

# Expressing Yourself

A TEXTBOOK IN LANGUAGE

*For Grade Ten*

By

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MONTREAL

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## LODE-STARS

Is THERE any value in hitching one's wagon to a star? We hope so. At least we mention a few of those beckoning lights upon which we have cast an admiring eye as we have composed. We have sought to make our book:

1. *A student's book.* We have tried to write personally, and primarily for the student, whose interest and co-operation we so much desire. Motivation, self-analysis, and self-criticism have been emphasized. The word *yourself* in the title implies that the student is to be concerned not with the mere grasp of facts and rules, but with the mastery and enrichment of his own mind.
2. *A teacher's book.* We have attempted to provide a logical book, one in which the development of fundamental skills is made purposeful by the relation of these skills to the chief objectives of composition, oral and written. At the same time we have attempted to make the book so flexible that it can be adapted to various sorts of classroom needs and conditions. Varied and optional assignments have been provided. Optional assignments especially suited to more able pupils have been provided. An appendix of brief drills and reviews has been added. The pupil may be directed to "take one as needed," or the whole class may be given a ten-minute daily review for the maintaining of fundamental skills. Diagnostic and mastery tests are provided.
3. *A practice book.* We have tried to state information and directions very briefly. Explanations lead immediately to discussion and to extensive and valuable experience in thinking, in speaking, and in writing.
4. *A practical book.* We have sought to make our assignments not merely compositions, but important and reasonable practice in the types of expression required in daily life. Each assignment has a clearly defined purpose. The emphasis given to effective speaking, clear style, adequate vocabulary, ability to grasp thought from the printed page, skill in writing letters, power to explain and to persuade, will, we hope, lead the pupil to apply his knowledge to more effective and enjoyable daily communication.
5. *A book of suggestions.* We have tried to be definite, but not domineering. Although directions must be specific, we have

sought to explain *an* excellent way of mastering English, but not *the only* way.

6. *An enriching book.* We have endeavored to deal adequately with the mechanics of expression; but a principal aim has been constantly to train pupils to observe, to imagine, and to reason. The second word of the title *Expressing Yourself* constantly invites the pupil to find value in his own personality, in his own ideas, in his own experiences. The delights of reading for pleasure have been recognized, but the enriching influence of study has been stressed without apology.

For advice and assistance liberally given during the long process of trial and revision which has brought this work to completion, the authors express their deepest appreciation, especially to Professor Charles Swain Thomas, of the Harvard Graduate School of Education; Professor Allan Abbott, Teachers College, Columbia University; Mr. George W. Norvell, Supervisor of English, New York State Department of Education, Albany, New York; Dr. John L. Tildsley, Assistant Superintendent, High School Division, New York City; Dr. Stuart H. Rowe, Principal, Wadleigh High School, New York City; Miss Cornelia Beare, Miss Elizabeth S. Rogers, Miss Frances M. Wilson, Wadleigh High School, New York City; Miss Mildred L. Sanborn, Julia Richman High School, New York City; Mrs. Annabel Norvell, Nott Terrace High School, Schenectady, New York; Miss Florence E. Kimmins, Technical High School, Buffalo, New York; Miss Caroline M. Doonan, Newton High School, Newton, Massachusetts; Mrs. Clarissa S. H. Chapman, Newtonville, Massachusetts; Mr. W. L. Carney, Miss Amy S. Damon, Melrose High School, Melrose, Massachusetts; Miss Mary A. Weaver, Technical High School, Springfield, Massachusetts.

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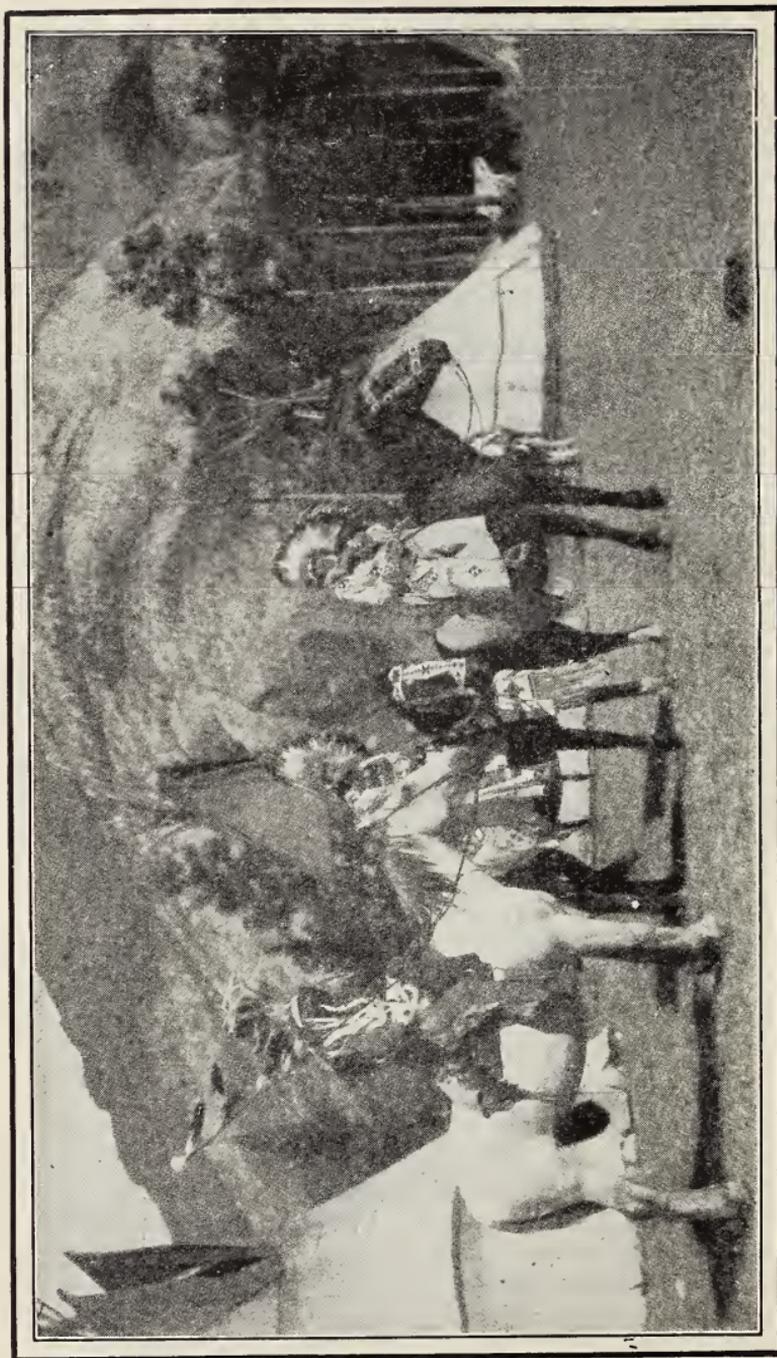
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INDIAN DAYS IN BANFF

*Courtesy of Canadian Pacific Railway*

# I

## SURVEYING YOUR SKILLS

### A. Making Minutes Count

*Do my habits of work help or hinder? How can I improve the quality of my work, and yet decrease the amount of time spent in preparation?*

When a sensible person begins an important task, he not only knows exactly what he wants to accomplish, but he also tries to find the most efficient way to achieve results. You are study-

ing English. Ask yourself, "How can I derive the most from the thought, interest, and energy which I expend?"

To answer that question wisely, you must examine your own habits critically. Do they lead toward success?

1. *Let your attitude contribute to your success.* The stenographer who watches the clock, the mechanic who says, "Oh, well, it isn't my job!" or the executive who constantly "doubts if it can be done" are all alike. Their attitudes are their barriers to success. Indifference, laziness, fear, self-pity — contrast these with eagerness, industry, confidence, determination, and co-operation.

2. *Know each day exactly what you are to do and why you are to do it.* Your teacher has a definite reason for giving each assignment. Keep an assignment book. Take down the assignment, exactly, completely, for yourself. Trust no one's memory, not even your own. Especially learn just what definite result should be achieved if you do this work well.

#### **Self-Test:**

What bits of advice given in this lesson are new to me? Which ones have I already been trying to follow? Does some successful person whom I admire work as I have been told to work?

***Studying Attitudes:***

Think over the following questions. Then write a paragraph in which you try to define your strong and your weak points.

Do I take down assignments carefully? Do I keep an assignment book? Do I merely spend time in preparing a lesson or do I try to master the work? Am I attacking my jobs in a way likely to bring success? How do I go about such tasks as cleaning the car or tidying my bedroom? Am I trusting to luck to "get by," or am I trying constantly to find more efficient ways of working?

3. *Have a definite time for work.* Your days, like everyone else's, are busy ones. There must be time for work, for fun, for eating and sleeping, for the unexpected event which comes always at the most inconvenient moment. The way to have time is to plan your time, just as successful men and women do. Sometimes you will not be able to follow your plan; usually you will. Always it will help you to do well one thing at a time; and making the plan will be good practice for daily life.

You have probably heard about a budget. Suppose that you were manager of the school play. You would budget your money. You would plan on your receipts from the sale of tickets. Then you would decide how much could be spent for scenery, for properties, for costumes. But suppose you went ahead without planning and spent so much money for scenery and properties that there was nothing left for costumes. The situation might be embarrassing if you were presenting *Julius Caesar*!

***Self-Test:***

What advantages of a well-regulated daily program can I list? Can I think of any dangers in such regulation?

***Finding Time for Everything:***

Make a plan for a week of your life. Begin by thinking about a typical week. Jot down everything you know will happen and all the events which you think will probably happen. Leave some

space for the unexpected. List everything you can possibly think of — study, eating, sleeping, time spent in helping at home, exercise, play — all the little odds and ends which go to make up days and weeks. Now copy the plan given below, and arrange a time for everything. Let your plan represent the best arrangement you can make for a week of activity. In class compare your budget with those made by other students. During the hour comment on the topic, *What a Business Man Would Say about Our Budgets.* (Optional Topic: *The Danger of Being Too Efficient.*)

BUDGET

*Do not write in this book.*

Name .....	Date .....	
<i>From (time) to (time)</i>	<i>Activity</i>	<i>Comment</i>
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....

4. *Train yourself to look for essentials.* In every paragraph and chapter you read, in every recitation you hear, in every ten minutes of your teacher's explanation, there are always a few basic ideas to master, retain, and use. Only by training yourself to look for them and by developing the habit of analyzing what you hear or read will you be able to detect these thoughts. Keep your mind on what you want — the important and basic ideas. Listen to these carefully; make a note of them; think about them.

5. *Discover ways to retain the essentials:*

a. *Concentrate while you work.* How? Make up your mind that what you are doing is valuable. Think of the rewards of success, thus giving yourself an incentive to concentrate. Use your will power; that is, say to your mind when it goes wandering, "Mind, you come back here and stay

where you belong!" Do this today, tomorrow, and the next day, until you have established a habit. To prevent fatigue vary the subjects you are preparing. Regulate the conditions under which you work, so that distraction is removed. The experience of business men and efficiency engineers proves that distracting sounds lower efficiency. A quiet room, a clear desk, good light, plenty of fresh air, a chair of the right height to support you comfortably, a reason for concentrating, the will to concentrate — these are all aids to help you "put your mind on your job" and to keep it there.

- b. *Learn to take and to keep useful notes.* Very often the most valuable ideas for you will not be found in your textbook. They will be developed during class discussion, stated during a recitation, seen during some voluntary or assigned reading. Do not wait to be told to make a note of this information. Do it for yourself, immediately, neatly, briefly. A useful note may be concisely stated, often abbreviated; but it must always be exact, legibly written, and detailed enough to be intelligible months after it is written.
- c. *Cultivate the valuable habit of self-questioning.* The teacher's questions and tests are helpful; but they are not so valuable as the frank and searching questions by which you yourself test your own memory. "What did the author say about this topic?" The self-test questions following the lessons in this book will help you to form the habit of questioning yourself about important facts in a textbook. Ask yourself also, "If I were the teacher, what should I ask about this subject?" By such questions you teach yourself to analyze and to recall; thus you retain what is important.
- d. *Review; review some more; then review again.* The so-called forgotten idea is usually not forgotten at all. It is submerged and clouded by other facts, experiences, and interests. Keep going back over what you have heard and read. Have a time for this work. Do it systematically and continuously. Repetition is one of the most valuable ways of "fixing in mind" what you study.
- e. *Put what you study at work as soon and as often as possible.* Theories and facts make little impression on your mind

until you have cause to use them, to test them by experience. If you learn how to dig facts from a paragraph in class, use this skill the next time you read a newspaper. If you learn something about letter writing, apply this knowledge the next time you write a letter. Persist until you have established a good habit.

### *Self-Test:*

What are the two main points in this lesson? What five ways of retaining the essentials have been discussed? What devices have been suggested for increasing my concentration?

### *Reporting on Methods of Work:*

Prepare to tell the class your ideas about the methods of work which you have found most useful, and also about the changes in your methods which have been suggested by this lesson. Be exact and specific. If you will write an outline which shows the main points which you want to discuss, it will be helpful. Here are some suggestive questions: What helps you to concentrate? What hinders concentration? How has a notebook helped you? Have you been in the habit of questioning yourself? Do you spend a minute or two in review before you study the advance lesson? How have you put into practice, in studying English or any other subject, what you have learned in some recent lesson?

6. *Cultivate the habit of good form.* The minutes which you spend in writing papers count for or against you. Written work should be neatly arranged and legible. You do not like a slovenly person; you do not like to puzzle over a scrawling, almost illegible piece of writing. A neat, easily read paper at once conveys a favorable impression. An untidy paper, badly arranged and hard to read, may contain just as many valuable ideas; but the most impartial reader in the world must be somewhat prejudiced by its appearance. Good form and legibility, therefore, are distinct assets; they at once give your reader a favorable attitude. Some day they may mean the difference between securing a job and losing one.

Here are a few hints for setting up your written work:

- a. Arrange your paper as your teacher directs, with proper heading. Usually the heading involves your name, your class, and the date.
- b. Use an exact and interesting title on each piece of written work. Center it. Capitalize the first word and all words thereafter except the articles, prepositions, and conjunctions. Ordinarily no punctuation is necessary, unless you desire to convey some shade of meaning by a question mark or an exclamation point.
- c. Space at least one line between the title and the first line of your composition.
- d. Arrange your material attractively. Leave a one-inch margin at the left; or write up to the ruled margin if there is one. Avoid gaps at the right. Do not try to crowd a few remaining words on the last line of your paper. Avoid dividing words at the ends of lines. If you do divide, place the hyphen at the end, never at the beginning of a line. Space your sentences carefully. Indent paragraphs at least half an inch; make indentations uniform. Such matters give your paper a symmetrical and neat appearance and make it easier to read.
- e. Use black or blue-black ink. Avoid daubs, erasures, scratched-out words, careless workmanship of all sorts.
- f. Make your work convenient for the reader. If you use more than one sheet of paper, number each sheet in the upper right-hand corner with an Arabic numeral, and do not ornament the numeral with circles or parentheses. If your work is typewritten, double space it and use only one side of the paper. Put your papers in order before you hand them in.
- g. Make your writing legible by
  1. Writing a sufficiently large hand
  2. Avoiding crowding of words and sentences
  3. Avoiding loops, flourishes, and peculiar formations of all kinds
  4. Slanting your words uniformly
  5. Dotted *i*'s, crossed *t*'s
  6. Facing your difficulties frankly and practising until you have achieved the results you want.

## B. Discovery Chart

You have noted that self-discovery was a chief purpose of recent assignments. You have had an opportunity to observe yourself and your friends using English. Perhaps you will be interested in making a brief analysis of your strong and your weak points. Here is a concise chart to help you.

In your notebook make a neat copy of the chart. Then grade yourself as A, excellent; B, good; C, fair; D, poor. You will be interested in repeating this analysis several times during the year to notice how much you have improved.

*Do not write in this book.*

	Date	Date	Date
I. My Oral English: A. Mastery of my subject B. Ability to interest my audience C. Clearness with which I speak D. Ease with which I speak E. Quality of my voice F. Pride in correct pronunciation and enunciation			
II. My Written English: A. Power to interest B. Clearness C. Correctness: spelling, punctuation, etc. D. Neatness			
III. Value of What I Say if Tested by: A. How much the class enjoys my remarks B. How much I add to the knowledge of the class			
IV. How I Can Improve: A. In speaking (comments) B. In writing (comments)			

## II

### GAINING SKILL IN READING

*How much could I know of the world if I could not read?  
What kind of job could I hold without the ability to read?  
Do I live more widely through reading?*

Not long ago a college professor published a book for adults telling them how to improve their skill in reading. He believed that many men and women desired to read more efficiently; and the sales of his book proved that he

was right. In the intense competition of modern life, skill in reading accurately and rapidly is tremendously important.

#### A. Training for Concentration

Before you begin to read this lesson, look at your watch or the clock. Note the exact hour and minute. Do so now!

Now read through as rapidly as you can follow the thought. The reason for this direction will be revealed as you read.

Concentration means "keeping your mind on the job." Many pupils do not add to their skill as readers because they do not know how to concentrate. They pore over a page time after time, merely letting the words drift by while their minds are occupied with other matters. Such a method of work not only wastes time but also establishes unfortunate habits.

Train yourself to concentrate, to grasp facts from a page as rapidly as you can without sacrificing accuracy. There is no virtue in spending thirty minutes on a lesson that should be mastered in ten. If you can learn to read accurately twice as fast as you do now, you have practically doubled the length of your life! You can do twice as much mental work in the



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same number of years. Remember always that the significant fact is not the amount of time which you spend on a lesson, but the amount that you accomplish.

Be careful, however. You are *not* being encouraged to skim a lesson and let it go at that. You *are* being told to keep your mind on your work, to hold it to the task of stowing away rapidly the facts that you read. Your first purpose is to grasp the facts as you read. Your second purpose is to increase the speed with which you grasp them.

Now look again at the clock, and note down the time. Then without letting your mind wander, check your reading by asking yourself the questions in the self-test below.

