially by injection	After the operation the patient was fed <i>intravenously</i> for several days.

WORD	DERIVATION	MEANING	USE IN SENTENCE
3. Intermural	from "INTER"—among and "MURUS"—wall	Operating among groups... characterized by competition among schools or colleges OUTSIDE OF ONE'S OWN --as opposed to "intramural" --literally "within" one's walls	The football season opened with Yale scheduled for <i>intermural</i> games with Harvard, Princeton, and Dartmouth.
4. Hypodermic	from "hypo"--under, beneath and "derma"--the skin	Pertaining to the parts under the skin	The doctor allayed the patient's pain with a <i>hypodermic</i> injection.
5. Perimeter	from "peri"--around and "meter"--to measure	The whole outer boundary of a body or figure	The <i>perimeter</i> of the rectangle, with a length of five feet and a width of six feet, was twenty-two feet.
6. Circumambient	from "circum" around and "ambire"--to go around	Surrounding, going around, encompassing	The fact that the French Maginot Line, a defense bulwark, was not <i>circumambient</i> , led to its outflanking by the Nazis through Belgium in World War II.
7. Declivity	from "de"--apart, away from, down from—and "clivus"--slope, hill	A gradual descent or slope	Not noticing the <i>declivity</i> because of the bushes, he stumbled down it.
8. Hyperbole	from "hyper"--above and "ballein"--to throw	An extravagant claim or statement, and exagger- ation	Boswell's statement that Johnson "swallowed his tea in oceans" is an <i>hyperbole</i> .
9. Perforation	from "per"--through and "forare"--to bore	A hole made by or as if for boring	Placing <i>perforations</i> at the edges of stamps simplifies the process of detaching them.
10. Obverse	from "ob"--to, toward, before..and "verto"-- to turn	The front or principal surface of anything--- facing the observer... The opposite of REVERSE	The "head" of a coin is its <i>obverse</i> side.
11. Prefatory	from "pre"--before, —in front of and —"fari" —to say	Introductory, preliminary	The speaker's <i>prefatory</i> remarks gave his hearers an inkling of his main argu- ments.
12. Transgression	from "trans"--across and "gression"--a stepping	A violation, a sin	For his many <i>transgressions</i> against the institution's laws he was finally ousted.

"THE ANATOMY OF LANGUAGE"

LESSON FIVE

PEOPLE

PEOPLE

Many writers have examined the people — statesmen, poets, novelists, philosophers — and have drawn up a balance sheet.

On the *positive* side of the ledger Lincoln declared solemnly at Gettysburg:

"We here highly resolve that this nation under God shall have a new birth of freedom — and that government of the people, by the people, and for THE PEOPLE shall not perish from the earth!"

But on the *negative* side of the ledger Hazlitt attacked the public in the following fierce condemnation:

"There is not a more mean, stupid, dastardly, pitiful, selfish, spiteful, envious, ungrateful animal than the PUBLIC!...It is the greatest of cowards...for IT IS AFRAID OF ITSELF!"

— THE PEOPLE!...

...Both the Romans and Greeks recognized the dual nature of the people, separating the REASONING, LOGICAL GROUPS from those easily SWAYED BY THE MOB.

Take the word "MOB" itself...MOB...from the first three letters of the Latin phrase "MOB-ILE VULGUS". . .

The excitable, common people!

From "VULGUS" — the common people — we get such words as the following: (Write them as I say them) —

- | | |
|--------------|--------------|
| 1. Vulgar | 4. Vulgarian |
| 2. Vulgarism | 5. Vulgate |
| 3. Vulgarly | 6. Vulgarize |
| 7. Divulge | |

- Question 1: Two of these words refer to LANGUAGE: — Which one describes a LANGUAGE or text in common use?
2. Which describes coarseness of LANGUAGE or commonness of expression?
3. Which describes a common person?
4. Which describes an attempt to lower or cheapen something or to make it common?
5. Which describes rudeness or commonness of behavior?
6. Which means common or unrefined?
7. Which word means to reveal or disclose? How is it related to the common people?

(CONSULT YOUR BOOKLET FOR THE ANSWERS).
(BAND)
(SEE SUPPLEMENT TO THIS LESSON, SECTION I.)

The Greeks also had a word for it: They called the noisy crowd or the mob "HOI POLLOI". "HOI POLLOI"—from two Greek words: "Hoi" — the "and" "Polloi" — "Many" ... "HOI POLLOI" — The many, the mass, the populace

Another interesting word describing a noisy crowd of people is "RABBLE" — r-a-b-b-l-e...From the Middle English word, *rabel*, meaning—A PACK OF HOUNDS! ...From a barking, baying pack of hounds it is a short cut in language to a shouting, screaming crowd of people! — A RABBLE!

In a great DEMOCRACY— the *people* rule ... the vast majority of cultured and enlightened citizens ... But sometimes a DEMAGOGUE rises —to sway the *passions and prejudices* of the people ... Statisticians may study the DEMOGRAPHY of a people ... Sociologists may launch a DEMOTIC study.

"DEMOCRACY, DEMAGOGUE, DEMOGRAPHY, DEMOTIC" — What root do all these words have in common?

That's right ... The common root is DEMOS (Dee-mos) ... from the Greek root for "PEOPLE."

Take the first word — "democracy" — from "Demos" — people... and "kratein" — to rule ... DEMOCRACY — the rule of the people.

The second word: DEMAGOGUE ... From "Demos"— people, and "agein" — to lead. Originally, it meant a popular leader or orator... Now it describes one who seeks to stir the people to social discontent.

The third word: DEMOGRAPHY ... From "Demos" — people... and "grapho" to write. DEMOGRAPHY — a study of *population* trends — facts and trends on births, marriages, health, and the mortality of the people of a given city, town, or country.

The fourth word: DEMOTIC — from "Demos"—people...and "ikos" pertaining to ...DEMOTIC — pertaining to the people ...DEMOTICS — just add "s" to "demotic" — is SOCIOLOGY in its *broadest* sense— is the study of the forms, functions, and institutions of the human race...

Here are other words of the "Demos" family ... Write them as I say them. Check their meaning and usage in your booklet...

HERE ARE THE WORDS:

1. ENDEMIC 2. EPIDEMIC 3. PANDEMIC.
(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION II.)

...The Greeks called the people collectively "DEMOS"...The Romans called them "POPULUS" ...This stem "POPULUS" gives us the word "PEOPLE" itself ...POPULUS—people... It also gives us the following words...(WRITE THEM AS I SAY THEM):

1. Population 2. populace 3. populate 4. depopulate 5. popular
6. unpopular 7. popularity 8. popularize 9. Populist 10. populous
11. Vox Pop. (Check your booklet for the spelling.)

I shall now use some of these words in appropriate sentences. Number 1 to 5 on your paper: When I say "Blank," fill in the correct word of the POPULUS family on your paper. Write the ANSWER only.

1. A severe epidemic can often _____ a whole town.
2. The "Man-in-the-street" poll of public opinion conducted by some newspapers or radio stations is known as the _____.
3. New York is a large and _____ city.
4. Organized in 1891 in the United States, a group of farmers, workers, and small business men campaigned on the free silver issue. This group called themselves the _____ Party.
5. The orator's appeal to the _____ stirred them to fever heat.

(SEE YOUR BOOKLET FOR THE FIVE ANSWERS.)

(BAND)

...The men and women who make up POPULUS, the people, also have *their* special names:

MAN was called "ANTHROPOS" by the Greeks, "HOMO" by the Romans:

"Anthropos—man" ... An ANTHROPOLOGIST delves into Man's origins, his physical character and evolution, and his environmental and social patterns.

Another word of the ANTHROPOS group is "ANTHROPOID" ...—man-like, resembling Man... Chimpanzees and gorillas are members of the anthropoid family.

The ancient Greeks worshipped divinities whom they invested with human form or qualities. The Sun god was the handsome young man, Apollo... Their fleet-winged messenger was the young Mercury... Both were ANTHROPOMORPHOUS—human in form... From ANTHROPOS—Man... and MORPHE, shape or form... ANTHROPOMORPHOUS—human in form... Representing God or a god in human form is called anthropomorphism.

If ANTHROPOS means "Man," what is a *misanthrope*? ... That's right... Some one who is AGAINST Man... From "MIS"—against" and "ANTHROPOS"—Man... MISANTHROPE... A *hater* of mankind. The word is the same in French. The theme of Moliere's famous satirical play, "LE MISANTHROPE," is about such a cynical man.

If "a *misanthrope*" is a *hater* of mankind, "MISANTHROPY" ("y" at the end of the word instead of "e") is *hatred* of mankind. If MISANTHROPY is HATRED of mankind, what is its opposite called? ... Correct ... The opposite is PHILANTHROPY ... From "Phileo"—Greek—to love—and "anthropy"—mankind.— PHILANTHROPY—meaning LOVING OR HELPING MANKIND...

The Romans called the race of man "HOMO" "HOMO SAPIENS"—*thinking or reasoning* Man— is the race of Man regarded as a *biolo-*

gical species ... "HOMICIDE" is *destruction* of Man by Man, the killing of one human being by another. . .

"VIR"—another Latin word for "MAN"— gives us such words as VIRILE, having strong *masculine* qualities, and also the word VIRILITY, *manhood* or *manly* vigor.

We come now to WOMAN ... WOMAN, called "Gyne" by the Greeks and "Femina" by the Romans, was described by such words as GYNECOLOGY and MISOGYNIST, from the Greek, and FEMINISM and FEMININITY, from the Latin.

Take the first pair—the Greek roots: GYNECOLOGY—from "Gyne," woman, and "Logos," the study of ... GYNECOLOGY—a branch of medicine treating of women, their hygiene, diseases, etc.

The second word of the "Gyne" family is MISOGYNIST ... From "Mis," against, and "Gyne," woman. MISOGYNIST—a *hater* of women. A MISOGYNIST is the counterpart of a MISANTHROPE. A *misanthrope* hates MAN or MANKIND ... A *misogynist* is especially hostile towards WOMEN.

A MISOGYNIST who chances marriage may sometimes turn into a MISOGAMIST. From "Mis"—against—and "—Gamy"—a suffix meaning "marriage." If the suffix "—Gamy" means "marriage," what do the following words mean?

1. Polygamy 2. Monogamy 3. Bigamy.

(SEE YOUR BOOKLET FOR THE ANSWERS)

(BAND)

(See Supplement to this lesson, SECTION IV)

On the Roman side of the ledger FEMINITY is the *general* quality of *womanliness* and FEMINISM is a *social* movement to give women equal rights. Both words are from the LATIN, "Femina," meaning WOMAN.

...And now, to test your understanding of the roots and stems which describe PEOPLE examine the following words: Write them as I say them. There are ten words. Five describe *people*, both men and women. Five do NOT. Find the five "strangers" and oust these from the fold.

HERE ARE THE WORDS:

- | | |
|---------------|-------------------|
| 1. Anthrax | 6. Gynarchy |
| 2. Homily | 7. Anthropography |
| 3. Effeminate | 8. Femoral |
| 4. Viral | 9. Feminize |
| 5. Poplar | 10. Democratize |

The "strangers" who do not belong are:

- | | |
|------------|--|
| 1. Anthrax | "Anthrax" is a cattle and sheep disease. |
| 2. Homily | A "homily" is a sermon. |
| 3. Viral | "Viral" pertains to a virus. |
| 4. Poplar | A "poplar" is a tree. |
| 5. Femoral | "Femoral" pertains to the femur or thigh bone. |

FOR DEFINITIONS AND USAGE OF THE OTHER FIVE WORDS WHICH CORRECTLY DESCRIBE PEOPLE, consult your booklet. (SEE SUPPLEMENT TO THIS LESSON, SECTION V.)

P E O P L E

I. WORDS DERIVED FROM "VULGUS"—MEANING "THE COMMON PEOPLE"

ANSWERS TO QUESTIONS:

- 1 and 2. The two which refer to language are VULGATE and VULGARISM:
 —VULGATE refers to a language or text in common use.
 —VULGARISM is a coarse phrase or expression, or one used only in colloquial speech.
3. A common person is a VULGARIAN.
4. An attempt to lower or cheapen — VULGARIZE.
5. Rudeness or commonness of behavior — VULGARITY
6. Common or unrefined — VULGAR.
7. To reveal or disclose — DIVULGE (From DIS—to and VULGARE—to spread among the common people — hence, to make public or disclose)

II. ADDITIONAL WORDS OF THE "DEMOS" FAMILY — "DEMOS," MEANING "PEOPLE"

WORD	DERIVATION	MEANING	USE IN SENTENCE
1. ENDEMIC	En—in...Demos—people Ic—pertaining to	Native to a particular people or country	Maize or Indian corn is <i>endemic</i> to America.
2. EPIDEMIC	Epi—in...Demos—people Ic—pertaining to	Affecting many people— as a disease	<i>Epidemic</i> polio has been greatly reduced by use of the Salk vaccine.
3. PANDEMIC	Pan—all...Demos—people Ic—pertaining to	Affecting ALL the people —universal, widespread, extensive	Asiatic flu, which spread to many countries before it was halted, was a <i>pandemic</i> disease in 1957-8.

III. SENTENCE COMPLETION BASED ON DERIVATIVES OF "POPULUS" —MEANING "PEOPLE"

ANSWERS TO THE EXERCISE

1. Depopulate 4. Populist
 2. Vox Pop 5. Populace
 3. Populus

IV. WORDS DERIVED FROM "—GAMY" — MEANING "MARRIAGE"

1. POLYGAMY	From <i>Poly</i> —many, and — <i>Gamy</i> —Marriage	Multiple marriage, having more than one husband or wife at the same time
2. MONOGAMY	From <i>Mono</i> —one, and — <i>Gamy</i> —Marriage	Single marriage ... One marriage during a lifetime
3. BIGAMY	From <i>Bi</i> —two, and <i>Gamy</i> —Marriage	Marrying one person while legally married to another

V. WORDS CORRECTLY DESCRIBING PEOPLE

ANSWERS TO EXERCISE

1. EFFEMINATE	From EX—out, and FEMINA—woman...plus —ATE—having the characteristics of	Lacking in manly vigor and force; markedly woman-like	The 18th century dandies affected an almost <i>effeminate</i> style of dress.
2. GYNARCHY	From GYNE—woman...and ARCHY—rule of	Government by a woman or women	The reign of Queen Victoria was a long and successful British <i>gynarchy</i> .
3. ANTHROPOGRAPHY	From ANTHROPOS—man and —GRAPHY—the act of writing about	Anthropological study of the distribution of the human race, with reference to its language, customs, and physical characteristics	Anthropography has contributed much to sociological studies of Man.
4. FEMINIZE	From FEMINA—woman and —IZE—to make	To make effeminate	Although Thetis, the mother of Achilles, dressed him as a girl and hid him among women for a time to try to ward off his fate, the experience did not <i>feminize</i> him.
5. DEMOCRATIZE	From DEMOS—people and —KRATEIN—to rule plus —IZE—to make or do	To render or become democratic	Some historians feel that it will take a long time really to <i>democratize</i> the Germans who grew to maturity under Hitler.

"THE ANATOMY OF LANGUAGE"

LESSON SIX

MAN—IN HIS PHYSICAL ASPECTS

MAN — IN HIS PHYSICAL ASPECTS

Remember that charming old nursery rhyme "Wynken, Blynken, and Nod" by Eugene Field in which—

"Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe—
Sailed on a river of crystal light
Into a sea of dew"?

After various delightful adventures the poet reveals that:

"Wynken and Blynken
Are two little eyes
And Nod is a little head
And the wooden shoe that sailed the skies
Is a wee one's trundle bed."

From the cradle on Man has found symbols or objects to describe the physical features of his existence. Dolls, so well loved by children, are the human body in miniature. The Egyptians had a hieroglyphic symbol for the human eye which stood for curiosity. The "Evil Eye" is an eye supposed by superstitious people to be capable of inflicting blight or injury. When you measure 12 inches to a "foot," you are going back in time to early measurements based on Man's body. Cupid's arrow piercing the heart has become the symbol of love. As soon as a child learns to speak, he learns his "mother tongue,"—and from the Latin word for "tongue" (*lingua*) we get the word "language" itself.

Linguistically, the heart, core of our being, forms the core of many words. In fact, the word "core" itself comes from the Latin word for "heart" — "cor," spelled c-o-r. The Greeks had a similar word— "kardia"—and the French borrowed directly from the Latin. They called the heart "*le coeur*."

The following groups of words all refer to the heart. One group is from the Latin "cor." Another group is from the Greek "kardia." A third group is from the French "coeur." Write these words as I say them and then TELL TO WHICH LANGUAGE GROUP EACH SERIES BELONGS.

Here are the words:

GROUP A.

1. cardiac 2. cardiology 3. cardiograph

GROUP B.

1. courage 2. encourage 3. discourage

GROUP C.

1. cordial 2. accord 3. concord 4. discord 5. record
6. concordat

Now...Which group comes from the French root, "coeur"—c-o-e-u-r-?"

That's right...Group B. Let us now examine the three words in this group: The first is "Courage." ...Courage is the state of "taking heart." The second is "encourage." To encourage a person is to "hearten" that person. The third is "discourage." "Discourage" means to "dis-hearten."

The other answers are as follows: Group A., starting with "cardiac," is from the Greek root, "kardia." Group C., starting with "cordial," is from the Latin root "cor."

...What does each word mean?

...HOW IS EACH WORD IN EACH GROUP CONNECTED WITH THE IDEA OF "HEART?"

(SEE YOUR BOOKLET FOR THE ANSWERS)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION I., A and B.)

Just as one can "lose one's heart" over somebody, romantically speaking, one can also "lose one's head," i.e., commit a rash act.

The HEAD, seat of the brain and the mind, was known to the Romans as "caput," c-a-p-u-t. To be at the head of a group is to lead the group. Therefore, from CAPUT, head, we get such words as CAPTAIN, CHIEF, CHIEFTAIN, and even CHEF, the last originally a HEAD cook.

Which of the following words are derived from CAPUT, meaning HEAD? Which are not?

WRITE THE WORDS AS I DICTATE THEM:

1. cap 2. capillary 3. capital 4. captious 5. decapitate
6. per capita 7. captive 8. accept 9. Capitol 10. chapter
11. capitulate 12. recapitulate 13. capitalize.

The CORRECT ANSWERS —i.e. words correctly derived from CAPUT, head, are the following:

No. 1, CAP....A cap is a covering for the HEAD. We speak of "bottle caps" and "percussion caps." To "CAP the climax" is to reach the utmost limit in action or words—i.e., really, to "bring things to a head."

No. 3, CAPITAL, means "chief" or "principal" from CAPUT, head. The word has many meanings, all related to "HEAD." A capital city like Washington, D.C. is the head city of the United States. CAPITAL punishment means forfeiture of one's HEAD or life, in other words, the death penalty. CAPITAL letters are letters which HEAD words, lines, quotations, etc.

No. 5, DECAPITATE. DECAPITATE MEANS "To behead." From CAPUT, head, and "DE" meaning "down" or "from." The Revolutionary Tribunal in France *decapitated* many aristocrats with the guillotine during the Reign of Terror in 1793.

No. 6, PER CAPITA. From PER, by, and CAPITA, heads—PER CAPITA, by heads, or on an INDIVIDUAL BASIS. The PER CAPITA income in the United States is the highest in the world.

No. 9, CAPITOL....The temple of Jupiter, the HEAD temple in ancient Rome was on the CAPITOLINE HILL. Today the CAPITOL is the place where the United States Congress or a state legislature meets.

No. 10, CHAPTER, from CAPITULUM—a small HEAD...CHAPTER, a main division of a book, treatise, or the like.

The other words derived from CAPUT, head are CAPITULATE, RECAPITULATE, AND CAPITALIZE.

—How are *they* related to CAPUT, meaning *head*?

(SEE YOUR BOOKLET FOR THE ANSWERS)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON, SECTION II., A)

The "strangers to the fold" — i.e., words that are *not* related to CAPUT, meaning "head" are CAPILLARY, CAPTIOUS, CAPTIVE, AND ACCEPT."

WHY ARE THESE WORDS NOT RELATED TO CAPUT, meaning "head?"

(ANSWERS WILL BE FOUND IN YOUR BOOKLET)

(BAND)

(SEE SUPPLEMENT TO THIS LESSON SECTION II, B)

From OTHER parts of the body Man has derived such words as the following:

Write them as I dictate them—and see whether or not you can IDENTIFY the ORGAN or PART OF THE BODY referred to in each group:

Here are the groups:

GROUP A: 1. podiatrist 2. pedal 3. podium 4. arthropod.
5. chiropodist.

ANSWER: This group is composed of words referring to the *foot*, from the Greek word, "POD" meaning "foot." A podiatrist is a FOOT doctor.

Now write GROUP B. as I dictate:

1. Manual 2. manufacture 3. manuscript 4. manoeuvre 5. manumission.

ANSWER: This group refers to the "hand." From the Latin word, "MANUS"—meaning hand. MANUAL labor is work with one's *hands*.

Now, write GROUP C.

1. Chirography 2. chiropractor 3. chiromancy.

ANSWER: Group C. *also* refers to the *hand*. FROM THE GREEK ROOT "CHEIRO"—meaning HAND. In English the "e" in "Cheiro" is omitted and the root is spelled "CHIRO." Your CHIROGRAPHY is your HAND-writing.

Now, write GROUP D.

1. Hematology 2. hemoglobin 3. hemorrhage 4. hemophiliac
5. sanguinary 6. sanguine.

ANSWER: This group refers to the BLOOD. From the Greek word: HAIMA, meaning BLOOD. *Hematology* is the science dealing with the blood. SANGUINARY is from the *Latin* word for "blood," SANGUIS. "Sanguinary" means "bloodthirsty."

Now—write the last group, GROUP E.

1. Carnivorous 2. carnal 3. carnivore 4. incarnate 5. reincarnate
6. carnival 7. carnation 8. chili con carne 9. somatic 10. psychosomatic
and 11. somatology.

ANSWER; GROUP E. refers to the "flesh" or the "body." From the Latin word for "flesh"—CARNIS...and the Greek word for BODY, SOMA. *Carnivorous* animals are MEAT-eaters. A *somatic* disorder affects the *body*. A *psychosomatic* disorder is caused by worry or fear, a *mental* or *emotional* upset affecting the *body*.

(...For the definitions and the use of the OTHER words in each group CONSULT YOUR BOOKLET)
(SEE SUPPLEMENT TO THIS LESSON, SECTION III.)

As medicine has advanced, language describing it has had to keep pace. There is still the old, reliable "G.P."—the GENERAL PRACTITIONER—but at his side, supporting him, is an infinite number of specialists, such as cardiologists, hematologists, orthopedists, internists, pediatricians, podiatrists, pathologists, and many others—all dealing with one or more of the PHYSICAL ASPECTS OF MAN.

SUPPLEMENT TO LESSON VI.
MAN IN HIS PHYSICAL ASPECTS

I. WORD ROOTS MEANING "HEART"

A. WORDS DERIVED FROM THE GREEK ROOT FOR "HEART"—"KARDIA." (Group A)

WORD	DERIVATION	MEANING	USE IN SENTENCE
1. CARDIAC	From "kardia"—heart..and "ac"—pertaining to	Pertaining to or located near the heart	His chronic <i>cardiac</i> condition was corrected by heart surgery.
2. CARDIOLOGY	From "kardia"—heart..and "—logy"—the science of	The science treating of the heart, its operation, diseases, etc.	<i>Cardiology</i> is making great progress toward the elimination of heart disease as "The Nation's Number One Killer."
3. CARDIOGRAPH	From "kardia"—heart..and "graph"—to write	An instrument, which records graphically the length and nature of the heart movements	The daily <i>cardiographs</i> showed that the patient was making a good recovery from his heart attack.

B. WORDS DERIVED FROM THE LATIN ROOT FOR "HEART"—"COR" (Group C)

1. CORDIAL	From "cor"—heart..and "—al"—pertaining to	Hearty, warm, full of cheer	The president received a most <i>cordial</i> welcome on his triumphal return to the city.
2. ACCORD	From "ad"—to, toward... and "cor"—heart	A state of harmony, agreement	After much bickering, they finally reached an <i>accord</i> .
3. CONCORD	From "con"—together, with...and "cor"—heart	Agreement, consonance. Reaching a state of harmonious relations	A <i>concord</i> was concluded between the warring powers, ending further conflict over the territory.
4. DISCORD	From "dis"—away, apart from...and "cor"—heart	Dissension, disagreement, harshness of sound	Since a quarrel over the amount of money which each was to invest could not be resolved, the two men parted in <i>discord</i> .
5. RECORD	From "re"—again...and "cor"—heart or mind	To commit to writing, printing, etc. in order to preserve	The invention of printing helped Man <i>record</i> knowledge for posterity.
6. CONCORDAT	From "con"—together"... "cor"—heart...and "—atum"—neuter form (something)	A compact, agreement or covenant	<i>Concordats</i> between the popes and civil governments have helped to maintain harmony between the ecclesiastical and political heads.

II. A. WORDS DERIVED FROM "CAPUT"—MEANING "HEAD"

1. CAPITULATE	From "capitulare"—to distinguish by chapters	To agree on terms of surrender, yield
2. RECAPITULATE	From "Re"—again Capitulum—a small head, section chapter, —ate—to make or do	To summarize, review the principal points
3. CAPITALIZE	From "Caput"—head "—al"—pertaining to "—ize"—to do, carry out	To use as capital, hence to make use of for profit or advantage

II. B. WORDS NOT RELATED TO "CAPUT"—MEANING "HEAD"

(ANSWERS TO QUESTIONS)

a. CAPILLARY	From CAPILLUS, hair	A minute, hair-like, thin-walled vessel, especially one of the small vessels of the blood-vascular system
b. CAPTIOUS	From CAPERE, to take, capture, catch	Calculated to catch or entangle, subtly... catch at faults...hence, fault-finding

WORD	DERIVATION	MEANING	USE IN SENTENCE
c. CAPTIVE	From CAPERE--take, and --IVE, pertaining to	Pertaining to some one taken or caught; a prisoner	
d. ACCEPT	From AD—to...and CAPERE, to take	To receive favorably	
III. WORDS REFERRING TO OTHER PARTS OF THE BODY			
(ANSWERS TO QUESTIONS)			
GROUP A. —THE FOOT			
1. PEDAL	From Latin, PED—foot ... and AL, pertaining to	A foot lever	Bicycle wheels are turned by action of the <i>pedals</i> .
2. PODIUM	From Greek, PODIUM, diminutive of POD, foot	A dais, as for an orchestra conductor	As the conductor mounted the <i>podium</i> , the audience burst into applause.
3. ARTHROPOD	From ARTHRO, joint...and POD—foot	A class of animals with articulated body and limbs, including insects and crustaceans	Lobsters are crustacean members of the <i>arthropod</i> group.
4. CHIROPODIST	From CHIRO, hand...and POD—foot	A specialist in treating diseases of the hands and feet, now principally of the feet	After examination, the <i>chiroprapist</i> prescribed a new pair of arches for the patient.
GROUP B. —THE HAND			
1. MANUFACTURE	From MANUS, hand FACERE, to make, do... and —URE, the process of	To make goods by hand, machinery, or by any other means	The <i>manufacture</i> of many articles today is expedited by amazing automatic controls.
2. MANUSCRIPT	From MANUS, hand and SCRIBERE—to write	Something written by hand ...A written composition.. A copy of any work other than a printed one	The <i>manuscript</i> of the writer's new novel reached his publisher in time for consideration for the fall season.
3. MANOEUVRE (also spelled MANEUVER)	From MANUS, hand and OPERARI, to work	Adroit operation or management...Military exercises (in plural)	By a sudden <i>maneuver</i> the animal was able to extricate itself from the trap.
4. MANUMISSION	From MANU, from the hand and MITTERE, to send forth	To release or liberate a slave formally	The Emancipation Proclamation was an act of <i>manumission</i> .
5. CHIROPRACTOR	From CHIRO, Greek root for "hand" ... and PRAKTIKOS, effective	A system or practice of adjusting the joints, particularly the spine, by hand for the curing of disease.	By manipulation the <i>chiropractor</i> was able to ease the pressure of the protruding disk on the nerves of the patient's back.
6. CHIROMANCY	From CHIRO, hand...and —MANCY, divination or foretelling	Foretelling by examination of the hands...Palmistry	Foretelling one's future by numbers or the lines in one's hands (as in numerology and <i>chiromancy</i> , respectively) has no basis in reason or in fact.
GROUP D. —THE BLOOD			
1. HEMOGLOBIN	From HAIMA, blood... GLOBIN, globe...and —IN, in.	The respiratory pigment in the red corpuscles of vertebrates	A blood count by the doctor involved an analysis of the <i>hemoglobin</i> .
2. HEMORRHAGE	From HAIMA, blood... and RHEGNYNAI, to break or burst	A discharge of blood from the blood vessels, caused by injury or physical impairment.	The doctor stopped a severe nasal <i>hemorrhage</i> by applying ice packs.