### ***Self-Test:***

What is this lesson about? What is meant by concentration? What is the advantage of concentration? What are my two purposes as I try to gain better concentration? How does my reading time compare with that of other members of the class?

### ***Sharing Ideas:***

After you have reread this lesson, think about your own methods of work. Think about some persons of your acquaintance who seem able to work accurately and rapidly. Then prepare to share your ideas with the class by discussing one of the following subjects. Be specific in your statements.

1. Methods which have helped me to concentrate.
2. How others seem to work.
3. Uses for concentration in athletics.
4. Occupations in which concentration is valuable.
5. Uses for concentration in everyday life.

## **B. Surveying and Rereading**

When the state decides to build a new road, engineers are sent out to make a survey. They plan the route, determine the grades, lay out the curves, prepare drawings and blueprints of the whole project. Then come other engineers with steam shovels, drills, dynamite, stone crushers, and

machines for laying cement. When they have all passed over the route, the road is done.

You will find it a good plan to follow the survey-building process in your reading. First read rapidly a lesson, a chapter in a book, or an article in a magazine, to determine the general content and the outstanding points. Then when your survey is made, reread much more slowly and carefully for a mastery of details. You will probably find that by following this method you will be able to grasp the lesson or article much more rapidly than if you were to work through it trying to get all the information at the first reading.

Here are definite suggestions for the first reading: (1) Notice the title or chapter heading. That tells you as briefly as possible the content. (2) Look for a possible summary under the heading. In a newspaper, for example, the heading, the subheading, and the first sentence will give you all the most essential facts. (3) Observe the headings of paragraphs in black-face type or similar paragraph summaries in the margin. Many history texts use these devices. (4) Pay attention to the first and last sentences of paragraphs. They frequently summarize the content of the paragraph. (5) When you finish reading, pause to recall the outstanding points. Question yourself, or make use of questions at the end of the lesson.

Then, keeping in mind the outstanding points which you have remembered, reread more slowly and carefully. Review the main points. Memorize facts given in support of each main point. Check what you have remembered from the first reading to be sure that you have read correctly. When you have finished, again question yourself to see what you recall. If a point is hazy, go over it again.

Always, *concentrate*; keep your mind on the job.

### **Self-Test:**

What are the two stages in the process of effective reading? What devices in the text help the reader to survey? What is to be done during rereading? What is the final step?

### *Applying the Method:*

Bring to class one or more textbooks used in the courses which you are taking.

Examine the books and tell how you would apply the method suggested in this lesson.

Does the suggestion of a survey to "find what it is all about" apply to mastering a lesson in any subject?

Also bring to class a newspaper and show how the essential facts are stated in headline, subhead, and first paragraph.

## C. Combining Skills in Précis Writing

From day to day your friends ask such questions as, "What was the ball game like?" "What was the movie about?" In recitations your teachers often ask, "What did your textbook say about the growth of resistance to tyranny?" In reply you summarize the events of the ball game, the story of the film, or the important facts in your lesson. Such a summary should first of all be *clear*, so that it is easy to understand. It should be *logical*; each step should follow naturally the preceding one. For instance, in summarizing the ball game you probably will not be able to cover it inning by inning, but you should avoid beginning with an account of the fifth inning, reverting to the second, and following that by a reference to the ninth. And finally it should be *brief*.

Your friend will be sorry he asked about the film if you find it necessary to tell the entire story in order to answer his query. Such a resumé should, however, be full enough to cover the main points of the topic discussed. A summary of this kind is often called a *précis* (práy sée. Note that the singular and plural of this word are spelled and pronounced alike).

In business as well as in school *précis* are important. Almost all telegrams are *précis*. Many business letters are in reality *précis* of conferences or reports. A business man who wants to know how negotiations for a new building are progressing is likely to be irritated by a summary that includes

every speech made by the members of the conference during a long and trying day, what they ate for lunch, and why two were forced to borrow umbrellas. On the other hand, a report that is easy to follow, that shows how the final agreement was reached, and that includes essential financial information shows that the writer thinks clearly, can distinguish important items from trivial details, and has sufficient respect for the value of time to be unwilling to waste his own or his employer's by writing at unnecessary length.

The problem of how long to make a summary is perhaps the most vexing one you face when you begin work in *précis*. Obviously there is no definite answer. It must be long enough to convey the essentials. Some very brief passages in textbooks are so condensed and full of ideas that they require a long summary. Some long conferences, some wordy paragraphs can be restated in a sentence or two without loss of valuable ideas. In judging your first attempts in making *précis*, you should be suspicious of any that are condensed so much that they are less than a fourth the length of the original; summaries as brief as that usually fail to include some important idea. On the other hand you should be equally suspicious of summaries that are longer than a third of the original, for these are likely to be wordy. Try moreover to retain the order of the thoughts in the original, but avoid using scraps of the exact phrasing of the original. Such patching suggests that the summarizer has not taken pains to master the idea of the passage and to restate it in his own or simpler terms. Occasionally you will not be able to find an equally suitable or terse phrase for one in the passage you are condensing. In such cases you will of course use the original phrase. But you should be careful not merely to patch together parts of the original.

Here is the method to follow in making a *précis*:

1. Read the passage.
2. Ask yourself, "What is the subject of this passage?"

3. State the subject clearly and accurately in three or four words.
4. Reread the passage carefully, using the dictionary for all unfamiliar words.
5. List all important facts concerning the subject.
6. Using complete sentences, make a compact, orderly statement of these facts.
7. Reread your summary and eliminate all unnecessary words. Guard against using *and's*, adverbs, and *so's*.
8. Reread the passage; compare your précis with it.
  - a. Are your statements correct?
  - b. Are all important ideas included? Are all unimportant ideas excluded?
  - c. Are the statements in your summary in proportion to their importance in the original passage?
9. Correct any awkwardness of expression so that your précis reads smoothly.
10. Make a neat final copy.

### **Self-Test:**

Upon what occasions do I use précis in school? When do I use it at home? In my recreation? In correspondence?

### **Improving Order and Proportion:**

Write a précis of the following paragraph. Give the précis a title by expressing the subject of the paragraph in three or four words.

That the gull lives by its wits is obvious to even the casual observer. Many a clam digger has seen a gull snatch a mollusk just thrown out of its lair by the digger's shovel, wheel aloft with its booty, and from a considerable height drop it on the rocks. Perhaps the shell does not crack the first time. Not one whit discouraged, the gull continues the process till the shell does break, though he may have to make twenty attempts. The big bird reaches the spot only a split second after his prey lands. Haste is imperative, for always there is a brother gull in the offing, waiting to beat the wily thief at his own game. Along the California coast, migrating gulls attach themselves to the resident pelicans as the latter go on fishing expeditions. The pelican, for all his awkward and ridiculously solemn air, is an agile fisherman, while the swift, graceful gull is unable to dive. From a height of from thirty to forty feet the pelican plummets into a school of small fish. Down

out of sight he goes, coming back to the surface with his gular pouch filled with fishes and water. The gulls know that he must empty out the water before he can swallow his catch, and at the psychological moment they pounce upon the luckless pelican, poke acquisitive beaks into the fish basket, and dart off with their loot before the slower bird can recover and retaliate. — Ethel Romig Fuller: *Feathered Nomads of the Sea*.

A good précis calls for words which show the relation of various thoughts. Watch for the places where connective words are necessary. Consider such connectives as *though*, *since*, *while*, *whereas*, *both* — *and*, *not only* — *but also*, *either* — *or*, *moreover*, *nevertheless*, *however*, *therefore*.

### **Self-Test:**

I

How does the method of surveying and rereading apply in précis writing? How does précis writing depend upon vocabulary? How does reporting on a book demand ability in making a précis?

### ***Ironing out the Wrinkles***

Write a précis of the following paragraph. Think about accuracy, order, and proportion. Try also for smoothness. Use connectives where they are necessary.

The story of every one of the pioneers working in the field of photography is fascinating; and the credit for discoveries belongs to several French and English inventors. But the thrilling moment came when Daguerre in his laboratory fixed the first imperfect image.

Daguerre had been experimenting for many years. One day he laid a silver spoon on a metal which had been treated with iodine. When he picked up the spoon, he found that its image was printed on the metal. This showed him that he was doing well to use iodine. He now added the idea of a silver plate treated with iodine on which to catch the picture. He put his plate into the camera, but the image was almost too faint to see. He was bitterly disappointed.

Because the plate was of silver and therefore too valuable to destroy, he laid it away in a cupboard. The next morning he went bravely at the work again, in spite of his disappointment. But when he opened the cupboard, what was his surprise to find a fairly clear picture on the silver plate instead of the very faint and shadowy one which he had left there the day before! Some chemical in the cupboard must have done in the night the work of bringing out the faint image of the day before. But what chemical?

Then began a series of days and nights full of excitement for Daguerre. Each day he took out one chemical from the cupboard. If the plate should show up the next morning with a clear image without that chemical in the cabinet, plainly that chemical was not the magical one which was so mysteriously and silently doing the desired work for him. Each day he took out his chemical, and still the results were the same, until finally there was only one bottle left. That must be the one. Still, to make sure he left a fresh plate in the empty cabinet. The next morning he went as usual, and behold! the plate was developed as usual in spite of the fact that every bottle was gone. Then he was puzzled indeed! But a careful search of the cupboard revealed that a few drops of mercury had been spilled on the bottom shelf. Their vapor had been the wonder worker which was responsible for bringing out the shadowy and indistinct print on the silver plate.

With that secret revealed, well might Daguerre say, "I have seized the light! The sun himself... shall draw my pictures!"—Marion F. Lansing: *Great Moments In Science*.

### **Self-Test:**

2

Do I tend to patch my précis together with phrases of the original passage? Do I use my skill in making précis when I discuss books or films with my friends?

### **Avoiding Patchwork:**

Write précis of one or more of the following passages, according to your teacher's assignment. You may need to judge rather carefully how to proportion your work.

A good merchant bases his success on principles which each of us may well adopt in daily life. He offers honest and attractive merchandise. He studies his public and learns how to sell his wares. He renders friendly, obliging service. He sets out, not to trick the public for the sake of exorbitant gain, but rather to establish a permanent business by winning merited confidence. We are all, in a sense, merchants, selling *ourselves*, offering our gifts, our services, our personalities to the world. We must make a permanent market for whatever merits are peculiarly *ours*. Sound principles of salesmanship applied to our daily lives will make the world a pleasanter place for each of us.

That street! It was a delightful, ambling old thing, lined with junkshops and bakeshops and coffinshops, all in deep, one-story buildings open to the street, and with all sorts of queer and aston-

ishing sights and smells. There was never such a thing as a policeman, and at any time of day the most interesting brawls took place between long-queued coolies, with such fervid cursing of ancestors that genealogies were bandied about until a fight began to sound like a "begat" chapter out of Genesis. These quarrels were a pleasure and recreation for the whole community, and every man in the immediate neighborhood laid down his business and hurried to the scene, agog with anticipated excitement. Fortune-tellers' booths were tucked into the great gate of the city wall, and there on a hot summer day in the cool shady depths of the thirty-foot arch one might find the most delicious watermelons, rosy and dewy, and split open to tempt a man to his last penny and a mighty stomach-ache. — Pearl S. Buck: *China the Eternal*.

What is liberty? You say of a locomotive that it runs free. What do you mean? You mean that its parts are so assembled and adjusted that friction is reduced to a minimum, and that it has a perfect adjustment. We say of a boat skimming the water with light foot, "How free she runs," when we mean, how perfectly she is adjusted to the force of the wind, how perfectly she obeys the great breath out of the heavens that fills her sails. Throw her head up into the wind and see how she will halt and stagger, how every sheet will shiver and her whole frame be shaken, how instantly she is "in irons," in the expressive phrase of the sea. She is free only when you have let her fall off again and have recovered once more her nice adjustment to the forces she must obey and cannot defy. — Woodrow Wilson: *The Liberation of a People's Vital Energies*.

### III

## BUILDING THE PARAGRAPH

### A. Collecting Your Thoughts

*Do I always have a sound reason for beginning a new paragraph? Do I think in paragraphs? How does logical paragraphing aid in organizing ideas?*

Planning a paragraph before you begin to write will help you to avoid one common fault among young writers, that of trying to cover too big a topic.

Before starting to write your paragraph, carefully select a suitable topic that can be developed easily in a single paragraph. Plan the details so that the sentences may be built up to complete your word picture.

A paragraph made up of several broad statements is uninteresting and fails to give the reader the picture you have in your mind. For example, if you tried to describe to a friend in a single paragraph a month's camping trip, your story would probably be no more interesting than is this one:

Last August I went on a month's camping trip with my cousins in their car. We had a fine time. We camped every night near a spring and cooked our own supper. We had a trailer in which we packed all our camping outfit. I hope we may go again next summer.

The topic is too big and therefore the reader is given only the idea that you had a good time camping with your cousins last summer but, for lack of details, he fails to see the pictures in your mind. Several paragraphs would be necessary to properly develop the story of a whole month's camping trip.

The main idea about which your paragraph is to be written may be presented in your opening sentence:

John and I had an exciting adventure with a bear near our camp last summer.

Or you may prefer to build your paragraph in a series of sentences leading up to the main idea in the final sentence.

When we were at camp last summer, John and I went out early one morning to try our luck at catching some trout for breakfast. I was paddling about quietly, a short distance from shore, while John took his turn with the rod, when we had the thrill of our lives. A beautiful doe, followed by two fawns, came out of the woods, gazed silently about for a second, and then drank at the water's edge only a few yards from our boat.

### ***Self-Test:***

What common fault should be avoided in writing a paragraph? How may this fault be avoided? What is the main idea in a paragraph called? Where should this idea be placed in the paragraph?

### ***Selecting Interesting Topics:***

Which of the following topics would make interesting paragraph subjects? Are any of the topics unsuitable for a paragraph topic? Why? What topics would you substitute for those that seem unsuitable or uninteresting?

1. We spent a morning going through the building.
2. I fell asleep.
3. Engineering is an interesting profession.
4. There are several ways of making a fire.
5. She had a striking face.
6. One of the cars is an antique!
7. This is the easiest way to tie a secure knot.
8. I saw an amusing dog this morning.
9. At our feet lay the valley.
10. The crash brought me to my feet.
11. Baseball is an interesting game.
12. The dangers of overwork.

## **B. Making the Right Start**

A stimulating opening sentence is essential in writing a good paragraph. Even a good topic may fail to arouse interest if your first sentence is a dull or commonplace statement. An opening sentence such as the following awakens curiosity:

John and I had a narrow escape yesterday.

You would not be tempted to continue reading if the first sentence of a paragraph began with the commonplace statement:

John and I went down town on our bicycles yesterday.

Which of the following sentences would make you eager to find out what followed?

1. Last Saturday's game was very dull.
2. Did you ever meet a bear on a trail?
3. Father and I tried our new speed boat today.
4. It was too hot yesterday to go anywhere.
5. Jack and I stayed so long on the island yesterday that we were marooned by the tide.

Make your opening sentence the key to the main thought of your paragraph by giving information about which the reader wishes to know more, or by awakening curiosity in what is to follow.

### ***Self-Test:***

What relation has the topic sentence to the paragraph as a whole? Can you find some good topic sentences in this chapter?

### ***Arousing Curiosity or Interest:***

Read the following topics and plan a paragraph for each topic. Write a topic sentence for each paragraph and then explain how you would develop the paragraphs.

1. Finding a lost dog.
2. Following a skyline trail in the fog.
3. Making a pool in our garden.
4. A storm at sea.

## **C. Ways of Developing the Main Thought**

### ***1. By Examples***

Since a great deal of our daily use of English is concerned with getting other people to understand what we mean, one of the most useful ways of building up an idea is by means of examples. If you will examine the paragraph *All in Fun* on the spirit of play in animals, you will see how this is done. After the

main thought has been stated, there comes an example of this spirit in animals. Then there is another example, and then another. Finally comes the concluding statement of the main thought of the paragraph.

In such a paragraph the writer must be sure that he does not wander off into examples which are not related to the main thought. He should not bring in anecdotes which show merely the unusual or peculiar. The key word is *fun*.

Here is the paragraph in which the main thought is carried on by examples:

### All in Fun

Everybody is familiar with the play spirit in animals. Puppies, lambs, colts, deer, and all young creatures gambol on the green and chase one another about, and generally have a high old time. Birds do a lot of miscellaneous flying, both singly and in flocks, that has nothing to do with food, or nesting, or travel, or anything else but exuberance. Porpoises that have been rolling over lazily on the bosom of the deep come a-running when they catch the beat of your propeller, to dart across the bow of your swiftly moving craft, back and forth, almost grazing the stem, for hours at a time. And nothing in it for any of them but fun. Everybody knows that.—Stewart Edward White: “*C.Q.*”

#### *Self-Test:*

Where have I heard ideas developed by examples? When have I used examples? How do advertisers use examples?

#### *Adding Examples:*

Choose one of the following topic sentences and build up a paragraph by the use of examples. Try to keep your work smooth and connected by the use of such connectives as *another*, *also*, *then too*, *moreover*.

1. Nicknames have an uncanny way of being appropriate.
2. How often I have proved that haste makes waste.
3. “A stitch in time” can save more than nine.
4. Cats are selfish creatures.
5. Many a poor country boy has risen to high position.

## 2. *By Illustration*

Instead of using several examples, the writer may carry on his main thought by one illustration, often a story:

### **The Raven Razzberry**

The sense of play is closely allied to the sense of humor; a quality which, along with reason, some psychologists deny to the "lower animals." On one occasion, while waiting for bears, I was sitting opposite the spire of a spruce so long dead that its branches had all fallen away, leaving only a few brittle stublets standing at right angles to its bole. A fat, well-fed burgomaster of a raven came flying in dignity down the stream, curved upward, spread his tail, lowered his feet, and settled on the roost of one of the stublets with a lazy half folding of the wings. The branch snapped short off. He fell squawking for ten feet or more before he could catch himself; then flopped across, to settle in the top of a small fir. I never saw a grouchier or more disgruntled-looking bird. His feathers were ruffled; his head was sunk between his shoulders. He was a picture of thorough disgust. He sat exactly so, brooding on his indignity, for fully ten minutes. Then down the stream sailed a second raven, and proceeded to do exactly the same things. And when the twig broke and he came tumbling down, the first one smoothed his feathers and raised his head and his voice, and haw-hawed at the top of his lungs, and generally gave the new victim of the practical joke the razzberry. Then they both flew away, the second raven silent and humiliated, the first still laughing his fool head off.— Stewart Edward White: "*C.Q.*"

Here the author relates a short anecdote illustrating the main idea: the sense of humor in one of the "lower animals." Notice the statement of the topic in the opening sentence; the arrangement of the details in such order that the reader can follow the story from one step to the next without effort; and the striking statement at the close of the paragraph.

Can you think of various occasions on which you might be glad to have the power of telling a brief anecdote to illustrate a point? Listen to the conversation of older people at the dinner table and make note silently of the occasions when they employ short anecdotes by way of illustration. Notice

how often your teachers, the principal, or guest speakers in the school assembly tell anecdotes that illustrate statements they have made. Consider which of these could be written in a single paragraph.

### *Self-Test:*

What criticisms of my classmates' paragraphs would apply to my own work? How does the paragraph built up by illustration differ from one in which examples are used? What must the illustration or story do?

### *Using an Anecdote:*

Write a clear, interesting topic sentence on one of the following topics or on a similar topic. Using this as the opening sentence, build a paragraph in which you illustrate your main thought by an anecdote. Without looking at what you have written, present your paragraph orally to your class. Let the class decide which member gives the clearest and most interesting illustration.

1. Sometimes a horseshoe does seem lucky.
2. The best fish does not always get away.
3. At times an excuse unexpectedly succeeds.
4. Shopping makes short work of a man's patience.
5. Selling newspapers occasionally brings one a strange adventure.
6. The small boy has a strange sense of humor.

### *3. By Details That Tell What Happened*

Turn back to the paragraph about the two ravens. In the anecdote that illustrates the thought of the topic sentence, there are details which tell what happened. In a paragraph of this sort, the secret of success lies (1) in omitting details which have nothing to do with the main thought, and (2) in arranging significant details so that the story moves straight forward to its climax and then stops. The final sentence may be a reference to the main thought expressed in the topic sentence.

In the story about the ravens, for example, Mr. White does not turn aside to tell what the ravens eat, or where they nest. He tells his story to illustrate his statement that ravens have a

sense of humor. Anything which is not necessary to show the birds' sense of humor has no place in the paragraph. Notice how briefly Mr. White mentions how he happened to be where he saw the ravens. Keep yourself out of the paragraph unless you are writing about yourself. Tell the events of the story in order. Stop when you have finished the anecdote.

### **Self-Test:**

What are the directions to be kept in mind while writing a paragraph of details that tell what happened? Where have I heard recently a good anecdote that I could use as an illustration?

### **Writing to the Point:**

Choose one of the following topic sentences, or write one of your own. Then write a paragraph in which you develop the main thought by details that tell what happened. Keep constantly in mind the point which you wish to make. The key words in the suggested topic sentences have been set in italics to help you see the point.

1. I once had a *painful* experience in handling fireworks.
2. Brown's *alertness* won the match.
3. We had a *busy* morning shopping.
4. We found ourselves in an *amusing* predicament.
5. What a *jolly* time we had!

### **4. By Details Which Describe**

Have you ever seen a painting of some place with which you were familiar? You may have exclaimed, "How good that picture is!" Yet when you examined it more closely, were you perhaps surprised to find that some building or tree had been left out? Nevertheless you were right in being impressed with the picture. The artist had caught and presented on canvas the essential character of the place: its color, its warmth, its "hominess," its dignity, its beauty, or its shabbiness. He accomplished his purpose by selecting details that were closely related to the effect he wished to secure.

Artistic painting with colors or with words is not photography. The camera catches everything; the artist includes only what suits his purpose. Therefore the selection of details deserves most thoughtful consideration.

What is the main effect that the author wishes to convey to the reader of the following paragraph? What details of the entire scene does he choose for building up that impression of the place? Does he succeed in making you feel that it is a cold, stony chateau, fit home for a selfish, hard-hearted man?

It was a heavy mass of building, that chateau of Monsieur the Marquis, with a large stone courtyard before it, and two stone sweeps of staircase meeting in a stone terrace before the principal door. A stony business altogether, with heavy stone balustrades, and stone urns, and stone flowers, and stone faces of men, and stone heads of lions, in all directions, as if the Gorgon's head surveyed it, when it was finished, two centuries ago. — Charles Dickens: *A Tale of Two Cities*.

Generally the best plan for a paragraph of description is either to give the total impression or the most striking impression at the beginning, and then to state the details that contribute to that whole; or else to save the main impression until the end of the paragraph and to lead up to it by suitable details. Which method does Dickens use in the paragraph above?

Notice where the writer places the main impression in the following paragraph, what details she gives to build up that impression, and how she intensifies it by her closing sentence.

The old woman had a sinister appearance. Her eyes were small, bright slits; her nose pinched and pointed. Below it her pale, thin lips curled sneeringly and drew in her haggard, weather-beaten cheeks. Around her enormous, ill-shapen ears straggled her hair, sparse and of an ugly drab. She reminded us of the witches that used to frighten us on Hallowe'en.— *Student Theme*.

In picturing with words it is also important to help the reader by supplying details in an orderly manner: from near

to far, from far to near, from top to bottom, from bottom to top, from outside to inside, from one side to the other. If you jump wildly about, the reader may grow dizzy trying to follow you and at last give up in disgust. Be orderly!

### *Self-Test:*

What is one secret of producing an effect in either painting or describing? How can the writer help the reader to see the picture unfold? On what occasions would ability to describe be useful? When could it bring pleasure to others?

### *Concentrating on the Effect:*

Select the object, person, or scene which you wish to describe. Decide upon the impression you wish to make. Determine whether to place the main idea first or last in your paragraph. Jot down details you may wish to use; then eliminate those which do not help the effect. In the suggested topic sentences, the key words have been printed in italics.

1. What a *wet* day it was!
2. His *comical* face made me feel like laughing.
3. That horse (or other animal) was the most *beautiful* one I had ever seen.
4. Whenever the little girl appeared, it seemed as if a *ray of sunlight* had entered the room.
5. The scene filled me with *awe* (or *peace*, or *joy*, or *sadness*).

### 5. *By Details Which Explain*

When you have tried to follow a spoken or written explanation of how to go to some place or how to make some thing, you have often exclaimed, "Oh, I wish that explanation had been clearer!" or, "If only those directions had been fuller!" But making them clear and complete is no easy undertaking.

Here again details are necessary — details, this time, that *explain*. Upon the selection, the wording, and the arrangement of these details, the success of your explanation depends.

Let us suppose that you were walking along the street when a stranger inquired the way to a certain public building in your community. Probably your first impulse would be to say,

“Just take the Fifteenth Avenue car to Fourth Street, and then walk two blocks.” The route is so familiar to you that you might even be surprised if the inquirer should remark, “I don’t know where Fifteenth Avenue is,” or, “In which direction should I walk after leaving the street car? Is the building on Fifteenth Avenue or on Fourth Street?”

Before giving any explanation, try to put yourself in the place of the person for whom you are making it. Generally it is wise to assume that that person needs a *complete* explanation. Start at the very beginning, and step by step present the necessary details as clearly as you can. That does not mean, however, that your information need be long drawn out; the best explanations are put so accurately that they do not waste words.

Examine the following directions for writing on eggs:

Nothing will surprise a guest at the Easter breakfast table more than to find, after taking off the shell of his egg, an Easter motto or couplet upon the egg itself. To write in this manner, make an ink from pounded oak-galls, alum, and vinegar. If oak-galls cannot be had, tannin from the drugstore may be used instead. The mixture should be allowed to stand for some time. When the ink is ready, write the inscription in large characters upon the shells of hard-boiled eggs with an ordinary steel pen. Let the writing dry thoroughly and then place the eggs for some time in salt water. Then the writing will disappear from the outside of the shells, only to be revealed upon the egg itself when the shell is removed. This process does not hurt the egg for eating.—“Grandmother’s Way of Decorating Easter Eggs,” *New York Sun*.

What details are given? In what order? You will notice that only necessary details are afforded, and that they are presented in the order in which a person wishing to write on an egg will need to follow them. Is any necessary information omitted?

**Self-Test:**

State in one brief sentence the essentials of a good explanation. Is the material in this lesson an explanation? What method has been used in an effort to make it clear?

*How to Do It:*

Stand before the blackboard with a piece of chalk in your hand; while you explain how some object is made, supplement your talk by drawing on the board. Try to make your explanation so concise and so connected that if written it would be one good, full paragraph. You may choose your own subject, or you may talk on one of these topics:

1. How to make a kite, a desk set, a purse.
2. How to make a certain kind of table, book rest, or other piece of furniture.
3. How to lay out a flower bed, a garden, a tennis court, a baseball diamond, some other athletic field.
4. How the lists were arranged in a medieval tournament, such as that in *Ivanhoe*.
5. How to arrange the furniture in a room.

Let the class vote for the most satisfactory explanation given.

#### 6. *By Details Which Prove*

Much like the paragraph of explanation is the paragraph which gives *proof* by means of the right details. Often you find it easy to make a statement, but difficult to sustain it when you are asked for some proof. In your work or play someone of your age contradicts one of your remarks. If you insist you are right, you are confronted with, "Well, prove it then." This demand for proof is likely to come up, sometimes unexpectedly, all through life. Get ready to meet it.

Although I yield to no one in my admiration for the game of football, there is one respect in which baseball is more agreeable to watch. The spectator actually sees every play, and whether the umpire is right or wrong, every onlooker sees actually what happens. But in football the umpire is all-important, and yet as a rule when a touchdown is disallowed or a penalty is inflicted, no one in the vast concourse has the slightest idea why. Furthermore, the technique of football is so complicated that only a few people who watch the game understand and appreciate the skill or lack of it displayed in the line; whereas the footwork, handwork, and headwork in a game of baseball are instantly apparent to nearly every man among the twenty thousand who are looking on.

— William Lyon Phelps: *The Great American Game*.



*Acme*

THE FIRE EATER

What statement is the author of the paragraph proving? What details does he offer by way of proof? After reading these reasons, do you feel that he is right in saying that in one respect baseball is more agreeable to watch than football? In other words, has he convinced you that his statement is true?

***Self-Test:***

In listening to people, how many do I find who can support an assertion by examples of its truth or by illustrative facts? Am I content to assert without evidence?

***Producing Evidence:***

Write a paragraph in which you give details that prove one of the following statements or a similar idea of your own. Choose convincing details, and close your paragraph with an important one, or with a restatement of the point that you are proving.

1. Soft coal smoke is injurious.
2. The horse is an intelligent animal.
3. Student government improves school spirit.
4. A dog is a good companion.
5. Habit may become one's master.

*7. By Details Showing Similarities and Differences*

Comparison — perceiving likenesses and differences — is always at work in life. Every time you choose one companion instead of another, this method of work rather than that, a blue necktie or dress in preference to a red one, you are comparing. In fact it is impossible to arrive at a choice or a judgment without a process of comparison. Many times, in giving reasons for a choice, these comparisons must be expressed.

There are two methods frequently used in making a comparison: noting the qualities of the two objects or persons one by one; or giving all the qualities of one, then showing how the second resembles or differs from the first. Perhaps the first method is a little easier. Note how an experienced writer uses it:

A blizzard on the prairie corresponds to a storm at sea; it never affects the traveler twice alike. Each Norther seems to have a manner of attack all its own. One storm may be short, sharp, high-keyed, and malevolent, while another approaches slowly, relentlessly, wearing out the souls of its victims by its inexorable and long-continued cold and gloom. One threatens for hours before it comes; the other leaps like a tiger upon the defenceless settlement, catching the children unhoused, the men unprepared; of this character was the first blizzard Lincoln ever saw. — Hamlin Garland: *Boy Life on the Prairie*.

Some connective words are especially useful in comparing: the one — the other; the first — the second; the former — the latter; however — on the other hand; this — that. By using a variety of connectives you can make your paragraph smooth and at the same time avoid monotonous repetition.

#### ***Self-Test:***

When did I last use comparison? What comparison is made in the explanation of this lesson? How shall I choose details in order to make an effective comparison?

#### ***A Challenge to Eyes and Ears:***

Write a comparison suggested by one of the following topic sentences. Confine yourself to the main thought of the topic sentence; do not wander off into comparing appearances if you have begun by a statement about characters or abilities.

1. The methods of two players were very similar.
2. The twins are similar in appearance but very different in character.
3. There were the two dresses, and I must choose one!
4. The two pictures hung on opposite walls.

#### ***8. By Giving Causes or Effects***

In the study of history, attention is often called to a war or a change of government. Then the *causes* of the war or the change are detailed. Sometimes, on the other hand, the discussion takes up the *results* of certain treaties or wars. In your study of science you are daily considering the causes which produce certain effects. Enforcement of traffic laws

must be based on cause and effect. A policeman or state inspector of motor vehicles studies an accident to see what causes produced it, to discover whether faulty equipment was one of them. A magistrate takes note that a driver's negligence produced certain results. Then he punishes the driver. The ability to recognize cause and result is extremely important in the making of an intelligent being. A child puts his hand too near a flame and is burned. He perceives cause and effect; he learns. A moth flies at a flame again and again until he is singed to death. His brain does not register cause and effect; he dies.

The cause may be stated in the topic sentence; the effects then make up the body of the paragraph. Or the result may be given in the topic sentence, and the writer may go on to state the causes which produced this result. Which plan is employed in the following paragraph?

Every year many persons are killed by automobiles. Some of these deaths are caused by accidents that seem unavoidable; but, sad to relate, many come from preventable causes. For instance, such accidents often occur through reckless driving, sometimes the result of intoxication. Some are due to neglect of the machines: brakes out of order, tires worn thin, lamps not lit, and so forth. Still other accidents happen because of disregard of signals, sometimes through defective eyesight, sometimes through mere carelessness on the part of the driver. Carelessness and disregard of signals on the part of pedestrians, also, are responsible for all too many of these fatalities.—*Student Theme.*

Here is a paragraph which follows the opposite method:

For nearly two months the drought persisted. The lawns in the village turned from green to brown, then seemed almost to disappear. In the gardens behind the little homes, potato tops put out a sickly flower or two and drooped limply to the earth. What was going on below ground one could easily guess. On the farms the corn halted barely a foot high. Clouds of penetrating reddish dust were driven here and there by the wind. We walked on dust, breathed dust, tasted dust. We prayed for rain, but the sky still remained brilliant and unrelenting.

*Wide World*

### A STUDY IN EFFECTS

Imagine what causes produced them.

When you think of a situation and tell what brought it about, you write an effect and its causes. When you state the circumstances and tell what happened as a result, you write a paragraph of cause and effect.

#### *Self-Test:*

What situations in life can I think of in which it is important to perceive cause and effect? What course of action have I recently decided upon because of its probable effects?

#### *Noticing the Causes:*

Write a paragraph beginning with one of the following topic sentences, or a similar one of your own choosing. Keep in mind that your only purpose is to point out the causes which produced the effect mentioned in the topic sentence.

1. My grade in class yesterday was a very fat zero.
2. A fish left out of the water soon dies.
3. Districts near forests have more moisture than others.
4. Plants kept in a dark cellar become colorless and die.
5. The house was a wreck.

### D. Victory Test

By this time you have learned that an effective paragraph has but one central thought; that every sentence in the paragraph must say something about that main idea; that the steps in the development of the topic should be arranged in such order that a reader will find it easy to follow the thought; that these steps should be properly connected; and that the paragraph should end with an important thought expressed in a way that will impress the reader.

You have discovered, also, that there are various ways of developing an idea into a paragraph. Although you have been practicing on one method at a time, you have doubtless noticed that in your own work and in that of more experienced writers a combination of two or more methods of development often appears in a single paragraph. When illustrating a statement by means of an anecdote, you used details that told, and perhaps also some that described, or some that explained. When showing similarities, you may have found it suitable to mention differences also. Such a combination of methods is natural and often desirable.

Select one of the following ideas. Prepare to write a paragraph during the class hour. Before building your paragraph, list on paper the methods by which you think its topic could be developed. From this list choose the method or methods that you prefer and develop your theme. Some of the topics suggested below are presented in full sentences; some you will have to place in sentences of your own making.

1. A growing boy (or girl) needs physical exercise every day.
2. Quick action is not always the best.
3. How to speak so as to be heard throughout a large room.
4. Loud talking in a public conveyance is undesirable.
5. An odd hat.
6. A wild (or a tame) animal I have known.
7. Books as companions.
8. My favorite tree (or flower).

*How have the ideas of this chapter been applied to my correspondence? What is the best point in the chapter for me?*

# IV

## AN ADEQUATE VOCABULARY

### A. Enlarging Your Store of Words

*How could I express myself without words? Should I like to do so? What type of modern newspaper is calculated to appeal to people who know little of the language?*

English is so rich a language that if you were to learn ten new words every day for the next hundred years there would still be words enough to keep you busy at the same rate for more than another quarter of a century.

That thought might be discouraging, if it were not that many of these words you will never need or care to know, since they deal with matters of little general interest.

It would be hard to guess how small a vocabulary you could succeed with. The editor of one of the best known dictionaries writes: "From observations and association with men in various walks of life I conclude that the intelligent artisan or handicraftsman commands a vocabulary of not less than 5000 words; while doctors, lawyers, merchants, and chiefs are familiar with, if they do not use, from 8000 to 10,000 words outside of their professional terms."