WORD	DERIVATION	MEANING	USE IN SENTENCE
3. SANGUINARY	From SANGUIS, blood... and ARY, pertaining to	Bloodthirsty, cruel	Genghis Khan and Hitler were men of cruel and <i>sanguinary</i> temperament.
4. SANGUINE	From SANGUIS, blood and --INE, pertaining to	Pertaining to vigorous or active circulation of the blood. Therefore, marked by a ruddy complexion. Hence, warm, ardent, hopeful, or cheerful	The news of the acceptance of his book made him <i>sanguine</i> about his future literary prospects.
GROUP E. —THE BODY			
1. CARNAL...	From CARNIS, flesh...and —AL, pertaining to	Pertaining to the flesh or body	Aided by Mephistopholes in his affair with Marguerite, Faust yields to his <i>carnal</i> instincts and brings about her ruin and death.
2. CARNIVORE	From CARNIS, flesh...and —VORE, one who feeds on or consumes	A flesh-eating animal	Lions and tigers are <i>carnivores</i> ; rabbits, herbivores.
3. INCARNATE	From IN, in...CARNIS, flesh and —ATE, pertaining to	Having flesh or bodily form...Personified	The fierce executioner was a devil <i>incarnate</i> .
4. REINCARNATE	From RE, again--IN, in... CARNIS, flesh...and —ATE, to make or do	To return to life in a new shape or form	That the soul can <i>reincarnate</i> itself after death and return to life in a different body or form is a religious belief held by some people.
5. CARNIVAL	From CARNE, O Flesh! ...and VALE, Farewell!	Originally, the season or festival of merrymaking before Lent. Today, any festival or amusement enterprise	The <i>carnival</i> in New Orleans attracts throngs of merrymakers.
6. CARNATION	From CARNIS, flesh...and —TION, state of	Formerly, a flesh color, now one bluish-red in hue. ...A flower of the clove pink family	He wore a red <i>carnation</i> in his buttonhole.
7. CHILI CON CARNE	From CHILI, a pepper... and CON CARNE, with meat	A highly spiced dish made of chili and chopped meat, stewed together	During their stay at the Mexican hotel they were served <i>chili con carne</i> .
8. SOMATOLOGY	From SOMA, body...and —LOGY, the science or study of	The study of the human body	<i>Somatology</i> has helped anthropologists in their study of changes in Man's bodily structure.

LESSON SEVEN:

"MAN--HIS MENTAL AND SPIRITUAL ASPECTS"

PART I - FAMILY AND RELIGION

"MAN--HIS MENTAL AND SPIRITUAL ASPECTS"

PART I. --FAMILY AND RELIGION

As primitive Man studied the mysterious and fascinating world about him, he became aware of the magic of sound. Fire *crackled*, trees *rustled*, brooks *murmured*, thunder *rumbled*, and Man's arrows *whizzed* through the air.

To identify these sounds and give them a name Man echoed and tried to approximate the voice of Nature. When Fire burns, we speak of a CRACKLING sound. When trees move in the wind, we call it a RUSTLE. When an arrow flies from its quiver, we describe the action by the words: TWANG and WHIZZ.

Imitating and approximating the sounds of his universe was Man's first attempt at concrete speech, at formulating names and words. This primitive speech was a form of "onomatopoeia", from the Greek "onoma"—name, and "poieo"—to make—literally "name-making," in which the SOUND of the word suggests the MEANING.

Writers—particularly poets—often employ onomatopoeia or sound words to give sharpness and vigor to their images. Other examples of onomatopoeia are the words: GURGLE, BUBBLE, SWISH, HISS, SCREECH, and the Biblical word BABBLE from the Tower of Babel, seat of confusion of many tongues.

As Man learned to master and name the objects and people in his concrete physical world, he began to think in terms of abstractions—of TRUTH, BEAUTY, LOVE, FAITH, and LAW. The stability of family relationships under the law was shown in the words which Man coined to classify these relationships. Man (HOMO) and Woman (FEMINA) were now more sharply defined. HOMO could be a husband, a father, or a son. FEMINA could be a wife, a mother, or a daughter. New names, special names, were needed for these new family relationships. The Romans, the Greeks, the Germans, the French, and many other nations created new names or borrowed names from one another, with some changes.

From "Pater" (the word for "Father" in both Latin and Greek) there have evolved many words which have enriched the language. One such word, PATRICIAN, from "Patres"—Latin for "fathers"—referred historically to a group of elders or senators of noble birth. Today the word means ROYAL or ARISTOCRATIC. Another word is PATRON. A patron of the arts is a supporter or sponsor of the arts, actually one who takes a FATHERLY interest in the career of a writer, an artist, a scientist

etc. A third word is PATRIARCH, from "PATER"—father—ARCHOS—a leader. A PATRIARCH is the FATHER or head of a family or tribe. By extension, it also means the founder of a race, science, religion, etc.

Which of the following words are related to PATER, meaning father? WHICH ARE NOT?

Write the words as I dictate them:

1. Paternal 2. pathonymic 3. patina 4. patois 5. patrimony
6. pathos 7. patricide 8. patio 9. paterfamilias 10. patriotism
11. expatriate.

(SEE YOUR BOOKLET FOR THE ANSWERS)

(BAND)

(See Supplement to this lesson, Sections I. and II.)

From MATER, the word created to describe MOTHER by both the Romans and Greeks, we get such words as MATERNAL, ALMA MATER, and MATRIMONY.

MATRIX and MATRICULATE are also related.

A MATRIX is a mold or form used in printing, from the Latin word "matrix," from which it is directly taken. However, in Latin, the word "matrix" means "a mother's womb." From the biological concept of the womb, in which a child is molded, it is a short step to the concept of a printing matrix, in which the letters of language are molded.

MATRIX also meant "a public register" in Latin. From the diminutive form of this, MATRICULUS, we derive the word MATRICULATE—to "enroll in a college or university"—as a fully *matriculated* or *registered* student.

Some words which look like derivatives of MATER, meaning "mother," actually are not. Why are the following words NOT derived from MATER? Write them as I dictate them: (Here are the words)....

1. Martinet 2. matador 3. mart 4. matinal.

—Why are these four words NOT related to MATER, meaning "mother"?

—What does each word mean?

(SEE YOUR BOOKLET FOR THE ANSWERS)

(BAND)

(See Supplement to this lesson, SECTION III.)

Other words created by Man to clarify family relationships are the following:

1. Uxorious
2. filial
3. nepotism
4. avuncular
5. fraternity
6. sorority.

- Which of these words refers to a son or daughter?
- Which of these now refers to the showing of favoritism to one's relatives—originally to one's nieces and nephews?
- Which word refers to wife?
- Which word to an uncle?
- Which word refers to a brotherhood?
- Which word refers to a sisterhood?

(SEE YOUR BOOKLET FOR THE ANSWERS)

(BAND)

(See Supplement to this lesson, SECTION IV.)

As Man expanded his *family* on earth, he conceived of a *family* of *gods* which governed and directed his universe. Worshipping MANY gods, the Greeks created the name "THEOS" to describe a god, in general. POLY-THEISM—from POLY, meaning "many" and THEOS, god, is this religious belief, a belief in MANY gods.

The family of Greek gods, most of them symbolizing some force of Nature, included Zeus, king of the gods and hurler of thunderbolts, Hera, his wife, the queen, Apollo, the sun god, Athene, goddess of wisdom, Artemis, huntress and goddess of the moon, etc.

Eventually, Man began to believe in only one God. This was MONOTHEISM, from MONOS, one and THEOS, god. MONOTHEISM, belief in one God. The Hebrews, the Christians, and other races and nations thereafter subscribed to this belief—belief in ONE God, MONOTHEISM.

Sometimes, a human being had such god-like qualities that he was raised or exalted by his people to god-like stature. This was called *apotheosis* — from THEOS, god, and APO, from, set apart. APOTHEOSIS, setting one apart as a god, deification.

Students of religion and those preparing for the priesthood, ministry, or rabbinate must study THEOLOGY. THEOLOGY—from THEOS, god, and LOGOS, the study of...THEOLOGY, meaning religious knowledge and study. A THEOLOGIAN specializes in such study. A THEOCRACY is a government ruled or controlled by a religious group. From THEOS, god, and —CRACY,—a ruling power, THEOCRACY—government by a church group. The Puritan government in New England in the 17th century is an example of a THEOCRACY.

The spirit or force which the Greeks called THEOS, the Romans called DEUS, changing the "TH" of "THEOS" to the letter "D," making it "DEUS." Both words mean God. The Greeks *apotheosized* a person, the Romans *deified* him,... Julius Caesar, whom the Romans had practically raised to god-like rank or DEIFIED, was assassinated because certain groups in Rome feared he would abuse his great power.

Belief in one DEITY—from Deus, god—is a faith common to the great religions of the world. Other words related to "DEUS"—god—are "divine," "divinity," and "divination." Since only *divinities* or *gods* could foretell the future according to mythology, only they could *divine* what lay in store for Man. DIVINATION is an act of prophecy—or foretelling the future as only the *gods* were reputed to do.

Under POLYTHEISM, when the gods were angry, they had to be appeased by *sacrifices*, human, animal, or otherwise. SACRIFICE, from SACER, holy, and FACIO, to make...SACRIFICE, a *holy* offering. Today we make SACRIFICES or *give up* things for an end or goal in life—a goal regarded as superior, ideal, or SACRED.

RELATED words are CONSECRATE and DESECRATE. In the middle of each word, you will find the letters "SECR" —from "SACER," sacred or holy, in Latin.....Which of these two words means to devote to a lofty or *holy* purpose?

...Which of the two means to DEFILE or DEGRADE?

ANSWERS: First, CONSECRATE, second, DESFILE....

The following words are all connected with some aspect of Man's search for a religious faith or belief. Write these words as I dictate them:

GROUP A.

1. Orthodoxy 2. rectitude 3. righteousness.

QUESTION; What spiritual strain runs through these three terms?

GROUP B.

1. Heretic 2. infidel 3. agnostic.

How do these three negate or cast doubt on religious teachings?

GROUP C.

1. Creed 2. credo.

What is the POSITIVE aspect of CREED and CREDO?

GROUP D.

1. Hierarchy 2. sacramental 3. sacerdotal.

The idea of "priesthood" is common to all three of these words.

EXPLAIN HOW.

GROUP E.

1. Hierarchy 2. hieroglyphics.

What is the connection between "sacred" and "hieroglyphics"?

What root means "sacred" or "holy" in both words?

(BAND)

(See Supplement to this lesson, SECTION V, A-E)

GROUP F.

In this next group the common root is "SANCTUS"—Latin for "HOLY" or "SACRED."

1. Sanctify 2. sanctum 3. sanctuary 4. saintliness
5. sanctity 6. sanction 7. sanctimonious 8. sainthood.

See if you can use these words correctly in the following sentences. WHEN I SAY "BLANK," INSERT THE PROPER DERIVATIVE OF "SANCTUS."

1. In both World War I. and II. the Germans violated the _____ of many cathedrals by bombardment. ANS. SANCTITY.
2. Many democratic countries have given _____ to refugees from political tyranny. ANS. SANCTUARY.
3. I cannot _____ such a request. ANS. SANCTION.
4. The smug and simpering Uriah Heep, character in Dickens' "David Copperfield," constantly reveals his _____ nature. ANS. SANCTIMONIOUS

5. Joan of Arc has been elevated to _____.

ANS. SAINTHOOD

6. The scholars spent many hours studying in their quiet _____.

ANS. SANCTUM

7. This battlefield has been _____ by the sacrifice of the brave soldiers who fought and died there. ANS. SANCTIFIED

8. When Dante saw the young Beatrice for the first time, her angelic appearance in her robes of white gave her an air of _____.

ANS. SAINTLINESS

Did you get a perfect score? If not, check the meaning of the words of which you were not sure.

SEE YOUR BOOKLET FOR THE DEFINITIONS.

(See supplement to this lesson, SECTION V, F.)

Thus, as Man progressed upward from his primitive existence, he gave concreteness to his universe, names to the familiar objects around him, defined his family relationships, and sought to define and name the Divine Force that ruled the cosmos, Nature, and Man himself.

SUPPLEMENT TO LESSON VII.

—MAN—HIS MENTAL AND SPIRITUAL ASPECTS

(PART ONE...FAMILY AND RELIGION)

I. WORDS RELATED TO "PATER"—MEANING "FATHER"

- | | |
|------------------|---|
| 1. Paternal | Fatherly, received or inherited from a father |
| 2. Patronymic | A name formed by adding a prefix or suffix indicating relationship to the name of one's father or paternal ancestor—as PETERSON, son of Peter |
| 3. Patrimony | A heritage or inheritance from one's father or other ancestor |
| 4. Paterfamilias | Head of a household or family |
| 5. Expatriate | A voluntary exile from one's country or fatherland—one who withdraws to live in another country |
| 6. Patricide | (Also parricide) ...The crime of murdering one's father |
| 7. Patriotism | Love or strong devotion involving affection for one's fatherland or country |

II. WORDS NOT RELATED TO "PATER"

- | | |
|--------------|---|
| 1. Patina... | A film or sheen |
| 2. Patois | A dialect or jargon |
| 3. Pathos | The quality of evoking suffering, pity, or compassion |
| 4. Patio | A courtyard |

III. WORDS NOT RELATED TO "MATER" — MEANING "MOTHER"

- | | |
|-------------|---|
| 1. Martinet | A military disciplinarian who is excessively strict or severe |
| 2. Matador | A bullfighter |
| 3. Mart | A market |
| 4. Matinal | Pertaining to morning or matins |

VI. WORDS CLARIFYING FAMILY RELATIONSHIPS (ANSWERS TO QUESTIONS)

- | | |
|--|------------|
| 1. Word referring to a son or daughter | FILIAL |
| 2. To favoritism to one's relatives | NEPOTISM |
| 3. To a wife | UXORIOUS |
| 4. To an uncle | AVUNCULAR |
| 5. To a brotherhood | FRATERNITY |
| 6. To a sisterhood | SORORITY |

V. WORDS CONNECTED WITH MAN'S SEARCH FOR A RELIGIOUS FAITH (ANSWERS TO QUESTIONS)

GROUP A.

Orthodoxy...rectitude...and righteousness...The spiritual strain that runs through these three words is connected with their common objective—a belief in, or a striving for, THE RIGHT.

- a. *Orthodoxy*—(From ORTHOS, Greek for "right, true," and DOXA, "opinion,")...Sound in opinion or doctrine, or conforming to....
- b. *Rectitude*—(From RECTUS, right...and-TUDO, the quality of) ...Uprightness, undeviating adherence to moral standards....
- c. *Righteousness*—From RIGHT, right.—EOUS—pertaining to...and —NESS ...the quality of.... —The quality of being righteous, just, upright...

GROUP B.

Heretic...Agnostic...Infidel...These three words negate or cast doubt on religious teachings in the following ways:

- a. *Heretic*—One who changes his belief or rejects a faith prescribed by his church, particularly the Christian Church..
- b. *Infidel*—A disbeliever...One who does not uphold the faith... Generally refers to a non-Christian
- c. *Agnostic*—One who believes that the existence or the nature of God or the origin of the universe is not known or knowable...

GROUP C.

The positive aspect of the words CREED and CREDO is a *belief* in SOMETHING—a religion, a dogma, an idea.

GROUP D.

PRIESTHOOD is common to hierarchy

sacramental and
sacerdotal

in the following ways;

a. *Hierarchy* —(From HIEROS, sacred...and ARCHOS, leader, ruler)...

Hence, a body of rulers, generally a church group

b. *Sacramental* —(From SACRARE, to make sacred...—MENTUM—something which...and --AL, pertaining to)

Pertaining to religious rites, particularly of the Roman Catholic Church...

Officiated over by its priests

c. *Sacerdotal* — (From SACERDOS— priest...and--AL, pertaining to)...

Relating to the priestly office or function

GROUP E.

Hierarchy...Hieroglyphics

a. *Hieroglyphics* (from HIEROS, sacred...GLYPHEIN, to carve...and --IC, pertaining to)

—A sacred character or one in the picture writing of the ancient Egyptians, Mexicans, etc.

b. In *Hierarchy* and *Hieroglyphics* the common root meaning "sacred" is HIEROS.

(See Group D. above for derivation of HIERARCHY)

GROUP F. --- WORDS DERIVED FROM "SANCTUS"—MEANING "HOLY" (ANSWERS TO QUESTIONS)

- | | |
|------------------|--|
| 1. Sanctity | sacredness, holiness, inviolability |
| 2. Sanctuary | a place of refuge, a consecrated place |
| 3. Sanction | to give approval, to confirm, to ratify |
| 4. Sanctimonious | pretending to sanctity...hypocritically pious |
| 5. Sainthood | the state of being a saint |
| 6. Sanctum | a sacred place or place of retreat |
| 7. Sanctify | to make holy...to impart or impute sacredness to |
| 8. Saintliness | holiness, piousness |

LESSON SEVEN:

"MAN--HIS MENTAL AND SPIRITUAL ASPECTS"

PART 2--EDUCATION AND GOVERNMENT

MAN--HIS MENTAL AND SPIRITUAL ASPECTS.

PART 2.--EDUCATION AND GOVERNMENT.

....Presenting Lesson VII.---

--Part II. --Education and Government....

Education is "give and take," two-way communication. A teacher speaks. A pupil listens, weighs, and discusses. Each asks and answers questions. This is education in miniature.

Man's education began when he sought to explain the meaning of his Universe. Nature, the Great Teacher, spoke, and Man tried to interpret. He listened, saw, investigated, and talked things over with other men. As he learned, he set things down in writing. Thus he started to communicate. Thus, his education began to take shape.

By LISTENING, SPEAKING, READING, and WRITING--the four steps in the Art of Communication-- Man exchanged ideas, absorbed new ones, grew in mental and spiritual power....

...When Man spoke to others, he uttered "dicta" or opinions. Sometimes, he would *contradict* what others said. Sometimes, his prophets tried to *predict* the future. When Man spoke, to be understood he had to have clear *diction*. At prayer, his priests would utter a *benediction*, or blessing. When Man was enraged at his enemies, he might revile them with a *malediction* or curse. When he paused to take stock of the words he knew, he decided to compile a list of these words and their meanings. This was the first *dictionary*.

All of these speech words with the stem DICT are derived from the Latin word DICO--to "say, speak, or utter."

The following words are also derived from DICO--"to speak or say." WHAT DOES EACH WORD MEAN?

1. Interdict 2. dictatorial 3. dictograph 4. indict 5. abdicate
6. predicate 7. indicate.

(SEE YOUR BOOKLET FOR THE ANSWERS)

(BAND)

(See Supplement to this lesson, SECTION I.)

Another important root meaning "to speak" is the Latin LOQUOR, from which many words are derived.

In the following sentences *find* and *write* the words derived from LOQUOR--"to speak." Then give the MEANING of each word.

1. John Barrymore, as Hamlet, gave a particularly eloquent performance.
2. To perfect her speech she is taking elocution lessons.
3. Because she was so loquacious, they soon tired of her talk.
4. Grandiloquence is often mistaken for eloquence.
5. Casting obloquy upon the family's good name was more than the mother could bear.
6. Before the game the coach and the captain held a short colloquy.
7. "Ain't" is a colloquial expression.
8. The orator was magniloquent in a long and tedious address.

(SEE YOUR BOOKLET FOR THE ANSWERS)

(BAND)

(See Supplement to this lesson, SECTION II.)

Now for other aspects of speech:

When a Roman spoke, he uttered VERBA or words. From VERBUM, singular, Latin for "word," we derive our key part of speech--the VERB--a word showing action or state of being. "VERBAL" refers to the spoken or written word, but more commonly to the spoken--such as a VERBAL contract, i.e., one not put in writing, but agreed upon after *oral* discussion by the parties to the contract.

The next three derivatives of VERBUM all relate to *overuse* of words. How? Here are the words: VERBOSE, VERBIAGE, and VERBALIZATION. --How are all three also connected with loquaciousness?

(SEE YOUR BOOKLET FOR THE ANSWERS)

(BAND)

(SEE SUPPLEMENT to this lesson, SECTION III.)

The Greeks also had a word for it. Theirs was LOGOS, and it meant "word." LOGIC is the science of the formal principles of reasoning, from LOGOS, meaning word, speech, or reason. A LOGICIAN is a *person* skilled in logic. A SYLLOGISM is an *argument* in logic. Things that proceed LOGICALLY proceed according to reason. ILLOGICAL ones do not. CHRONOLOGICAL events proceed in strict order of TIME. LOGARITHMS (From LOGOS--word--and ARITHMOS--number) are a mathematical

system. A NEOLOGISM, from NEO, new and LOGOS, word is a *new word* or a new use of an old one. An example of a literary NEOLOGISM is the word "*tintinnabulation*," a word devised by Edgar Allan Poe to describe the jingling and tinkling sound of *bells* in his poem "The Bells." Military NEOLOGISMS are RADAR and SONAR, new military words. RADAR was coined from the starting letter or letters of the phrase "RADIO DETECTING and RANGING" equipment. The origin of the word SONAR will be explained in the next lesson.

These are uses of LOGOS, meaning "word," as a root or stem. However, it is in the use of LOGOS as a *suffix*—at the END of words—a suffix meaning THE SCIENCE or STUDY of—in such words as BIOLOGY and ANTHROPOLOGY—that there exists an especially large number of derivatives.

Now number 1 to 20 on your paper. See if you can write the correct word ending in -LOGY to describe the *science or study of the following*:

THE SCIENCE AND STUDY OF—

1. Animal life 2. The heart 3. The mind 4. The eye 5. The ear
6. The skin 7. Language 8. Ancient Civilizations 9. Legends
10. Insects 11. Viruses 12. The cells or tissues 13. Old Age
14. Industrial science 15. X-rays 16. Earthquakes 17. Earth history revealed in rocks 18. Minerals 19. Race 20. Birds.

(See Supplement to this lesson, SECTION IV) ... (BAND)

After the *spoken* word came the written word. With listening and speaking Man had forged two links in the chain of communication. Two more were needed to complete it — READING and WRITING.

In the following list of words some aspect of reading or writing is described. Head two columns on your paper. Mark one "READING"—the other, "WRITING." First copy the words as I dictate them. Then GROUP THEM UNDER THE CORRECT HEADING. Here is the list:

1. Proscribe 2. calligraphy 3. legibility 4. perusal
 5. nondescript 6. seismograph 7. Bowdlerize 8. lectern
 9. scan 10. bibliophile 11. superscription 12. skim
 13. autobiographical 14. ex libris 15. expurgate
 16. graphology 17. pictograph 18. inscribe 19. graphic
 20. transcribe 21. cull 22. glean 23. contextual 24. sociogram.
- NOW GROUP THESE WORDS UNDER THE TWO HEADINGS,
"READING" and "WRITING."

(FOR THE CORRECT GROUPING, SPELLING, ROOTS, and DEFINITIONS of these words SEE YOUR BOOKLET) (BAND)
(See Supplement to this lesson, SECTION V.)

As Man learned to speak, read, and write, his thirst for KNOWLEDGE grew. To meet this need he studied theology, history, mathematics, art, science, etc. A SCIENCE is really a *body of organized knowledge*—from the Latin word SCIO—meaning "to know." PRESCIENCE is *foreknowledge*—knowing in advance—from SCIO—to know—and PRE—before...PRESCIENCE, foreknowledge...Another derivative is CONSCIENCE. CONSCIENCE is *also* a form of KNOWING---i.e., KNOWING whether one's actions are morally right or wrong. CONSCIENCE—from SCIO, to know and CON—with. A third derivative is CONSCIOUSNESS. CONSCIOUSNESS is KNOWLEDGE or awareness of one's *surroundings*.

"SCIO" is the *Latin* root for KNOW. From the Greek word for "know"—GIGNOSCO—we get such words as DIAGNOSIS, PROGNOSIS, AGNOSTIC, and PROGNOSTICATE. If GIGNOSCO means TO KNOW, what does each of these words mean?

(SEE YOUR BOOKLET FOR THE ANSWERS) (BAND)
(See supplement to this lesson, SECTION VI.)

Building *knowledge* is an important task of EDUCATION, but not the only one. EDUCATION itself comes from the Latin—DUCO—to lead and E—from or forth....EDUCATION. Education is the act of bringing forth or developing *all* the best possible aspects of a child's mind, personality, and character. From the stem DUCO, LEAD, which is the *root* of the word EDUCATION, we derive many important words:

Here are some of them. Write them as I dictate them:

Words derived from DUCO:

1. Inductive 2. Deductive 3. Irreducible 4. Conduction
5. Aqueduct 6. Viaduct 7. Abduct 8. Ductile 9. Educate 10. Duchy
11. Duct 12. Productivity 13. Inducement.

What does each word mean? How is it derived from DUCO, to lead?

(SEE YOUR BOOKLET FOR THE ANSWERS) (BAND)
(See Supplement to this lesson, SECTION VII.)

As Man advanced in knowledge and education and as his civilization became more complex, he began to see the imperative need for a society ruled by law and order.

Man became a LAWMAKER or LEGISLATOR, giving LEGALITY or THE WEIGHT of law to his actions. By operating LEGITIMATELY, or *within* the LAW, he LEGITIMIZED what he had done, making it acceptable in the eyes of the LAW. All these words with the stem L-E-G are from the words LEX-LEGIS—Latin roots for LAW.

Sometimes Man acted in a JUDICIAL capacity, where he was called upon to JUDGE others. JUDICIAL—from JUDEX, LATIN FOR JUDGE. Prejudice is prejudging others, unfairly...from PRE, before and JUDEX, judge...PREJUDICE, Making judgments in advance.

JUDICIOUS behavior, is *proper* behavior, behavior characterized by SOUND JUDGMENT. Injudicious BEHAVIOR is not. The JUDICIARY is our system of courts, dispensing justice under the LAW. To adjudicate a case is to hear or try a case as a JUDGE might do.

Ruling wisely, to ensure sound government, took immense skill and diplomacy, on the part of Man. GOVERNMENT itself is the act of *piloting*—from the Greek word KUBERNETES—a helmsman or pilot. (KUBERNETES, —see the word GUBERNATORIAL for comparison). In this case, the pilot steers the SHIP OF STATE or the GOVERNMENT.

When the Ship of State foundered or was wrecked, Man had ANARCHY—*no* government. When he tried to rule by *himself*, he had AUTARCHY. When a KING assumed power, it was MONARCHY, rule by ONE key figure—the sovereign. When a FEW men tried to seize the helm, the government became an OLIGARCHY.

Note that each of the preceding words ends in -ARCHY, —ARCHY, a suffix meaning—THE RULE OF.

(From its use in the preceding sentences, CAN YOU DETERMINE WHAT EACH WORD MEANS?... SEE YOUR BOOKLET FOR DEFINITIONS and SPELLING)

(BAND)

(See Supplement to this lesson, SECTION VIII.)

In conclusion, as the PEOPLE gained power, DEMOCRACY gave peace and stability to government, as opposed to AUTOCRACY or dictatorship. DEMOCRACY and AUTOCRACY, although opposite in meaning, have the same common suffix—CRACY. —CRACY, the POWER of... DEMOCRACY, the power of the *people*, AUTOCRACY, the power of self-or one-man rule, DICTATORSHIP.

Which of the following words describing TYPES OF GOVERNMENT or LEADERSHIP would be acceptable to a DEMOCRATIC society? Which would NOT? —Group them in two columns, labelled "ACCEPTABLE TO DEMOCRACY" and "NOT ACCEPTABLE." Give *reasons* for your choice. Here is the list:

1. Authoritarian 2. demagogue 3. federated 4. theocratic
5. aristocratic 6. republican 7. plutocratic 8. totalitarian
9. autonomous 10. representative 11. bellicose 12. nonaggressive.

ANSWERS: TERMS ACCEPTABLE TO DEMOCRACY ARE: Federated, republican, autonomous, representative, nonaggressive. REASONS: Our democracy enjoys REPRESENTATIVE government through its elected officials in Congress. It is a group of FEDERATED states which have joined together of their own free will in a REPUBLICAN form of government controlled by the people. Such a federation or union exercises CENTRAL control only through powers delegated to it by the individual states or through authority implied in those powers. This union allows local AUTONOMY or self-rule to each state. Not being BELLICOSE or war-like, Democracy frowns upon AGGRESSION or unprovoked attack. Being, therefore, NONAGGRESSIVE, it strives at all times to find *peaceful* means of settling its disputes.

For an explanation of the terms NOT ACCEPTABLE TO DEMOCRACY and their language roots, CONSULT YOUR BOOKLET.

(See Supplement to this lesson, SECTION IX.)