Nearly everyone wishes for a larger vocabulary. Luckily there is a good deal of pleasure in studying words. Luckily, too, most words are easy to remember once they are really understood. It is well worth while to record your "finds," keeping a special notebook for the purpose. Possibly you will prefer to use library cards, filling each card with words beginning with the same letter. This will give you a roughly alphabetized list.

A vocabulary box of your own, or one shared by the class, gives opportunity for playing a game — with yourself perhaps,

or with the class. A library card cut into three or four pieces makes good slips for this game. On one side of the slip write the new word, with pronunciation and accent if these are not self-evident, and, if possible, a phrase or a brief sentence containing the word. On the reverse side write a definition, or one or more synonyms. A slit in the cover of your vocabulary box should be large enough to let you reach in with two fingers and draw out the slips. The game is to read the side that happens to come uppermost, and, without looking, to give the information that appears on the other side.

If you play the vocabulary game frequently, or if you keep a notebook or a card list to which you make constant reference, you will find that your definitions and explanations will grow increasingly accurate. At the same time your supply of synonyms will increase rapidly and you will come to use the newly acquired words without embarrassment. This last will more surely be true if you make a point of recording even a brief phrase in which each new word is used — anything that presents it in suitable context.

### **Self-Test:**

How much of my vocabulary is slang? Can I express myself in standard English? What is the best way to enlarge my vocabulary? What differences would an observant person notice in the vocabularies of a doctor, a salesman, a mechanic, a minister, and a high-school student?

### **A Few Vigorous Words:**

A. Here is a list of forceful words. Are there some which you do not know? Don't you understand many which you rarely or never use? Choose a dozen or more of them, and weave them into brief narratives or descriptions, using some four or five sentences in all. These may be connected in thought, or detached, just as you prefer. You may change the form of the word, if you wish: *chatter* for *chattering*, *brilliancy* for *brilliant*. The following sentences will show you how to set about this task:

She sat *impatiently* awaiting the arrival of the *dilatory* messenger. *Oblivious* of the *annoyance* he was *occasioning*, the young *scalawag*

*loitered* with a *score* of companions, watching the *enormous* derrick *hoist* into place the stones which were to form the *pilasters* on the *façade* of the new library.

generous	vigorous	listless	torrid	enchant
sensitiveness	indifference	precise	savory	eccentric
obstinate	astonishment	intimidate	chattering	violent
contrite	modest	drudgery	dexterity	languor
sheen	brag	rugged	barbarous	brilliant
endurance	frenzy	rancid	lustrous	waggishness
idiocy	bedlam	caprice	blackguard	courtly
chastise	congenial	insolence	ruinous	ghostly
Spartan	wized	hypocrite	headstrong	vivacious
luscious	insinuate	oust	temporary	observe

B. Choose from the list ten or more of the words which you know least well. Look them up in the dictionary, and enter them in your own word list with a brief definition of each, and if possible a short quotation to illustrate the use of the word.

### B. Gaining Possession of Words

To understand what you hear and read, and to express your own thoughts and feelings, you must possess an adequate supply of words which you understand thoroughly. Of course you do not fully *possess* a word until you can use it easily, until you can observe the distinction between it and other words which resemble it in either sound or meaning.

*Pert*, *pertinent*, *impertinent*, *peart* are much alike, yet very different. This one group of related words illustrates the need of care in choosing words that are correct in both meaning and tone.

“He’s seventy-seven, and the peartest old man I ever saw.”

*Peart* is a quaint old word for *spry*, *lively*. The dictionary labels it *obsolete* or *archaic*, which means that it has gone out of use, or that it is old-fashioned and quaint. Nowadays few people use it even colloquially — that is, in familiar conversation. It survives only in *dialect*, less cultivated language used in a limited area.

The word *pert*, the modern form of *peart*, nearly always carries the unpleasant meaning of *impudence*, though very familiar or dialectal usage allows the pleasant idea of *liveliness*, *sprightliness*. The interpretation must depend on the speaker's tone and expression, and on the rest of what he says; that is, on the *context*. "She's bright and entertaining, a *pert* little thing," is very different from "She tries to be witty, but she succeeds only in being *pert*."

Other distinctions, too, must be observed in using the words *pert*, *pertinent*, and *impertinent*. *Pert* is always informal, colloquial. *Pertinent* and *impertinent* are standard English, acceptable even in dignified speech and writing. *Pert* and *impertinent* may be applied to persons, remarks, looks, and actions. *Pertinent* is suitable only in connection with ideas and remarks.

Such distinctions must be made in using many words. Make sure that you understand the meaning of *standard English*, *colloquial*, *dialect*, *obsolete*, *archaic*, and *context*, all of which have been explained and illustrated briefly. They are terms which are used constantly in the study of words. The word *slang* and the abbreviations *colloq.*, *dial.*, *obs.*, and *arch.*, are used in the dictionary to indicate words which are *not standard English*.

You must be aware of these shades of usage in order to choose words which have not only the meaning you wish, but also the associations which are suitable to your purpose. Understanding these differences is like knowing what kind of dress to wear in different circumstances — school, church, sports, workshop, dinner, dance. It is part of gaining genuine possession of words.

### Self-Test:

Am I curious about words? Do I try to learn their exact meanings? Is my vocabulary adequate to express my thoughts exactly? What is meant by "possession of words"? Why is it valuable to have more than one word to express such an idea as *beautiful*?

**Effective Words:**

Below is given a paragraph with a variety of words suggested. In each case any one of the three words would make sense, but some are much more suitable and effective than others. Choose the words which you think will create a vivid and consistent impression. Probably you will be surest of success if you copy the paragraph. Be prepared to defend your own preferences.

Farley's (1. deportment, manner, behavior) had (2. altered, shifted, changed) since their night visit to the (3. repository, depository, warehouse). He was more (4. certain, assured, undaunted): he took less (5. trouble, bother, pains) to (6. make believe, sham, pretend) (7. fear, dread, alarm) that he did not (8. possess, feel, have). Already he was (9. tasting, experiencing, savoring) the (10. satisfaction, pleasures, joys) of (11. independence, liberty, self-assertion).—J. Bethea: *Cotton*.

**C. Capturing Attention with Words**

Beauty of wording, like beauty of any other kind, compels attention. There are many types of beauty—of face or figure, of landscape, of motion, of color, or design. So, too, there are many types of beauty in language. Have you favorites among words? Many people have both favorites and pet aversions, which depend partly on their personalities and partly on association. How do you like the list quoted in the following letter?

Dear Sis,

Remembering your delight in words, I cut from the paper the other day a list of words chosen by a townsman of yours. I wonder whether you saw it.

**LEXICOGRAPHER LISTS TEN LOVELIEST WORDS**

NEW YORK, Dec. 10 (AP).—Wilfred J. Funk, poet and dictionary publisher, listed today what he considers the 10 most beautiful words in the English language—"Beautiful in meaning and in the musical arrangement of their letters."

His list follows:

dawn	hush	luminous	murmuring	tranquil
mist	chimes	lullaby	golden	melody

"The long vowel sounds and the soft consonants make these words flow smoothly," Mr. Funk said.

"Beauty of sound is not enough. 'Mush' is a word pleasant to the ear, but its connotation is ugly. Beauty of meaning is not sufficient. 'Mother' is one of our most loved words, but it lacks euphony."

I feel inclined to substitute a lovelier word for *luminous*, but I guess the lexicog. has reasons for his choice that are beyond me. I have a notion to try using all ten together.

Here you are: Through a luminous mist in the hush of tranquil dawn came a melody of golden chimes, while murmuring voices mingled like a sweet lullaby.

Tell me how you like my attempt.

Affectionately,

STUART

### **Self-Test:**

What are some moods which I often want to express with words? What are some emotions to which advertisements often appeal? What is there about the words used that arouses these emotions?

### **Words with Pleasing Personalities:**

Make a list of ten words which you like especially well. Do they represent you and your typical moods and interests fairly well? Is it the beauty of their meaning or their musical sound that pleases you? Are your words rather poetical, like Mr. Funk's, or are they forceful and practical? If you don't readily think of ten words that satisfy you, turn the pages of a dictionary, or read passages of poetry or of well-written fiction. It will be interesting to see what kinds of words your classmates have chosen. Have your list ready to use in class, in discussion, or in sentence-making.

You may find it amusing to spend a few minutes in comparing pet antipathies in words or phrases. Have you any special reason for disliking certain words?

## **D. Idioms and Colloquial Expressions**

Every language has its own idiom, its own characteristic way of expressing thought. If you are even slightly acquainted with a foreign language, you have discovered how different two languages are, not only in words, but in ways of building sentences and in little turns of speech.

If you wish to appear well-educated, your speech must conform to the idiom of the English language. In many Canadian communities either foreign influence or gross carelessness twists English into unnatural forms. Do your best to discover any violations of idiom in your own speech, and to weed them out unflinchingly.

Prepositions cause more violations of idiom than any other kind of word, largely because they seem to conform to no rules. The best way to learn to use them accurately is to notice how they are used by those who speak and write correctly. Study the partial list of correctly used prepositions which follows:

accompanied by a person	compare with (to discover either
accompanied with a fee or gift	likeness or difference)
agree with a person	depend on <i>or</i> upon
agree to a proposition	differ with (disagree)
averse to	differ from (be unlike)
behind <i>in preference to</i> back of or	different from ( <i>not</i> than <i>or</i> to)
( <i>still more colloquial</i> ) in back of	part from a person
borrow of <i>or</i> from, <i>not</i> off	part with a possession
buy of a person, <i>not</i> off	scared by <i>or</i> at
buy at a shop	steal from <i>not</i> off
buy in a town	wait on (serve)
compare to (to show likeness)	wait for (linger)

### Self-Test:

I

What is the purpose of a preposition in language? What are some of the prepositions which I commonly use in writing and speaking? What are some prepositions which I neglect? What are some common errors in using prepositions which characterize my writing?

### Showing Respect for English Idioms:

Each of the following sentences contains a violation of English idiom. Find the errors and write the expressions correctly.

1. He was to the doctor's yesterday.
2. We bought this by a peddler.
3. John's map was different than Tom's.
4. My sister makes breakfast for the family.
5. After school we went on a party.

*Self-Test:*

2

What is colloquial English? Is it the same thing as slang? Is slang ever justifiable? Under what conditions do you think it is? Do I consider it more vigorous and descriptive than so-called standard English?

*Vigorous Idioms:*

A few English idioms and colloquial expressions are given in the list which follows. List five of these idiomatic expressions which seem to you suited to rather formal, dignified use, and five which you would use only in easy conversation or very informal letter writing.

Use any five, each in a separate sentence. Make your sentence reveal the fact that you understand the connotation of the expression. Such a sentence as "He was under a cloud" gives no hint of the meaning. "He was under a cloud of suspicion" is a better illustration. Use a bit of ingenuity to add interest to what you write.

give a lick and a promise  
 laugh in one's sleeve  
 lead one a dance  
 lend a deaf ear  
 warm the cockles of one's heart  
 knock into a cocked hat  
 paddle one's own canoe  
 put a spoke in one's wheels  
 do oneself proud  
 fly off the handle  
 break the ice  
 turn an honest penny  
 have designs on  
 play possum  
 feel one's oats  
 keep tabs on  
 kick up one's heels  
 beg the question  
 get one's walking papers  
 follow the sea  
 lay on with a trowel  
 play fast and loose

settle an old score  
 take to one's heels  
 scrape acquaintance  
 rise to the emergency  
 make oneself scarce  
 put in one's oar  
 have one's say  
 all told  
 happy as a clam at high tide  
 Where the mischief is it?  
 on the fence  
 fit as a fiddle  
 forty winks  
 the goose hangs high  
 halcyon days  
 out of order  
 in a nutshell  
 out of joint  
 ill at ease  
 itching palm  
 white-collar job  
 to boot

### E. A Feeling for Words

As you think of the speech of your friends and acquaintances, you must realize how differently they express themselves. Some have a wide command of words; others seem able to use only slang.

If you wish to use slang, be wise enough to use it sparingly. It is bound to crowd better words out of your vocabulary. Besides, the pointlessly foolish expressions which today catch your fancy will be out of fashion by tomorrow. They will "date" you unmistakably. Yesterday's slang is far more stale than last year's styles.

Having a feeling for words does not necessarily mean using long or unusual words. It means, rather, knowing how to adapt one's words and style to one's thoughts and one's audience, as well as to the circumstances under which one is speaking. Even slang has its proper place, and localisms and colloquialisms are part of the charm and strength of our language. The words *yell* and *shout* are synonyms; yet they signify very different ways of speaking. When someone yells at you, you may properly be resentful. Certainly the person who yells loses dignity. *Seize* and *grab*, *hand* and *fist*, *provisions* and *grub*, *club* and *gang*, *plant* and *weed*, *child* and *brat*, *strike* and *swat*, *face* and *phiz* are a few pairs which illustrate the association which words may carry with them. Every word *denotes*, or means, something. Frequently a word also *connotes*, or suggests, an additional idea or set of associations, the company in which it travels.

#### **Self-Test:**

Briefly, what have I just learned about using words? Do I agree with what the text says? Can I illustrate the truth of some statement which I have read? Can I show by illustration wherein I disagree with something said in section E?

#### ***Distinguishing Colloquial and Standard Wording:***

On the following page is given a list of words generally used colloquially, and with them their more formal equivalents.

Write a paragraph, humorous if you wish, in which you use as many as possible of the colloquial words. Then, if your first paragraph was not too silly to bear translation, reword it, using the vocabulary of the second and fourth columns; *or*, if you prefer, write either a paragraph on a different subject, or a series of separate sentences combining a dozen or more of the standard expressions in columns two and four. This time try to create an impression of dignity.

auto	automobile	hustle	work hard or fast
back down	yield	job	work, position
bad luck	misfortune	lot, lots	great deal, great many
chatterbox	incessant talker	mighty	very
chopfallen	crestfallen or dejected	no good	worthless
cool off	grow cool or calm	plenty (adv.)	sufficiently, fully
chum	intimate friend	posted	informed
dawdle	loiter	scared	frightened
down on	prejudiced against	scot-free	free from payment or harm
dry	uninteresting	show (noun)	play
fellow	boy	squalling	crying noisily
fix (verb)	mend	stuck up	conceited
gab (verb)	chatter	be (or get) through	finish
get	grow, become	tomfoolery	nonsense
get	receive	towheaded	very fair-haired
get there	succeed	weak-kneed	without decision or force
get up	organize		
grab	seize		
grin	smile		
grit	courage		
grouchy	ill-tempered		
guess	think, suppose		
gumption	common sense, energy		
guzzle	drink		

*What have I learned about improving my vocabulary? Am I able to use new words without self-consciousness?*

## V

### THE SOCIAL LETTER

#### A. Good Form in Letter Writing

*Should I be rated as an excellent correspondent, or only good, or possibly fair? In what ways could I improve my letters? What do I like best about the letters I receive?*

Good letters reflect the personality of those who write them. In appearance, in language, in interest to the reader, the letter you write is *you*. The secret of successful letter writing is to keep your

reader in mind.

There are a few matters of form based on courtesy and common sense which everyone must master if he is to be considered a courteous correspondent.

*Heading:* The heading of a social letter is ordinarily given in three lines placed toward the upper right-hand corner of the first page. It gives the street address, the town and state, and the date. If, however, you live in a very small community where a street address is not necessary, you will, of course, use only two lines: the town and state in the first, the date in the second. The four most common forms for the heading are given below:

Indented form, with open punctuation

10002 Jasper Avenue  
Edmonton, Alberta  
September 12, 1938

Block form, with open punctuation

10002 Jasper Avenue  
Edmonton, Alberta  
September 12, 1938

Indented form, with closed punctuation

10002 Jasper Avenue,  
Edmonton, Alberta,  
September 12, 1938.

Block form, with closed punctuation

10002 Jasper Avenue,  
Edmonton, Alberta,  
September 12, 1938.

Open punctuation is now generally preferred because it is so much simpler than closed punctuation. For social letters the indented form is usually chosen because it looks better than the block heading in most handwritings.

For social correspondence do not abbreviate such words as east, west, street, avenue, and road in writing the address. Except in very formal correspondence it is, however, correct to abbreviate the name of a province or state. Very short names of provinces or states, like Nova Scotia, Quebec, and Utah, are generally written in full. Whenever you abbreviate, use a period.

*Salutation:* The salutation is placed slightly below the heading and at the left margin of a social letter. The salutation of a letter is really your greeting of the person to whom you write. You should, therefore, suit it to the degree of intimacy or affection you feel for the person whom you are addressing. Except in intimate social correspondence, *Dear* ..... or *My dear* ..... is the greeting most often used. The distinction between the two forms is not carefully observed, although in America, *My dear* is considered somewhat more formal than *Dear*. For your family or your intimate friends you may wish to use special greetings of your own.

Dear Aunt Mary,  
Dear Jean,

Dear old Tubby,  
My dear Miss Klein:

Notice that the first word of the salutation is the only one, except the name and title, which is capitalized. Notice also that after the salutation a comma or a colon is used. The colon is more formal than the comma; it is, however, permissible in any letter.

*Complimentary close:* The complimentary close should be begun about the middle of the page. Like the salutation, it varies as courtesy and degrees of formality suggest. The word *yours* should appear in all but the most informal, intimate notes.

Cordially yours,  
Sincerely yours,

Yours with love,  
Very sincerely yours,

Only one word of the complimentary close, the first, is written with a capital. A comma should always follow the complimentary close.

*Appearance:* White paper is always correct. It is required for formal correspondence. Delicate tints are often used by girls and women. Some men use gray, but most men prefer white. The ink should be black or dark blue.

Make your letters represent you in your best light. Be sure that they suggest, by their arrangement and appearance, that you yourself are a neat, attractive, and interesting person.

*Envelope:* The address on the envelope should be so placed as to give a good balance of arrangement. A return address should be written in the upper left-hand corner, or centered on the back of the envelope, near the top. The postage stamp should be placed neatly, right side up in the upper right corner. Use special delivery or air mail stamps when you desire either of these kinds of service. If it is more convenient, you may supply the correct amount of postage, and write underneath the stamps, *Special Delivery*, or *Air Mail*.

The address on the envelope may be written in indented or block form, with either open or closed punctuation. It should correspond in form to that used in the letter.

### ***Self-Test:***

Summarize the facts to be remembered about good form in the social letter. In what ways does the form of a letter reflect courtesy for the reader? What impressions do my letters give of my personality?

### ***Practicing the forms:***

Use letter paper and envelopes, if possible, for the following exercise. If these are not available, rule rectangles 5 inches by 7 inches for your letter page, and 5 inches by 3½ inches for the envelope.

1. Prepare a letter showing heading, salutation, complimentary close, and envelope from 130 8th Ave. West, Calgary, Alberta, on the present date. Treat abbreviations as directed in the preceding section.

2. Write a letter to Mr. Philip G. Bartlett, 9928 114 Street, Edmonton, Alberta. Mr. Bartlett was last year the principal of your school. Assume that you are writing for your class to wish him well in a new position.
3. Prepare a letter from 720 University Drive, Saskatoon, Sask., on the present date, to Miss Dorothy K. Bates, View Court, Medicine Hat, Alta. Assume that she is a friend of your own age.
4. Using indented heading and open punctuation, prepare heading, salutation, complimentary close, and envelope for a letter from your own address on the present date, to a friend in another town.

### B. The News Letter

Letters to one's family ought to be the easiest type to write. Do not make the mistake of letting informality and intimacy obscure the ordinary courtesies of letter writing. Try to write as you would talk, so that your family or friends may share your experiences as vividly as possible.

The Farm  
May 12, 1938

Dear Mother,

It all happened just as you said it would. I found the train for Weston without any difficulty, and it would have been impossible not to recognize the aunts from your description. Imagine my surprise to find that instead of an automobile, a lively horse in a dog cart was to take us out to the farm. Suddenly I realized that this was the first time I had ever ridden behind a horse. It was the beginning of all the excitement. The horse, you see, began life as a racer and Aunt Clara says he has never gotten over the notion that he might have broken a record. It seemed to me that we traveled the five miles from the station to the farm almost as quickly as a flivver would have covered it.

You never told me that the house was so big. I think I could get lost in it. I counted four staircases from the first floor to the second, and Aunt Clara said that if I looked industriously enough I should probably discover a secret one! I didn't spend much time, however, looking for staircases that first night. Supper was ready as soon as I had seen my room and shed a little dirt, and what a supper it was. If your memory is still good, you probably are

aware of the fact that it was sometimes difficult to make me drink milk. Believe it or not, I had three glasses that first supper, and I would not dare list the other things I ate for fear you would have visions of a balloon-shaped daughter.

I had heard about country air making you sleepy, but I thought that was more or less a legend until I discovered that at eight o'clock I could hardly keep my eyes open. The aunts laughed at me a little. They said a city girl ought to be able to keep awake till nine o'clock, but they promised not to call me in the morning. As a result I missed one morning workout. Do you know what I mean?

Let me explain. Perhaps I don't need to, but it is so exciting that I want to. You told me that the aunts raise horses, but you didn't tell me a tenth of what that means. It seems that if you rise quite early in the morning, say five o'clock, you can persuade one of the stable boys to take you to the trial track on the adjoining farm. Here the horses from several different farms are exercised every morning. Some of them are clocked to see how fast they can go. After one experience of the track in the early morning I can't think of anything that would keep me away again.

The aunts teased me when I came in the first morning from watching the trial heats, but they are so proud of their horses that I think it pleased them a little to find that I felt I had to be on hand for every morning workout.

It may begin to dawn on you at this point that I have spent most of my time with horses. We have them for work, for pleasure, for topics of conversation (almost exclusively), for riding, for driving, for training, and for selling.

I rather think I shall neigh and whinny myself before the summer is over.

Are you remembering to feed my fish? Just because I have gone over to horses for the summer does not mean that I have forgotten the aquarium. Don't let the Tortoise-shell Peril take her kittens fishing in it.

Perhaps I have indicated how busy I am. Would you mind forwarding this letter, when you and Dad have read it, to Betsy at camp. I'll bet she will wish when she reads it that she had chosen a summer at Weston instead of in camp.

The aunts send love to all of you. They think that it would be pleasant if you could drive up here for a week end.

Yours lovingly,

Ora

Ora's enthusiasm for horses may not interest you, but you will probably admit that the letter is interesting and that her father and mother would be glad to get it.

**Self-Test:**

What is my reaction to the sort of person revealed in Ora's letter? Why did Ora spend more time describing the farm and the horses than her aunts? What suggestions have I gathered from this letter for my own correspondence?

**Be Interesting:**

The material of most friendly letters must be made up of everyday happenings. Whether these trivial incidents appear interesting or dull to your reader depends entirely upon the point of view that you assume toward these items. Recognition of entertaining aspects of everyday life is one of the characteristics of a successful writer in any field. In carrying out the following assignments, keep clearly in mind the particular audience you are addressing. See how interesting you can make one of the following letters:

1. A letter to a friend who has taken a position for the summer as a helper at a camp.
2. A letter to a friend in a town where you once visited. Show that you still think with pleasure of some of your experiences there. Be definite in recalling them. If for any reason you are no longer eager to return to that town, don't let the idea appear.
3. A letter to your sister who has left on a visit to the seashore. In her hasty departure she forgot her bathing cap, which you are mailing to her. Give her the news of the family since her departure, and inquire about her trip.

### C. Informal Social Notes

1. *Invitations:* Most of the invitations which you send or receive will be informal, some so brief that the contents may be limited to the invitation alone. Some will contain an item of news or a friendly hope that the invitation may be accepted. Informal invitations should be cordial. They should be exact in indicating place, date, and time. Although the name of the town or city is usually omitted as superfluous in notes of this

kind, the street address and the date should appear in the lower left-hand corner of the note. The following invitation is dignified and suggests a rather formal occasion.

My dear Miss Sprague:

My sister and I are inviting several friends to dinner and the presentation of "As A Man Thinks" by the Village Players, Tuesday evening, January tenth. We shall dine at seven. May we hope for the pleasure of having you among our guests?

Very sincerely yours,

Louise K. Emmons

936 East Boulevard  
January first

The next invitation suggests no formality. Ella will know she is wanted, and what clothes she will need. It is always wise to indicate the approval of your parents in sending invitations to your friends.

180 Scarboro Avenue  
Calgary, Alberta  
June 25, 1938

Dear Ella:

I can scarcely wait to tell you that Dad has bought my uncle's camp at Gull Lake. He says it was an act of self-defense. George and the twins teased so hard to go east for the summer that he thought a permanent recreation ground would not only be less expensive but more fun. The result is that Mother and I are going out next week to give the camp a thorough cleaning and to find out what equipment ought to be secured before our tribe of wild Indians moves in.

We ought to be settled, as much as we ever can settle anywhere, by the First of July. Mother suggested it would be fun to have you with us for the holiday and the week-end. If your family can spare you, Dad will call for you Thursday night on his way out from town. Bring your oldest clothes, at least one bathing suit, and one pair of rubber-soled shoes — sneakers would do.

Let me know as soon as you can what your mother says about the visit. Then I can let you know just about the time that Dad will call for you. I can hardly wait to hear that you are coming.

With love,  
Dorothy

The following note is an invitation from a school club to a prominent person. The writer indicates the kind of audience the speaker may expect, the times at which he may come, and the co-operation of the faculty adviser.

Southside High School  
Knoxville, Tennessee  
May 21, 1940

Mr. Louis J. Peters  
Oakwoods, Tennessee

Dear Mr. Peters:

The Literary and Dramatic Society of the Southside High School has almost fifty active members. Ever since we heard that you were coming to live near by, we have wondered whether you would be willing to talk to us about your experiences in the Little Theater on Cape Cod.

Shall you have the time to come over and talk to us some time before school closes, June tenth? Our faculty adviser, Miss Grace Bell, has secured permission for us to have a club meeting any evening that would be convenient for you.

Like most high school clubs we are unable to pay our speakers their regular fees. We should, however, be glad to send you our check for ten dollars to cover such expenses as might be involved in your spending the night in Knoxville.

We shall be very happy and very proud if you find that it will be possible for you to come to us.

Respectfully yours,  
Donald T. Manning, Secretary

### ***Self-Test:***

In what ways can I improve my notes of invitation? What are the important items of information to include in an invitation to a friend? What is necessary in an invitation to a prominent person who is being requested to visit a school club?

### ***Courtesy and Definiteness:***

1. Write a short letter to the mother of a small child, asking that he be allowed to accompany you to a children's circus that is being given in your neighborhood. Not only will you need to be specific in the details you name, but the tone of your letter ought to be that of a sensible person if you wish to secure the mother's acceptance.

2. Write a dignified note inviting a friend to a luncheon, dinner, tea, or reception. Confine yourself to a graciously worded, brief invitation.
3. As secretary for a school club invite a noted person to address your club. Consult *Who's Who* if necessary for his address. Do not, of course, send such an invitation without full permission from your faculty adviser.
4. Write an invitation to a friend to join a picnic. Cover all necessary arrangements such as time and place of meeting, what to do in case of rain, and what provision is necessary in regard to food.
5. Write a friendly note explaining that you as one of a group are giving a party, a dinner, a tennis tournament, a school dance, or a concert. Invite your friend in such a way that he or she will know what to wear. Mention definitely the time and place of the affair.

2. *Acceptances and Regrets:* Answer all invitations promptly and show a gracious appreciation of the hospitality offered. In acceptances mention the time and place so that your hostess may be sure that you have understood the invitation. In declining an invitation you should express regret and give an adequate reason for not accepting it.

My dear Miss Emmons:

I am exceedingly disappointed that I am unable to accept your invitation for dinner and the Village Players. My mother has planned for several weeks to go to her sister's for a few days in the middle of January. She is now so lame that we do not allow her to travel alone. I have, therefore, made all my arrangements to go with her, and you will see how impossible it would be for me to disappoint her at this time.

With sincere regret, I am,

Cordially yours,

Mary W. Sprague

Dear Mike,

You won't be able to believe that without even asking my uncle I am going to refuse your invitation to drive to Vancouver with you and your father and mother. I rather think Uncle Jim would let me go if I asked him. Let me explain this apparent miracle. Do you remember how many times you have urged me to go to camp with you this summer? Uncle Jim promised me camp this summer

for my Christmas present, though I know he would rather have me stay here and help look after the place. I think, therefore, that it would be pretty thick to say anything about a trip to Vancouver.

I bet you let out a whoop when you heard that I was actually coming to the "Y" Camp this summer. You don't care much now whether I go to Vancouver for the Easter vacation or not, do you?

Anyhow let's concentrate on the camp idea. I hope that we can be in the same cabin. We must fix it up so we leave on the same train for Jasper.

Thank your father and mother for being willing to have me along on the Vancouver jaunt. Boy, would I like to go! But don't forget we'll be meeting July 10th for camp.

Yours,  
Bill

### ***Self-Test:***

Why is it necessary to indicate date, place, and time of the affair in a note of acceptance? What is also important in a note of acceptance? Why should you name the date and the nature of the invitation in a note of regret? What else ought to be included in a note of regret?

### ***Be sincere:***

1. Write Ella's reply to Dorothy's letter on page 51.  
Remember that the tone of such a reply is very important.
2. Write a reply accepting an invitation from a much older person whom you know only slightly. Make the circumstances clear, the kind of affair, the time, the place, if you are accepting, and give the reason why you cannot accept if you are declining.
3. Accept or decline an informal invitation from an intimate friend who has sent you a cordial, conversational invitation to a simple dance or social.

## **D. Social Courtesies**

1. *Thanks:* Express your thanks promptly. Don't be afraid of being too grateful, but avoid effusiveness. Always write a note of thanks to a host or hostess who has entertained you over night. Remember in your message any other members

of the family who have contributed to your happiness. Always express your appreciation to the parents of a friend who has entertained you.

Appleby School  
Oakville, Ontario  
April 12, 1938

Dear Mrs. Cottrell,

It was very kind of you to ask me to spend my Easter vacation with George. A week in the city is a very welcome change to a boy in a country school and especially to one who has always before lived on the prairie. I should never have guessed all the interesting things there are to do and see in a big city.

You certainly made me very happy and gave me a delightful time. My mother hopes that you will let George go west with me this summer for part of the long vacation. Life on a ranch will be as strange and I hope as interesting to George as the city was to me.

Please give my best regards to Mr. Cottrell.

Yours sincerely,  
Gordon Woods

A note of thanks for a gift should be direct, simple, and sincere. The degree of intimacy in the note is, of course, dictated by the relationship between the giver and the receiver of the gift.

105 Government Road  
Kirkland Lake, Ontario  
December 26, 1938

Dear Aunt Jane,

You must be something of a mind reader, else how did you know that I wanted a subscription to *The National Geographic* more than any other one thing this Christmas? I shall think of you with gratitude and love every time *The National Geographic* appears, and I shall recall too how from the time I was a tiny child I have loved to hear of your travels. It was your accounts of foreign places that first made me eager to know about strange and far-away lands.

Mother and Dad send their love. Both of them are looking forward to enjoying *The National Geographic* with me.

Affectionately your niece,  
Rachel

**Self-Test:**

On what social occasions must notes of thanks be written? To whom should I send a word of appreciation in writing a note of thanks to a young friend who has entertained me? Is a note of thanks for a gift always appropriate?

**Real Appreciation:**

1. Imagine a specific occasion upon which you have been entertained by a young friend, and thank him.
2. Imagine that you have spent a week-end in the home of one of your friends. Write a note of appreciation to the mother of your friend.
3. Imagine that you have received a delayed birthday gift. Write to the donor in such a way that your appreciation of the gift is shown, and also without embarrassing the donor, explain why the note was late.

2. *Congratulations:* Usually congratulations in school matters can be given orally, but occasionally it becomes necessary for one reason or another to write a note. Notes of congratulation are usually easy to write, but sometimes it is difficult to be sincere and convincing when it is necessary to congratulate a successful rival.

Red Deer, Alberta  
September 10, 1938

Dear Madge,

I am really glad that you won the Women's University Club Scholarship of one hundred dollars. Of course you know I also tried for it, but as long as I did not get it, I am glad it went to you.

I know that this victory is going to make your first year at college a certainty. We have talked over the possibilities of the scholarship so often that we each know fully what it means to the other. I know that if I had been the winner, you would be feeling about me and my success exactly as I am feeling about you and yours.

Yours sincerely,  
Alice Jones

**Self-Test:**

On what recent occasion might I have written a note of congratulation? Should one write a note of congratulation to a stranger?

***Cordiality without Effusiveness:***

1. Write a note of congratulation on some happiness or success that has come to a friend or a rival on being elected to the school paper, the orchestra, the glee club; on winning a tournament, making the team, being chosen for a part in a play, etc.
2. Write a note in reply to congratulations sent by a friend or rival.

3. *Condolence and Sympathy:* A note of sympathy should be brief, tactful, and sincere. Its tone should be sympathetic. An attempt to express sympathy should be simple. There should be no hint of effusiveness. Courtesy demands some recognition of letters of sympathy. Because sometimes it is difficult to speak of such matters, a note of thanks is an easier acknowledgment than a verbal one.

210 Grosvenor Avenue  
Winnipeg, Manitoba

Dear Marie,

Your brother Jim has been a chum of mine since we were in kindergarten together. It seems to me that I am going to miss him almost as much as you will. He was the kind of boy that the whole school will miss. Everyone loved and admired him for his courage and sincerity as much as for his skill in athletics. Will you tell your mother and your father that they have my sincerest sympathy?

Your friend,  
Julius Wright

***Self-Test:***

What are the essentials of a note of sympathy? How should I feel toward a person who sent me such a letter? What is the appropriate tone for such a note?

***Directness, Simplicity, Sincerity:***

1. Write a note from a class or club to the parents of a club member who has died.
2. Write a note from a club to the family of the leader who has died.
3. Write a note to a schoolmate who has lost a small brother or sister.

4. Write a note of sympathy to a friend who has had to stay at home because of illness or accident.
5. Write a note acknowledging a friend's expression of sympathy.
4. *Excuses:* In your school activities you may find it necessary to write notes of excuse for failure to carry out a duty or an obligation. Always include a clear explanation in such notes. Try to make good your omission by later performance of the task, or by some other service offered in its place.

4800 Angus Drive  
Vancouver, B.C.  
March 10, 1939

Dear Miss Kendall,

I have been unfortunate enough to be involved in a slight accident. I was not hurt except for a sprained wrist. I am sorry that this means I shall not be able to take the part of the maid in the Dramatic Club Assembly on Friday morning. I think, however, that Louise Strong would be very glad to take my place. You know how quickly Louise can memorize a part. Since we are about the same size, the uniform you secured for me would do nicely for Louise.

I am sorry to drop out in this fashion. If there is anything that I could do with my left hand to help behind the scenes on Friday morning, I should be glad to be of use. Perhaps you will let me have another small part in a later assembly.

Yours sincerely,  
Estelle Loomis

### ***Self-Test:***

What obligations or duties have I recently been unable to fulfill? Have I explained my failure clearly and offered to fulfill my obligation later? Have I a sense of responsibility toward other people's convenience?

### ***A Sound Reason:***

1. Write a note explaining the impossibility of keeping some social engagement.
2. Write a note of excuse explaining why you are unable to perform your customary duty in the school lunch room, or as a patrol at a street crossing.
3. Write a note explaining why you were unable to return a

borrowed book, and express the hope that your failure will not inconvenience other members of the class who expected to use the book.

4. Write a note which a parent might send to explain a pupil's absence from school.

### E. Formal Notes of Invitation, Acceptance, and Regret

Formal invitations are expressed in the third person: "Mrs. Louis George Morton requests the pleasure of your company"... Sometimes "your presence" is requested, sometimes "your company," and at other times the person or persons invited are named. Numerals are written out, although the house number may be given in figures. The year is usually omitted.