PART II. ---EDUCATION AND GOVERNMENT

1. WORDS DERIVED FROM "DICO" — MEANING "TO SPEAK OR SAY"
(ANSWERS TO QUESTIONS)

WORD	DERIVATION	MEANING
1. INTERDICT	From INTER, among...and DICO, to say	to interpose, prohibit, or bar
2. DICTATORIAL	From DICO, to say... —IAL, pertaining to... --TOR, one who	absolute, autocratic, high-handed
3. DICTOGRAPH	From DICO, to say...and GRAPHO, to write	a telephonic instrument with a sound-magnifying device
4. INDICT	From DICO, to say... and IN, in	to accuse, charge with an offense
5. ABDICATE	From AB, from, away... DICO, to say...and -ATE, verb ending	to renounce, foreswear; to relinquish sovereign power formally
6. PREDICATE	From PRE, before... DICO, to say... and -ATE, verb ending	to declare or affirm
7. INDICATE	From IN, in...DICO, to say or proclaim—and—ATE, verb ending	to point out, state

II. WORDS DERIVED FROM "LOQUOR," — MEANING "TO SPEAK"
(ANSWERS TO EXERCISE)

WORD	MEANING
1. Eloquent	Fluent, persuasive
2. Elocution	Style, art, or manner of speaking
3. Loquacious	Talkative, garrulous
4. Grandiloquence	Pompous eloquence
Eloquence	Fluency, power, and forcefulness of expression
5. Obloquy	Discredit or disgrace. Bad repute
6. Colloquy	Conversation, conference
7. Colloquial	Appropriate to ordinary or informal conversation or writing
8. Magniloquent	Spoken or expressed in a lofty, pompous, or grandiose style

III. LOQUACIOUSNESS (Talkativeness)

How are the following three words connected with the idea of LOQUACIOUSNESS?)

1. Verbose
2. Verbiage
3. Verbalization

ANSWER: 1. VERBOSE—Abounding in words...Wordy

2. VERBIAGE—The use of many words without necessity or with little sense

3. VERBALIZATION —The act of expressing oneself with preciseness, skill, or
*sometimes, with too many words*NOTE:—All three refer to EXCESSIVE use of words, spoken or written.
LOQUACIOUSNESS refers only to excessive SPEAKING.

IV. WORDS DENOTING "THE SCIENCE AND STUDY OF" —ENDING IN "LOGY"

ANSWERS TO QUESTIONS

- | | |
|---------------------------|-----------------------------------|
| 1. Zoology | 11. Virology |
| 2. Cardiology | 12. Histology (and Pathology) |
| 3. Psychology | 13. Gerontology |
| 4. Ophthalmology | 14. Technology |
| 5. Otology | 15. Radiology (and Roentgenology) |
| 6. Dermatology | 16. Seismology |
| 7. Etymology or Philology | 17. Geology |
| 8. Archeology | 18. Mineralogy |
| 9. Mythology | 19. Ethnology |
| 10. Entomology | 20. Ornithology |

V. WORDS DESCRIBING ASPECTS OF READING AND WRITING

ANSWERS TO QUESTIONS

A. READING

WORD	DERIVATION	MEANING
1. Legibility	Lego—to read -bility—the quality or capability of	The capability of being read or deciphered
2. Perusal	Per—through Use—use -al—action	The act of reading carefully and critically
3. Bowdlerize	Bowdler—An editor, who in 1818, removed or modified what he regarded as offensive portions of a text of Shakespeare, and —ize, to make or do	To expurgate, delete, censor
4. Lectern	Lego—to read and —trum, something which	A reading stand or desk
5. Scan	Scando—to climb, scan	To read or look over hastily
6. Bibliophile	Biblios—book -phile, a lover of	A lover of books
7. Skim	Escumer—to remove a film from	To read or examine superficially
8. Ex libris	Ex—from Libris—books	A bookplate inscription on which the words “ex libris” appear before the owner's name, to indicate “from the library or collection of”
9. Expurgate	Ex—from Purgo—to purify, cleanse	To remove objectionable material from a publication
10. Cull	Colligo—to gather	To choose or select (applicable to the reading process)
11. Glean	From Low Latin (Gleno—gather after the reaper)	To pick out ideas, details, or meanings patiently
12. Contextual	Con—together Texto—to weave -al —pertaining to	Pertaining to that part of a selection in which a particular word or passage occurs and which helps to explain the meaning of the word or passage. (See Lesson XIV.—Part Three)

B. WRITING

1. Proscribe	Pro—before, Scribo —to write	To outlaw and condemn, to ban
2. Calligraphy	Kalligraphia—handwriting	Fine handwriting, penmanship
3. Nondescript	Non—not De—about, concerning Scribo—to write	Not readily described, not belonging to any particular class or kind. Usually spoken in a derisive or deprecatory sense
4. Seismograph	Seismo—earthquake Grapho—to write	An instrument for measuring and determining earth tremors or shocks
5. Autobiographical	Auto—self bios—life, grapho—to write -ical—pertaining to	Pertaining to an account of one's life written by oneself
6. Superscription	Super—over, above Scribo—to write -tion...act or process	Something written on the outside or top of; an address, title or inscription
7. Graphology	Grapho—to write -logy—the science of	The study of handwriting for character analysis, detection of forgery, nervous ailment, etc.
8. Pictograph	Picto—to paint, depict Grapho—to write	A picture or hieroglyph representing or expressing an idea

WORD

DERIVATION

MEANING

9. Inscribe	In—in, into Scribo—to write	To write in or engrave, to dedicate
10. Graphic	Grapho—to write —ic, pertaining to	Vivid, picturesque
11. Transcribe	Trans-across Scribe—to write	To make a copy or recording of... A longhand or typewritten copy may be transcribed from shorthand notes or other special symbols. A radio broadcast may be transcribed on a record or tape.
12. Sociogram	Socio—social Grapho—to write	An educational device by which children indicate whom they like or dislike among their classmates... This gives the teacher a good picture of the social relationships among the class.

VI. WORDS DERIVED FROM "GIGNOSCO"—MEANING "TO KNOW"

1. Diagnosis	Dia—through Gignosco—to know	An analysis of the nature of a disease or a diseased condition through an examination of the area or a study of symptoms...Or <i>any</i> examination or analysis
2. Prognosis	Pro—occurring before Gignosco—to know	A forecast, a foretelling, a prediction
3. Agnostic	A—not Gignosco—to know —ic—one who	One who believes that the nature of God and the basic nature of things is unknown or unknowable
4. Prognosticate	Pro—occurring before Gignosco—to know —ate—to make or do	To forecast or predict

VII. WORDS DERIVED FROM "DUCO" — "TO LEAD"

1. Inductive	In—in Duco—to lead —ive—pertaining to	Pertaining to induction, the process of setting or bringing forth facts to prove something...Leading from the particular to the general
2. Deductive	De—from Duco—to lead —ive—pertaining to	Pertaining to reasoning which proceeds from the general to the particular
3. Irreducible	In—not Re—back to Duco—to lead —ible—capable of	Incapable of being brought to a normal state; incapable of being diminished
4. Conduction	Con—together Duco—to lead —tion—the act of	Transmission....The act of conveying through... Carrying, as an electrical current
5. Aqueduct	Aqua—water Duco—to lead	A channel for carrying water from a distance
6. Viaduct	Via—way, path, road Duco—to lead	A bridge to carry a road or railroad over a gorge, valley, or ravine
7. Abduct	Ab—from, away, apart Duco—to lead	To take away, remove, kidnap
8. Ductile	Duco—to lead —ile—pertaining to	Capable of being drawn into wire or being hammered thin (such as gold)
9. Educe	E or ex—out of, from Duco—to lead	To draw forth, to elicit
10. Duchy	From Old French,—duché —duke's land, originally from Latin— duco—to lead	A duke's land or dukedom

WORD	DERIVATION	MEANING
11. Duct	Ductus—a leading (from Duco—to lead)	A tube or canal by which substances are conveyed
12. Productivity	Pro—forth Duco—to lead —ive—pertaining to —ty—the state of	Fertility, creativeness, the yielding of results
13. Inducement	In—in, into Duco—to lead —ment—something which	An attraction, a motive, a consideration

VIII. WORDS DERIVED FROM “—ARCHY”—MEANING “THE RULE OF”

1. Anarchy	An—not —archy, rule of	Complete absence of government, lawlessness, confusion, chaos
2. Autarchy	Autos—self —archy—the rule of	Absolute sovereignty, autocratic rule
3. Monarchy	Monos—alone, single, one —archy—the rule of	Government in which a single person (usually a king) rules
4. Oligarchy	Oligos—few, little —archy—the rule of	Government in which power is vested in a few or in one small group or clique.

IX. TERMS NOT ACCEPTABLE TO DEMOCRACY (ANSWERS TO QUESTIONS)

1. Authoritarian	Authority—plus —arian, pertaining to	Stressing complete obedience to authority rather than permitting liberty or individual freedom.
2. Demagogue	Demos—people Ago—to lead	A popular leader who tries to sway the people for political expediency, generally in crises, to gain his own ends.
3. Theocratic	Theos—God or a divinity —cracy—the power of —ic—pertaining to	Pertaining to government in which the church is supreme and the state, subordinate. Government in which there is no separation of church and state.
4. Aristocratic	Aristos—the best —cracy—the power of —ic—pertaining to	Pertaining to government ruled by “the best,” —hence, government by a relatively small privileged class
5. Plutocratic	Plutos—wealth —cracy—the power of —ic—pertaining to	Pertaining to government controlled by a class of wealthy men
6. Totalitarian	Totality—totality —arian, pertaining to	Pertaining to government in which there is total control over the lives of the people, in which the state is all powerful—such as that which existed in Germany under the Nazis from 1932—1945 and in Italy under Mussolini and the Fascists, 1922—1943.
7. Bellicose	Bellum—war —ic—pertaining to —ose—possessing	War—like, belligerent

LESSON EIGHT:

MAN'S SENSES AND EMOTIONS

MAN'S SENSES AND EMOTIONS

Man is a sensitive receiving set—tuned to the Universe through his five senses, SIGHT, SOUND, TASTE, TOUCH, and SMELL—and some say, a sixth sense, the mysterious, extrasensory one of INTUITION.

Into this sensitive receiver, throughout all Man's waking hours—and sometimes into his subconscious when he sleeps—there pours an endless stream of impressions.

The morning sun in his eyes, the jangle of the alarm in his ears, the fragrant *smell* of coffee, the fresh *taste* of the morning toast quickly rouse him from the soft comfort of the mattress with its downy *touch*. All his senses—sight, sound, taste, touch, smell—are now alert.

To describe the rich variety of sensations that press in upon him every moment and every hour of his life Man has evolved many special words:

First came SIGHT...“FIAT LUX”—it was said in the Creation. “FIAT LUX”—“Let there be LIGHT!”

From LUX, Latin for “Light,” Man derived such words as LUCENT, TRANSLUCENT, LUCID, and LUCIDITY. LUCENT is “shining” or “bright”—like the LUCENT rays of the sun or moon. In TRANSLUCENT, “trans” means “through” or “across.” TRANSLUCENT curtains permit some light to shine through; TRANSPARENT ones permit light to shine *freely*. If you listen to a LUCID speaker, you will have little trouble in following his arguments. Clearness or LUCIDITY *lights* up all he says.

Another word with EYE appeal is LUMEN, another Latin root for LIGHT, which gives us such words as LUMINOUS, LUMINOSITY, ILLUMINATE, and LUMINARY.

(CHECK THE MEANING OF THESE WORDS IN YOUR BOOKLET)
(BAND)

(See Supplement to this lesson, SECTION I.)

A third group relating to seeing is the OPTIC group, from OPTIKOS, Greek word for “pertaining to the eye.” The *science* of *optics* deals with phenomena of light and vision. The *optic* nerve connects the eye and the *sight* centers of the brain. An *optical* illusion is one which deceives the eye; like a mirage of an oasis in the desert to a thirsty and dusty traveller. *Optometrists*, *opticians*, and *ophthalmologists* all deal with the eye in one way or another in the following manner:

OPTOMETRISTS scientifically examine the eye to detect diseases and defects. They are permitted to prescribe corrective lenses and exercises, but may not prescribe drugs. OPTOMETRISTS MAY also *supply glasses*, as may OPTICIANS. OPTICIANS deal in optical glasses and instruments. OPHTHALMOLOGISTS are the most highly specialized of the three, being DOCTORS who treat diseases and defects of the eye. OCULISTS (a word derived from a LATIN root, OCULUS, meaning eye) — OCULISTS are also medical specialists — LIKE OPHTHALMOLOGISTS — who deal with the eye.

But the largest number of words relating to the sense of sight is derived from two main sources—the Latin roots VID and SPEC—to see or behold:

In both TELEVISION and VIDEO, which television is sometimes called, we find the stem VID or VIS, meaning “to see.” TELEVISION is seeing from AFAR—since the prefix TELE means distance.

The following words—all related in some way to *seeing* or the sense of *sight*—are derived from the roots VID and SPEC, to see. Analyze and define these words in the light of these two stems. Here are the lists:

GROUP I. —From SPEC, “to see.”

1. Aspect 2. retrospect 3. inspect 4. prospect 5. prospectus
6. spectator 7. introspection 8. spectacle 9. spectacles
10. spectacular 11. specter 12. spectral 13. spectrum
14. spectroscopy 15. speculate 16. species 17. specific 18. special
19. speculum 20. expectancy 21. expectation 22. disrespect
23. respective 24. irrespective.

Now, GROUP II. —From VID, “to see.”

1. Vision 2. supervision 3. envision 4. invisible 5. viewpoint
6. reviewer 7. visionary 8. visitation 9. intervisitation 10. visitant
11. visualization 12. visibility 13. advisement 14. reviewal
15. revision.

(SEE YOUR BOOKLET FOR THE ANSWERS)
(BAND)

(See Supplement to this lesson, SECTION II.)

Man's *other* senses are also characterized by such specific terms as AUDITORY for hearing, OLFACTORY for smell, GUSTATORY for taste, and TACTILE for touch.

When movies are shown, the AUDIO part is the *sound* accompanying the film. Actors or singers trying out for a part receive an AUDITION or a *hearing*. A speaker who cannot be *heard* is INAUDIBLE to his AUDIENCE —i.e., the group which *hears* him. AUDIO-VISUAL aids are used extensively in education today, providing sound films, tape recordings, radio transcriptions, etc. to vitalize teaching...AUDIO-VISUAL means combining SIGHT and SOUND.

Two other common prefixes which convey the idea of sound are the Latin SONUS, —origin of the word SOUND itself — and PHONE, the GREEK root for SOUND, as in TELEPHONE.

From SONUS, sound, we derive such words as SONAR and SONIC... SONAR is a neologism or newly coined word like RADAR. SONAR is a modern submarine detecting device, with the name standing for SOUND NAVIGATION RANGING EQUIPMENT. If you take the first two letters of SOUND and NAVIGATION and the R of RANGING, you obtain the word SONAR. SONIC devices utilize SOUND waves for measurement purposes, as in a SONIC altimeter.

Note the presence of SONUS, meaning sound, in the following four words: 1. sonorous 2. resonant 3. consonant 4. dissonant. The *sonorous* tones of a baritone are also richly *resonant* ones. IF SONUS MEANS SOUND, what do *consonant* and *dissonant* mean?

(BAND)

(See Supplement to this lesson, SECTION III., A.)

Here are other words connected with SOUND, but coming from our second key root, PHONE, Greek for "sound." Note that PHONE is used both as a *stem* and as a *suffix*, or word ending.

Examine this list of words. First, note how the root "PHONE," for sound, affects the meaning of the word.

1. Phonics 2. phonetics 3. euphony 4. telephone 5. phonograph 6. cacophony 7. phonology.

What does each word mean?

(CONSULT YOUR BOOKLET FOR ANSWERS AND ILLUSTRATIVE SENTENCES)

(BAND)

(See Supplement to this lesson, SECTION III., B.)

To see how many words relating to Man's senses (*other than sight*) you are familiar with divide your paper into *four columns*. Label the first SOUND, the second, TASTE, the third, TOUCH, and the fourth, SMELL.

After you have copied the words which I shall dictate, see if you can place each SENSE word under its proper heading.

- | | | |
|-----------------|---------------|-----------------|
| 1. tactile | 2. savor | 3. audiometer |
| 4. palpable | 5. acrid | 6. audiophile |
| 7. noisome | 8. gustatory | 9. aromatic |
| 10. pungent | 11. palatable | 12. intact |
| 13. auditor | 14. olfactory | 15. malodorous |
| 16. palpitate | 17. smack | 18. tang |
| 19. zest | 20. fetid | 21. relish |
| 22. scentless | 23. unsavory | 24. rancid |
| 25. kinesthetic | 26. sapid | 27. gusto |
| 28. fragrant | 29. audile | 30. odoriferous |
| 31. rank | 32. tactless. | |

Now, CLASSIFY these under the PROPER SENSES. When you have done so, *compare your answers with those in the booklet* to see how accurate you have been. Be sure to study the definitions and the correct use of any words which you did not know.

(BAND)

(See Supplement to this lesson, SECTION IV., A-D)

...We have just considered many interesting words describing Man's five SENSES—SIGHT, SOUND, TASTE, TOUCH, and SMELL. We come now to a study of Man's EMOTIONS —and the words connected with them.

One topic naturally follows the other because Man's senses and emotions are inseparably connected. The word SENSE itself comes from the Latin SENTIO, to feel. When our SENSES are stimulated, we *feel* sensations.

We are sensitive to heat and cold as well as to criticism. We FEEL all three. We also feel EMOTIONS. Emotions are strong FEELINGS that MOVE us—from MOTUS, Latin, meaning movement. Love, hate, joy, grief, disgust, fear, surprise, anger and powerful longings—these are common emotions. They stir our senses. They arouse certain internal physical reactions. And they sometimes MOVE or impel us to action.

Three strong emotions that have moved or stirred Man for good or evil through the centuries are LOVE, HATE, and FEAR.

Love was AMOR, A-m-o-r, to the Romans. From AMOR we derive such words as 1. enamoured 2. amatory 3. amorous 4. amorist 5. amour 6. amateur. All deal with some aspect of love, "amateur" referring to one who engages in a particular pursuit—an art, a science, or a hobby—for the LOVE of it and not for *professional* purposes.

(See Supplement to this lesson, SECTION V.)

Another classical concept of the emotion of love can be found in the words:

1. Bibliophile 2. Anglophile 3. Philately 4. Philadelphia
5. philanthropy 6. philosophy 7. philology.

Note the common stem: PHIL—from Greek "PHILEO"—to love. It is found both at the beginning and end of words.

Which word means:

1. Love or good will toward Mankind, shown by good deeds and charitable enterprises
2. The study of reality, human nature, and conduct.
3. A city whose name is derived from the words for "brotherly love."
4. Keen interest in stamps
5. A lover of books.
6. One favorably disposed to the British, their mode of life and culture.
7. The scientific study of language, pursued by men ardently devoted to it.

(BAND)

(See Supplement to this lesson, SECTION VI.)

Opposites of the PHILES — the LOVERS OF — are the PHOBES, those who hate and fear. From PHOBOS, Greek word for FEAR OF — a fear sometimes verging on aversion, mistrust, and sometimes actual hate, —PHOBE, one who hates or fears: There are ANGLOPHOBES, who fear and distrust the British, as well as the ANGLOPHILES, just mentioned, who like them. The same with GERMANOPHOBES and GERMANOPHILES, foes or friends of the Germans, respectively. And so on....

There are many PHOBIAS or EMOTIONAL FEARS and HATREDS which oppress and disturb Man. 1. CLAUSTROPHOBIA is fear of being *shut in*, from PHOBIA, fear and CLAUSTRUM, enclosure. 1. What is the OPPOSITE of CLAUSTROPHOBIA?

2. What is *fear of being at great heights* called?

3. What *phobia* is connected with *rabies*? Why is it so called?

4. Man's fear of the UNKNOWN often extends to the newcomer, the STRANGER or FOREIGNER in his midst? What is this phobia called?

(For the names and explanations of each of these terms consult your booklet)

(See Supplement to this lesson, SECTION VII.)

Man is often torn by the conflict between the PHILE and the PHOBE in his nature—i.e. the elements of love and hate or fear. To reconcile these two elements, to bring his mind and spirit into harmony with his senses and emotions we can hardly do better than to say with the Romans: "MENS SANA IN CORPORE SANO"—

—"A sound mind in a sound body."

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SUPPLEMENT TO LESSON VIII.
MAN'S SENSES AND EMOTIONS

I. WORDS DERIVED FROM "LUMEN," meaning "LIGHT"

WORD	DERIVATION	DEFINITION
1. Luminous	Lumen, light —ous, pertaining to	Shining, brilliant, giving forth light
2. Illuminate	Il—in Lumen, light —ate—to do, carry out	To light up, enlighten, clarify
3. Luminosity	Lumen, light —ous—pertaining to —ity—state of	State of brightness
4. Luminary	Lumen, light —ary, one who	One who lights up the world; hence a distinguished or eminent person

II. WORDS RELATED TO SIGHT OR VISION
GROUP ONE—FROM "SPEC" —to see

1. Aspect	Ad—toward Spicere, to see, look	Appearance, mien, air
2. Retrospect	Retro—back Spicere, to see, look	A review or looking back into the past
3. Inspect	In—in, into Spicere, to see, look	To view critically, to look closely at
4. Prospect	Pro—forward Spicere, to see, look	Outlook, expectation
5. Prospectus	Pro—forward Spicere, to see —us, noun ending	An advance statement
6. Spectator	Spectare—look at, behold —tor, one who	An observer
7. Introspection	Intro—within Spicere, to look —ion, the act of	Self-analysis; looking within one's self; analysis of one's feelings
8. Spectacle	Spectare—to look at —le, something which	Something seen or observed, display, unusual sight
9. Spectacles	Spectare—to look at —le, something which	Plural form of "spectacle"— Any aid to vision, eyeglasses
10. Spectacular	Spectare—to look at —le, something which —plus—ar, pertaining to	Pertaining to a spectacle or unusual sight or display
11. Specter (also spelled "spectre")	Spicere, to look at, see —er, something which	A spirit, ghost, apparition
12. Spectral	Spicere, to look at, see —al, pertaining to	Ghostly
13. Spectrum	Spicere, to look at, behold —um, something which	The band of colors formed when a ray or beam of light is broken up or dispersed by passing through a prism
14. Spectroscope	Spicere, to look at —um, something which —scope, an instrument for viewing or observing	An instrument for viewing the spectrum (See No. 13)

WORD	DERIVATION	MEANING
15. Speculate	Speculare—to spy out or observe —ate—to do, carry out	To ponder, think over, meditate
16. Species	From the Latin word, "Species"— —a shape, form, outward appearance or kind	A type, variety, kind, or sort
17. Specific	From "Species"—see above, —fic, making or using	Explicit, restricted to a particular sort or kind
18. Special	From "Species", see 16 above —al, pertaining to	Distinguished by some particular trait or quality, different
19. Speculum	Spicere, to look —um, something which	A mirror or reflector, used particularly in medical examinations
20. Expectancy	Ex—out Spectare, to look at, behold —cy, state or quality of	Something looked forward to
21. Expectation	Ex—out Spectare—to look at, behold —tion—action or state	That which is looked for
22. Disrespect	Dis—not Respicere—to look back	Lack of courtesy, lack of respect, lack of civility
23. Respective	Respicere—to look back —ive, pertaining to	Pertaining individually, each to each
24. Irrespective (used with "of")	In—not Respicere—to look back —ive, pertaining to	Without regard to, independent of
GROUP TWO: FROM "VID"—TO SEE, EXAMINE		
1. Vision	Videre—to see —ion, act of, process	Process of seeing, a sight
2. Supervision	Super—above, over Vision—, see above	The act of superintending or overseeing; critical observation or evaluation, as in education
3. Envision	En—in Videre—to see —sion, act, do	To have a mental picture or image of something
4. Invisible	In—not Videre—to see —ible—able to	Unable to be seen, not perceptible by the eye
5. Viewpoint	Vue—(Fr. from Lat., videre, to see) —point, place, spot	A standpoint, attitude, opinion
6. Reviewer	Vue—as above Re—again —er, one who	One who reexamines something critically, one who writes a critical appraisal of
7. Visionary	Videre—to see —ion, act or process of —ary, one who	One who sees visions, a person given to impractical ideas, schemes, or projects
8. Visitation	Visitare, to go to see —ion, act or process	An official visit...A divine visit to punish or afflict (less often, to comfort or aid)
9. Intervisitation	Visitation, as above Inter—among	The act of visiting one another in groups or individually—especially in the field of education, in which teachers observe one another for training purposes
10. Visitant	Visitare—to go to see —ant, one who	A visitor, generally from outside one's own sphere

WORD	DERIVATION	MEANING
11. Visualization	Visus—a seeing, a sight —al, pertaining to —ize—to make or do —tion, act of	Seeing, forming a mental image of
12. Visibility	Videre, to see —ible —able to —ity, act or state of	The quality of being visible or able to be seen
13. Advisement	Ad—to, toward Videre—to see —ment, action, process	Careful consideration or deliberation
14. Reviewal	Re—again Vue—(See No. 5 above) —al, action	Reexamination, reappraisal
15. Revision•	Re—again Videre—to see —ion, act of	Reexamination in order to improve

III. WORDS RELATED TO SOUND

A. FROM "SONUS" ("Sound")—Latin

WORD	DERIVATION	MEANING
1. Sonorous	Sonor—sound (Latin) —ous, pertaining to	Resounding, rich in sound
2. Resonant	Re—again Sono—to sound —ant, present participial form	Resounding, ringing, mellow, ringing
3. Consonant (adj.)	Con—together-Sono—to sound —ant, present part. form	Having agreement with, conforming, consistent (usually "consonant with")
Consonant (noun)	(Same as above)	A speech sound made by more or less obstructing the breath stream as it passes outward—such as the "f" in "foot," the "t" in "last," etc. Distinguished from "vowel"
4. Dissonant	Dis—not Sono—to sound —ant, pres. part. form	Not harmonious, harsh, grating on the ear, discordant

B. FROM "PHONE" ("Sound")—Greek

WORD	DERIVATION	MEANING	USE IN SENTENCE
1. Phonics	Phone—sound —ics, science of	The application of elementary phonetics to teach beginners to speak and read properly	Modern authorities in reading believe that only after the child has acquired a good sight vocabulary should <i>phonics</i> be introduced.
2. Phonetics	Phonetos—to be spoken —ics, science of	Science of speech sounds and their production and representation by standard speech symbols	To clarify the pronunciation of the word the speech teacher wrote it on the board in <i>phonetics</i> .
3. Euphony	Eu—well, pleasant —phony—sound	Pleasant or agreeable effect of sound, a harmonious quality	Byron's use of long vowels, alliteration, and liquid l's in the line, "Roll on thou dark and deep blue Ocean, roll!" produces fine poetic <i>euphony</i> .

WORD	DERIVATION	MEANING	USE IN SENTENCE
4. Telephone	Tele—from a distance —phone—sound	An instrument for reproducing sound, voices, etc. from a distance	The <i>telephone</i> is a key link in human communication.
5. Phonograph	Phone—sound —graph—to write	An instrument for reproducing other sounds	The <i>phonograph</i> is an important teaching tool in modern education.
6. Cacophony	Kakos—bad, evil —phony—sound	Harshness of sound, discord	The nightly <i>cacophony</i> of the barnyard fowls disturbed his sleep.
7. Phonology	Phone—sound —logy, science of	Science of speech sounds	Through English <i>phonology</i> we learn how the pronunciation of the language has changed through the centuries.

IV. ANSWERS TO QUESTIONS:

CLASSIFICATION OF WORDS UNDER PROPER SENSORY HEADING

A. SOUND

1. Auditor	Audio—to hear —tor, one who	1. A member of an audience, a hearer or listener 2. One licensed to examine or verify accounts	The distinguished lecturer had many <i>auditors</i> . The bank <i>auditor</i> arrived for his periodic checking of the books.
2. Audile	Audio—to hear —ile, one who	A person with strong auditory sense	Psychologists regard a person as <i>audile</i> if his mental imagery is auditory rather than visual or motor.
3. Audiometer	Audio—to hear Meter—to measure	A machine for measuring the power of hearing	Periodic <i>audiometer</i> tests help teachers and physicians check possible hearing losses of pupils.
4. Audiophile	Audio—to hear Phile—one who loves	A devotee of high fidelity sound broadcasts and recordings	With his large library of high fidelity recordings and tapes, to which he added frequently, he was a true <i>audiophile</i> .