Formal invitations are often engraved, a blank line being left if those invited are to be named. Occasionally the entire invitation is written by hand. In such a case it is better to use a straight margin, rather than to attempt to reproduce the balanced spacing of an engraved form.

Mr. and Mrs. Clarence Richmond Otis  
request the pleasure of your company at dinner  
on Thursday evening  
November twelfth  
at seven o'clock  
Six hundred eighty-one Euclid Avenue

For an afternoon tea, a tea dance, a private lawn party, or other party to which you wish to invite your schoolmates,

your own or your mother's visiting card may be used. Tea at four, Tea from four to six, Dancing at five o'clock, with the date just below, should be written by hand in the lower left-hand corner.

The initials R.s.v.p. are often used at the end of a formal invitation to indicate that a reply is requested. They stand for the French words, "Repondez s'il vous plait," and mean "Please reply." Many people use the English request today rather than the French.

Mrs. George Alvin Green

*Tea from four to six  
November fourth*

Miss Ellen Morris

*Tennis and tea  
Tuesday, May sixteenth  
at three o'clock*

You should answer without delay all invitations, except formal invitations to church weddings. The reply to a formal invitation must always be written by hand, never typed, never telephoned, never given orally. Invitations on a visiting card are among those to be answered formally. Use white note paper. Use straight margins. In accepting or declining a formal invitation you must use the third person, and the present, *not* the future, tense. In accepting, repeat the day, hour, place, kind of entertainment, so that your hostess may know there is no misunderstanding. Date your reply. In the formal note of regret only conventional expressions may be used; for example, "that her absence from town will prevent her accepting" or "because of a previous engagement she cannot accept." In declining an invitation give the day, the place, the approximate time. Date your reply.

Mrs. Ellis Amory Sutton accepts with pleasure the kind invitation of Mr. and Mrs. Clarence Richmond Otis to dinner at their home on Thursday evening, November twelfth, at seven o'clock.

November second

Miss Marshall regrets that a previous engagement prevents her accepting the kind invitation of Mr. and Mrs. Clarence Richmond Otis for Thursday evening, November twelfth.

November second

***Self-Test:***

What reason could be given for writing formal invitations in the third person? How must a reply to a formal invitation be written? How may calling cards be used for a formal invitation?

***Preserving Formalities:***

1. Write a formal acceptance of Mr. and Mrs. Clarence Richmond Otis's invitation on page 59, assuming that you have been invited.
2. Write a formal note of regret, assuming that you have been invited.

3. Draw a rectangle about  $1\frac{1}{2}$  inches by 3 inches to represent a calling card. Write or letter your name neatly on it; then add the words necessary to form an invitation to meet Mr. Ellis Spear, Dramatic Critic of *The London Times*.

### OPTIONAL PROJECTS

#### A. *Just for the Fun of It:*

Collect in your notebook examples of clever invitations or excellent social letters.

#### B. *Growthbook:*

Note down ideas for invitations to be used at school or class functions during the year.

#### C. *Self-Improvement:*

Spend an hour in the library looking at collections of letters by famous people. You will come into contact with interesting personalities. Especially look for Robert Louis Stevenson's letters.

#### D. *Partnership:*

1. Write a packet of letters in co-operation with other members of your class for a member of the class who is ill or who has moved away. Mark the envelopes to be opened each day.
2. Appoint a class committee to keep track of friends who have had misfortunes or losses, or who are detained from school by long illnesses. Let the committee plan with members of the class for letters of news and cheer.
3. Make a collection of the best letters which have been written by members of the class and place them on exhibition. Mount them on cards or make a notebook of them.
4. Let several members of the class imagine themselves characters in a book which the class is reading. Arrange a correspondence in which each person writes one or more letters appropriate to the character which he or she has assumed.

*What do I consider the most important fact about correspondence? Do I keep my reader in mind when I write? Are my letters neat?*

# VI

## ENGLISH IN THE BUSINESS WORLD

### A. The Business Letter

#### 1. *The Form*

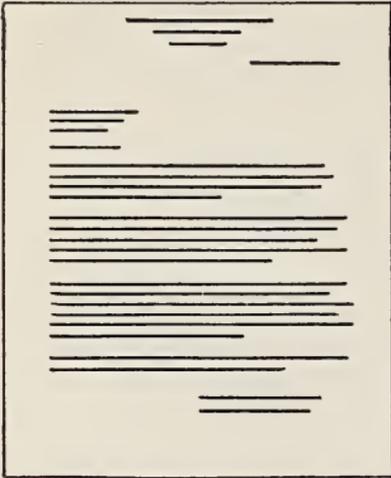
*How may the ability to write a clear business letter or a convincing letter of application be profitable to me?*

On every business day in the year millions of dollars' worth of business is done by letter. What is a good business letter like? What, in the first place, are the requirements of arrangement and form in which it differs from a social letter?

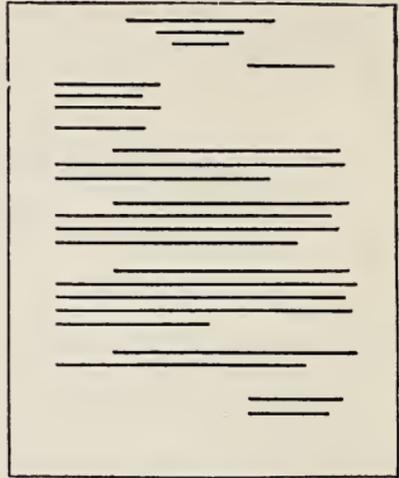
The business letter follows a conventional form, which has proved itself clear and convenient. Three styles which are preferred in many of the best offices are shown on page 64 (1) Letter *A*, block style throughout; (2) Letter *B*, semi-block style, with the address blocked, but the paragraphs indented; (3) Letter *C*, indentation for both address and paragraphs. Open punctuation is used in all three letters. Any one of these styles looks well in typewritten letters. Most writers prefer the indentation of Form *C* for letters written by hand.

*Heading:* On paper with a printed letter-head, such as is used by most business and professional houses, the *date* may be placed either in the center immediately below the letter head, or at the right in the ordinary position. When plain paper is used, both address and date appear in the upper right corner, as in a social letter.

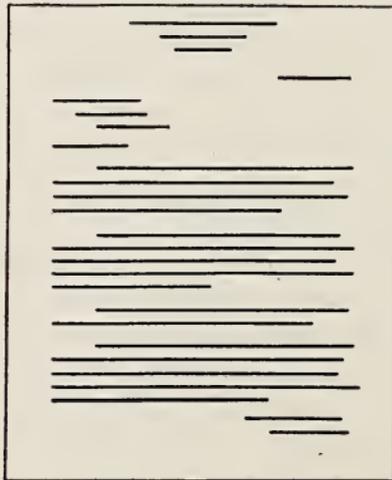
*Inside Address:* A business letter includes an *inside address*, the name and address of the person written to, which is generally at the left margin, a line or two below the date. Sometimes, however, when a more informal effect is desired, this *inside address* is written in the lower left corner.



LETTER A



LETTER B



LETTER C

*Salutation:* The *salutation* varies in accordance with circumstances. The usual form for addressing a man is *Dear Mr. Penn*. *My dear Mr. Penn* is considered rather more formal. *My dear Sir*, *Dear Sir*, and *Sir* are increasingly formal, and are used chiefly in addressing entire strangers or persons in positions of high dignity.

Notice that a line is left blank both above and below the salutation in a typed business letter. Use the colon (:) as punctuation, *never* the semicolon. Capitalize the first word and all titles and names, but *not* intervening words like *dear* in *My dear Mr. Keller*.

In addressing a woman, either *Dear Miss* (or *Mrs.*) *Lane* or *My dear Miss* (*Mrs.*) *Lane* is correct. *Dear Madam*, *My dear Madam*, and *Madam* indicate increasing degrees of formality.

For a firm the accepted salutations are *Gentlemen* and *Dear Sirs*, except where the members are all women. Then *Mesdames* (not *Madams*) is right.

The salutation is made singular or plural to agree with the person or firm named in the inside address:

Dominion Motors Ltd.  
Edmonton, Alberta  
Gentlemen:

Mr. Roy Horton  
Dominion Motors Ltd.  
Edmonton, Alberta  
My dear Mr. Horton:

*Complimentary close:* The *complimentary close*, like the salutation, reflects the degree of acquaintanceship. *Very truly yours*, *Sincerely yours*, and *Cordially yours* represent three degrees of familiarity and friendliness. The last should be reserved for somewhat personal business relationships in which esteem and goodwill are prominent. *Respectfully yours* is suitable in official correspondence with a superior, and in letters of application.

In a typed letter leave a blank line between the body of the letter and the complimentary close. Capitalize only the *first* word. Punctuate with a comma.

*Signature:* The *signature* is written without a period. In a type-

written letter sent by a firm, the firm name may be used as the signature, with initials added to show which member is signing. Quite commonly the firm name is typed. The signature of the representative responsible must then appear either just above or just below it. Very often in business letters, the name and position of the person who dictates a letter are typed immediately below his signature. By way of ready reference the initials of both the one who dictates and the typist appear at the left margin, opposite or slightly below the signature.

Very truly yours,

WMcC:B

William McCullough (Signature)

Yours sincerely,

LAWSON & GRAY

Joel I. Knowles (Signature)

JIK:D

Joel I. Knowles, President

*Letter Picture:* The appearance of the letter is very important. White or cream colored paper in 8½ by 11 inch size is generally considered best. Envelopes should match the paper in color and quality. All typed letters should be free from erasures or "strike-outs."

Wide margins look well, with space between parts of the letter — inside address, salutation, body, and close — as well as between paragraphs. A letter nicely centered both from side to side and from top to bottom of the page attracts favorable attention at first glance. This is true of both typed and hand-written letters.

When note paper is used for business letters, the pages should invariably be used as if they were the pages of a book.

*The Envelope:* The address must be given fully, exactly, and legibly. It may be written on the envelope in either block or indented form. Best usage prescribes the same form on the envelope as in the letter. Today block form is most common.

Gauge the distance from the left edge and from the top in accordance with the number of lines and the length of names in the address. A badly placed address looks careless and freakish.

In the upper left corner place the return address, using the same style of spacing and punctuation as in the main address.

*Folding and Inserting the Paper:* Always fold paper neatly. Crooked folding ruins the appearance of a letter. Study the diagrams on page 68 as you read the following instructions.

For an envelope of legal size, about 9 by 4 inches, first fold up slightly less than the lower third (B) of the sheet, then fold down rather less than the top third (A). Insert the folded sheet with the open edge against the front of the envelope and pointing down. This position brings the page out conveniently for the reader when the letter is opened.

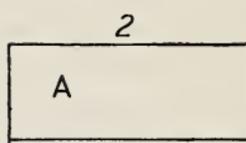
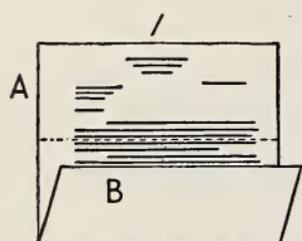
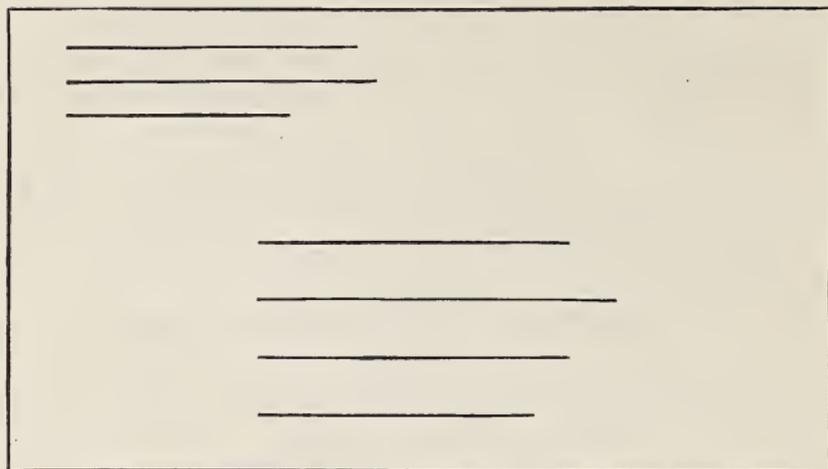
For an envelope of letter size, about  $6\frac{1}{2}$  by  $3\frac{1}{2}$  inches, first fold the paper up from the bottom to slightly below the top of the page. Next fold the right third, then the left third toward the middle. Insert in the envelope with the crosswise fold toward the right, and the open edges toward the face of the envelope.

### **Self-Test:**

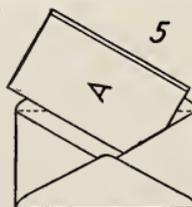
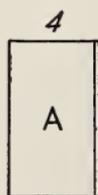
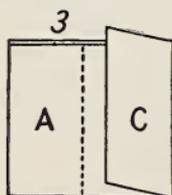
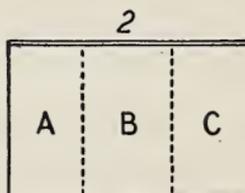
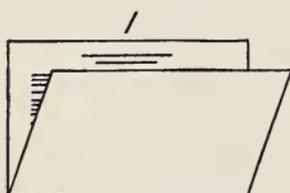
Summarize in a sentence what has been said about each part of a business letter: the heading, the inside address, the salutation, the complimentary close, the signature, the "letter picture," the envelope.

### **Planning the Letter Picture:**

1. Take a sheet of typewriter paper or cut a sheet of blank paper  $8\frac{1}{2}$ " by 11". Then rule lines, as in any one of the models on page 64, to represent (1) printed letterhead, (2) date, (3) inside address, (4) body of letter with three paragraphs, (5) complimentary close, (6) signature. The test will be a double one: first, to follow *one* form consistently; second, to make an attractive letter picture by your use of margins, placing of parts, and spacing between parts.
2. On social letter paper, which is the kind many men and most women use for orders for goods, letters of inquiry and



FOLDING FOR AN ENVELOPE OF LEGAL SIZE



FOLDING FOR AN ENVELOPE OF LETTER SIZE

of complaint, and applications for positions, write all but the body of the actual letter. Work out an arrangement for permanent use in your own business letters. Adapt it especially to the length of street, town, and state names as they appear in your address on the right side of the page, in combination with an inside address on the left side. In planning your letter picture, take into account the size and style of your handwriting, and the size and shape of your letter paper. If you have no letter paper at hand, use a piece of typewriter paper folded over once.

## 2. *The Message*

Any experienced business man will tell you that a good business letter must be clear, accurate, complete, concise, correct, and courteous.

Such a letter prevents misinterpretation, error, delay, and annoyance. It saves time. It seems businesslike. Brevity, however, must not be purchased at the sacrifice of clearness. Correctness in form and courtesy of tone go a long way in creating a favorable impression.

In writing a business letter remember that you are talking by letter to a real person. Let your letter be natural and straightforward, just as your speech ought to be in a conversation. Avoid the stilted forms that once were the fashion, such as, *Your letter received and contents noted*. Use instead a simple statement like *Your letter arrived this morning*, or better still, get right at your message without mentioning the receipt of the letter.

Throughout your letter keep your reader clearly in mind, and state your message in the way best suited to produce the right effect upon him. Adapt your tone to your special purpose — making it persuasive, reassuring, apologetic, firm, enthusiastic, lively, dignified, or hail-fellow-well-met as occasion demands. In other words, use good business psychology. Sometimes this is called having the *you* approach or attitude.



*Acme Newspictures*

### SCIENCE IN THE OFFICE

Tell the story of the dictaphone

## B. Important Communications

### 1. *Inquiries and Information*

If you hope for a satisfactory answer to your inquiry, you must make your questions clear. Stop to think what facts you should furnish as a basis for the reply you wish. Include all such details, but be careful not to clutter your letter with irrelevant matter. What can you learn from the letter which follows?

CENTRAL HIGH SCHOOL  
REGINA, SASKATCHEWAN

Mr. Glenn Barbour  
Y. M. C. A. Building

September 12, 1939

My dear Mr. Barbour:

Track and Court, our high school athletic club, wants to change its name to Track, Court, and Pool. Can you help us find a place to swim?

Would it be possible for us to hire the Y. M. C. A. pool for an hour or two once a week, between 3.30 and 5.30 or 7.00 and 9.00 o'clock? What would the rental be?

Could we secure your services as coach? There are thirty-five boys in the club, and seventeen of us can take care of ourselves in deep water. We would all agree to whatever restrictions you made in regard to numbers in the pool and any other matter. What would you charge for coaching us for a single hour, and what for two consecutive hours if we can have them?

You already know a good many of us, and you don't need to be told how much we like the pool — nor how much we hope you will coach us.

We have the approval of both Mr. Van Alst, our principal, and Mr. Lowrie, our athletic director.

Sincerely yours,

John S. Bowen

### ***Self-Test:***

What has been said about language and personality in a business letter? Are these new ideas to me? What are the essentials of a letter of inquiry or information?

### ***Complete and Accurate Questions and Answers:***

1. Before writing any letters of inquiry, try out your skill orally. Let each member of the class, or of a smaller group, be asked for information on a subject of his own choosing, his hobby perhaps. The member of the class who asks a question must frame it so that he will receive the information which he desires. The person questioned must try to give the information so completely and accurately that the questioner will not need to repeat part of his question. Questions may be asked about hobbies, sports, routes of travel, conditions in another part of the town or city — anything which may be within the knowledge of a member of the class or group.
2. Write a letter making inquiries or asking advice in regard to something other than merchandise: choice of school, college, camp, hotel; plans for travel; selection of seeds or plants for a specific location and kind of soil. Think of something about which you would like to be informed; write for the information. Be sure that there are no flaws in the form of your letter.

3. Write a letter giving information in answer to an imaginary inquiry, or to an inquiry made in a classmate's letter.

If you exchange letters with members of your class, you may receive some helpful suggestions in regard to the form of your letters, the completeness of your inquiry, or the accuracy of the information which you have given.

### 2. *Orders*

Make orders for goods specific in all such matters as size, color, price, number or amount, and style. If there is a catalogue number, or if a style name is used in a newspaper advertisement, give it in your letter.

Indicate how you are buying the goods, whether on account, C.O.D., or for cash. If for cash, say that you inclose your check or a money order, and name the amount for which it is drawn.

Unless you give directions to the contrary, goods will be sent to the address in the heading of your letter. Such expressions as "to the above address" are unnecessary. If you want the goods delivered at a different address, make that clear in the body of your letter.

Camrose, Alberta  
June 15, 1938

Hudson's Bay Co.  
Edmonton, Alberta

Gentlemen:

In ordering the following items, I am using prices quoted by you in your letter of June 10. Please ship the goods to me at Athabasca, Alberta, by Railway Express.

1 Brite-Lite Camp Lantern	\$1.37
1 2-burner Hot Flame Cooking Kit	2.17
1 Folding Wire Grate	.59
1 Ever Cool Water Bottle — 1 qt.	.87
1 Axe	1.24
1 Mt. Marcy Sleeping Bag	<u>19.25</u>
	\$25.49

I enclose my father's check for the amount of the bill. I understand that you will pay the express charges.

Yours truly,

Robert S. Cummings

560 Fifth Street South  
Lethbridge, Alberta  
April 6, 1938

Scientific American  
25 West 40 Street  
New York City

Gentlemen:

I am about to change my address. Beginning with the May issue, please address the *Scientific American* to me at 240 26th Avenue West, Calgary, Alberta.

Yours very truly,

Otta P. Berenson

### **Self-Test:**

What are the essentials of a letter containing an order? When two or more articles of the same kind are ordered what does the writer do? How important is legibility in a business letter?

### **Exact Requirements in Orders:**

1. Using a catalogue if possible, write an order for four or five articles, referring to the letter on page 72 for form. Be sure that you give all necessary information about method of payment and of shipment. If a catalogue is not available, state what you want and the price which you wish to pay. Ask that the articles be shipped C.O.D.
2. Write a letter ordering one or two articles which need to be described or identified: a suit, coat, or dress which a salesperson has shown you; a piece of furniture which you saw in a store window; books of a certain type and price for a child of specified age, or for a sick friend whose reading interests you mention; curtains, draperies, or cushions of specified material, color, size, and style; sporting equipment for a certain purpose.

### 3. *Complaints or Adjustments*

The well-bred person states his complaint clearly and forcefully without being rude. He assumes that he will receive fair treatment, and thus avoids incurring resentment and ill will. The person who reads his letter will want to set the error right. In the letters which follow, notice the fairness and courtesy shown by the lady who complains of a defective clasp and by the boy who asks for an explanation.

Notice also the unruffled tone of the merchant's letter. His desire is not to make money at all costs, but to build a reputation for satisfactory and even generous service. Satisfied customers are good advertisers. Even when a demand is obviously unfair, the merchant tries to keep the customer's good will by refusing the request with courtesy and tact.

Wetaskiwin, Alberta  
January 26, 1940

Henry Birks & Sons, Ltd.  
Birks Building  
Edmonton, Alberta

Gentlemen:

In December Miss Anne Lynch of Lacombe, Alberta, bought of you a blue calf handbag, which she gave me as a Christmas gift. Though I have had the bag a month, I have carried it only four times. Today I discover that the blue stone ornament is gone from the clasp.

There was evidently a defect in the setting of the stone, for the prongs of the bezel are uninjured, yet they failed to hold the ornament.

Kindly inform me what to do.

Very truly yours,

(Miss) Miriam Voss

## HENRY BIRKS &amp; SONS, LTD.

Birks Building  
Edmonton, Alberta

January 28, 1940

Miss Miriam Voss  
Wetaskiwin, Alberta

Dear Miss Voss:

We shall be glad to replace the broken clasp on the handbag in regard to which you write. If you will either bring or send the bag to us, we will make the repairs promptly.

Perhaps you would prefer another style of clasp. If so, will you not call at our handbag counter and select a style that pleases you?

We regret sincerely the inconvenience which we have caused you.

Very truly yours,

Henry Birks & Sons, Ltd.

TTW:ST

by T. T. Winslow

High-school pupils often need to write letters of adjustment to someone in authority at school. No matter what your grievance, always be courteous in your request. Errors occur despite all care. You may feel that you have been misjudged. Ask politely for reconsideration. Remember that tactfulness and courtesy make it easier for another person to respond favorably. Assume the possibility of unintentional error. Then the other person is often spared embarrassment and can "save his face" even if he has been at fault.

Read the following request from a pupil to the principal of his school:

240 Frontenac Street  
Kingston, Ontario  
March 14, 1940

Dear Mr. Brown:

I applied for a position today as delivery boy for Mason and Bennett. Mr. Mason telephoned to you while I was waiting. Then

he came back and told me that he did not think I would do for the job. He looked as if he had not had a favorable report from you.

As far as I know, my school record has been good. My marks have generally been A or B. I have not been reprovved for misconduct.

There is another boy in school whose name is Johnson C. Squire. Mine is John B. Squire. Was there a misunderstanding over the telephone?

If you were not telling Mr. Mason about me, will you please do so? I should like to get that job.

Respectfully yours,

John B. Squire

### ***Self-Test:***

Should the writer of a complaint assume that the person to whom he writes is friendly or hostile? How does the saying, "The customer is always right," apply to an acknowledgment of a letter of complaint? If I make unintentional errors, isn't it fair to assume that the errors of others are also unintentional?

### ***Setting It Right:***

1. Assume that an error has been made in filling your order for merchandise, written as a previous assignment. State exactly what the error was: omission, overcharge, wrong article, damage in shipment. Ask for adjustment of the difficulty.
2. Write a letter in answer to your own complaint or one made by a classmate. Offer specific adjustment.
3. Write a letter to some teacher or school authority asking for adjustment of some school difficulty. Be exact and courteous. Be sure that you are good-natured, but do not try to be humorous.

### ***4. Applications***

In applying for a position you must make your letter accomplish two things. It must show that you have the education and experience which fit you to fill the position, and that your personality is acceptable. Choose the material for your letter sensibly. Phrase it clearly, courteously, and interestingly. Write neatly, legibly, and attractively.

In the first paragraph you may well tell how you have learned

of the position. Next give facts in regard to your work at school or in someone's employ.

Do not hesitate to speak of good work that you have done, but be very careful to avoid a boastful tone. Notice, for example, the difference between "Mr. George S. Taylor says that I am the best chemistry pupil he has ever had," and "I am so much interested in chemistry that my work has satisfied even such a scientist as Mr. George S. Taylor"; and between "Miss Irene Chilton will be delighted to write you about me," and "I have the privilege of referring you to Miss Irene Chilton."

Ask permission before you use anyone's name as reference. If in an emergency you must use a name without permission, explain at once to the person concerned. In your letter of application give addresses of all references, and telephone numbers of those who wish to be reached in that way.

Your final paragraph may suitably be used in requesting the privilege of applying in person. You may need to state at what times it will be possible for you to call. Try in every way to meet the convenience of the person whom you are addressing.

YOUNG MAN, bookkeeping, typing, general office duties; three evenings weekly; \$5-\$6. Apply by letter only. Timothy B. Willis, 314 Bloor Street West

89 Huron Street  
Toronto, Ontario  
October 2, 1938

Mr. Timothy B. Willis  
314 Bloor Street West  
Toronto, Ontario

Dear Mr. Willis:

I wish to apply for the position which you advertise in today's *Telegram*.

I am sixteen years old and am in the third year of the commercial course at high school. The subjects in which I have done best

are elementary business training, bookkeeping, and typewriting. In English, too, I have always had good grades.

Mr. Rodman Train, who has been one of my teachers for the past two years, is so kind as to allow me to refer you to him in regard to my ability to keep your accounts accurately and to send out monthly statements to your customers. Mr. Train's address is 72 Wellesley Street; his telephone number is Ra 2141.

Other references are:

Mr. Carl R. Applegate, Principal  
Harbord Street Collegiate

Mr. Herbert H. Mullins  
43 St. George Street

Rev. A. J. Wilson  
390 Spadina Road

Mr. Mullins is a lawyer and a friend of my father's. Mr. Wilson is the minister of the Bloor Street Presbyterian Church. Both have given me permission to use their names.

I might add that I have found business letter writing especially interesting and practical. If you should care to let me try, I think I could relieve you of at least the routine part of your correspondence.

I will call to see you at any time you wish. School closes at three o'clock. I am free all day on Saturday.

Our telephone number is Ra 2341.

Yours respectfully,

James L. Holden

### *Self-Test:*

What are the characteristics of a letter of application? What must be done before giving a person's name as a reference? Why is the appearance of a letter of application important?

### *Opening the Door:*

1. Prepare to contribute to a class discussion of ways in which high-school pupils can earn money. Reports issued by some of the leading colleges indicate that both men and women count the humblest kind of work honorable: minding babies, scrubbing floors, washing windows, caring for pets, mending

6-354  
clothes, reading aloud to an elderly person or invalid, setting up laboratory experiments, coaching their fellow students.

Think of at least five definite tasks which you could do, or which you know need to be done. List these tasks, entering under each the important abilities or characteristics necessary for performing it. If you have held a position, tell how you obtained it and why you think you were chosen in preference to some other candidate. You need not feel embarrassed about doing so; every person must analyze his successes and failures frankly.

2. Write a letter to the person in your school who is in charge of student guidance, either (1) registering for work which will help you to pay your way through high school, or (2) asking him to recommend a pupil who will help you. If you register, name the kinds of work which you think that you can do, and tell of previous experience which you have had, even at home. If you seek pupil help, specify the kind of work, the hours and days, and the amount you are willing to pay.
3. Find in a newspaper or magazine an advertisement of a position for which you think you are qualified. Write, applying for the position. Realize that there will be dozens of other applicants and that you can hope for an interview only if your letter makes a good impression. Do not, of course, answer an advertisement which says, "Apply in person." If you cannot find an advertisement of a position for which you are qualified, write an imaginary one in regular "Want Ad" style. Then answer it. Attach to the top of your letter the advertisement which you find or write, so that your classmates may judge how well you have answered it.

### 5. Telegrams

There are three types of telegraph service with which every person should be familiar. The fastest and most common is the *telegram*, in which ten words are allowed at the minimum rate. Each word over ten is charged for in proportion to the minimum rate. The second type of service is for a longer message, the *day letter*. In this, fifty words are allowed at

a charge of one and one-half times the minimum day rate. A day letter is likely to be delivered not over one hour later than a telegram. A *night letter* of twenty-five words may be filed at any time during the day for delivery early the following morning. The rate is the same as the minimum rate for a ten-word telegram.

In these three forms of telegrams, only the words in the message are charged for; punctuation is now included free. A period is indicated by the word *stop*. Numbers are spelled out: 147 is sent as *one forty seven*, for example. A number of five or fewer digits is sent as a single word, and a name of a city or state in more than one word is counted as a single word. In cablegrams, however, charge is made for address, signature, and punctuation. Salutation and complimentary close are omitted. City, date, and time of sending are given by the telegraph company. The message, when transmitted, will be typed in capitals.

A telegram should be a model of clearness and conciseness. Notice the compactness of the telegram which follows, and the completeness of the forty-two word day letter. Mr. Pratt has left a margin of eight under the fifty words to which he is entitled at the minimum rate. When a reply by telegram is expected the sender need not give his address, since the telegraph company will record it for use when the answer is received.

### *Telegram*

MR JOHN COULTER

47 DENNISTOUN AVENUE

PETERBOROUGH, ONTARIO

AURANIA DOCKING NINE WEDNESDAY MORNING

BRING WINTER COATS FOR ALL

Laura Coulter

*Day Letter*

BIGWIN INN

ALGONQUIN PARK ONTARIO

QUOTE RATES FOR THREE ADULTS AND ONE CHILD FOR MONTH OF AUGUST STOP WE PREFER TWO ROOMS WITH PRIVATE BATH BETWEEN STOP SEND ILLUSTRATED BOOKLET SHOWING HOUSE GROUNDS ACCOMMODATIONS FOR SPORTS MEANS OF TRANSPORTATION CHARACTER OF SURROUNDING COUNTRY STOP ADDRESS EIGHT NINETY EIGHT RENSSELAER AVENUE SCHENECTADY NEW YORK

STEPHEN PRATT

*Self-Test:*

What are the kinds of telegraph service, their characteristics, and the number of words allowed on each type of message? What are the requirements of a good telegraph message?

*Clear, Concise, Complete:*

Write two telegrams, one day letter, and two night letters for use in your choice of the following situations. Choose the least expensive type of service to give the necessary information and to get the message through at the necessary time.

1. A boy away at school has an unexpected vacation caused by an epidemic of influenza in the school. He is well. He must avoid alarming his family, but must telegraph to announce his coming in order to have transportation from the train to his home.
2. A Scout counsellor has taken six boys for a day of mountain climbing. One boy has sprained an ankle but is not seriously hurt. All will be delayed over night. The counsellor must explain the delay and tell what arrangements he is making.
3. A man has gone to a distant city to transact important business on which other transactions depend. He telegraphs his partner telling whom he has met, what decision was made, what he advises the firm to do next, when he will reach home.
4. You have accepted an invitation for the week-end. On Thursday three cousins arrive unexpectedly to stay until Sunday evening. You must entertain them. Telegraph the friend who expects you.

### C. Filing

If you have a loose-leaf notebook which you use for several subjects, you have already been using a simple kind of filing. Biology notes you keep in one section, English in another, then French, history, and mathematics. If at home you keep these notes as they accumulate, perhaps you have one place on your shelves for Science, with Astronomy, Biology, Botany, Chemistry, and Physics as subdivisions. In English you may group your notes under such headings as Leisure Reading, Spelling Demons, Novels, Poetry, Punctuation, Shakespeare, Willa Cather, Pronunciation, Stories of the Sea, Common Grammatical Errors, Word History. These, of course, you will arrange according to some plan, or you will have a hard time finding what you look for.

The best way undoubtedly is to discover how such minor topics can be grouped under a few important headings. These large divisions will be arranged alphabetically, with smaller alphabetical subdivisions. Two large divisions of your English notes are Composition and Literature. Under composition, which is both oral and written, come Grammatical Errors, Pronunciation, Punctuation, Spelling Demons, and Word History. You may find, as your notes grow, that you have a good many on grammar. Then you may use grammar as one of the larger divisions of composition, with Errors coming in its alphabetical place among such other topics as Adjectives, Agreement, Pronouns, and Verbs.

What headings would be useful under Literature, other than the names of authors and books?

In business this same alphabetical system of filing is the one most commonly used. Letters, for example, are generally filed under the names of the persons or firms. A durable folder, with a tag which bears a name or the first few letters of the name, is used for the correspondence with one person or one business concern. As this correspondence increases,

it may have to be divided on the basis of either dates or subjects.

Filing really is, then, simply a systematic method of putting papers away. The object is to save time and trouble in finding information when it is needed.

### ***Self-Test:***

What is the purpose of a filing system? What filing systems do I often use? What are the characteristics of a good filing system? Why are filing systems used more in business today than they were fifty or a hundred years ago?

### ***Placing It Where You Can Find It:***

1. Cut twenty pieces of light cardboard or stiff paper, size 2 by 3 inches. On each piece write a word of six letters or more beginning with A or B. Shuffle the cards and practise arranging your pack in order. You may have to go to the third or fourth letter in order to arrange certain words: absent, absolute. During the class hour practise on the words chosen by other members of the class. Then alphabetize several packs and see who can find a given word most quickly.
2. Report on a method which you use in filing information about your own hobby or your studies.
3. From a newspaper or a magazine which is *your own property*, clip a dozen or more pictures or advertisements in regard to some topic which interests you; wearing apparel, sports, groceries, travel, etc. Devise a filing system for your material.

## **D. Business Interviews**

Whatever the purpose of a business interview, remember that your personality and your good sense as well as your intelligence are on trial. Give yourself the advantage of being neatly and suitably dressed, and of having a well-groomed appearance — clean hair, teeth, hands, clothing, and shoes. Do not handicap yourself by wearing flashy ties or socks if you are a boy, or by startling make-up or noticeable perfumes if you are a girl. Business men frequently appeal to high-school principals

to tell boys and girls that these "cheap" practices are not a help in getting or keeping positions. Neither is chewing gum.

Try not to let embarrassment make you lean awkwardly against desk, chair, or wall, as perhaps you find yourself doing sometimes when you talk in class. Try instead to carry yourself with dignity and ease, and to maintain good sitting or standing posture.

If you go into an office alone, of course you will stand until the older person who has sent for you or is granting you an interview asks you to be seated. If you are seated in a line, you will rise when your turn for attention comes. If you are one of a seated group, and an older person comes to speak to the entire group, in general the courteous thing to do is to rise. In such a situation, you will have to use your judgment.

Make your words audible and clean-cut, but not too loud. State your errand, or say something like, "You sent for me, Mr. Booth?" Be direct, and brief if possible. If you are applying for a position, give your qualifications in education, experience, or interest in the work. Avoid any suspicion of boastfulness or bragging, yet give yourself a good record if you have earned it. Your manner, tone, and phrasing may be modest even when you tell of your successes.

Be on your guard against speaking ill of your school, your teachers, or a previous employer. An employer knows that a person who complains about unjust treatment is frequently at fault. If you need to acknowledge unpleasantness, do so as courteously as you know how.

### *Self-Test:*

What preparations in appearance and dress should I make for a business interview? What mannerisms of conduct or speech might work for or against me?

### *Being Direct, Honest, Courteous:*

1. With a classmate chosen by yourself or named by your teacher work out a five-minute interview scene. One pupil will take

the part of the applicant, the other of the employer. Arrange the interview so that you apply for a position for which you consider yourself qualified. Let the interviewer be direct, but considerate and courteous.