B. TOUCH

1. Tactile	Tango—to touch —ile, pertaining to	Pertaining to the sense of touch	The blind must depend more on their <i>tactile</i> sense than people with normal vision.
2. Palpable	Palpo—to feel or stroke —able—able to	Easily felt or touched; plain, obvious	The excuse that he offered was a <i>palpable</i> lie.
3. Kinesthetic	Kinein—to move aisthesis—perception —ic—pertaining to	Referring to the muscle sense	By tracing the outlines of letters, children can be helped to learn spelling through the <i>kinesthetic</i> approach.
4. Intact	In—not Tango—to touch	Untouched, left whole, undisturbed	Though the storm destroyed the surrounding homes, their house, surprisingly, was left <i>intact</i> .
5. Tactless	Tango—to touch —less, without, lacking	Showing no tact or graciousness	Their <i>tactless</i> remarks offended and alienated many people.
6. Palpitate	Palpo—to feel, stroke —ito—intensive form —ate—to make or do	To flutter nervously, throb, beat rapidly	As he held the baby bird in his hand, he could feel its heart <i>palpitating</i> with fear.

C. TASTE

1. Acrid	Acer—sharp —id—pertaining to	Bitter or stinging to the taste	Vinegar has an <i>acrid</i> taste.
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WORD	DERIVATION	MEANING	USE IN SENTENCE
2. Zest	From Fr. "zeste," keen enjoyment	Relish, taste, piquancy or interest	As he grew better, the patient acquired a new <i>zest</i> for life.
3. Savor	From Latin "savor" —taste	<i>Noun</i> —Flavor, distinguish- ing taste <i>Verb</i> —To delight in, to appreciate	The poet on his walk through the woods <i>savored</i> the delights of Nature.
4. Unsavory	Un—not Savor—taste —y—pertaining to	Tasteless, insipid, unpalatable, unpleasant to taste, morally distaste- ful or offensive	The police revealed the criminal's <i>unsavory</i> past.
5. Gustatory	Gustus—taste —tory—pertaining to	Pertaining to taste	A connoisseur of good food depends on his <i>gustatory</i> sense to appraise its quality.
6. Smack	Smaec—(Anglo-Saxon) —taste, savor	To suggest, have a flavor or taste of	The coroner, not satisfied with the verdict of suicide, said that the man's death <i>smacked</i> of foul play.
7. Sapid	From Latin "sapidus," —wise	Sensible to organs of taste, palatable	The addition of the wine sauce made the dish more <i>sapid</i> and attractive.
8. Tang	From "Tangi," —Old Norse, a projecting point	A strong lingering, distinctive taste	The <i>tang</i> of fresh pineapple in the fruit salad was unmistakable.
9. Relish	From Old French, "Reles," —that which is left, remainder	<i>Noun</i> : A taste...A pleas- urable liking...A pleasing flavor or quality... A condiment <i>Verb</i> : to look forward to with pleasure, to enjoy	The chef included both pickles and peppers in the <i>relish</i> . He did not greatly <i>relish</i> the prospect of driving through the heavy storm.
10. Palatable	Palatum—Latin for "palate" —able—able to	Agreeable to the taste, pleasing	Although accustomed to home cooking, he found the new dishes quite <i>palatable</i> .
11. Gusto	Gustus—Latin, taste	Great or keen appreciation, taste, or relish	The strong possibility of striking gold made the miners dig with <i>gusto</i> .
D. SMELL			
1. Noisome	For "noysome," from "noy"—for "annoy"	Harmful, offensive, foul- smelling, disagreeable	The swamp odors were particularly <i>noisome</i> when the wind wafted them in our direction.
2. Pungent	Pungo—to prick	Causing a sharp or prick- ing sensation, biting, sharp-scented	Ammonia gives forth a <i>pungent</i> smell.
3. Scentless	Sentir (Old French), —to feel, smell —less—without, lacking in	Having no odor	Water is both tasteless and <i>scentless</i> .
4. Fragrant	Fragro—to emit an odor —ant, present part.	Emitting a sweet smell	The perfume she used was a particularly <i>fragrant</i> one.
5. Rank	Ranc (Anglo-Saxon) —strong, proud	Strong-scented, offensive	Condemning the prisoner without a trial is a <i>rank</i> injustice.
6. Olfactory	Olfacere—to smell (from odere, to have a smell...and facere, to do or make)	Pertaining to the sense of smell	In the course of the day many odors, both pleasant and unpleasant, stimulate the nose, our <i>olfactory</i> organ.

WORD	DERIVATION	MEANING	USE IN SENTENCE
V. WORDS DERIVED FROM "AMOR"—LATIN FOR "LOVE"			
1. Enamoured	En—in, amor—love	Deeply in love with, charmed, captivated	
2. Amatory	Amo—to love —tory, pertaining to	Pertaining to lovers or love	
3. Amorous	Amor—love —ous, pertaining to	Tenderly affectionate, having a strong propensity for love	
4. Amorist	Amor —love —ist, one who	One frequently involved in love affairs, a gallant	
5. Amour	Amour—French, (from Latin "Amor"—love)	A love affair, usually illicit	
7. Fetid	Fetere—to reek, have a foul odor —id, pertaining to	Having an offensive smell, malodorous	The hold in which the slaves had been confined during the voyage had a <i>fetid</i> smell.
8. Aromatic	Aroma—smell —tic, pertaining to	Fragrant, pungent, spicy	Spices, in general, give forth an <i>aromatic</i> odor.
9. Malodorous	Malus—bad, ill Odor—smell —ous, pertaining to	Foul-smelling, offensive	His administration, characterized by many crimes and scandals, had acquired a <i>malodorous</i> reputation.
10. Odoriferous	Odor—odor, smell Ferre—to carry, transmit —ous, pertaining to	Giving forth an odor, usually a fragrant one	The smell of the pine trees was particularly <i>odoriferous</i> .
11. Rancid	Ranco—to have an unpleasant smell or taste —id, pertaining to	Unpleasant, foul- smelling	The spoiled butter had a <i>rancid</i> smell.

VI. WORDS DERIVED FROM "PHILEO" —GREEK, MEANING "TO LOVE"

(ANSWERS TO QUESTIONS)

1. Love and good will toward Mankind. PHILANTHROPY
2. The study of reality, human nature, and conduct. PHILOSOPHY
3. "City of Brotherly Love" PHILADELPHIA
4. Keen interest in stamps. PHILATELY
5. A lover of books. BIBLIOPHILE
6. One favorably disposed to the British ANGLOPHILE
7. The scientific study of language. PHILOLOGY

VII. WORDS DERIVED FROM "PHOBIA"— GREEK FOR "A FEAR OF"

(ANSWERS TO QUESTIONS)

1. A fear of being shut in or enclosed ...*Claustrophobia*
DERIVATION: From CLAUSTRUM, an enclosure, and PHOBIA, fear
Its opposite is "*agorophobia*," fear of open spaces, from "*agora*," market place, and "*phobia*" fear.
2. A fear of being at great heights — *Acrophobia*
DERIVATION; From ACRO—high, and PHOBIA, fear
3. A phobia connected with rabies — *Hydrophobia*
DERIVATION: From HYDOR, water and PHOBIA, fear
A disease transmitted by the bite of a rabid animal, characterized in human beings by severe mental depression and convulsions when an attempt is made to swallow water
4. Man's fear of the unknown, the stranger, or foreigner — *Xenophobia*
DERIVATION: from XENOS, stranger and PHOBIA, fear

LESSON NINE:

MAN'S WORK —NARRATIVE AND ACTION WORDS

MAN'S WORK — NARRATIVE AND ACTION WORDS

...PRESENTING LESSON NINE—MAN'S WORK: Narrative and Action Words!

...Somewhere in the dim light of dawn, an alarm clock rings, shattering someone's sleep and jolting him into — ACTION!

He rises...washes...bathes...shaves...dresses...eats breakfast...and walks or drives to work.

He greets his colleagues...reads his mail...notes new orders and payments...scans the stock market page...telephones his broker...summons his secretary...dictates a letter...

Later he confers with his staff...listens to opinions...makes a decision...launches a new advertising campaign...and plans for tomorrow...

---From dawn till sunset there has been constant *action*--- described by specific action words, most of which recount a day in the life of one particular type of individual — MR. AVERAGE BUSINESS MAN.

In many walks of life, trades or professions, or enterprises in which Man has engaged there have evolved specific action words which identify that man or characterize that enterprise.

The following groups of ACTION words describe specific enterprises in the world's work or describe the individuals conducting them.

On your paper number 1 to 12. As you listen to each group of action words, write the answer which best describes the individual or his work:

GROUP:

1. Anesthetize...excise...diagnose
2. Fertilize...till...harvest...thresh...winnow...
3. Motivate...demonstrate...summarize...evaluate...
4. Burrow...drill...sap...blast...excavate...
5. Catalogue...display...classify...circulate...
6. Cruise...coast...drift...scud...scull...haul...
7. Investigate...survey...probe...interview...sift...publicize...
8. Soar...glide...dive...bank...spin...roll...loop...wing...
9. Counsel...litigate...interrogate...plead...rebut...exonerate...
10. Sketch...tint...delineate...limn...stipple...shade...
11. Annotate...revise...compile...index...proofread...collate...redact...
12. Intone...chant...lilt...hum...warble...trill...quaver...purl...

(BAND)

---NOW CHECK YOUR ANSWERS:

The groups of ACTION words in the preceding exercise describe activities associated with the following:

1. A surgeon 2. A farmer 3. A teacher 4. A miner 5. A librarian
6. Sailing or navigation 7. A reporter 8. Aviation 9. A lawyer
10. An artist 11. An editor 12. A singer.

(For SPELLING and a detailed explanation of the ACTION words—some of which may be new to you —SEE YOUR BOOKLET.)

(BAND)

(See Supplement to this lesson, SECTION I.)

Now see whether you can *reverse* the process. ON YOUR PAPER number 1 to 5, leaving about three lines for each answer. Write the following words:

1. A runner
2. A mountain climber
3. A horseback rider
4. A dressmaker
5. An actor.

Now write as many ACTION WORDS as you can think of which will clearly identify each of the preceding five. HERE IS HOW THE FIRST IS DONE:

1. A *runner*: Action words which describe the movements of a runner are:

Speed...sprint...quicken...scamper...spurt...scurry...dash...rush...

Now try the other four, writing as many action words as you can to describe them.

(BAND)

When you have finished, consult your booklet to see how many words you were able to find. Also, be sure to study the definitions of all words that are NEW to you.

(See Supplement to this lesson, SECTION II.)

As a student preparing for college or as a creative writer, you will be called upon many times to picture men and things.

Practice such as you have had in this lesson—practice in SUITING THE ACTION TO THE MAN and THE MAN TO THE ACTION should be of definite help in preparing you for such writing.

Supplement to Lesson IX.

MAN'S WORK: NARRATIVE AND ACTION WORDS

1. ACTION WORDS

PERSON OR THING
DESCRIBED

ACTION WORD

DEFINITION

(Note: Only the definitions of action words that may prove to be NEW to the student have been given)

1. A surgeon	anesthetize	To produce a complete or partial loss of feeling or sensation by the use of drugs, gases, or injections
	excise	To remove or cut out
2. A farmer	till	To cultivate the soil
	thresh	To beat out grain from wheat stalks by a flail or by treading
	winnow	To blow wind through grain to separate wheat from chaff
4. A miner	sap	To undermine, weaken, or destroy by digging
6. Sailing or Navigation	scud	To run before a gale with little or no sail set
	scull	To propel a boat with an oar at the stern
	haul	To shift the course of the ship, generally closer to the wind
7. Aviation	bank	To incline a plane to the side when rounding a curve
	spin	To maneuver a plane so that it descends along a spiral path
	roll	To maneuver a plane so that it makes a complete revolution about the longitudinal axis
	loop	To describe an approximate circular maneuver
	wing	To pass through in flight
9. A lawyer	litigate	To involve in legal action, to contest at law
	rebut	To answer the arguments of an opponent by facts and evidence
	exonerate	To clear of charges, acquit, free from guilt or blame
10. An artist	delineate	To portray or sketch sharply or accurately...to trace in outline
	limn	To draw or paint, as a picture...To represent by a picture or sketch
	stipple	To draw, point, or engrave by means of dots
11. An editor	annotate	To supply explanatory notes
	collate	To compare texts
	redact	To frame, draft, edit, revise
12. Singer	intone	To chant or recite in singing tones
	lilt	To sing in a light, cheerful, rhythmic manner
	trill	To make a vibratory sound
	quaver	To sing with trills or tremulously
	purl	To make a murmuring sound

II. ANSWERS TO QUESTIONS 2-5

2. A mountain climber --Mount, rise, ascend, climb, scramble, slip, haul, swarm, twine, lash, teeter, surmount, scale
3. A horseback rider----Gallop, canter, trot, ride, vault, leap, rein, check, bridle, harness, leash, spur
4. A dressmaker----- Fit, sew, lace, baste, stitch, hem, trim, tack, knit, braid
5. An actor----- Strut, fret, mouth, declaim, harangue, spout, rant, rehearse, play, portray, impersonate, mimic, mime, stress, emphasize, underplay, modulate, temper, soften, move, sway.

LESSON TEN:

PEOPLE AND THINGS: DESCRIPTIVE TERMS AND WORD SCALES

PEOPLE AND THINGS: DESCRIPTIVE TERMS AND WORD SCALES

Three portraits hang on a wall. One is that of an American president, another that of a distinguished American writer, and the third, that of a British statesman.

If you were asked to identify the three, you would find it impossible to do so with only the bare details just given.

But if I were to describe the American president as tall, broad of shoulder, with a noble head and a prominent chin, wearing a pair of pince-nez glasses and cocking a cigarette holder jauntily upward, you would readily identify the president as ---FRANKLIN DELANO ROOSEVELT.

In the second, if I were to include only *two* specific touches and describe the American writer as 1) having a drooping white moustache and 2) wearing a white linen suit, you would probably identify him as ---MARK TWAIN.

In the last case, that of the British statesman, the *single* phrase, "a bulldog chin," would immediately set you to thinking of ---WINSTON CHURCHILL.

But in no case could you identify the subject of the portrait without at least *one* sharp, clear-cut, specific phrase as a clue.

Ability to use descriptive terms with *precision* —and to find the exact word to pinpoint an idea—to find what Flaubert, the great French writer, called "*le mot précis*"—the precise or exact word—such descriptive ability is vitally important both to the prospective writer and the student who wishes to build and expand his *vocabulary*.

In the following situations you will be given an opportunity to test your knowledge and understanding of words describing people involved in emotional conflicts.

SITUATION 1.

The scene is Missouri, 1850. A runaway slave has been caught and returned to his master. Previous to this escape he had given no trouble whatever and had been a hard and devoted worker. His master is known as a cruel and brutal individual.

Which of the following words might characterize the *slave*? Which words might describe the *master*? Why?

- | | |
|----------------|----------------|
| 1. docile | 6. servile |
| 2. domineering | 7. overbearing |
| 3. obedient | 8. ruthless |
| 4. coercive | 9. oppressive |
| 5. compliant | 10. tractable |

(BAND)

Your answers should be the following:

Words describing the SLAVE are:

1. docile 2. obedient 3. compliant 4. tractable 5. servile.

Words describing the MASTER are:

1. domineering 2. coercive 3. overbearing 4. ruthless
5. oppressive.

Just as no color is exactly like another, no *word* is exactly like another. Words have fine shades of meaning, degrees of intensity or color. Just as you can have a color wheel showing shades of color, you can have a *word scale* showing shades of words. Let us now try setting up such a word scale.

Consider the *five* words describing the *slave*: Docile, obedient, compliant, tractable, servile.

—Which word shows ordinary submission to authority?

The answer is: Obedient.

—Which word means accustomed or wont to comply? —Compliant.

—Which word means *easily influenced* to comply? —Tractable

—Which word means predisposed to submit to authority —
or *not strongly* disposed to resist it? —Docile

—Which word means *meanly* submissive? —Servile

If you arrange these five words on a scale from 1 to 5, with 1 at the beginning and 5 at the end, OBEDIENT is 1, COMPLIANT is 2, TRACTABLE is 3, DOCILE is 4, and SERVILE is 5. You now have a WORD SCALE ranging from *quiet obedience* to the master to service in which there is a loss of personal dignity.

Doing the same with the words describing the *master* gives us the following word scale:

1. Overbearing, 2. domineering 3. coercive 4. oppressive and 5. ruthless—showing mounting degrees of pressure and force or intimidation. These can also be arranged in *reverse* order, showing DECREASING degrees of intimidation. (The same holds true for any word scale.)

In the next two situations that I shall describe *use the same procedure*:

- First, find the words that *describe* the opposing parties or their attitudes.
- Second, arrange these words in both an *ascending* and *descending* word scale.

Here is SITUATION TWO:

The City Council of a suburban American community holds public hearings to discuss a school bond issue. One group of taxpayers feels that the town is in great need of a new school building and presents many forceful arguments in support. A second group, however, stubbornly opposes the first on the grounds of financial stringency.

—FIRST

Which words among the following most accurately characterize the arguments advanced by the SUPPORTERS of the new school?

Which describe their *opponents'* attitude?

Here is the list:

1. Eloquent 2. resistant 3. cogent 4. incisive 5. obdurate
6. trenchant 7. divergent 8. telling 9. dissenting 10. crusading
11. uncompromising 12. irreconcilable. (BAND)

HERE ARE THE ANSWERS: Write them as I dictate them and place them in two groups:

GROUP 1. The words describing *the supporters* of the new school ARE: Eloquent, cogent, incisive, trenchant, telling, crusading.

GROUP 2. The words which describe the *opposing group* are: Divergent, resistant, dissenting, irreconcilable, uncompromising, obdurate.

Group 1 has six descriptive words in it.
Group 2 has six descriptive words in it.

Now rearrange the *six* words in each group in a *six-point* word scale.

(When you have done so, check your word scales with those in the booklet.)

(BAND)

(See Supplement to this lesson, SECTION I.)

...Now let us turn to SITUATION THREE:

—A swimmer, seeing a friend caught in a heavy undertow and on the verge of drowning, goes to his rescue and at considerable danger to himself manages to save him.

Reactions of the people who witness the rescue are mixed. One *acclaims the swimmer* as a hero. A second group although impressed by his humanitarian action, feels that he risked his life in a foolhardy fashion.

Which words among the following best characterize the swimmer's action *in the eyes of those who acclaimed it*? Which words describe his action *in the eyes of those who condemned it*?

Here is the list:

1. intrepid 2. impetuous 3. precipitate 4. resolute 5. tenacious
6. imprudent 7. valorous 8. rash 9. daring 10. impulsive 11. doughty
12. valiant 13. madcap 14. harebrained.

Now group these words under two headings:

HEADING ONE: Words *Praising* the Swimmer's Action

HEADING TWO: Words *Condemning* the Swimmer's Action

When you have finished grouping the words, NOTE THAT EACH GROUP HAS SEVEN DESCRIPTIVE WORDS IN IT.

...Work out a *seven-point descriptive word-scale* with Group 1. Do the same with Group 2.

(When you have finished, compare your answers with those in the booklet.)

(BAND)

(See Supplement to this lesson, SECTION II.)

A knowledge of word-scales not only helps to give zest, flavor, and variety to language: it also does much to reduce boredom, monotony, and repetition in both writing and speaking.

Take, for example, that much overworked word "SAID!" "SAID" has been on the job a long time, doing mostly routine and unimaginative work, however. He is flat and colorless and gives little return for his money.

Why not employ his more attractive and vigorous relatives—such as: exclaim, assert, entreat, deplore, confirm, deny, discuss, dispute, denounce, uphold, protest, profess, repeat, affirm, pronounce, propose—and many others?

—Or take the word “walk.” We often recognize a person by his or her walk, but does he or she—

—amble, shuffle, hobble, limp, tramp, prance, skip, hop, stroll, saunter, strut, trudge, toddle, pace, plod, idle, meander, or just ambulate along?

There are just about as many types of gait as there are people. And there are many words to describe them.

See if you can build *similar* word-scales based on the following five words using the pattern of the word “walk:”

1. To build
2. To enjoy
3. To help
4. To harm
5. To anger

When you have finished these word scales, REARRANGE each scale — first in *ascending* order of word meaning, second, in *descending* order.

(When you have finished, compare your answers with those in the booklet)

(BAND)

(See Supplement to this lesson, SECTION III.)

We shall now try matching PEOPLE and THINGS with the WORDS THAT BEST DESCRIBE THEM:

1. Which of the following does the word GARRULOUS best describe?
a. detective b. farmer c. doctor d. gossip?

2. The word ASCETIC best describes the life led by a. a monk
b. a fisherman c. a sportsman d. a business man.

3. REDOLENT best describes a. a book b. friendship c. perfume
d. homesickness.

4. PENURIOUS best describes a. a housekeeper b. a miser
c. a spendthrift d. a clerk.

5. PEREMPTORY would best describe a. an apology b. an ultimatum
c. a quotation d. a sales talk.

6. POIGNANT is associated with a. sadness b. mirth c. dissatisfaction
d. comfort.

7. CULINARY skill would best describe the work of a. an artist
b. a photographer c. an engraver d. a chef.

8. COVERT would best describe the activities of a. an engineer
b. an acrobat c. a spy d. a lawyer.

(BAND)

CHECK YOUR ANSWERS AGAINST THE FOLLOWING:

1. A garrulous GOSSIP 2. An ascetic MONK 3. A redolent PERFUME
4. A penurious MISER 5. A peremptory ULTIMATUM 6. Poignant
SADNESS 7. Culinary skill of a CHEF 8. A covert SPY.

—NOW LET US REVERSE THE PROCESS...

In the next set of words, for each person or thing mentioned give AS MANY DESCRIPTIVE ADJECTIVES as you can to help characterize that person or thing.

1. A diplomat 2. An athlete 3. A waterfall 4. A clown 5. An ancient building
6. A matador or bull-fighter 7. An evangelist at a prayer meeting.

Allow yourself about ten minutes to find as many descriptive words as you can. STOP THE RECORD for this period.

(BAND)

—Now compare your descriptive terms with those of the following:
Here are some suggested answers:

1. A DIPLOMAT --- Subtle, .. adroit .. shrewd .. urbane .. suave .. polished...cosmopolitan...cultivated...disarming
2. An ATHLETE --- Nimble...agile...limber...fleet...spry...dextrous ...vigorous...hardy...
3. A WATERFALL --- Gleaming, plunging, sparkling, thundering.. rushing...roaring...cascading...foaming... tumbling...spraying...swirling...leaping... bounding...
4. A CLOWN--- Hilarious...farcical...frolicsome...capering... prankish...titillating...ludicrous...apish... amusing...grotesque...zanyish...
5. An ANCIENT BUILDING---Decaying...musty...decrepit...tottering... deteriorating...rusty...mouldering...dilapidated... moss-grown... time-worn...blighted...
6. A MATADOR or BULL-FIGHTER---Swaggering...strutting...bullying ...jabbing...thrusting...darting...weaving...taunting...prancing...baiting...goadng...
7. An EVANGELIST at a PRAYER MEETING---Consecrated...dedicated...ardent...fiery...zealous...crusading... admonitory...inspiring...exhorting...converting... reclaiming...

---As a CONCLUDING TEST of your ability to summon up and use the correct descriptive and action word, let us try the following experiment:

LISTEN CAREFULLY AS I READ ALOUD THE FOLLOWING DESCRIPTIVE PASSAGE FROM THE FAMOUS SHORT STORY, "THE LEGEND OF SLEEPY HOLLOW," which gives us a wonderful pen portrait of the immortal schoolmaster, Ichabod Crane.

As I read, CONCENTRATE particularly on all descriptive and action words to fix them in your mind. The TEST YOURSELF ON THE QUESTIONS THAT FOLLOW to see how sharp your perceptions and power of recall are. Here is the selection:

"ICHABOD CRANE was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the spirit of famine descending upon the earth, or some scarecrow eloped from a cornfield."

NOW TEST YOURSELF ON THESE QUESTIONS:

1. Ichabod was tall and exceedingly _____.
2. Describe his shoulders, arms, and legs.
3. What was odd about his hands?
4. What might his feet have served for?
5. How was his frame hung together?
6. What kind of head did he have?
7. Were his ears large or small? What word does the writer use to describe them?
8. What color were his eyes? What was unusual about them?
9. What did his long snipe nose resemble?
10. Describe the way he walked on the hill. What might he have been mistaken for at this time?

---How well did you score? PLAY THE PASSAGE AGAIN and compare your choice of words with those of the original words of the author. (Also check your answers with those in the Supplement to this lesson, SECTION IV.)

For further practice, play the passage once more and test yourself a second time. THIS TIME YOU SHOULD SCORE CONSIDERABLY HIGHER.

Supplement to Lesson X.

PEOPLE AND THINGS: DESCRIPTIVE TERMS AND WORD SCALES

I. ANSWERS TO WORD SCALES:(SITUATION 2)

GROUP 1--Rearranged (In Increasing Order)

1. Cogent 2. eloquent 3. incisive 4. telling 4. trenchant 6. crusading

GROUP 2 --Rearranged (In Increasing Order)

1. Dissenting 2. divergent 3. resistant 4. obdurate 5. uncompromising 6. irreconcilable

II. ANSWERS TO QUESTIONS--(SITUATION 3)

A. Words Characterizing Attitude of those who Condemned the Swimmer's Action

1. Impetuous 2. precipitate 3. imprudent 4. rash 5. impulsive 6. madcap 7. harebrained

B. Word Above REARRANGED in a Descriptive Word Scale (In Increasing Order)

1. Imprudent 2. impulsive 3. rash 4. impetuous 5. precipitate 6. harebrained 7. madcap

C. Words Characterizing Attitude of those who Acclaimed the Swimmer's Action

1. Intrepid 2. resolute 3. tenacious 4. valorous 5. daring 6. doughty 7. valiant

D. Words Above REARRANGED in a Descriptive Word Scale (In Increasing Order)

1. Valorous 2. valiant 3. resolute 4. tenacious 5. doughty 6. daring 7. intrepid

III. ADDITIONAL WORD SCALES--(ARRANGED IN INCREASING OR ASCENDING ORDER)

---(To obtain the *descending* scale REVERSE the order of the words)

1. BUILD...make...form...mould...fabricate...forge...construct...constitute...compose...raise...erect...establish

2. ENJOY...like...relish...delight in...bask...feast on...luxuriate...revel...riot...wallow in

3. HELP...assist...aid...avail...contribute...supply...benefit...relieve...remedy...succor

4. HARM...hurt...damage...injure...mar...impair...spoil...despoil...pillage...ravage

5. ANGER...affront...offend...irritate...ruffle...pique...nettle...rile...perturb...vex...goad...agitate...
exasperate...enrage...infuriate

IV. ANSWERS TO COMPREHENSION QUESTION ON "THE LEGEND OF SLEEPY HOLLOW"

1. Lank
2. He had narrow shoulders and long arms and legs.
3. They "dangled a mile out of his sleeves."
4. His feet might have served for *shovels*.
5. Loosely
6. His head was small and flat at the top.
7. a. Large ears b. Huge
8. a. Green eyes b. They were glassy.
9. A weathercock
10. a. He strode along the hill with his clothes bagging and fluttering about him in the wind.
b. A scarecrow escaped from the cornfield

LESSON ELEVEN:

VOCABULARY REVIEW AND MASTERY TEST

VOCABULARY REVIEW AND MASTERY TEST

In the preceding ten lessons many hundreds of words were analyzed and discussed. In the process a large number of the key roots, prefixes and suffixes governing these words-and language, in general—were taken up.

In this lesson we shall review these key roots, prefixes, and suffixes through a mastery test.

On your paper number 1 to 100. Each root, prefix, or suffix will be presented to you in a word in which it figures prominently. Listen carefully TO THE WORD. Then write THE MEANING of the root, prefix, or suffix.

For example: "METER" in the word "CHRONOMETER" means---

(ANSWER) "TO MEASURE."

Let us now begin the mastery test.

1. Write the meaning of CHRONOS in the word CHRONICLE
2. Write the meaning of TEMPUS in the word TEMPORIZE.
3. antiquus in the word antiquarian
4. archaios in the word archeology
5. palaios in paleontology
6. pre in premonition
7. post in posthumous
8. con in contemporary
9. mono in monopoly
10. uni in unilateral
11. penta in pentagon
12. octo in octopus
13. bi in bicameral
14. hex in hexagon
15. tri in trilogy
16. quadri in quadrangle
17. novem in novena
18. duo in duplicity
19. semi in semi-annual
20. nonus in nonagon
21. tetra in tetrameter
22. quintus in quintet
23. sept in septennial
24. deka in decade
25. sextus in sextet
26. hept in heptameter
27. decem in decimate
28. topos in topography
29. terra in terrestrial
30. geo in geopolitics
31. in in incursion
32. ex in exodus
33. ab in abdicate
34. ad in adventitious
35. sub in subterranean
36. super in superscription
37. juxta in juxtapose
38. intra in intravenous
39. inter in intermural
40. hypo in hypodermic
41. circum in circumambient
42. de in declivity
43. hyper in hyperbole
44. extra in extraneous
45. per in perforate
46. ob in obverse
47. trans in translation
48. demos in democracy
49. populus in depopulate
50. anthropos in misanthrope
51. homo in homicide
52. gyne in misogynist
53. femina in femininity
54. —gamy in monogamy
55. vir in virility
56. pro in productive
57. cor in cordiality
58. pod in podiatrist

- | | | | |
|--------------|------------------|--------------|------------------|
| 59. manus | in manoeuvre | 80. lex | in legitimate |
| 60. chiros | in chiropathy | 81. judex | in prejudice |
| 61. haima | in hematology | 82. —archy | in oligarchy |
| 62. sanguis | in sanguinary | 83. —cracy | in theocracy |
| 63. carne | in carnivore | 84. lux | in translucent |
| 64. soma | in psychosomatic | 85. optikos | in optician |
| 65. pater | in patriarch | 86. vid, vis | in visionary |
| 66. mater | in maternal | 87. tele | in telepathy |
| 67. theos | in apotheosis | 88. spect | in introspective |
| 68. deus | in deification | 89. audio | in audiometer |
| 69. sacer | in consecrate | 90. sonus | in dissonant |
| 70. hiero | in hieroglyphics | 91. phone | in euphony |
| 71. sanctus | in sanctify | 92. tango | in intangible |
| 72. dico | in benediction | 93. phile | in philanthropic |
| 73. loquor | in colloquy | 94. —phobe | in Anglophobe |
| 74. logos | in neologism | 95. amo | in enamoured |
| 75. scribo | in nondescript | 96. —logy | in pathology |
| 76. grapho | in graphology | 97. lumen | in luminary |
| 77. scio | in prescience | 98. male | in malevolent |
| 78. gignosco | in prognosticate | 99. ante | in antedate |
| 79. duco | in inductive | 100. autos | in autocrat |

And now—to compute your score in this mastery test see YOUR BOOKLET for the correct answers. Allow one point for each.

(BAND)

(See Supplement to this lesson, SECTION I.)

Now, to round out your study of vocabulary and to help you attain even greater mastery there are some ADDITIONAL KEY WORD ROOTS that you should know.

These roots will now be presented to you in a series of test SENTENCES.

Try to see how many of these additional roots you are familiar with.

Words and roots THAT ARE NEW TO YOU SHOULD BE RECORDED IN YOUR NOTEBOOK for further study. When you have mastered these and the preceding keys to language, you will have gone along way towards building a rich and powerful vocabulary.

—And now...TEST YOURSELF ON THESE ADDITIONAL KEY ROOTS.

1. Lacking sufficient traction, the car began to slip on the snowy hill.
..The stem TRACT in the word TRACTION means_____.
2. The method of repaying the loan was not on the AGENDA. The stem AG in AGENDA...
3. The historian compiled a *bibliography* on the Civil War. BIBLIOS in BIBLIOGRAPHY..
4. Drawing largely upon his own experiences, he published an excellent *autobiographical* account. BIOS in AUTOBIOGRAPHICAL.
5. In *acceding* to their request for help, we sent them large sums of money.
CED in ACCEDING.

6. CIVIC-MINDED people have long been interested in municipal improvements. CIV in CIVIC-MINDED.
7. The diplomat, through years of travel and experience, has acquired a COSMOPOLITAN outlook. COSMOS in COSMOPOLITAN.
8. The scientist was EULOGIZED by the president for his many contributions to humanity. EU in EULOGIZED.
9. This is a close FACSIMILE of the original painting. FAC in FACSIMILE.
10. Many educators believe in TRANSFER of training from one subject to another. FER in TRANSFER.
11. He received the annual publishing award for the best book in the field of JUVENILE literature. —ILE in JUVENILE.
12. ADOLESCENCE, or the teen-age period, is a difficult one in a child's life. —ESCENCE in ADOLESCENCE.
13. The dog's FIDELITY to his master lasted through all misfortunes. FIDES in FIDELITY.
14. The author has just written a DEFINITIVE biography of the great composer. FIN in DEFINITIVE.
15. In his series of novels on the Forsyte family John Galsworthy has produced an excellent GENEALOGICAL study. GEN in GENEALOGICAL.
16. The patient maintained a good rate of recovery except for one slight RETROGRESSION. GRESS in RETROGRESSION.
17. Some educational authorities believe in HETEROGENEOUS grouping of pupils, maintaining that it approximates a cross section of real life. HETERO in HETEROGENEOUS.
18. Those who favor HOMOGENEOUS grouping in education say that pupils of comparable ability can be taught more effectively that way. HOMO in HOMOGENEOUS.
19. The ambassador ADMITTED that he had received an official MISSIVE from his government. MITT in ADMITTED or MISS in MISSIVE.
20. His EMOTIONAL make-up is such that he is slow to anger. MOT in EMOTIONAL.
21. Although most of the family were delighted at the prospect of making the trip, John was strangely APATHETIC. PATH in APATHETIC.
22. New York City, with its large, varied population, its rich cultural resources, and its facilities for world trade, is truly a great METROPOLIS. POLIS in METROPOLIS.
23. Through force, terror, and false propaganda the dictator IMPOSED his will on the people. POS in IMPOSED.
24. Food and fuel were delivered to the blockaded nation by air TRANSPORT. PORT in TRANSPORT.
25. MICROSCOPIC organisms swimming in the drop of stagnant water were clearly visible under the lens. SCOP in MICROSCOPIC.

26. The novelist, elated by the success of his book, is contemplating a SEQUEL. SEQ in SEQUEL.
27. The new arrival felt that he lacked STATUS in the community. STA in STATUS.
28. In evaluating a talk, criticize it CONSTRUCTIVELY rather than DESTRUCTIVELY. STRUCT In CONSTRUCTIVELY and DESTRUCTIVELY.
29. After a three-year probationary period, the teacher received permanent TENURE. TEN in TENURE.
30. To learn the structure of the human body a medical student must study ANATOMY. TOM in ANATOMY.
31. The explorers ascended the steep mountain by a TORTUOUS trail. TORT in TORTUOUS.
32. The ADVENT of a new prophet was enthusiastically acclaimed. VENT in ADVENT.
33. By constant vigilance we AVERTED a surprise attack by the enemy. VERT in AVERTED.
34. At the request of the United States the Secretary-General of the United Nations CONVOKED the Security Council. VOK in CONVOKED.
35. The mountain climber's slip at the very threshold of success was an unfortunate ANTI-CLIMAX. ANTI in ANTI-CLIMAX.
36. By his prompt dispatch of reinforcements the general turned near CATASTROPHE into victory. CATA in CATASTROPHE.
37. The prosecutor, comparing statements by the two witnesses, noted DISPARITIES in their testimony. DIS in DISPARITIES.
38. The success of the play is due in large measure to skilled DIRECTION. REC in DIRECTION.
39. The outer layer of the skin is called the EPIDERMIS. EPI in EPIDERMIS.
40. In his APPLICATION for the position the candidate listed extensive training and experience. PLIC in APPLICATION.

(When you have completed this exercise, COMPARE YOUR ANSWERS WITH THOSE IN THE BOOKLET. Be sure to record all roots, prefixes, and suffixes which you did not know in your notebook for further study.)

(See Supplement to this lesson, SECTION II.)

MASTERY TEST ON ROOTS, PREFIXES, AND SUFFIXES

1. ANSWERS

1. Time
2. Time
3. Old
4. Old
5. Old
6. Before
7. After
8. Together with, at the same time
9. One
10. One
11. Five
12. Eight
13. Two
14. Six
15. Three
16. Four
17. Nine
18. Two
19. Half
20. Nine
21. Four
22. Five
23. Seven
24. Ten
25. Six
26. Seven
27. Ten
28. Place
29. Land, earth
30. Earth
31. In, into
32. Out of, from
33. Out of, away from
34. To, toward

35. Under
36. Over, above
37. Next to
38. Within
39. Among
40. Under, beneath
41. Around
42. From, down
43. Over, above
44. Outside, beyond
45. Through
46. Toward, before, facing
47. Across
48. People
49. People
50. Man
51. Man
52. Woman
53. Woman
54. Marriage, union
55. Man
56. Forth
57. Heart
58. Foot
59. Hand
60. Hand
61. Blood
62. Blood
63. Flesh
64. Body
65. Father
66. Mother
67. God

68. God
69. Holy
70. Sacred
71. Holy
72. Say, speak
73. Speak
74. Word
75. Write
76. Write
77. Know
78. Know
79. Lead
80. Law
81. Judge
82. —rule of
83. —power of
84. Light
85. The eye
86. To see
87. From afar or a distance
88. To see
89. To hear
90. Sound
91. Sound
92. To touch
93. To love
94. To fear
95. To love
96. —science or study of
97. Light
98. Evil, bad
99. Before
100. Self

II. DIAGNOSTIC TEST ON ADDITIONAL KEY ROOTS (ANSWERS)

1. Draw, pull
2. To do, lead, drive
3. Book
4. Life
5. To yield, withdraw
6. Citizen
7. World
8. Well
9. To make, do
10. Carry
11. Pertaining to
12. The period marking the beginning of
13. Faithfulness, loyalty
14. End

15. Origin, descent
16. To step
17. Other, different
18. The same, like
19. To send
20. To move
21. To suffer
22. City
23. To place, put upon
24. To carry
25. To see, view, or observe
26. To follow
27. To stand

28. To pile up, set in order, build
29. To hold
30. To cut
31. To twist
32. To come, arrive
33. To turn
34. To call
35. Against, opposed to
36. Down
37. Not
38. To rule
39. Over
40. To fold

LESSON TWELVE:

WORD RELATIONSHIPS

WORD RELATIONSHIPS

When you were very young and were getting ready to approach that marvel of human communication, the printed page, you probably began by looking at a row of pictures in one column and a row of words in another. You knew many of the people and objects in the pictures from personal contact and experience; you also knew many of the words because you had already developed a sight vocabulary.

You drew lines connecting the words and the pictures. Later, you associated words and colors. You labelled many of the objects in your classroom and the rocks and insects that you mounted in your science museum. You carried out directions, associating the spoken or written word with the action requested.

From that early step, association of words and pictures, you moved finally to associating words and ideas. Words such as "hoot" and "bark" soon conjured up the idea of *sounds* and immediately thereafter the mental picture of the animals associated with them, an owl and a dog, respectively.

—This ability to handle WORD RELATIONSHIPS—to associate words and ideas—to see the INTERRELATIONSHIPS OF THINGS—this ability is a vital one. It builds your power as a writer. It adds to your stature as a student. It has been tested many times during your school career—in every intelligence or aptitude test which you ever took. If you are a candidate for college entrance, any aptitude test which you take will also test this power—the power to understand basic word relationships—and to apply them in different situations.

You have already made substantial progress in developing that skill. In Lesson 1–10 you learned how to unlock the meaning of many new words, thus building and enriching your vocabulary. In the lessons on action words and descriptive words you learned to think in terms of *accuracy*, the exact narrative word or the exact descriptive word, as well as finer shades of meaning.

We are now ready to apply that knowledge to a new area—the area of WORD RELATIONSHIPS.

In Lesson 10 we developed series of words describing different types of people. Among them were an acrobat and a clown. We described the acrobat as AGILE and the clown as FROLICSOME. To make this set of relationships even clearer we could pair ACROBAT and CLOWN in a sort of word equation, as follows:

ACROBAT: CLOWN —AGILE: FROLICSOME.

This would pair two *types of PEOPLE* with a CHARACTERISTIC associated with each, AGILITY and FROLICSOMENESS, both of which also convey the idea of quick, nimble movement.

This is the same pattern we encountered before in discussing the *cries or sounds* identifying specific ANIMALS: OWLS: HOOT —DOGS: BARK.

The two *types of animals*—owls and dogs—are paired on the basis of the sound *characteristic* of each particular species—BARKING for DOGS, HOOTING for OWLS.

A third example of this type is BIRDS: FLY—FISH: SWIM.

How are these two types paired?

ANSWER: On the basis of their CHARACTERISTIC method of LOCOMOTION— FLIGHT for birds and SWIMMING for fish.

Notice the similarity in these sets of WORD relationships to the MATHEMATICAL concept of ratio and proportion:

1:2—as 2:4. 3:6—6:12 1:3 as 3:9, and so forth.

In the first number set, if all we were given was the first three numbers—1:2 as 2: x, we could find the missing term, 4, by noting what is called for in the FIRST SET of numbers, 1:2. This indicates that the numerator 1 is $\frac{1}{2}$ the denominator, 2. Therefore, in the SECOND set, the number 2 must ALSO be half the denominator. This relationship gives us the missing term, 4.

WORD relationships do not require such MATHEMATICAL balance, but they require LOGICAL exactness.

You could *not*, for example, pair:

DOGS: BARK with FISH: SWIM.

Why?

Because you would be incorrectly matching the SOUND the animals make with their method of LOCOMOTION. In mathematics, similarly, you could not match inches with feet unless you changed the terms in both sets to either inches or feet. THIS IS A VERY IMPORTANT POINT TO REMEMBER:

—To compare in MATHEMATICS the UNIT must be the same. To compare in LANGUAGE there must be a COMMON BASIS for comparison.

..To see whether you understand this principle try the following set of word relationships:

DINOSAUR: LUMBERING as RABBIT—is to which of the following four characteristics: (a. timid b. small c. hopping d. herbivorous.)?

Your answer should be HOPPING.

Why?

Because in Set 1, lumbering describes the heavy, plodding GAIT or method of LOCOMOTION of the prehistoric dinosaur. GAIT or LOCOMOTION, therefore, becomes the common basis for comparison. The

answer, HOPPING, which describes the GAIT of the rabbit or the way in which it customarily moves about is the word, which best completes the second half of the word equation.

Why are the other multiple choices incorrect?

The reasons are as follows:

The first choice, TIMID, is incorrect because it describes the *emotional* state of the rabbit. The second choice, SMALL, is incorrect because it refers to the *size* of the animal...The fourth choice, HERBIVOROUS, is incorrect because it refers to the type of *food* that the rabbit eats. This leaves HOPPING, describing the rabbit's *gait*, its COMMON BASIS for comparison with the DINOSAUR, as the correct answer.

Let us now try another word equation of the same type:

AUTUMN: RIPEN — as SPRING (a. burgeon b. moisten c. mellow.
d. wither)

To solve this word equation examine the first part: AUTUMN: RIPEN.

What *basis for comparison* is indicated there? Obviously, the element of TIME—autumn being the season or time of the year when things ripen and the crop is ready to be harvested. Therefore, Part 2 of the word equation involving *spring* must have the same basis for comparison. In autumn fruits *ripen*; in spring they *blossom forth* or BURGEON.

Why is this type similar to that in the preceding examples?

Because a characteristic of autumn is that things RIPEN at that time; a characteristic of spring is that in that season things bud or burgeon.

...Let us now try a different type of word equation: Write the following on your paper:

SOLDIER: PRIVATE: — CRUSTACEAN is to (a. grasshopper b. spider
c. lobster d. fly)

Can you solve this?

Your answer should be Item c. —LOBSTER. REASONS: SOLDIER is a *general* term for military personnel; a PRIVATE is a TYPE of soldier within that GENERAL CLASS. CRUSTACEAN is also a GENERAL CLASS—in this case, a class of AQUATIC LIFE, of which the lobster is a type or species. The COMMON BASIS FOR COMPARISON is that on each SIDE OF THE WORD EQUATION ONE MEMBER OF A GENERAL CLASS is compared with another member of a GENERAL CLASS.

Now let us examine some other types of word relationships. ON YOUR PAPER NUMBER 1–10. I shall now dictate ten sets of words, five of which can be paired with another five in the series.

After you have copied them, see whether you can match EACH HALF SET WITH ITS CORRESPONDING HALF SET—making FIVE FULL SETS in all.

Here are the sets of words:

- | | |
|---------------------|------------------------|
| 1. Yellow: orange | 6. Water wheel: dynamo |
| 2. Slide: avalanche | 7. Cleaver: meat |
| 3. Yesterday: today | 8. Fib: lie |
| 4. Mariner: sextant | 9. Red: scarlet |
| 5. Axe: wood | 10. Motorist: road map |

(BAND)

—Now the ANSWERS:

Answer No. 1 — SET 1—YELLOW: ORANGE, can be paired with RED: SCARLET, Set 9. Why? You may say all are colors. True, but the solution is not as simple as that. The answer lies in the *strength* of the color. Orange is a STRONGER shade of yellow, and SCARLET is a STRONGER SHADE of red. The COMMON BASIS for COMPARISON in this case is STRENGTH or INTENSITY.

Answer No. 2. SET 2, SLIDE: AVALANCHE, can be paired with FIB: LIE, SET 8. Just as an avalanche can be loosed by a slide, habitual lying can result from fibs. In each case, we are dealing with the RESULT of an action, or a cause and effect relationship.

Answer No. 3 — SET 3, YESTERDAY: TODAY, can be paired with WATER WHEEL: DYNAMO, SET 6. Here we are considering sources of power and the era or TIME in which they were invented. The water wheel is an invention of the PAST; the dynamo renders electric power for living TODAY.

Answer No. 4 — SET 4, MARINER: SEXTANT, can be paired with MOTORIST: ROAD MAP, Set 10. The COMMON BASIS for COMPARISON is the *instrument or tool* used for finding direction. In the first part, the instrument is the mariner's sextant; in the second part, the tool or instrument is the motorist's road map.

Answer No. 5 — AXE-WOOD: can be compared with CLEAVER: MEAT, Set 7. The COMMON BASIS for COMPARISON is again an instrument or tool and the article or object which it is customarily used on. Another point of comparison is that both axe and cleaver are CUTTING tools.

—To summarize what we have learned so far. REMEMBER:

1. Always look for the SPECIFIC RELATIONSHIP indicated in the FIRST HALF of the word equation.

2. Try to find that SAME RELATIONSHIP in the SECOND HALF of the word equation and match it with that in the FIRST HALF.

Bearing these 2 rules in mind, examine the following sets of word equations. Select from the multiple-choice answers the WORD which best COMPLETES and BALANCES the word equation.

No. 1 —CARTOGRAPHER: MAP—Artist is to (a. easel, b. brush, c. palette, d. painting).

ANSWER: PAINTING. REASON: Both cartographer and artist are individuals who CREATE something, in the case of the cartographer, a map, and in the case of the artist, a painting.

No. 2 —ANIMOSITY: AMITY—GIGANTISM is to (a. cretinism, b. elephantiasis c. dwarfishness d. obesity)

ANSWER: DWARFISHNESS; REASONS: *Animosity* and *amity* in the first set of relationships are antonyms or opposites. *Animosity* is unfriendliness and *amity* is friendliness. Therefore, GIGANTISM, the quality of hugeness or unusual largeness, must be paired with its opposite, dwarfishness, or unusual smallness.

No. 3 —RECONNAISSANCE: SURVEY as RECIPROCITY is to (a. aggression, b. propaganda c. dissent d. cooperation).

ANSWER: Cooperation. REASON: *Reconnaissance* and *survey* are SYNONYMS, or words *similar* in meaning. Therefore, *reciprocity*, which means the give and take implied in mutual agreement must also be paired with a synonym, in this case, the word, "cooperation."

No. 4 —RENEGADE: SERENADE —as ARTISAN is to (a. cobbler b. partisan c. clerk d. banker).

ANSWER: No. 4: PARTISAN...REASON: The COMMON BASIS for COMPARISON is a simple matter of RHYME. In the first set of words RENEGADE rhymes with SERENADE. In the second set, therefore, the word needed to complete or balance the word equation is PARTISAN since it is the only word that rhymes with ARTISAN.

No. 5: LION: TRAP — as FISH is to (a. kelp b. river c. spawning ground d. net).

ANSWER — NET. REASON: The COMMON BASIS for COMPARISON is what both the lion and the fish seek to AVOID —capture or entrapment.

...In the next and final series of word relationships you will be asked —first: to supply a *missing word*, i.e., a word which will best *complete* the word equation and *secondly*, to tell *why* you chose that word.

REMEMBER, the word which you supply must bear the *same* relationship to *its* side as its companion word in the other half does to *its* side.

NUMBER 1–5 on your paper.

No. 1—SEEK: SOUGHT—DRINK: is to —.

ANSWER: DRANK. REASON: This illustrates balance in tenses, an aspect of GRAMMAR, SOUGHT is the past tense of SEEK. Therefore, the companion word of SOUGHT must also be in the PAST tense. The past tense of DRINK is DRANK.

No. 2. SYLLOGISM: LOGIC as SENTENCE is to —.

ANSWER: PARAGRAPH. REASON: Just as SYLLOGISMS, which are formal arguments in logic, are a basic part of the whole system of logic, SENTENCES are the basic parts of paragraphs. This is a relationship of the part to the whole. Another example of this type would be LETTER: WORD—as DROP: WATER.

No. 3. MEAT: METE —AS BLEW is to —.

ANSWER: The color blue... REASON: The COMMON BASIS for COMPARISON in this set is that BOTH pairs must be sets of HONONYMS. HONONYMS are words that sound alike but are spelled differently.

No. 4. HORSE: MARE — as BUCK is to —.

ANSWER: DOE. ...REASON: In the first set MARE is the FEMALE of HORSE. Therefore, the word which will best complete the second set and balance the word equation is the female of BUCK, which is DOE.

No. 5. HERMIT: SECLUSION — as MOUNTAIN CLIMBER IS TO —.

ANSWER: SUMMIT. Basis for comparison here is what each person STRIVES TO ATTAIN or WHAT HE SEARCHES FOR. A HERMIT seeks SECLUSION or solitude. A MOUNTAIN CLIMBER strives to reach the SUMMIT or TOP.

(—For further practice in solving word equations, see the exercises in your booklet.)

(BAND)

(See Supplement to this lesson, SECTIONS I and II.)

To solve these exercises —and any other sets involving WORD RELATIONSHIPS—REMEMBER the two cardinal principles:

1. Examine the FIRST set of words and note the RELATIONSHIP IMPLIED in them.

2. To balance your word equation: Examine the SECOND HALF. Choose the correct word or set of words which states the same relationship as that in the first half.

I. EXERCISE I — (ANSWERS FOLLOW EXERCISE 2)

(Complete the WORD EQUATION and State the Type or Category)

- | | |
|------------------------|---|
| 1. Viviparous: mammal | Oviparous (cow, sheep, hen, dog) |
| 2. Hale: hail | Mourn (born, morn, storm, grieve) |
| 3. Bird: sparrow | Gun (carbine, bullet, breech, trigger) |
| 4. Scissors: paper | Scalpel (surgeon, tissue, incision, operation) |
| 5. Early: late | Antediluvian (medieval, modern, classical, prehistoric) |
| 6. Tepid: hot | Dislike (malediction, contempt, hatred, anger) |
| 7. Chose: choose | Ate (eaten, eating, eat, have eaten) |
| 8. Deceit: delete | Foment (dissent, subvert, deride, attend) |
| 9. Engineer: bridge | Composer (notes, symphony, performance, opera house) |
| 10. Frivolous: serious | Sanguine (pessimistic, churlish, patient, exuberant) |

II. EXERCISE 2 — (Complete the WORD EQUATION and STATE the TYPE or Category)

- | | |
|----------------------------|---|
| 1. Sowing: reaping | Deposit (investment, loan, interest, withdrawal) |
| 2. Miner: pick | Apothecary (pestle, shovel, piston, altimeter) |
| 3. Theatre: stadium | House (room, closet, door, manor) |
| 4. Disparagement: praise | Complexity (profusion, simplicity, candor, discord) |
| 5. Paleontologist: fossils | Mineralogist (map, Geiger counter, rocks, spa) |
| 6. Parity: equality | Harmony (cacophony, dissonance, euphony, rhythm) |
| 7. Ram: ewe | Fox (vulture, raven, jackal, vixen) |
| 8. Pearl: necklace | Atom (molecule, neutron, proton, electron) |
| 9. Deer: hunter | Whale (mammal, whalebone, oil, harpooner) |
| 10. Lion: leonine | (Fawn: doe)...(Fox: hounds)...(Hog: porcine)...(Elephant: circus) |

ANSWERS TO EXERCISE 1 (ABOVE)

- | | |
|-------------------------------------|--|
| 1. Hen—Type and Characteristic | 6. Hatred —Intensity |
| 2. Morn—Homonyms | 7. Eat—Grammar |
| 3. Carbine—Class and Species | 8. Dissent—Rhyme |
| 4. Tissue—Tool and object worked on | 9. Symphony—Worker and Article Created |
| 5. Modern—Time | 10. Pessimistic —Antonyms |

ANSWERS TO EXERCISE 2

- | | |
|------------------------------------|--|
| 1. Interest —Cause and effect | 6. Euphony —Synonyms |
| 2. Pestle—Tool used | 7. Vixen —Sex |
| 3. Manor—Class and species | 8. Molecule—Part to the Whole |
| 4. Simplicity—Antonyms | 9. Harpooner — What the Person or Thing Seeks to Avoid |
| 5. Rocks—Person and Thing He Seeks | 10. (Hog-porcine) —Grammatical Relationship |

LESSON THIRTEEN:

HOW TO WRITE AN EFFECTIVE COMPOSITION

PART 1 -- NARRATIVE AND DESCRIPTIVE WRITING

HOW TO WRITE AN EFFECTIVE COMPOSITION

Part One—Narrative and Descriptive Writing

A reporter, hunched tensely over a typewriter, pounds out an exiting news story. An artist describes a beautiful sunset in a letter to a friend and is later inspired to paint it. A scientist works over an important medical report to be delivered at a national convention. A parent, concerned over a serious traffic hazard in her community, pens a vigorous letter to a local editor. A drama critic writes a frank report on a new play which he has just seen. A movie writer, assigned to prepare a scenario based on a best-seller, plans which scenes he will include, emphasize, or omit.

In all of these instances, when people are called upon to narrate, describe, explain something, or state an opinion, though the format each uses is different, *the art of composition* is basically the same—governed by the same basic principles.

What are some of these key principles?

First, the writer **MUST CAPTURE THE ATTENTION** of the reader as quickly as possible.

Secondly, the writer must have **AN INTERESTING OR IMPORTANT THEME OR MESSAGE** to present—and he must make the reader a sympathetic and attentive participant in whatever he is presenting.

Thirdly, his work must be **WELL ORGANIZED**. He must develop his story or character sketch or medical report or editorial **LOGICALLY** and **SEQUENTIALLY** so that the reader can follow him clearly step by step through an unbroken chain of ideas—from A to B to C to D to E, and so on.

Fourthly, he **MUST SUPPORT HIS FACTS BY CLEAR-CUT EVIDENCE**, excluding from his writings bias or prejudice, and presenting a *balanced* picture which gives all shades of opinion.

Fifthly, he should leave the reader **WITH A SENSE OF ENRICHMENT**—through a belief in the worthwhileness of what he has said, through the novel or imaginative way in which he has said it, and through the stirring and the quickening of the reader's senses and emotions.

—This holds true for Narration, Description, Exposition, Argumentation, Dramatization, etc. —for every phase of composition.

Before we begin written work in any of these areas, it might be well to examine a famous literary piece which embodies many of these *principles of good composition*:

The passage is "The Breaking of the Wine-Cask." It opens Chapter V., entitled "The Wine Shop" in Dickens' famous novel of the French Revolution, "A TALE OF TWO CITIES." It is reprinted for you in your booklet.

As I read it aloud, follow it in your booklet. Look for the answers to the following three questions:

1. How does Dickens immediately *arrest your attention*?
2. How does he arouse and develop your *interest in his characters*?
3. How does he appeal to your *senses and emotions*?

"THE BREAKING OF THE WINE-CASK"

"A large cask of wine had been dropped and broken, in the street. The accident had happened in getting it out of a cart; the cask had tumbled out with a run, the hoops had burst, and it lay on the stones just outside the door of the wine-shop, shattered like a walnut-shell.

"All the people within reach had suspended their business, or their idleness, to run to the spot and drink the wine. The rough irregular stones of the street, pointing every way, and designed one might have thought, expressly to lame all living creatures that approached them, had dammed it into little pools; these were surrounded each by its own jostling group or crowd, according to its size. Some men kneeled down, made scoops of their two hands joined, and sipped, or tried to help women, who bent over their shoulders, to sip, before the wine had all run out between their fingers. Others, men and women, dipped in the puddles with little mugs of mutilated earthenware, or even with handkerchiefs from women's heads, which were squeezed dry into infants' mouths; others made small mud embankments, to stem the wine as it ran; others, directed by lookers-on up at high windows, darted here and there, to cut off little strams of wine that started away in new directions; others devoted themselves to the sodden and lee-dyed pieces of the cask, licking, and even champing the moister wine-rotted fragments with eager relish. There was no drainage to carry off the wine, and not only did it all get taken up, but so much mud got taken up along with it, that there might have been a scavenger in the street if anybody acquainted with it could have believed in such a miraculous presence.

"A shrill sound of laughter and amused voices—voices of men, women, and children—resounded in the streets while this game lasted. There was little roughness in the sport, and much playfulness. There was a special companionship in it, an observable inclination on the part of every one to join some other one, which led, especially, among the luckier or lighter-hearted, to frolicsome embraces, drinking of healths, shaking of hands, and even joining of hands and dancing, a dozen together. When the wine was gone, and the places where it had been most abundant were raked into a gridiron-pattern by fingers, these demonstrations ceased, as suddenly as they had broken out. The man who had left

his saw sticking in the firewood he was cutting, set in motion again; the woman who had left on a door step the little pot of hot ashes, at which she had been trying to soften the pain in her own starved fingers and toes, or in those of her child, returned to it; men with bare arms, matted locks, and cadaverous faces, who had emerged into the winter light from cellars, moved away, to descend again and a gloom gathered on the scene that appeared more natural to it than sunshine.

"The wine was red wine, and had stained the ground of the narrow street in the suburb of Saint Antoine, in Paris, where it was spilled. It had stained many hands, too, and many faces, and many naked feet, and many wooden shoes. The hands of the man who sawed the wood, left red marks on the billets: and the forehead of the woman who nursed her baby, was stained with the stain of the old rag she wound about her head again. Those who had been greedy with the staves of the cask, had acquired a tigerish smear about the mouth, and one tall joker so besmirched, his head more out of a long squalid bag of a night-cap than in it, scrawled upon a wall with his finger dipped in muddy wine-lees—BLOOD.

"The time was to come when that wine too would be spilled on the street-stones, and when the stain of it would be red upon many there.

"And now that the cloud had settled on Saint Antoine, which a momentary gleam had driven from his sacred countenance, the darkness of it was heavy—cold, dirt, sickness, ignorance, and want, were the lords in waiting on the saintly presence—nobles of great power all of them; but most especially the last. Samples of a people that had undergone a terrible grinding and re-grinding in the mill, and certainly not in the fabulous mill which ground old people young, shivered at every corner, passed in and out at every doorway, looked from every window, fluttered in every vestige of a garment, that the wind shook. The mill which had worked them down, was the mill that grinds young people old; the children had ancient faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh, was the sign, Hunger. It was prevalent everywhere. Hunger was pushed out of the tall houses, in the wretched clothing that hung upon poles and lines, Hunger was patched into them with straw and rag and wood and paper; Hunger was repeated in every fragment of the small modicum of firewood that the man sawed off; Hunger stared down from the smokeless chimneys, and started up from the filthy street that had no offal, among its refuse, of anything to eat. Hunger was the inscription on the baker's shelves, written in every small loaf of his scanty stock of bad bread; at the sausage-shop, in every dead dog preparation that was offered for sale. Hunger rattled its dry bones among the roasting chestnuts in the turned cylinder; Hunger was shred into atomies in every farthing porringer of husky chips of potato, fried with some reluctant drops of oil."

This is an exceptionally powerful passage, combining vigorous narrative, rich description, and forceful exposition of a point of view.

How does Dickens achieve his effects? Let us now answer the three questions we posed before our reading:

First, how does he immediately engage your *attention*?

ANSWER: The very first sentence, "A large cask of wine had been dropped and broken, in the street," simply, clearly, and *vigorously* describes an unusual situation: Wine, a luxury beyond the average slum-dweller, is literally *flowing* in the streets!

Second, how does Dickens arouse and develop your interest in his *characters*?

ANSWER: In the following ways:

1. By showing people so desperate and hungry as to try to salvage spilled wine from the mud of the streets.
2. By showing chivalry even among people so impoverished—with men giving their portions of retrieved wine to women and with people at high windows helping to direct the efforts of others to obtain some of the wine before it all runs out.
3. By showing them, in spite of their sordid, depressing environment still able to laugh, dance, and drink toasts to one another.

Third, how does Dickens appeal to your senses and emotions?

ANSWER: By evoking such striking images and word-pictures as the following and arousing sympathy for the people involved:

1. "The cask lay on the stones, shattered like a walnut shell."
(STRESS ON SIGHT AND SOUND)
2. "Some men kneeled down, made scoops of their two hands joined, and sipped."
(STRESS ON TASTE AND TOUCH)
3. "Handkerchiefs from women's heads were dipped in the puddles and squeezed dry into infants' mouths." (TASTE)
4. "Others licked and even champed the moister wine-rotted fragments with eager relish." (TASTE)

...Another standard we set up before for the writing of an effective composition was GOOD ORGANIZATION: We asked: Does the writer tell his story logically, step by step?

To appraise Dickens' skill in organization imagine that you are a cameraman photographing this scene for television or the movies. Ask yourself the following questions:

1. Does Dickens proceed logically in order of *time*?
2. In order of *place*?

Let us check the TIME element:

The wine-cask bursts. People stop whatever they are doing and flock to the spot from all parts of the street. The wine is retrieved and consumed. Slowly the people resume what they were doing, then retreat into their hovels. Finally, the early darkness of winter descends on the street.

—From this we see that events have proceeded in clear chronological order. The time element is, therefore, well handled.

Now let us check the PLACE element:

Do events move logically from PLACE to PLACE? Let us see.

First, your camera focuses on a center point, the door of the wine-shop, in front of which the cask lies broken. Then you follow the rivulets of wine flowing in various directions. Then you show people dropping various occupations or activities and flocking inwards towards the central spot. Next, you show the steps taken to retrieve the wine, including shots of people directing friends from their high windows. You end with a shot of the empty cask.

Has the author moved logically from place to place?

Yes. From a central point he has moved in and out, around and around, up and down, and finally back to the empty cask at the center.

...In what other ways is this passage well organized?

First, in the way in which Dickens arranges his material. The first incident, the breaking of the wine-cask, sets off a series of reactions from the people, mounting in interest and intensity until the cask has been drained dry. This is BUILDING in order of LOGICAL IMPORTANCE. Dickens could also have reversed the process, first showing the EMPTY WINE-CASK and then, through a series of flashbacks, telling how it had been left thus by the people.

Another way in which this passage is well organized is that there is a CLEAR CONNECTION between the breaking of the wine-cask and what is to follow: The passage not only serves to introduce Defarge, the wineshop keeper, and his sinister wife but also foreshadows the blood-bath of the French Revolution through the symbolic spilling of the wine. This is logical, step-by-step development—development by CAUSE AND EFFECT. Event A. leads to Event B. B is the cause of C. C leads to D or is connected with it. And so on...—Every event must be connected with every other event. There must be no loose ends.

Now for our final two standards:

1. Does the writer have an important theme or message to present? and 2. Does he leave the reader with a sense of the WORTHWHILENESS of what he has said?

On both counts Dickens is successful. He personifies Hunger as a grim specter, present everywhere in that blighted neighborhood. He states his own anger at the "cold, dirt, sickness, ignorance, and want" which he finds there prevalent. And he succeeds in arousing the reader's sympathies for the dwellers of Saint Antoine.

TO SUMMARIZE: This passage is an outstanding literary composition for the following reasons:

1. It NARRATES a vivid and exciting happening, catching the reader's attention in the opening sentence.
2. It DESCRIBES people and things with striking effect, using sharp word-pictures that appeal to the IMAGINATION and the SENSES and EMOTIONS.
3. It is WELL ORGANIZED. It moves LOGICALLY in space and time, step by step, with each incident connected with the next or with another in the over-all plot.
4. It expounds a POINT OF VIEW...or a THEME which the reader finds important or worthwhile—a theme which is strong enough to stir his imagination and enlist him as an interested observer in the story.

With these GUIDEPOSTS in mind, let us now try *our hand* at writing. In *Part Two* of this lesson we shall deal with a type of composition, skill in the writing of which is particularly called for throughout high school and in scholarship and college entrance examinations. *This is the essay.* We shall also consider common errors in English made in the writing of the essay and other types of composition and the *best ways of eliminating these common errors.*

LESSON THIRTEEN:

HOW TO WRITE AN EFFECTIVE COMPOSITION

PART 2 — EXPOSITION: ORGANIZING AND WRITING AN ESSAY

HOW TO WRITE AN EFFECTIVE COMPOSITION

Part Two:— EXPOSITION: Organizing and Writing an Essay

Today it is "Open House" in senior English Class 880. Many students are assembled here today—both members of the regular class and others interested in composition problems. It is a week before the State-wide examination in English, and many students have come here to the "Composition Clinic"... to talk things over, seeking guidance, clarification, assurance.

Many questions are raised on the correct approach, methods of developing a composition, sustaining interest, pitfalls in technical English, etc.

Mr. Allen, the teacher, with many years of experience in training students in self-expression, answers all questions with patience, tact, and authority.

John, a student in the technical course, who feels more at home with electrical circuits than with the intricacies of sentence structure, asks:

QUESTION:

Mr. Allen, I've been writing compositions for a long time, essays in English and social studies, reports in science, research papers in electronics, and so on. Yet each time I sit down to write, I'm faced with the same problem: HOW DO I BEGIN?

ANSWER:

Your problem, John, is a common one,—in fact, one that upsets and needlessly frustrates many students who are called upon to write. And yet so many compositions can be improved by proper organization. You set down your thoughts as they come to you. You try to present all sides of a question. You decide which points deserve the greatest emphasis and which, only minor emphasis. You then present your ideas in order of importance—giving greatest stress and space to the strongest ones.

For example: If you were called upon, as candidates were in a recent scholarship examination, to discuss a topic such as: THE EFFECT OF POCKET BOOKS UPON THE READING HABITS OF THE GENERAL PUBLIC—how would you approach the problem?

Here are some suggestions:

1. Since *both sides* of the question should be discussed, you could organize your thoughts under DESIRABLE FEATURES of pocket books and UNDESIRABLE FEATURES of pocket books.

—Under DESIRABLE features you might list:

a. Larger numbers of books have been made available at a price the average man can pay.

b. Making books available on a large scale helps to promote more extensive reading.

c. Ease of carrying pocket books promotes reading while traveling, waiting for appointments, relaxing out-of-doors, and at other favorable moments.

d. People who would not ordinarily read are stimulated to do so by the attractive design of many pocket books, their compactness, and their appeal to varied tastes.

e. Larger sales of many pocket books help the publisher offer many more titles, reissue important classics, and launch new writers in paperback originals.

f. Many good home libraries have been started with an assortment of pocket books as a nucleus.

—Among the UNDESIRABLE features of pocket books you might list the following:

a. In their desire to capitalize on the new market in pocket books many publishers have glutted the book stores with lurid and sensational books of dubious literary quality.

b. The presence of too many pocket books on the market may detract attention from finer books, i.e., books outstanding in content, appearance, typography, make-up, etc.

c. The lower cost of pocket books to the buyer will make a purchaser favor them in preference to the finer books.

d. Since pocket books cost as little as many magazines, the public may prefer a complete pocket book to a magazine, causing an appreciable drop in magazine circulation.

QUESTION:

Having mustered these arguments pro and con, what would your next steps be?

ANSWER:

1. You would rearrange these arguments in order of increasing IMPORTANCE, presenting your most telling points toward the end.

2. You would then plan an OPENING that would capture the attention of the reader and promptly interest him in reading the BODY of your argument, the pro's and con's of pocket books.

Such an INTRODUCTION could be a personal experience, an anecdote, a quotation, an historical event, or a current happening.

...For example, you could launch your discussion with an OPENING PARAGRAPH describing an historical situation such as the following:

"During lulls in battle on three massive fronts —the Pacific jungles, the German cities, and the mountains of Italy — many an American soldier in World War II. carried in his pocket insurance against fatigue, boredom, or worry over impending combat. This insurance was the pocket book. It included books of philosophy, history, science. It included light novels, serious novels, books of humor, poetry, and religious consolation. To a soldier facing battle for the first time the feelings of Stephen Crane's fictional Civil War soldier in "The Red Badge of Courage" were of comparable intensity." —This would be your opening paragraph.

QUESTION: What would your next step be?

ANSWER: A very important one. To ensure a smooth flow of thought between each part of your composition you would have to have connecting or TRANSITIONAL sentences:

A CONNECTING sentence such as the following ADDED TO YOUR OPENING PARAGRAPH will help bridge the gap between the *opening* and the *body* of your argument. This is the sentence: "Pocket books began to change the reading habits of millions of Americans, not only those of our soldiers but also those of the multitudes at home, some for the better and some for the worse."

The words "some for the better and some for the worse" tell the reader what he may expect in the *next* part, the body of the composition, i.e., the favorable and unfavorable features of pocket books. Thus, at the close of the introduction, the MAIN THEME is clearly stated. Note that this sentence, which states the topic to be discussed, is actually the *topic sentence*. Note also that the topic sentence is not necessarily the first sentence of a composition, as some students believe. It may be found *anywhere* in the opening paragraph. It may, as in this case, be the *last* sentence of the opening paragraph.

QUESTION: Where else is there an important need for CONNECTING SENTENCES?

ANSWER: In two other places:

First, between the positive and negative features of pocket books to show CONTRAST between the two. Such a sentence might read: "Despite their many contributions to education and culture, the publishers of pocket books must consider several undesirable features of these books."

Second, another connecting sentence is needed BEFORE THE CONCLUSION. You have already connected the beginning and the middle. You must now connect the middle and the end. Here is such a CONNECTING or TRANSITIONAL SENTENCE closing the middle section on the weaknesses of pocket books: "Although publishers of pocket books should seriously reexamine some of their present practices, the pocket book revolution has brought many benefits to Americans."

John commented: "I see. This sentence is a sort of announcement that we are getting ready to CLOSE the composition."

"That is correct," replied Mr. Allen. "In our CLOSING PARAGRAPH we shall RESTATE the points in our opening paragraph but from a DIFFERENT POINT OF VIEW."

Such a closing paragraph might read as follows:

"An examination of the balance sheet shows more gains in the case of pocket books than losses. Paper-backs have extended the education of Americans. They have stimulated their intellectual curiosity. They have whetted their literary appetite. Writers of the future will thus have a vast new audience to whom they can offer their wares."

—And now TO SUMMARIZE:

In writing the long composition or critical essay,

—FIRST: List your thoughts on the subject AS THEY OCCUR TO YOU.

SECOND: Note which ideas are RELATED and can be GROUPED UNDER THE SAME HEADING.

THIRD: Plan on as many paragraphs as you have IMPORTANT SUBDIVISIONS of your topic.

FOURTH: Arrange these paragraphs in the order of importance. This is the BODY of your composition.

FIFTH: Prepare an OPENING or INTRODUCTION which will serve as a *springboard* for your main argument and which succinctly indicates what that main argument will be. Stating the nature of the main argument should be the function of your *topic sentence*.

SIXTH: Draft *transitional* sentences connecting ALL MAJOR SUBDIVISIONS of your composition: Connect the introduction with the body; the various parts of the body with one another; and the body with the conclusion.

SEVENTH: Vitalize your arguments by *concrete details* from your personal experience, appropriate books that you have read, plays that you have seen, research and interviews that you have conducted, and so on.

(FOR COMPLETE ESSAY see Supplement to this Lesson, Section I.)

...“Thank you, Mr. Allen,” John commented. “I see now how important proper organization is in writing a good composition. But many of us have trouble also with the MECHANICS of English, with sentence structure, agreement, usage, and so forth. Can you give us any advice on that matter?”

“I’ll be glad to,” replied Mr. Allen. “In preparation for our Composition Clinic today I have made a survey of the most common errors in English on your last set of composition papers. You recall we wrote on the topic “CHOOSING A CAREER.”

To help you understand the nature of these errors and to correct them may I suggest that you copy the following sentences as I dictate them. We shall then correct each, explaining why we do so. Here are the sentences:

No. 1 —“At first, I chose engineering as a career later I changed to aviation.”

This is a common type of error, the run-on sentence. Two or more independent clauses are run together into one group of words. There are several ways of correcting this type of error:

First, is to separate the group of words into TWO SEPARATE SENTENCES, as follows:

“At first, I chose engineering as a career. Later, I changed to aviation.”

A second way is to insert a coordinating conjunction such as “but” between the two clauses. We now have one sentence, a COMPOUND one, with the two independent clauses connected by “but” as follows:

“I chose engineering as a career, but later I changed to aviation.”

A third method is to insert a SEMI-COLON after the first clause to connect it with the second clause since both clauses are closely connected in *thought*. The sentence would then read; “At first, I chose engineering as a career; later, I changed to aviation.”

And now we come to a SECOND TYPE OF ERROR:

SENTENCE NO. 2. “Entering the field of aviation with its rigid requirements in mathematics, physics, meteorology, body-building calisthenics.”

—ANALYSIS: This error, also a very common one, is the INCOMPLETE SENTENCE or SENTENCE FRAGMENT. A sentence-fragment is a wanderer in grammatical space. Here a participial phrase, “Entering the field of aviation with its rigid requirements etc.” is the wanderer, looking for an independent subject to which to attach itself. In this case, by adding an independent clause such as “I might feel discouraged at first,” the PARTICIPLE, “ENTERING,” can now be safely and securely attached to the subject, the person who took up aviation—in this case “I.” The corrected sentence now reads: “Entering the field of aviation with its rigid requirements in mathematics, physics, meteorology, body-building calisthenics, etc., I might feel discouraged at first.”

(For other methods of correcting the SENTENCE FRAGMENT or INCOMPLETE SENTENCE consult your booklet).

(BAND)

(See Supplement to this lesson, SECTION III.)

And now let us turn to the correction of Sentence No. 3.

“For a long time neither my friends nor I were certain which course to take.”

ANALYSIS: This is an error in AGREEMENT. The writer has been confused by the plural “friends” and has made the plural verb “were” agree with it. The verb should be “Was,” which is *singular*, to agree with its nearer antecedent, I. If two parts of a subject are joined by such correlatives as “either...or” or “neither...nor,” the predicate verb agrees in number with the *nearer* of the two. The sentence should read: “For a long time neither my friends nor I *was* certain which course to take.”

SENTENCE NO. 4....“As hobbies I liked painting, designing, and sometimes to take a trip to some famous art center.”

ANALYSIS: This is an error in parallel structure. ...“Painting” and “designing” are VERBAL NOUNS ending in —ing. To parallel these two the *third* idea, “to take a trip,” must be changed from its infinitive form “to take” to the “—ing” form “*taking* a trip,” thus making it a verbal noun and making “painting, designing, and taking a trip” all PARALLEL IN STRUCTURE.” The revised sentence should read: “As hobbies I liked painting, designing, and taking occasional trips to some famous art center.”

SENTENCE NO. 5. "The reason I decided to become a nurse is because I have always wanted to help people who are ill or incapacitated."

ANALYSIS: This is an example of the incorrect use of a word—an error in DICTION ...in this case "because," a *conjunction*, has been incorrectly used in place of the word "that," a relative pronoun. This particular error is extremely common. Many people say and write "The reason is *because*" when they should say "The reason is *that*..." "THAT" introduces a noun clause—"I have always wanted to help people who are ill or incapacitated." This noun clause is in *apposition* with the word "*reason*." To test this merely interchange the two ideas and see whether the meaning of the sentence remains UNCHANGED. We interchange and obtain the following: "That I have always wanted to help people who are ill or incapacitated is the reason that I decided to become a nurse." Clearly, there has been no change in the meaning.

SENTENCE NO. 6. "For my first foreign language I studied French, which consumed a large amount of my time."

ANALYSIS: This is a case of faulty or ambiguous reference. As the sentence is written, the relative pronoun "which" incorrectly refers to "French." It is not the *language* French that has been time-consuming in the student's experience but the *STUDY* of it. The revised sentence should read: For my first foreign language I chose French, *the study of which* consumed a large amount of my time."

SENTENCE NO. 7. "Deciding to become a rare-book collector, I showed several to an expert which I had found in an old book shop."

ANALYSIS: This is a case of a MISPLACED MODIFIER. It is not the EXPERT who had been found, but the RARE BOOKS. The adjective clause "which I had found" modifies "several" and should be placed next to it, not MISPLACED next to, and modifying EXPERT. The sentence should read: "Deciding to become a rare-book collector, I showed several which I had found in an old book shop to an expert"

SENTENCE NO. 8. At first, I devoted many leisure hours to stamp-collecting, but later art absorbed most of my time.

ANALYSIS: This is an UNNECESSARY SHIFT OF SUBJECT between one clause and another. The writer starts with the subject "I" in the first clause and then shifts to the subject "art" in the second clause. The sentence should read: "At first I devoted many leisure hours to stamp-collecting, but later I gave most of my time to art."

SENTENCE NO. 9. "When I learned that I had been awarded the algebra medal, I couldn't hardly believe my good fortune."

ANALYSIS: This is a form of a very common error—the DOUBLE NEGATIVE. "Couldn't," which stands for "could not" or "barely" has *negative* force...Since a double negative has the force of an *affirmative*, only ONE negative should be used when you wish to convey a negative idea. The sentence should read: "When I learned that I had been awarded the algebra medal, I *could hardly* believe my good fortune."

And now, SENTENCE NO. 10 —"My guidance counsellor feels that I would do well in secretarial work and asked me to call for an interview."

ANALYSIS: This is INCORRECT SEQUENCE OF TENSES. In the first part of this compound sentence the verb FEELS is in the present tense. In the second part, the tense of the verb ASKED has shifted to the past. This is, therefore, an incorrect sequence. The sentence should read: "My guidance counsellor *felt* that I would do well in secretarial work and asked me to call for an interview."

...Closing his "Composition Clinic," Mr. Allen offered three final important suggestions:

1. Plan and ORGANIZE your work carefully.
2. PROOFREAD everything that you write for correct SPELLING, USE OF WORDS, CAPITALIZATION, and PUNCTUATION.
3. Test the accuracy of your sentence structure by checking to see that you have eliminated errors involving:

1. The run-on sentence 2. The sentence fragment that masquerades as a complete sentence 3. The faulty or ambiguous reference. 4. The misplaced or dangling modifier. 5. The faulty shift of subject between one clause and another. 6. The lack of agreement between a verb and its subject or a pronoun and its antecedent. 7. The lack of parallel structure. and No. 8. The incorrect sequence of tenses.

(For Practice Exercises on these types of errors see Supplement to this lesson, SECTION II.)

I. COMPLETE ESSAY ON "THE EFFECT OF POCKET BOOKS UPON THE READING HABITS OF THE GENERAL PUBLIC"

During lulls in battle on three massive fronts—the Pacific jungles, the German cities, and the mountains of Italy—many an American soldier in World War II. carried in his pocket insurance against fatigue, boredom, or worry over impending combat. This insurance was the pocket book. It included books of philosophy, history, science. It included light novels, serious novels, books of humor, poetry, and religious consolation. To a soldier facing battle for the first time the feeling of Stephen Crane's fictional Civil War soldier in "The Red Badge of Courage" were of comparable intensity. Pocket books began to change the reading habits of millions of Americans, not only those of our soldiers but also those of the multitudes at home, some for the better and some for the worse.

Some of the positive ways in which pocket books have changed the reading habits of Americans are the following: Ease of carrying pocket books promotes reading while traveling, waiting for appointments, relaxing out-of-doors, and at other favorable moments. People who would not ordinarily read are stimulated to do so by the attractive design of many pocket books, their compactness, and their appeal to varied tastes. Larger sales of many pocket books help the publisher offer many more titles, reissue important classics, and launch new writers in paperback originals. Larger numbers of books have been made available at a price which the average man can pay. Making books available on a large scale helps to promote more extensive reading. Many good home libraries have been started with an assortment of pocket books as a nucleus.

However, despite their many contributions to education and culture, the publishers of pocket books must consider several undesirable features of these books:

Since pocket books cost as little as many magazines, the public may prefer a complete pocket book to a magazine, causing an appreciable drop in magazine circulation. In their desire to capitalize on the new market in pocket books many publishers have glutted the book stores with lurid and sensational books of dubious literary quality. The presence of too many pocket books on the market may detract attention from finer books, i.e., books outstanding in content, appearance, typography, make-up, etc. The lower cost of pocket books to the buyer will make purchasers favor them in preference to the finer books. Yet, although publishers of pocket books should seriously reexamine some of their present practices, the pocket book revolution has brought many benefits to Americans.

In my own experience, three pocket books have had a deep and abiding influence: H.G. Wells' "Outline of History," skilfully abridged from the lengthy original, which I might never have read in full, gave me a panoramic and comprehensive view of human history and stimulated me to read more extensively in the field. "The Shorter Bartlett's Quotations" presented the distilled essence of some of the finest prose and poetry ever written in a compact, handy reference volume. Cervantes' "Don Quixote," which I read for the first time in pocket book form, was a masterpiece of poignant satire. It left me with the feeling that often the talker, like Sancho the squire, actually accomplishes little in life while Don Quixote, befuddled old knight though he was, has the courage to try to achieve his dreams and ideals through action.

An examination of the balance sheet shows more gains in the case of pocket books than losses. Paper-backs have extended the education of Americans. They have stimulated their intellectual curiosity. They have whetted their literary appetite. Writers of the future will thus have a vast new audience to whom they can offer their wares.

II. EXERCISE IN CORRECTION OF COMMON ERRORS IN COMPOSITION

- DIRECTIONS:
1. Find the error.
 2. Describe the NATURE of the error.
 3. Correct the error.

1. The guest was quite disturbed because in the confusion at the airport she forgets to thank her host.
2. They journeyed through the dense jungle with the help of their guides, which no man had ever explored.
3. When a child plays a strenuous game of ball, sufficient time for rest should be given him.
4. "The Rime of the Ancient Mariner" is a beautiful lyrical work it contains a great deal of symbolism it also has many elements of the supernatural.
5. Although we had suspected his guilt for some time.

6. a. The teacher, and sometimes the parents, have strongly stressed the need for better study habits.
b. He interviews every applicant and treats them with courtesy and consideration.
7. It will not be possible to determine the full affect of the atomic tests for many years.
8. The Board hasn't notified but two applicants to appear.
9. First, you must drive straight along the highway; turn right; then continuing for a mile.
10. The mother asked her daughter to fill her prescription.

ANSWERS:

1. "Forgets" should be "forgot." This is an error in SEQUENCE OF TENSES.
2. The sentence should read: "They journeyed through the dense jungle, which no man had ever explored, with the help of their guides." "With the help of their guides" should not have followed the word "jungle." This is a case of a MISPLACED MODIFIER.
3. Corrected version: "When a child plays a strenuous game of ball, one should give him sufficient time to rest. "Should be given him" is incorrect because it is the *passive* voice. This is an UNNECESSARY SHIFT IN VOICE (From active to passive).
4. Corrected version: "The Rime of the Ancient Mariner" is a beautiful lyrical work, containing a great deal of symbolism and many elements of the supernatural." This was a RUN-ON SENTENCE.
5. Correct this SENTENCE FRAGMENT or INCOMPLETE SENTENCE by attaching it to a MAIN or INDEPENDENT CLAUSE. "Although we had suspected his guilt for some time, (a subordinate clause), WE WERE UNPREPARED FOR HIS SUDDEN DECISION TO CONFESS." (Main clause)...
6. a. Change "have" to "has" to agree with "teacher." This is an error in AGREEMENT OF SUBJECT AND VERB.
b. Change "them" to "him" or "her." This corrects an error in AGREEMENT OF A PRONOUN WITH ITS ANTECEDENT.
7. Change "affect" to "effect." "Affect" means "to impress" or "influence." "Effect" means "result." This corrects an error in DICTION.
8. The sentence should read: "The Board *has* notified but two applicants to appear." This corrects a DOUBLE NEGATIVE.
9. The corrected version should read: "First, *drive* straight along the highway; *turn* right; then, *continue* for a mile." In this version all the verbs have been placed in the IMPERATIVE MOOD to make them uniform and parallel. This corrects an error in PARALLEL STRUCTURE.
10. The corrected version should read: "The mother, given a prescription by the doctor, asked her daughter to fill it." This clearly identifies the *mother* as the one requiring the prescription and corrects a case of AMBIGUOUS REFERENCE.

III. ADDITIONAL METHODS OF CORRECTING A SENTENCE FRAGMENT

Sometimes, correction of a sentence fragment requires supplying an independent verb to which it can be attached. Suppose the same thought had appeared in this form: "The study of aviation with its rigid requirements in physics, mathematics, meteorology, body-building calisthenics, etc." Here the sentence fragment could only become a "full-grown" sentence if we added a *predicate* —namely, the words "discouraged me" so that it read: "The study of aviation, etc. discouraged me."

A third and very common type of sentence fragment is the one that masquerades as a complete sentence but is really a SUBORDINATE CLAUSE. The same student might have written: "When I studied aviation-----etc." This *looks like* a complete sentence, but the signpost "when" tells us that we are looking at a *subordinate clause*. We must, therefore, attach this subordinate clause to a MAIN or INDEPENDENT CLAUSE. We do so and obtain the following *complete* sentence: "When I studied aviation with its rigid requirements in mathematics, physics, meteorology, body-building calisthenics, etc., *I was discouraged at first.*" This last clause, "I WAS DISCOURAGED AT FIRST," is the MAIN or INDEPENDENT CLAUSE to which the "when" clause or SUBORDINATE CLAUSE has been attached to make the *combination* of the two a COMPLETE SENTENCE.

LESSON FOURTEEN:

TECHNIQUES IN READING COMPREHENSION

TECHNIQUES IN READING COMPREHENSION

I. THE MOOD OF THE WRITER.

Reading a good book or a great literary passage is a stay at a grand hotel. The fee is modest, the accommodations, excellent, the opportunities for renewal, limitless.

If you wish to read well, to comprehend what you read, to enrich your knowledge and experience in the light of what you have read, you must learn your way around the hotel. There are many entrances—and there are many keys.

To every well-written paragraph there is a master key—a phrase, a clause, a topic sentence which will open every door to that paragraph and will lead you to the central thought or the heart of the paragraph. Every SENTENCE in that paragraph is a *supporting* sentence—a room key to help you unlock additional doors to meaning.

Different writers have different ways of opening the door and asking you in. Some do it with a challenging statement such as Charles Lamb does in his poignant essay "New Year's Eve" when he writes: "Every man hath two birthdays." "Two birthdays?" you echo wonderingly, your curiosity immediately aroused. Victor Hugo does the same in his novel "Ninety-Three" when he states paradoxically, "Nothing is more gentle than smoke, nothing more frightful." At once you are moved to read on.

Some writers ask questions when they unfasten the door such as Logan Pearsall Smith, when he inquires, "What shall I compare it to, this fantastic thing I call my Mind?" in his essay "All Trivia,"—or Christopher Morley when he asks, "Which one of us has not sat in some anteroom and watched the inscrutable panels of a door that was full of meaning?" in his essay "On Doors." Other writers push back the bolts forcefully, with strong emotion, such as William Allen White in his stirring and sad essay, on the death of his daughter, Mary White, when he writes: "The Associated Press reports carrying the news of Mary White's death declared that it came as the result of a fall from a horse. How she would have hooted at that!"—or J. Donald Adams when he asserts, "How much words have in common with money!" in his New York Times column "Speaking of Books."

Still others open *without* emotion, with a fact or principle or generalization, and then calmly discuss the issue they have raised—as Arnold Bennett does in his essay, "How to Live on Twenty-four Hours a Day" when he says: "A man may desire to go to Mecca. His conscience tells him that he ought to go to Mecca."—or Joseph Wood Krutch in "The Twelve Seasons" when he states a scientific observation: "Many observers have commented on what seems to be the fact that fear plays a much smaller part than we should think it must in the life of an animal who lives dangerously."

All these ways of opening the door—challengingly, questioningly, emotionally, or in a matter-of-fact way—are excellent clues to the *mood* of the author and what he has to offer you inside. To understand him and what he has to present try to adopt the *same* mood and put yourself in his place.—How would YOU have reacted under similar circumstances? Were you ever faced with such a situation? Do you *agree* with what he says? What are *your* opinions on the matter? Such identification with the author and his mood, problems, and opinions will greatly help you in reading comprehension.

Now STOP THE RECORD and turn to Exercise 1 in your booklet in the section on Reading Comprehension. In this exercise are FOUR reading selections in which writers open in varying moods. Study these passages. Then see how accurately you can describe the *mood* of each writer.

...As you read, ask yourself HOW YOU WOULD HAVE ACTED HAD YOU BEEN FACED with the same situation.

(BAND)

(See Supplement to this lesson, SECTION I.)

II. DETERMINING THE MAIN THOUGHT

Some writers open the door promptly, admit you, and get down to business quickly, stating their main idea or topic for discussion in the very first sentence which they utter. *Examples* of such prompt openings are Heywood Broun's description of his hero in his humorous essay, "The Fifty-first Dragon," when he states: "Of all the pupils at the knight school Gawain le Coeur-Hardy was among the least promising"—or Lizette Woodworth Reese's characterization in her essay "My Mother" when she writes, "Whenever I think of my mother, I think of gardens and daffodils."

These writers mince no words. They state their business *directly* at the very start.

Other writers *delay* a little before they ask you in, making you cool your heels outside for a while. Even when you are settled, they lead up to their main thesis slowly, keeping you speculating for a while before they advance their main argument. An example of this calculated delay is to be found in Helen Keller's provocative essay "Three Days to See," in which she discusses our general apathetic attitude toward the precious passage of time for five full paragraphs before she states her *main* theme in these words: "The same lethargy, I am afraid, characterizes the use of all our faculties and senses. Only the deaf appreciate hearing; only the blind realize the manifold blessings that lie in sight."

Another example of a warm-up period before getting down to the main topic is John Kendrick Bangs' opening in his essay "My Silent Servants." He describes various types of people for whom he feels sorry before he describes an individual about whom he is undecided. This is how he does it: "I am sorry for many kinds of folk. I am sorry for the distressed, the depressed, and the oppressed, whosoever they may be, or wheresoever

found. I am sorry for the man of high aspiration thwarted at every point by the insurmountable steep in the path of achievement. But when I find a man who has the means to build up a library in his own home, yet into whose home come only the most inconsequential of books, I don't know whether I am sorry for him or not." Although his introduction is less lengthy than Miss Keller's in "THREE DAYS TO SEE," it is no less intriguing. Note, though, that he, too, makes you wait a while before opening the door.

Thus we see that in our stay at Grand Hotel we must adapt ourselves to the whims and habits of each writer. Some make friends with you immediately; others are no less friendly, but take a longer time to offer their hand or even show it. In other words, the TOPIC SENTENCE or CENTRAL THOUGHT is not always obvious or directly in the foreground, but is often kept in reserve.

A good way to determine whether you have found the author's central thought is to think of a short title for the selection *while* you are reading it. This *title* should be short and succinct. It should convey the essence of the paragraph. It should be a *summary* title. When you finish reading, *compare* your title with those titles or summaries of the main thought usually included in multiple-choice questions in reading comprehension to see whether your title approximates one of them.

For example, you read the following passage from Arnold Bennett's essay, "How to Live on Twenty-four Hours a Day":

"A man may desire to go to Mecca. His conscience tells him that he ought to go to Mecca. He fares forth, either by the aid of Cook's or unassisted; he may probably never reach Mecca; he may drown before he gets to Port Said; he may perish ingloriously on the coast of the Red Sea; his desire may remain eternally frustrate. Unfulfilled aspirations may always trouble him. But he will not be tormented in the same way as the man who, desiring to reach Mecca, and harried by the desire to reach Mecca, never leaves Brixton.

"It is something to have left Brixton. Most of us have not left Brixton. We have not even taken a cab to Ludgate Circus."

As you read the preceding passage, you formulate a tentative title for it such as "Deeds, not Words." You then examine the four multiple-choice answers which also state the central idea of the passage. They are:

1. A Delayed Trip to Mecca
2. The Stay-at-Home
3. Words Cannot Attain Mecca
4. Greener Pastures

Note that the summary title which you have tentatively formulated—"Deeds, not Words." is closest to ANSWER NO. 3—"Words Cannot Attain Mecca." The other choices, while they relate to the central thought of the passage, relate to only one or two aspects of it. They are *not* as *all-inclusive* or *comprehensive* as the correct answer: "Words Cannot

Attain Mecca." This fact also illustrates another very important principle in reading comprehension: In deciding on a title or summary which best expresses the main idea of the passage, do not be misled by partial or incomplete statements of the main thought. LOOK FOR THE MOST COMPREHENSIVE TITLE which includes all aspects of the passage.

Now STOP THE RECORD and turn to Reading Exercise 2 in your booklet. As you read, look for the following points:

1. What is the MOOD of the writer?
2. What is his central thought?
3. Does he state his central thought directly or lead up to it?

Support your answer.

4. Do you agree with his opinions? Why or why not?

(BAND)

(See Supplement to this lesson, SECTION II.)

III. CONTEXT CLUES TO NEW VOCABULARY

Sometimes, as you read, you may stumble over a word or a phrase which is new to you or the meaning of which you are uncertain.

Such words by themselves may prove difficult for you and slow down your reading comprehension. However, if you examine the line in which the word appears as well as the lines *before* and *after* it—in other words, THE CONTEXT—you will generally find clues to the meaning of the new word.

To prove the value of this procedure let us try a little experiment.

ON YOUR PAPER number 1 to 4 and write the following words as I dictate them:

1. desuetude
2. solemnizing
3. pretermitted
4. nativity.

Now let us examine these words. "Solemnizing" is a word of average difficulty. So is "nativity." But most of you would have trouble with such rarer words as "desuetude" and "pretermitted,"—especially "pretermitted"—unless I used them in a sentence.

However, when you find them in a reading selection, in CONTEXT, with sentences before and after to help you fathom their meaning, you will have much less difficulty in determining what they mean.

Now listen to the following passage in which the four words appear. It is the opening paragraph of the selection "NEW YEAR'S EVE"—by Charles Lamb, the famous essayist:

"Every man hath two birthdays: two days, at least in every year, which set him upon revolving the lapse of time, as it affects his mortal duration. The one is that which in an especial manner hetermeth *his*. In the gradual *desuetude* of old observances, this custom of *solemnizing* our

proper birthday hath nearly passed away, or is left to children, who reflect nothing at all about the matter, nor understand anything in it beyond cake and orange. But the birth of a New Year is of an interest too wide to be pretermitted by king or cobbler. No one ever regarded the First of January with indifference. It is that from which all date their time, and count upon what is left. It is the *nativity* of our common Adam."

From the context clues in the passage the meaning of each of the four words should now be clearer to you.

Take the first word—"desuetude." Examining the line, "In the gradual DESUETUDE of old observances, this custom of solemnizing our proper birthday hath nearly passed away," gives an excellent clue to the meaning of DESUETUDE, as something no longer practised. The actual dictionary definition of DESUETUDE is "a falling into disuse." Our definition was, therefore accurate.

The second word "solemnizing" is preceded by words such as "observances" and "custom" and is followed by "birthday." The word "solemn" we know conveys the idea of something grave or serious. Therefore, the verb form "solemnize"—using the context clue in the word "observances"—should mean to "observe or conduct something in a serious manner or with formal dignity." Consulting the dictionary, we find that the official definition of "solemnize" is to "observe with pomp or ceremony." Obviously, our context clues have been of great help in arriving at the right definition.

The third word is "pretermitted." Despite the apparent difficulty of defining this word, you will note that the very sentence in which it appears tells you that the celebration of the New Year is far too significant an event to most people to be pretermitted—in other words—*neglected* by anybody—cobbler or king. Checking with our dictionary, we find the official definition "to pass by, omit or neglect." Again, our context clues have helped.

The last word, "nativity," referring to January 1, is described in the previous sentence as a point from which we, Mankind, reckon the start of time and the remainder left to us. Since the Scriptures reckon time from the appearance of Adam, the first man, we can compute it from his *nativity*, or birthday. Our dictionary defines "nativity" as "birth or the circumstances attending it." Again, our context clues have proved of great value.

Thus, we see that new or difficult vocabulary terms may often be analyzed and understood through a study of the line in which the term or word itself appears or the lines which precede or follow it.

(BAND)

IV. HOW THE WRITER DEVELOPS HIS IDEAS

Once you have determined the meaning of new or difficult words and have found the master key to the central thought, you are well on your way

to a pleasant stay at Grand Hotel. But sometimes the central thought eludes you. In such cases you must use the ROOM KEYS, the SUPPORTING DETAILS to unlock additional clues to meaning.

What are these supporting details?

—Those details by which a writer develops or builds up his arguments.

How does he develop his arguments?

In many ways:

One way is to use the deductive method. The author opens with a general statement, as one does in a proposition in geometry. He then offers a series of observations to support and prove his thesis. William Lyon Phelps does this in his essay on baseball entitled "The Great American Game," in which he opens with a general statement, "Baseball is truly an American game." This is his central thought. He then offers the following points to support this main thesis:

"It is native and has never really flourished elsewhere. In its speed, skill and brevity it seems particularly adapted to our high nervous tension. It lasts about as long as a theatre play and resembles that form of entertainment in more ways than one. The mystery of hero and villain is discovered in about two hours, sometimes at the rate of a thrill a minute. Frequently, the unexpected happens. Victory suddenly emerges from the very core of defeat."

A second way is to reverse the process, using the *inductive* method. In this a writer cites a series of facts or details *first*, building up to a *general statement* at the end. Elbert Hubbard does this very skilfully in his famous essay "A MESSAGE TO GARCIA." Citing in detail how General Garcia, an important figure in the Spanish-American War, was located by the courage and ingenuity of a man named Rowan, the writer *sums up* his supporting facts with a GENERALIZATION at the END, saying,

"By the Eternal! there is a man whose form should be cast in deathless bronze and the statue placed in every college of the land. It is not book-learning young men need, nor instruction about this and that, but a stiffening of the vertebrae which will cause them to be loyal to a trust, to act promptly, concentrate their energies: do the thing—"Carry a message to Garcia."

A third way in which writers develop their ideas is to use *comparison* or *contrast*. J. Donald Adams does this when he opens an essay with the line: "How much words have in common with money!" He then DEVELOPS AND SUPPORTS this idea by showing HOW words can be compared with money—as follows:

"...They, too, are counters of exchange; like money (words) are inflated and debased, put in circulation and withdrawn; they accumulate interest, they are coined, they grow smooth and blurred with usage; they are hoarded and they are spent lavishly; they can be counterfeit; they

jingle and they ring true; they convince and they seduce, they are accepted too often at their face value, and they lend themselves easily (or I would not be writing these particular words) to speculation."

A *fourth* way is to cite *illustrations and examples* to support their argument. After calling baseball a game in which "Victory suddenly emerges from the very core of defeat," William Lyon Phelps delves into baseball history and cites dramatic examples of games in which near defeat was turned into victory. Sometimes a writer also uses a story, a fable, or an anecdote to good effect to illustrate and develop his point.

A *fifth* way is to back their thesis with the force of *authority*. Robert Holliday in his essay "On Carrying a Cane" justifies his belief in the custom by citing the names of the eminent people in history who did carry canes, including George Washington and Thomas Carlyle.

A *sixth* way is to support their thesis with an apt and *pertinent quotation*. If you have difficulty finding the meaning of a passage, a quotation used by a writer to support or illustrate what he has to say is often a good clue. Joseph Wood Krutch, writing on the nature of fear in animals in his essay "THE TWELVE SEASONS," quotes Shakespeare in "Julius Caesar" to strengthen his own ideas: This is the passage:

"Many observers have commented on what seems to be the fact that fear plays a much smaller part than we should think it must in the life of an animal who lives dangerously. Terror he can know, and perhaps he knows it frequently. But it seems to last only a little longer than the immediate danger it helps him to avoid, instead of lingering, as in the human being it does, until it becomes a burden and a threat. The frightened bird resumes his song as soon as danger has passed, and so does the frightened rabbit his games. It is almost as though they knew that 'COWARDS DIE MANY TIMES BEFORE THEIR DEATHS; THE VALIANT NEVER TASTE OF DEATH BUT ONCE.'"

(The meaning of the quotation is that thinking of danger and worrying about it may in the long run cause more mental and physical anguish than the danger itself. This gives us an excellent clue to the meaning of the passage: Since animals rarely fall prey to such psychological terror, each new danger that confronts them can be faced by itself, and once overcome, dismissed from their mind.)

A *seventh* way to develop a central thought is to show a *cause and effect* relationship. In "Landfalls and Departures" Joseph Conrad describes the *effect* of the coming landing of the ship upon its captain: "When about to make the land, the spirit of the ship's commander is tormented by an unconquerable restlessness. It seems unable to abide for many seconds together in the holy of holies of the captain's stateroom; it will go out on deck and gaze ahead through straining of eyes, as the appointed moment comes nearer."

Here *the cause* is the approaching landing; *the effect*, the captain's nervous tension, excitement, and emotional turmoil.

TO REVIEW: To get to the heart of the author's meaning look for *the special methods or techniques* which he employs to *state his central thought* and *develop* it. Some of the special methods which writers employ are:

1. Stating their theme in a *general* way and then developing it in detail—the DEDUCTIVE method.
 2. Leading up to their theme by citing pertinent facts or details, THEN stating their main idea—the INDuctive method.
 3. Using comparison and contrast.
 4. Giving concrete illustrations and examples—or sometimes telling appropriate anecdotes, fables and stories—to bolster their thesis. Many good clues to meaning are to be found here.
 5. Citing authorities for their statements.
 6. Strengthening their statements with appropriate quotations.
- and
7. Showing a cause and effect relationship.

Now STOP THE RECORD and examine the seven reading selections in Exercise 3. As you read each passage, try to determine *which special method* of the seven just described the writer uses to state and develop his central thought.

(BAND)

(See Supplement to this lesson, SECTION III.)

V. RECALLING AND INTERPRETING SPECIFIC DETAILS

In the previous parts of this lesson we discussed several important GUIDES TO READING COMPREHENSION. These were:

1. Determining the mood of the writer.
2. Locating his central idea.
3. Finding how he supports and establishes this idea—through facts, evidence, and details.

It is these details and the POWER TO RECALL and INTERPRET THEM PROPERLY which are often the basis of test questions in reading comprehension.

As you read, try to note all pertinent supporting details. Fix them in your memory. Then be ready to summon up the right ones when you are asked WHICH BEST PROVE A CERTAIN POINT.

To test your power to recall specific details and to interpret them properly I shall read a short passage from an essay called "The Jungle Sluggard" by the famous naturalist and explorer, William Beebe. It describes an unusual animal called the sloth. After I have read it, I shall ask several questions bearing on facts and details about the sloth. Listen carefully as I read, concentrating particularly on *the supporting details*:

"A gun fired close to the ear of a sloth will usually arouse not the slightest tremor; no scent of flower or acid or carrion causes any reaction; a sleeping sloth may be shaken violently without awakening; the waving of a scarlet rag, or a climbing serpent a few feet away brings no gleam of curiosity or fear to the dull eyes; an astonishingly long immersion in water produces discomfort but not death. When we think what a constant struggle life is to most creatures, even when they are equipped with the keenest of senses and powerful means of offense, it seems incredible that a sloth can hold its own in this overcrowded tropical jungle."

Now here are five questions on specific details of the passage:
See how many you can answer:

1. What violent noise failed to rouse the sloth?
2. Mention two sharp odors which also had no effect.
3. What test did the explorer perform while the sloth slept?
4. What dangerous enemy only a few feet away failed to disconcert the sloth?
5. What effect did immersion in water have on the sloth?

This *next* question on the passage concerns your ability to take the information you have just gathered on the sloth and interpret and apply it properly: Here is the question: "The term 'slothful' has often been employed to characterize a lazy or indolent person. In view of what you have just read about the sloth in the preceding passage, do you feel that the adjective 'slothful' has been fairly derived?" (BAND)

If you achieved a perfect score on the questions on the preceding passage, you were concentrating intensely as you listened. This same intensity of listening concentration is what you must bring to your READING of a complex passage full of many details.

If the passage is a *descriptive* one—such as the one you have just heard on the sloth—open all your senses to it. Note the appeal to SIGHT, SOUND, TASTE, TOUCH, SMELL.

To test yourself on your SENSORY PERCEPTIONS divide your paper into five columns, heading them as follows: 1. Sight 2. Sound 3. Taste 4. Touch 5. Smell. Now play the passage about the sloth again. This time listen only for words or phrases that APPEAL TO THE SENSES. After you have listened to the passage once more, write as many words or phrases which appeal to the different senses as you can in the appropriate column:

(BAND)

You should have the following answers:

SIGHT: Scarlet rag waving...Seeing a serpent.

SOUND: Firing of a gun.

TASTE: None

TOUCH: Shaking of the sleeping sloth in a violent manner.

SMELL: Scent of flower, acid, or carrion.

That was a *descriptive* passage. If the passage is a *narrative* one, look for what journalists all the fundamental five W's:

The first W.	WHO	Who was involved?
The second W.	WHAT	What happened?
The third W.	WHERE	Where did it happen?
The fourth W.	WHEN	When did it happen?
The fifth W.	WHY	Why did it happen?

To these you may well add two additional points:

HOW? .. "How did it happen?" and "In what order or sequence?"

This last point will help you fix the details even more firmly in your mind. As you read, note the *time* element, that is, the CHRONOLOGICAL ORDER in which the events happened.

Test yourself now on the following narrative passage. Remember to look for such key details as WHO? WHAT? WHY? WHERE? WHEN? HOW? and IN WHAT ORDER? The passage is from Heywood Broun's humorous satire on knights and dragons. It is entitled "THE FIFTY-FIRST DRAGON."

"Toward morning Gawaine seemed resigned to his career. At day-break the Headmaster saw him to the edge of the forest and pointed him to the direction in which he should proceed. About a mile away to the southwest a cloud of steam hovered over an open meadow in the woods and the Headmaster assured Gawaine that under the steam he would find a dragon. Gawaine went forward slowly. He wondered whether it would be best to approach the dragon on the run as he did in his practice in the South Meadow or to walk slowly toward him, shouting 'Rumplesnitz' all the way.

"The problem was decided for him. No sooner had he come to the fringe of the meadow than the dragon spied him and began to charge. It was a large dragon and yet it seemed decidedly aggressive in spite of the Headmaster's statement to the contrary. As the dragon charged, it released huge clouds of hissing steam through its nostrils. It was almost as if a gigantic teapot had gone mad. The dragon came forward so fast and Gawaine was so frightened that he had time to say 'Rumplesnitz' only once. As he said it, he swung his battle-ax and off popped the head of the dragon. Gawaine had to admit that it was even easier to kill a real dragon than a wooden one if only you said 'Rumplesnitz.' "

Now see whether you can answer the following questions:

1. Who supervised Gawaine's carrying out of his mission?
2. When did Gawaine begin his task?
3. Where and under what did he find the dragon?
4. What were Gawaine's thoughts as he approached the dragon?
5. Why does the author compare the dragon's charge to that of a teapot gone mad?
6. How did Gawaine vanquish the dragon?
7. Retell the story in your own words in the EXACT CHRONOLOGICAL ORDER in which the events happened.

8. Gawaine killed his fiftieth dragon without having *time* to say the magic word. Surprise at this fact overwhelmed him. When he faced his FIFTY-FIRST DRAGON, he had lost his courage and was killed and eaten by the beast. WHAT SYMBOLIC MEANING DO YOU DERIVE FROM THIS STORY? HOW WOULD YOU APPLY THIS MEANING TO THE INTERPRETATION OF A PROBLEM IN YOUR OWN LIFE?

(BAND)

(SEE YOUR BOOKLET FOR ANSWERS AND SUGGESTIONS)

Another type of writing is to be found in EXPOSITION. The essay, in which the writer expounds or sets forth a point of view, is a *common* type of exposition, as we learned in Lesson XIII. on Composition. In other types of exposition the author may explain how to make and do things.. describe an experiment...describe travel or exploration...compare and contrast things...make a survey...evaluate a situation...write an editorial...or review a play, book, or movie.

In such passages, besides the minimum ability to find the main thought and cite supporting details *additional powers are tested*:

Among these are:

1. Your ability to see relationships and interrelationships
2. Your ability to tell what came before and what will probably come after
3. Your ability to draw inferences
4. Your ability to apply what you have read to a new or different situation.

In interpreting narrative and descriptive writing some of these qualities are tested. But in interpreting expository writing there is particularly great stress on your ability to *assume, infer, deduce* —in short, to use REASONING POWER.

...As you listen to the following passage by Charles S. Brooks on the role of the essayist, taken from his delightful travel book "HINTS TO PILGRIMS," look for the following:

1. The central idea of the author
2. The way in which he uses striking illustrations to develop his ideas
3. What Brooks regards as the place of the essayist in the literary world.

Here is the passage:

"An essayist is not a *mighty* traveler. He does not run to grapple with a roaring lion. He desires neither typhoon nor tempest. He is content in his harbor to listen to the storm upon the rocks if now and then by lucky chance, he can shelter someone from the wreck. His hands are not red with revolt against the world. He has glanced upon the thoughts of many men; and as opposite philosophies point upon the truth, he is modest with

his own and tolerant of the opinions of others. He looks at the stars and, knowing in what a dim immensity we travel, he writes of little things beyond dispute. There are enough to weep upon the shadows; he, like the dial, marks the light. The small clatter of the city beneath his window, the cry of peddlers, children chalking their games upon the pavement, laundry dancing on the roofs and smoke in the winter's wind—these are the things he weaves into the fabric of his thoughts. Or sheep upon the hillside—if his window is so lucky—or a sunny meadow, is a profitable speculation. An essay, therefore, cannot be writ hurriedly upon the knee."

Now try to answer the following questions on the passage:

QUESTION 1. The title that best expresses the main idea of this passage is:

- a. The Essayist in Isolation
- b. A Slice of Life
- c. Reflection and Opinion
- d. Nature Is the Best Teacher.

ANSWER: The best title is c. "Reflection and Opinion." The essayist studies and reflects on what Matthew Arnold has called: "The best that has been thought and said in the world," adds observations based on his own experience, and from this blend produces personal opinions of his own. Details which support this answer are found in the following lines from the passage: "The small clatter of the city beneath his window, the cry of peddlers, children chalking their games upon the pavements, laundry dancing on the roofs and smoke in the winter's wind—these are the things he weaves into the fabric of his thoughts."

...Also the line: "He has glanced upon the thoughts of many men." supports the idea of reflection.

QUESTION 2. According to the writer, which of the following subjects would *not* be proper material for an essayist?

- a. Going on a Holiday
- b. Superstitions I Still Cling To
- c. How to Win Friends
- d. The French Revolution

ANSWER: d. The French Revolution. This is too vast, comprehensive, and stormy a topic for an *essayist* to try to treat. Lines which support this answer are: 1. "The essayist writes of little things beyond dispute." 2. "He does not run to grapple with a roaring lion. He desires neither typhoon nor tempest."

QUESTION 3: The *mood* of the essayist should *rarely* be:

- a. Gay b. Melancholy c. Personal d. Contemplative.

ANSWER: B. He should rarely be MELANCHOLY.

The lines which support this answer are: "There are enough to weep upon the shadows. He, like the dial, marks the light."

Let us also consider the other multiple-choice answers to see what an essayist SHOULD be or do: That an essayist should generally be *gay* is indicated by the line, "He like the dial, marks the light." That an essayist should have a *personal* touch or tone in a quiet, unobtrusive way is found in the lines, "And as opposite philosophies point upon the truth, he is modest with his own." That an essayist should be *contemplative* is shown by the thought that, after absorbing all the beauties of the universe that he can, an essayist should sit down and slowly store them in his heart before venturing to write. For, as we note in the closing line of the selection, the author maintains:

"An essay, therefore, cannot be writ hurriedly upon the knee."

- Note what we have done with this passage: Not only have we
--found the *main idea* of the author that an essay is a
short, incisive, personalized treatment, the result of
sober reflection and experience, on a topic neither too
vast nor too controversial --
- we have also found *supporting evidence* for these
ideas.

and...Most important of all, we have exercised our most important tool in reading comprehension—our REASONING POWER:

The author does *not tell you directly* that the essayist should concern himself with lighter and more familiar topics than a novelist or biographer. He says: "The essayist is not a mighty traveler. He does not run to grapple with a roaring lion. He desires neither typhoon nor tempest." YOU, THE READER, must look at these lines and from these concrete word-pictures DEDUCE or INFER that the lighter or more familiar subject is the province of the essayist.

NOR DOES THE AUTHOR TELL YOU DIRECTLY that essays should only be written after careful and quiet reflection. YOU, THE READER, must deduce this from such a line as: "An essay cannot be writ hurriedly upon the knee."

Another WORD OF CAUTION: Do not *read into* your interpretation ideas that are *not* actually stated. They may APPEAR to be there. You may wish they were there. But REMEMBER: You can only work with what you are given—and try to interpret it—WHETHER YOU AGREE WITH THE AUTHOR OR NOT.

...And now...To TEST YOUR ABILITY to infer, deduce, and reason STOP THE RECORD and turn to READING EXERCISE 4 in your booklet. After you have finished each reading selection, answer the questions which follow it. Then, COMPARE YOUR ANSWERS with those given in the booklet.

(BAND)

(See Supplement to this lesson, SECTION IV.)

VI. DETERMINING PREVIOUS CONTENT AND ANTICIPATING CONCLUSIONS.

Another important test of your reasoning power is your ability to examine a passage taken out of context and then to determine what PRECEDES the passage and what FOLLOWS IT:

For example, if you read a passage describing what a deep-sea diver learned about the non-aggressive reactions of an octopus to a human being in his first encounter with one in the ocean depths, what would you assume had been discussed in the PRECEDING paragraph? The following possibilities:

1. The diver's OWN misconceptions about an octopus up to that point,
2. The misconceptions of *other* people.

If you combine *both* of these possibilities, you have the correct answer. Captain Cousteau, in his book "The Silent World," tells us that Victor Hugo's highly imaginative picture of the octopus in one of his novels had made the captain's divers picture it erroneously as a frightful and dangerous monster.

This is reasoning about WHAT HAS GONE BEFORE. Another problem one finds in tests of reading comprehension is TO ANTICIPATE or FORE-TELL *what will come next* or *how the passage will end*. Let us now examine a passage with this aim in mind. It is from an essay called "THE LIFE OF DREAM" by Mary Colum. In it she compares dreams and reality. Note how she does *this* as I read the passage:

"Even the most meanly gifted of human beings have a life of dream, though it be the narrowest, most limited dream, a dream of marrying the boss' daughter or being the head of the office. But, whatever it may be, while it lasts, it takes up a great deal of each life, sometimes to the extent of nearly obliterating the life of external reality. It is one of the objects of art to mould this life of dream, to shape it into forms that will enable men and women to achieve greater consciousness, a profounder communication with life, stronger feelings, subtler intelligences, more noble imaginations. Why so many writers should disparage the existence of a dream-life and why a certain type of critic should regard it as having less dimension than the exterior life, is hard to understand. But the widespread development of an uninspired and decadent realism and a flat, impoverished materialist philosophy has brought about a concentration on exterior life and the routine of exterior life, to the discrediting of all forms of interior life."

In this passage she praises the life of dream and shows that it is important to every human being. She ends, however, by saying that the temper of our grimly realistic age has done much to make people scoff at the world of dreams.

What do you think comes next? Note that the writer has gone to great lengths to show *how vital and important the life of dream is to Mankind*. She will probably not easily abandon this position. Despite the attacks of the realists, she may try to justify it in the scheme of things.

LET US NOW CHECK OUR HYPOTHESIS:

Here is the passage that *follows* the one we are studying:

"Yet just as surely as time is composed of night and day, life is composed of dream and external reality, and the advancement and happiness of man depend not only on the elevation of his everyday life, but on the elevation of his dream life."

Our hypothesis was largely correct. The writer states that there is room for BOTH a dream life and a life of reality in the daily world of Man.

—Admittedly, surmising what has gone before and predicting what will come after are difficult procedures. They represent a particularly strong challenge to one's reasoning power.

To help you to answer questions of this kind more effectively, three suggestions are offered:

1. First, reread the passage to get its meaning as a whole.
2. Study the *opening and closing sentences of the paragraph* for clues to what has gone before and what may come after, respectively.
3. As you read a short story or a novel, stop at a critical point in the narrative and *try to anticipate the next event*. WRITE YOUR ANSWER OUT. Then, continue reading to see how closely you have come to the actual solution. Practice with *narrative* writing of this type will strengthen your skill in handling similar problems in the more difficult form of *exposition*, particularly the essay.

(BAND)

VII. REVIEW AND SUMMARY

AND NOW TO SUMMARIZE:

To train yourself to read well and to comprehend what you have read, look for the following clues to meaning and to the reinforcement of meaning:

1. The MOOD of the writer. —Do you sympathize with it? Have you ever felt the same way? Under what circumstances? Do you agree or disagree with his opinions? Why.

2. His MAIN OR CENTRAL MESSAGE. —How soon does he state it? How does he lead up to it? What *title* would you give to his theme or message?

3. His METHOD OF DEVELOPMENT. —Does he work DEDUCTIVELY—stating a thesis and then the FACTS to support it? or INDUCTIVELY?—stating the *facts* and then drawing his conclusions?

—Does he bolster his evidence with illustrations, examples, facts, anecdotes, authorities, quotations?

—Does he use comparison and contrast to sharpen his treatment?

—Does he show a cause and effect relationship, showing how one thing leads to another?

4. His USE OF WORDS.

—If there are words that are unfamiliar to you, study them for CONTEXT CLUES which may help you determine their meaning.

5. APPLYING WHAT YOU HAVE READ —How has the writer enriched your experience?

—How has he given you new insights and new perspectives into the world of both literature—and life?

UNIVERSITY OF ALBERTA

Supplement to Lesson XIV.

TECHNIQUES IN READING COMPREHENSION

I. EXERCISE 1—The Mood in Which the Writer Opens

1. (From "The Great Letter Writer,"—excerpt from BIOGRAPHICAL ESSAYS, by Lytton Strachey, page 251, "NEW TREASURE CHEST," ed., J. Donald Adams)

"The great letter writer must be an egotist. Only those who are extremely interested in themselves possess the overwhelming pertinacity of the born correspondent. No good letter was ever written to convey information, or to please its recipient; it may achieve both these results incidentally; but its fundamental purpose is to express the personality of the writer. This is true of love letters no less than of others. A desperate egotism burns through the pages of Mademoiselle de Lespinasse; and it is easy to see, in spite of her adoring protestations, that there was one person in the world more interesting to Madame Sévigné than Madame de Grignan. Walpole's letters, with all their variety of appeal, are certainly a case in point. They may be read for many reasons, but the final, the attaching reason is the revelation which they contain of a human being."

ANSWER: The writer opens with a *challenging statement*, "The great letter writer must be an egotist." Assuming that a letter writer must be a self-centred person immediately arouses the reader's curiosity and stimulates him to seek clarification.

2. (From "The Insects,"—excerpt from "AN ALMANAC FOR MODERNS, by Donald Culross Peattie, page 361, "NEW TREASURE CHEST.")

"The summer world is the insect world. Like it or not that is how it is. There are few insects that ever find the day too hot.

"Of all the rivals of mankind for dominance on this earth no other creatures large enough to be seen with the naked eye have held out successfully save the insects. When we clear the forest, we rid ourselves of the forest insects, only to make way for the field insects. Man sows his crop—and what comes up? A host of long-faced, armor-plated locusts who eat him out of house and home. We strike at them, but it is like striking at the sea. Whatever way we turn we find the insects there before us, in water, in air, on the earth and under it."

ANSWER: The writer opens in an *unemotional, matter-of-fact way*: "The summer world is the insect world." He then develops this theme showing the vastness and the extensiveness of the insect world, its infinite capacity for replacing itself and Man's basic inability ever to remove insect life from the earth.

3. (From "The Individual,"—excerpt from "OF FLIGHT AND LIFE," by Charles A. Lindbergh, 1948, page 380, "NEW TREASURE CHEST.")

"What effect can a single individual have in these cataclysmic times—one man or woman among hundreds of millions, seemingly helpless as a sparrow in the path of a tornado?

"The answer lies in that quality with which man only, of all earthly life, is gifted. In each man is a spark able to kindle new fires of human progress, new light for the human spirit. This ember may be dormant through centuries of darkness or it may be fanned to flames by the winds of a crisis, sweeping over the earth, bringing others to life with its light and warmth. When enough of these fires are burning, they create a new dawn of spiritual understanding; the flame of a great people is formed."

ANSWER: Colonel Lindbergh opens in a *QUESTIONING MOOD*. He speculates on whether any single human being is powerful enough to alter the course of the turbulent and war-torn world of the 20th Century.

He concludes that the times make the man—that when a serious crisis threatens, there will emerge men with enough strength of character and inspiration to rouse others both to defense and constructive action.

4. (From "The Open Mind"—excerpt from "THE NOTEBOOKS," by Samuel Butler, included in the anthology "THE NEW TREASURE CHEST, ed. by J. Donald Adams, page 104.)

"Cursed is he that does not know when to shut his mind. An open mind is all very well in its way, but it ought not to be so open that there is no keeping anything in or out of it. It should be capable of shutting its doors sometimes, or it may be found a little draughty."

ANSWER: The writer opens in a *HIGHLY EMOTIONAL MOOD*, "Cursed is he that does not know when to shut his mind." The title "The Open Mind" is a satirical one. He is impatient at those whose minds are receptive to everything. He feels that there are times when Man must firmly close the door against outside pressures, opinions, and stimuli if he wishes to enjoy peace of mind.

II. EXERCISE 2---

Examine the following passages and answer the following questions based on them:

1. State the MOOD of the author.
2. State the CENTRAL THOUGHT of the passage.
3. Does the author state his central thought DIRECTLY —or does he LEAD UP TO IT? — Support your answer.

1. (Excerpt from "THE PERENNIAL PHILOSOPHY," by Aldous Huxley—in THE NEW TREASURE CHEST, p. 329)

"The twentieth century is, among other things, the Age of Noise. Physical noise, mental noise, and noise of desire—we hold history's record for all of them. And no wonder, for all the resources of our almost miraculous technology have been thrown into the current assault against silence. That most popular and influential of all recent inventions, the radio, is nothing but a conduit through which prefabricated din can flow into our homes. And this din goes far deeper, of course, than the ear drums. It penetrates the mind, filling it with a babel of distractions—news items, mutually irrelevant bits of information, blasts of corybantic or sentimental music, continually repeated doses of drama that bring no catharsis, but merely create a craving for daily or even hourly emotional enemas."

ANSWER: 1. MOOD—An emotional one, displaying great anger.

CENTRAL THOUGHT: —Science and technology, which have produced such miraculous inventions, have in the field of communication created a modern tower of Babel—particularly in their distorted use of the marvelous invention of radio.

3. The central thought is stated DIRECTLY in the first sentence.

2. (From "A CUP OF SKY," by Donald Culross Peattie, quoted in THE NEW TREASURE CHEST, page 364).

"The earth holds a silver treasure, cupped between open bed and tenting sky. Forever the heavens spend it, in the showers that refresh our temperate lands, the torrents that sluice the tropics. Every suckling root absorbs it, the very soil drains it down; the rivers run unceasing to the sea, the mountains yield it endlessly, in bubbling spring and far last slim cascade that flings away forever its bright similitude of life. Yet none is lost; in vast convection our water is returned, from soil to sky, and sky to soil, and back again, to fall as pure as blessing. There was never less; there could never be more. A mighty mercy on which life depends, for all its glittering shifts water is constant."

ANSWER: 1. MOOD: Unemotional, quiet, and reflective.

2. CENTRAL THOUGHT: The water cycle, ever replenishing the precious supply without loss, is one of Nature's greatest miracles.

3. The author LEADS UP to his main argument. The central thought is not specifically stated until the third sentence of the paragraph: "Yet none is lost; in vast convection our water is returned, from soil to sky, and sky to soil, and back again, to fall as pure as blessing!" The opening sentence: "The earth holds a silver treasure, cupped between open bed and tenting sky," alludes to the miracle of water without actually identifying it.

3. (From "ONCE AROUND THE SUN," by Brooks Atkinson, quoted in THE NEW TREASURE CHEST, page 322).

"We imagine that we want cautious government. Since we as a nation do not trust government, we imagine that we want government kept on the level of clerking, safe and unimaginative. But cautious government cannot keep abreast of the needs of the people, which are dynamic always. The modern world with its high mobility and quick communications requires enterprise and boldness. Even our current concepts of freedom in our own country have hardly been fulfilled, and certainly not for all our people. The people are entitled to the benefits of modern knowledge, not in some future life, but now, while they are still alive. Science, industry, business are all bold and energetic; government cannot cautiously lag behind. There is a calculated risk in everything. There has been a calculated risk in every stage of American development. The nation was built by men who took risks—pioneers who were not afraid of the wilderness, business men who were not afraid of failure, scientists who were not afraid of the truth, thinkers who were not afraid of progress, dreamers who were not afraid of action. When there is no risk, but only prudence, the American way of life may be regarded as finished. For progress in liberal institutions, as well as in material things, takes courage, drive, and conviction."

ANSWER: 1. MOOD: After an UNEMOTIONAL OPENING, "We imagine that we want cautious government," the writer states his ideas in a vigorous, forthright way.

2. CENTRAL THOUGHT: This is stated in the last sentence, "For progress in liberal institutions, as well as in material things, takes courage, drive, and conviction." This main argument is held in abeyance until the very end. The author LEADS UP TO IT by pointing out that although "we imagine that we want cautious government," it is the daring individuals not only in government but also in science, industry, and business who have made "progress in liberal institutions" possible.

III. EXERCISE 3--- SPECIAL METHODS USED TO STATE AND DEVELOP THE CENTRAL THOUGHT

Examine the following passages and state the special methods which the author uses to STATE and DEVELOP his CENTRAL THOUGHT:

1. (From "LEAF AND TENDRIL," by John Burroughs, quoted in THE NEW TREASURE CHEST, p. 79)

"I am bound to praise the simple life, because I have lived it and found it good. When I depart from it, evil results follow. I love a small house, plain clothes, simple living. Many persons know the luxury of a skin bath—a plunge in the pool or the wave unhampered by clothing. That is the simple life—direct and immediate contact with things, life with the false wrappings torn away—the fine house, the fine equipage, the expensive habits, all cut off. How free one feels, how good the elements taste, how close one gets to them, how they fit one's body and one's soul! To see the fire that warms you or, better yet, to cut the wood that feeds the fire that warms you; to see the spring where the water bubbles up that slakes your thirst and to dip your pail into it; to see the beams that are the stay of your four walls and the timbers that uphold the roof that shelters you; to be in direct and personal contact with the sources of your material life; to want no extras, no shields; to find the universal elements enough; to find the air and the water exhilarating; to be refreshed by a morning walk or an evening saunter; to find a quart of wild berries more satisfying than a gift of tropic fruit; to be thrilled by the stars at night, to be elated over a bird's nest or a wild flower in spring—these are some of the rewards of the simple life."

ANSWER:

METHOD OF DEVELOPMENT: *Deductive.*

The author, starting with a *general statement* on the virtues of the simple life, supports his thesis with *specific details* as to how he himself lived in such a fashion.

2. (From "MINCE PIE," by Christopher Morley, quoted in ESSAYS OLD AND NEW, edited by Essie Chamberlain, published by Harcourt, Brace and Co., 1935...Page 77)

(From the essay, "ON DOORS")

"There are many kinds of doors. Revolving doors for hotels, shops, and public buildings. These are typical of the brisk, bustling ways of modern life. Can you imagine John Milton or William Penn skipping through a revolving door? Then there are the curious little slatted doors that still swing outside denatured barrooms, and extend only from shoulder to knee. There are trapdoors, sliding doors, double doors, stage doors, prison doors, glass doors. But the symbol and mystery of a door resides in its quality of concealment. A glass door is not a door at all, but a window. The meaning of a door is to hide what lies inside; to keep the heart in suspense."

ANSWER:

METHOD OF DEVELOPMENT: *Deductive-inductive.* The author starts *deductively*, "There are many kinds of doors," but then *INDUCTIVELY* BUILDS UP to his FINAL GENERALIZATION in the last sentence of the paragraph, "The meaning of a door is to hide what lies inside; to keep the heart in suspense." He does this by first discussing various types of doors and their *external* appearance and then evolving the philosophical truth (quoted above) about their *symbolic* or *inner* meaning.

3. (From "THE HUMAN SITUATION," by W. Macneile Dixon, quoted in THE NEW TREASURE CHEST, page 157)

"Life is like the sea, untamed, moody, capricious, perilous. Many a man who has known the sea has sworn and sworn again that once on land he would never more embark upon so inclement, so treacherous, so hateful an element. And few who have so sworn have not heard with aching hearts her call and longed for her bitter and incomparable society. Like life she lays a spell upon them, a spell not resident in her smiles, though smile she can, nor in her calm, though, like life too, she has her seasons of calm, her sheltered lagoons and quiet havens. Men are said to love flattery. The sea never flatters. They are said to love ease. She offers toil. Like life she deals in every form of danger, and many modes of death—famine, thirst, fire, cold, shipwreck. Like life she strips many men of their pretensions and vanities, exposes the weakness of the weak and the folly of the fool. Wherein then lies the fascination, against which the soft Lydian airs cannot with men who are men prevail? It flings a challenge and human nature rises to a challenge. Men are by nature striving creatures, heroically stubborn, as the mind itself

'Still nursing the unconquerable hope,
'Still clutching the inviolable shade.' "

ANSWER:

METHOD OF DEVELOPMENT: *Comparison and Contrast.*

By comparing life's unpredictability, dangers, and caprices with those of the sea and citing specific points of comparison, the writer develops his central thought.

4. (From "THE COMMON MAN," by G.K. Chesterton, quoted in THE NEW TREASURE CHEST, page 193).

"There is no better test of a man's ultimate chivalry and integrity than how he behaves when he is wrong; and Johnson behaved very well. He understood (what so many faultlessly polite people do not understand) that a stiff apology is a second insult. He understood that the injured party does not want to be compensated because he has been wronged; he wants to be healed because he has been hurt. Boswell once complained to him in private, explaining that he did not mind asperities when they were alone, but did not like to be torn to pieces in company. He added some idle figure of speech, some simile so trivial that I cannot even remember what it was. "Sir," said Johnson, 'That is one of the happiest similes I have ever heard.' He did not waste time in formally withdrawing this word with reservations and that word with explanations. Finding that he had given pain, he went out of his way to give pleasure. If he had not known what would irritate Boswell, he knew at least what would soothe him. It is this gigantic realism in Johnson's kindness, the directness of his emotionalism, when he is emotional, that gives him his hold upon generations of living men. There is nothing elaborate about his ethics; he wants to know whether a man, as a fact, is happy or unhappy, is lying or telling the truth. He may seem to be hammering at the brain through long nights of noise and thunder, but he can walk into the heart without knocking."

ANSWER:

METHOD OF DEVELOPMENT: *Illustrations and Examples.*

The author develops his main idea that the test of a gentleman is his behavior when he is clearly in error by citing the story of Johnson's method of soothing his famed biographer Boswell when he had unwittingly hurt his feelings.

5. (From "THE MAN VS. THE STATE," by Herbert Spencer, quoted in THE TREASURE CHEST, edited by J. Donald Adams, pub. by E.P. Dutton and Co., 1946, pages 190-191)

"Anyone who studies, in the writings of M.M. Taine and de Tocqueville, the state of things which preceded the French Revolution will see that that tremendous catastrophe came about from so excessive a regulation of men's actions in all their details, and such an enormous drafting away of the products of their actions to maintain the regulating organization, that life was fast becoming impracticable. The empirical utilitarianism of that day, like the empirical utilitarianism of our day, differed from rational utilitarianism in this, that in each successive case it contemplated only the effects of particular interferences on the actions of particular classes of men, and ignored the effects produced by a multiplicity of such interferences on the lives of men at large. And if we ask what then made, and what now makes, this error possible, we find it to be the political superstition that governmental power is subject to no restraints.

"When that 'divinity' which 'doth hedge a king,' and which has left a glamour around the body inheriting his power, has quite died away—when it begins to be seen clearly that, in a popularly governed nation, the government is simply a committee of management; it will also be seen that this committee of management has no intrinsic authority. The inevitable conclusion will be that its authority is given by those appointing it; and has just such bounds as they choose to impose. Along with this will go the further conclusion that the laws it passes are not in themselves sacred; but that whatever sacredness they have, it is entirely due to the ethical sanction—an ethical sanction which, as we find, is derivable from the laws of human life carried on under social conditions. And there will come the corollary that when they have not this ethical sanction they have no sacredness, and may rightly be challenged.

"The function of Liberalism in the past was that of putting a limit to the powers of kings. The function of true Liberalism in the future will be that of putting a limit to the powers of Parliaments."

ANSWER:

METHOD OF DEVELOPMENT: *Support of Authority.*

First, the author cites Taine and De Tocqueville AS AUTHORITIES for his contention that excessive government in the form of the monarchy regulating "the lives of men at large" was a major cause for the French Revolution. He then extends this idea to include Parliaments, which he maintains must also be true to the people's trust if they wish to fulfill the function of true Liberalism.

6. (From "THE ENGLISH WAY," by Pierre Maillaud, quoted in THE NEW TREASURE CHEST, page 400.)

"There is nothing, Sir, too little for such a creature as Man. It is by studying little things that we attain the great art of having as little misery and as much happiness as possible...."

—Samuel Johnson

"If Dr. Johnson were to reappear among us, he would realize what force his epigram has gained and what torments our world has suffered through its contempt for little things. 'It's the little things that are most important,' an old French mechanic would keep repeating. They are more important indeed because they are real and therefore serious. A politician can trick millions of men into believing in Utopian worlds, but my old mechanic could not trick a plain spark plug into firing unless he had, honestly, cleaned it. If a nation cannot perform its tasks with care and good temper and find entertainment as well as truth in them, no sense of greatness that it may possess will prevent it from being both a failure and a curse."

ANSWER:

METHOD OF DEVELOPMENT: *Quotation.*

As support for his own thesis that a nation's greatness and future growth lie in its determination to do the little tasks of life as carefully and conscientiously as the bigger ones, the writer cites Dr. Johnson's *quotation*. The substance of this is that Man, who can be so noble and adaptable, will be a far happier creature if he applies himself more carefully to the so-called "little things of life."

7. (From "ALL TRIVIA," by Logan Pearsall Smith, quoted in THE NEW TREASURE CHEST, page 148).

"As I sat there, hopeless, with my coat and my hat on in my bedroom, I felt that I had no hold on life, no longer the slightest interest in it. To gain all that the world can give I would not have raised a listless finger; and it was entirely without intention that I took a cigarette, and felt for matches in my pocket. It was the act of an automaton, of a corpse that twitches a little after life has left it.

"But when I found that I hadn't any matches, that—hang it!—there wasn't a box of matches anywhere, then, with this vexation, life came flooding back—the warm, familiar sense of my own existence, with all its exasperation, all its charm."

ANSWER:

METHOD OF DEVELOPMENT: *Cause and effect relationship.*

The author, depressed and disillusioned with life, is rescued from complete despair by sheer exasperation at reaching for matches to light a cigarette and finding none. CAUSE: Not finding the matches.

EFFECT: A return to normalcy.

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IV. EXERCISE 4 — Practice in Reading Comprehension

(Note: Answers will be found after Passage No. 4)

1. (From "THE SUMMING UP," by W. Somerset Maugham, quoted in THE NEW TREASURE CHEST, P. 204).

"I have been called cynical. I have been accused of making men out worse than they are. I do not think I have done this. All I have done is to bring into prominence certain traits that many writers shut their eyes to. I think what has chiefly struck me in human beings is their lack of consistency. I have never seen people all of a piece. It has amazed me that the most incongruous traits should exist in the same person. I have known crooks who were capable of self-sacrifice, sneak thieves who were sweet-natured.**** It is meet not to expect too much of others. You should be grateful when they treat you well, but unperturbed when they treat you ill. 'For every one of us,' as the Athenian Stranger said, 'is made pretty much what he is by the bent of his desires and the nature of his soul.'"

QUESTIONS:

1. The TITLE that best describes this passage is:

- a. The Shape of Man's Soul b. The Whole Cloth c. Variation and Diversity d. The Writer and Character Analysis.

2. All of the following may be inferred from the passage EXCEPT:

- a. Most sneak thieves have some redeeming quality.
b. It is not wise to expect too much from people.
c. The writer has treated aspects of character neglected by other writers.
d. No single individual is ever wholly uniform in nature and temperament.

3. Which of the following are "incongruous traits"?
 - a. Humility and arrogance?
 - b. Self-sacrifice and asceticism.
 - c. Justness and mercifulness.
 - d. Kindness and thoughtfulness?
4. "The Athenian Stranger" maintained that:
 - a. Circumstances largely shape Man's nature.
 - b. Man is largely the product of his heredity.
 - c. Man must control his instincts.
 - d. Education can change Man's attitudes.

2. (From "ALARMS AND DISCURSIONS," by G. K. Chesterton, quoted from THE NEW TREASURE CHEST, page 191.)

"The splendor of furrowed fields is this: that like all grave things they are made straight, and therefore they bend. In everything that bows gracefully there must be an effort at stiffness. Bows are beautiful when they bend only because they try to remain rigid, and sword-blades can curl like silver ribbons only because they are certain to spring straight again. But the same is true of every tough curve of the tree trunk, of every strong-backed bend of the bough; there is hardly any such thing in Nature as a mere droop of weakness. Rigidity yielding a little, like justice swayed by mercy, is the whole beauty of the earth.

"The foil may curve in the lunge, but there is nothing beautiful about beginning the battle with a crooked foil. So the strict aim, the strong doctrine may give a little in the actual fight with facts; but that is no reason for beginning with a weak doctrine or a twisted aim. Do not be an opportunist; try to be theoretic at all the opportunities; fate can be trusted to do all the opportunistic part of it. Do not try to bend, any more than the trees try to bend. Try to grow straight, and life will bend you."

QUESTIONS:

1. The TITLE that best describes the idea of this passage is
 - a. Nature's Flexibility
 - b. Straightness
 - c. The Opportunist
 - d. The Rigidity of Life.
2. The MOOD of the writer is
 - a. strongly moralistic.
 - b. cynical
 - c. exuberant.
 - d. quietly philosophical.
3. The writer feels that trees are most appealing when they:
 - a. Stand upright and majestic.
 - b. Begin to bud.
 - c. Shed their leaves.
 - d. Are most supple.
4. The author believes that people should:
 - a. Constantly practice self-evaluation.
 - b. Compromise when the occasion warrants.
 - c. Uphold the law at all costs.
 - d. Dedicate themselves to acts of charity.

3. (From "A HISTORY OF EUROPE," (Preface), by H.A.L. Fisher, quoted in THE NEW TREASURE CHEST, p. 141)

"Men wiser and more learned than I have discovered in history a plot, a rhythm, a predetermined pattern. These harmonies are concealed from me. I can see only one emergency following upon another as wave follows upon wave; only one great fact with respect to which, since it is unique, there can be no generalizations, only one safe rule for the historian; that he should recognize in the development of human destinies the plays of the contingent and the unforeseen. This is not a doctrine of cynicism and despair. The fact of progress is written plain and large on the page of history, but progress is not a law of nature. The ground gained by one generation may be lost by the next. The thoughts of men may flow into the channels which lead to disaster and barbarism."

QUESTIONS:

1. The TITLE that best describes this passage is:
 - a. The Unpredictability of History.
 - b. Progress and Decline.
 - c. Fatalism as an Historical Philosophy.
 - d. Role of the Historian.

2. The writer maintains that:
 - a. Historical events follow a definite pattern.
 - b. Diplomats would do well to draw parallels from history.
 - c. Progress may sometimes be followed by a setback.
 - d. Other historians are overly cynical.
3. "The play of the contingent" refers to:
 - a. Elements of uncertainty.
 - b. Current events.
 - c. Events that happen in the same year.
 - d. Victory following defeat.
4. From this passage we can infer that:
 - a. The future can be predicted by a study of the past.
 - b. History is ebb and flow.
 - c. Barbarism and disaster are inevitable in the Atomic Age.
 - d. A historian should have no predetermined theories.

4. (From "OUR PLUNDERED PLANET," by Fairfield Osborn, quoted in THE NEW TREASURE CHEST, 1948,...P. 279)

"It may be pointed out that war fare as practiced by man has no parallel in nature. This is to say that within the more highly developed animal populations of this earth there is not now nor has there ever been similar destruction within a species itself. In fact, one has to go to the lowliest forms of animal life, such as certain kinds of ants, to find anything comparable to human warfare. It is a curious fact that mankind appears to justify the killing of his own kind by assuming that it is a "law of nature." There are a lot of current misconceptions about the laws of nature, of which this is one of the most erroneous and fateful. Political ideologies have been based upon it with results that have come near to destroying human civilization. The theory that war is a biological necessity, that it is nature's method of controlling population and assuring the survival of the strong and the elimination of the weak, is inaccurate and insupportable. Within the last century, when wars have been common all over the world, the human population of the earth has almost doubled."

QUESTIONS:

1. The TITLE that best describes this passage is:
 - a. Men vs. Animals.
 - b. The Laws of Nature.
 - c. War and Nature.
 - d. The Inevitability of War.
2. According to the writer, when Man engages in the mass extermination of warfare, he descends to the level of:
 - a. The jungle animals.
 - b. An insect breed.
 - c. Prehistoric monsters.
 - d. The reptiles.
3. "The survival of the strong and the elimination of the weak" as a theory is similar to one advanced by:
 - a. Rousseau. b. Darwin. c. Whitman. d. Burroughs.
4. The author asserts that wars of the twentieth century:
 - a. Have been followed by rapid reconstruction.
 - b. Advanced the cause of democracy.
 - c. Have been marked by appreciable population increases.
 - d. Have resulted in suicidal arms races.

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ANSWERS TO THE PRECEDING FOUR PASSAGES (EXERCISE 4)

PASSAGE 1--

1. c...2. a...3. a...4. b...

PASSAGE 2--

1. b...2. d...3. d...4. b...

PASSAGE 3--

1. a...2. c...3. a...4. d...

PASSAGE 4--

1. c...2. b...3. b...4. c...

THE ANATOMY OF LANGUAGE

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