2. Let the teacher, or a ready speaker among the pupils, conduct an interview in which several applicants try for the same position, honor, or privilege. The members of the class may indicate by means of a secret ballot which interview was most successful.
3. Members of the class working in pairs or groups may plan a telephone interview in which the parties are concealed from the class by screens. The importance of good telephone manners and clear speech will be emphasized.

### E. English Across the Counter

Between customer and salesman there is always need for clear understanding. As customer you must often explain your wants. As salesman you must be able to ask effective questions and to discuss possibilities with your customer. Sometimes you must show the comparative merits of different goods. This means that you must really know your field and must have the vocabulary associated with it. You can then speak accurately and convincingly, and can help your customer to make a wise choice.

As salesman you can sometimes do your customer a good turn and win his gratitude, or at least avoid his resentment, by guiding him in matters of taste or serviceability. Tact is required in giving such advice. Perhaps your customer will not even know you are influencing him. Tact, you know, implies a kind and skillful use of language in conveying a difficult message.

Both your manner and your speech as salesman must show that you wish to serve. "Do you want anything?" is less likely to make a sale than "May I help you, madam?" "Are you interested in these sweaters, sir?" or "May I show you how this cleaner is operated, madam?"

**Self-Test:**

What stores or salespeople do I patronize because of their courtesy and honesty? Do I use some of their methods when I try to "sell" my ideas or my work to teachers or friends?

**The Correct Approach:**

1. Write (1) two final remarks to customers who have made purchases, and (2) two to customers who for some reason have bought nothing.
2. With one or more of your classmates, plan and be ready to give a scene in which goods are sold. Think of salespeople and customers whom you know, or observe carefully in preparation for your class work. Plan to show different kinds of salespeople and customers. The customers may be gentle and timid, pushing, haughty, well bred, thrifty, a bit too shrewd, suspicious. The salesperson may be courteous, tactful, well meaning but tactless, bored, cranky, capable, stupid. Observe what kind of language and conduct is most profitable to both customer and salesman.

*What experiences have I had recently which have convinced me of the value of effective English in the business world?*

# VII

## GRAMMAR OF COMPOUND AND COMPLEX SENTENCES<sup>1</sup>

### A. The Compound Sentence. Review

*Do I regard grammar merely as definitions to be learned, or as the mastery of the forms in which I express my thoughts?*

A *clause* is a group of words containing a subject and a predicate and used as part of a sentence.

A *principal clause* (also called *main clause* or *independent clause*) ordinarily makes a complete statement.

A *compound sentence* is made up of two or more such clauses connected by *and*, *but*, *or*, or separated by a semicolon.

Since each clause taken alone makes a complete statement, the clauses are of equal rank. Therefore they are called *co-ordinate clauses*.

The only difficulty which most pupils find in handling the compound sentence is in distinguishing it from a simple sentence with a compound subject or compound predicate, or from a simple sentence with both a compound subject and a compound predicate. Remove that difficulty by comparing the following sentences:

1. We found a tire. (Simple sentence.)
2. Sam and Jim found a tire. (Simple sentence.)
3. Henry worked and sang. (Simple sentence.)
4. Henry and Mark worked and sang. (Simple sentence.)
5. Henry left and Mark followed. (Compound sentence.)
6. Cheers rose and shook the stands, but the batter struck out. (Compound sentence.)
7. Helen enjoyed the store windows; I preferred watching the traffic. (Compound sentence.)

<sup>1</sup> See Appendix for a review of Grammar of the Simple Sentence, page 269.

Experiment with sentences 1, 2, 3, 4 and see whether, by stopping at any point, you can divide any of them into two complete statements. Can 5 or 6 or 7 be thus divided?

The recognition mark of a compound sentence is this: it can be divided into as many complete statements as it has clauses. Do not be misled by the number of conjunctions. See whether there are two or more complete statements.

### Self-Test:

What is a clause? What is a compound sentence? How is a compound sentence recognized?

### Identifying Compound Sentences:

Number your homework paper to correspond with the following sentences. Identify each sentence by writing on your paper *Simple* or *Compound*. Then write the subjects and verbs. Follow this example:

1. The dog yelped and ran, and we followed it.

Compound. dog yelped ran — we followed

1. Oil poured out upon the lake and surrounded the boats, but luckily did not catch fire.
2. The reflection in the window seemed to anger the bird, and it pecked at the glass again and again.
3. In a few hours the trees were covered thick with ice, and the white birches began to bend toward the ground.
4. Marie grinned mischievously and hid behind the door; the baby toddled in and looked around.
5. The group argued and argued, but reached no decision and finally broke up in disgust.

## B. The Complex Sentence

### 1. With Adjective Clauses. Review

A *complex sentence* is composed of one principal or independent clause and one or more subordinate or dependent clauses.

A *subordinate or dependent clause* is a group of words containing a subject and a predicate and used as adjective, adverb, or noun. It is called subordinate because it is of inferior rank.

Examine the following sentences:

1. He found the dog which was lost.
2. We came to the house where she lived.
3. That was the reason why I came.
4. She came at the time when I expected her.
5. I like the candy that you made.
6. I knew the artist who was here.

Each sentence contains one principal or independent clause and one subordinate or dependent clause. Each dependent clause is used as an adjective. Dependent clauses used in other ways will be discussed in later lessons.

Adjective clauses are usually called *relative clauses*. By examining the sentences above, you will see that such clauses are introduced by the relative pronouns *who*, *which*, *that*, and by the relative adverbs *where*, *when*, *why*. The noun or pronoun to which one of these words refers is called its *antecedent*. For example, in sentence 1 *dog* is the antecedent of *which*.

To identify a relative clause, then, remember (1) that it is a group of words containing a subject and a predicate, (2) that it begins with *who*, *which*, *that*, *when*, *where*, or *why*, (3) that it modifies a noun or a pronoun. A relative clause usually stands immediately after the word it modifies, but not always. In the sentence, "We chose that one of the cars which we liked," *which we liked* modifies *one*. We did not choose the cars which we liked; we chose *one* which we liked.

### Self-Test:

What is a complex sentence? A principal clause? A dependent clause? By what words may relative clauses be introduced? What name is given to the word which the clause modifies?

### Choosing Relative Clauses and Antecedents:

Head your homework paper *Relative Clause and Antecedent*. Then list the relative clauses which you find in the following sentences. Opposite each clause write the noun or pronoun which it modifies.

1. The man who had made the hit was the one who was responsible for the victory.
2. The rumbling of a volcano which broke into eruption was mistaken for the sound of guns fired by the rebels.

3. Venus is the planet that is nearest the sun, Pluto being the one farthest away.
4. The tiny bubble which was in the windowpane acted as a lens which gathered the sun's rays to a focus.
5. We love to tell stories of days when we were young.
6. That is the reason why I asked you to take him with you.
7. The price which is asked is an amount which I cannot pay.

## 2. With More Difficult Adjective Clauses. Review

Not all relative clauses begin with a relative pronoun or relative adverb. Frequently the clause begins with a preposition.

1. The man *for whom we asked* was absent.
2. This is the girl *to whom she sold the dress*.
3. There were only a few hours *during which it did not snow*.
4. The lady *whom I talked to* is my aunt.

In these sentences the relative pronoun is the object of a preposition. The prepositional phrase in each sentence is used as an adverb to modify the verb of the dependent clause. In sentence 4 the word order is informal. "The lady to whom I talked" is preferable. Since you may write a similar sentence, however, you should learn that *whom* is the object of the preposition *to*, and that the clause is "whom I talked to."

Frequently, also, clauses begin with the form *whose*.

Roger, *whose help was needed*, came at once.

The possessive form *whose*, except when the possessive or pronominal adjective *whose* is used to ask a question, always modifies a noun in the dependent clause, and also refers to an antecedent, which the whole clause modifies.

Some relative clauses omit the relative pronoun entirely.

The man *he met* was a champion.

Sarah found the money *I lost*.

In such clauses the relative pronoun *that* can always be supplied to introduce the clause.

### Self-Test:

If a relative clause begins with a preposition, what is the con-

struction of the relative pronoun? Does the prepositional phrase belong in the dependent clause or in the principal clause? Should the preposition precede the relative pronoun?

### **Not All Clauses Begin with the Pronoun:**

Head your homework paper *Clause* and *Antecedent*. List the relative clauses and their antecedents.

1. Off in the distance appeared the house for which the traveler had been searching.
2. Miss Hunter, whose place I am filling, will return tomorrow.
3. I cannot agree with a person whose principles are different from mine.
4. The economy I had expected was not a characteristic of the car I bought.
5. The average number of words I misspelled was not large.
6. One lady, whose house had been unroofed, was taken to the home of a neighbor.
7. Boxes in which the fruit is packed are made in a factory my father owns.
8. Suddenly the rope by which the cannon was tied snapped under the strain.

### 3. *With Adverbial Clauses. Review*

An *adverbial clause* is a group of words containing a subject and a predicate and used as an adverb. It must, of course, modify a verb, an adjective, or another adverb. Here are examples of adverbs and of adverbial clauses similarly used:

The game will begin *soon*.

The game will begin *when the visitors arrive*.

*Probably* we shall set out tomorrow.

*If the weather clears*, we shall set out tomorrow.

They will enjoy this view *much* more.

They will enjoy this view more *than they liked the other*.

Adverbial clauses are usually introduced by subordinating conjunctions, such as *when*, *if*, and *than* in the sentences above. Here are some of the common ones, listed according to the ideas which they express:

*Time*: when, while, until, till, after, as, since, whenever

*Place*: where, wherever

*Cause*: because, since, for, as, inasmuch as

*Concession:* although, though

*Condition:* if, unless, whether

*Comparison:* as, than, as — as, so — as

*Manner:* as, as if

*Result:* so — that, so that

*Purpose:* in order that, that, lest

To recognize an adverbial clause, it is necessary to see (1) that the group of words contains a subject and a predicate, (2) that it modifies a verb, an adverb, or an adjective.

### **Self-Test:**

Is an adverbial clause principal or subordinate? What is the name given to a word which connects the adverbial clause with the word it modifies? What kinds of ideas may adverbial clauses express?

### **Recognizing Adverbial Clauses and Their Use:**

Head your homework paper *Clause, Word Modified, Expresses*. Then list the adverbial clauses in the following sentences and place opposite each the word or verb phrase which it modifies, and the kind of idea which it expresses (time, cause, etc.).

1. This storm is nastier than the last one was.
2. Unless you leave at once, the monster will destroy you.
3. As market-gardening was the occupation, the community flourished when prices of vegetables were high.
4. There will be no need to move hastily unless a ball comes your way.
5. After the new currency had been in use for a time, the older bills disappeared.
6. The program will be continued, whether you like it or not.
7. Of course the job has not been done as you would have done it.
8. No other stand on the road has been so successful as ours was last summer.

### 4. *With Uncompleted Subordinate Clauses. Review*

Often in writing or speaking, the thought of a subordinate clause can be made clear without expressing the whole clause. Adjective clauses of this type are built like these:

1. We chose the same course as *Sam* (chose).
2. We study such subjects as *geometry and history* (are).

In discussing such sentences, you will need to know that *as* may be a relative pronoun. In example 1; Sam chose a *course*. *As* takes the place of *course* in the relative clause, and is used as the object of the omitted verb *chose*. Its antecedent is *course* in the principal clause.

In example 2, geometry and history are *subjects*. *As* replaces *subjects* in the relative clause, and is the predicate nominative after the omitted verb *are*.

Adverbial clauses of comparison and manner also are often incompletely expressed:

1. I should like to run *as easily as he* (runs).
2. We choose her rather *than him* (we choose him).
3. This bow is not *so good as that* (bow is good).
4. He came running *as if alarmed* (as if he were alarmed).

In sentences 1 and 3 the verb has been omitted. In 2 and 4 the subject and verb have been omitted. (Notice in sentence 3 that *so — as* is used after *not*.)

Such uncompleted clauses are called *elliptical clauses*. You will recognize them by the fact that they are introduced by the relative pronoun *as*, or by the subordinating conjunctions *as — as, so — as, than, as if*.

### Self-Test:

What is an elliptical clause? Are elliptical clauses adverbial, adjective, or both? What words introduce elliptical clauses? Is the sentence "John is better than me" correct? Why?

### Completing the Clauses:

Head your homework paper *Completed Clause, Introduced By, Modifies*. Then find the elliptical clauses in the following sentences; complete them as in the examples above; give the word or words which introduce the clause; tell what the clause modifies.

1. To my disgust, they appointed Charles rather than me.
2. The cat poised tensely, as if about to leap.
3. He folded his hands over his bulging vest, and smiled as if entirely content with the world.
4. Hickory is much tougher than pine, but not so hard to split as elm.

5. They came not so much to console us as to see if we needed consolation.
6. It was very much later than we had thought; time never went so quickly.
7. Her hair was as black as coal, and her eyes as blue as a June sky.
8. Such a brilliant person as she may be admired but not always loved.

### 5. *With Noun Clauses. Review*

A *noun clause* is a subordinate clause which takes any place in the sentence ordinarily occupied by a noun. A noun clause is also called a *substantive clause*.

*That he came* is certain. (Subject.) \*

We knew *that he came*. (Object.) \*

The fact is *that we were asleep*. (Predicate noun.) \*

He will paint the house *whatever color he wishes*. (Adjunct accusative.)

The fact *that he is here* makes no difference. (Appositive.) \*

He is relying on *what I told him*. (Object of a preposition.) \*

*What he said* having been reported inaccurately, he was forced to make explanations. (Nominative absolute.)

He was certain *that the answer was correct*. (Adverb.)

Direct quotations may be considered as noun expressions, usually the object, subject, or a predicate noun: \*

He said, "That is not the answer I expected."

"We shall finish before you do," was his retort.

His remark was, "I do not know where he lives."

The direct quotation may contain an adjective clause, an adverb clause, or a noun clause as well as a principal clause.

If you know grammatical constructions up to this point, most noun clauses are easy to detect. Noun clauses used as adverbs may require careful attention. After certain adjectives, such as *certain, sorry, glad, sure, like, worth*, a noun or a pronoun is needed. Generally it is the object in an adverbial prepositional phrase; at times the noun is used directly as an adverb:

I am sorry *for my error*.

The team was certain *of victory*.

We are glad *of a rest*.

That pen is not worth *a dollar*.

When a noun clause is used after these adjectives, the preposition is omitted, and the clause is considered an adverbial noun:

I am sorry *that I made an error*.

The team was certain *that it would win*.

We are glad *that we shall have a rest*.

That pen is not worth *what you paid for it*.

In identifying a noun clause, remember (1) that it is a group of words containing a subject and a predicate, (2) that the clause occupies a place in the sentence which could be filled by a noun.

### Self-Test:

What is a noun clause? What are the possible uses of noun clauses? What adjectives are followed by noun clauses used adverbially?

### Finding Clauses Used as Nouns:

Head your homework paper *Clause, Use*. List the noun clauses and tell the use of each.

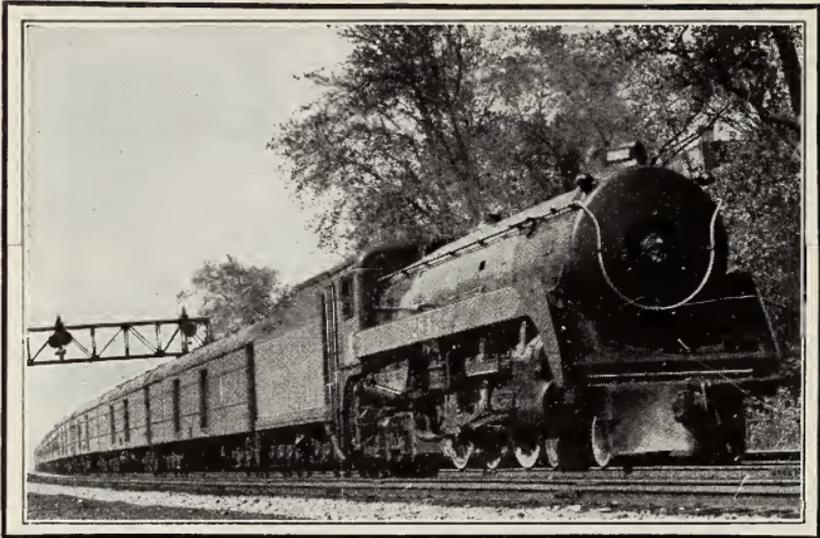
1. What he decides to do will not change my plans.
2. The Highway Advisory Board found that it was costly to open up roads in the spring.
3. Hard work and not mere luck made him what he is today.
4. Our attention was called to what he had said.
5. Surely the assertion that he is guilty must not be believed.
6. Jane was not at all sure that these fragile chairs were worth what I had paid for them.
7. Few people know what making full use of their time means.

### 6. Noun Clauses with Representative Subjects

Noun clauses used as subjects are often thrown toward the latter part of the sentence when a representative subject is used to begin the sentence:

It has been found *that this low-grade ore is valuable*.

It is doubtful *whether he will return in time*.



*Courtesy of Canadian Pacific Railway*

#### POWER AND BEAUTY

Can you put this picture into an effective sentence?

The noun clauses in these sentences are the real subjects. Sentences of this kind add variety to your writing.

#### *Self-Test:*

What is a representative subject? How is it useful in composition? Can an infinitive be used as real subject when the sentence begins with a representative subject?

#### *With Representative Subjects and Without Them:*

Some of the following sentences begin with representative subjects; some begin with noun clauses. Rewrite each sentence as smoothly and naturally as possible, using a clause instead of a representative subject or a representative subject instead of a clause.

Examples: It was evident that he had hurried.  
That he had hurried was evident.

1. That such an organization existed was a popular belief.
2. It seemed possible that the man recognized me.
3. That this motion had been made was on record.
4. It is unlikely that he will consent.
5. It was frequently asserted that the mine had been discovered.
6. It is to be hoped that they finish before noon.
7. That the bank was in difficulty was known to only a few.

### C. The Compound-Complex Sentence

The *compound-complex sentence* is one which has two or more principal or independent clauses and one or more dependent clauses.

1. The door opened, and he entered while I was speaking.
2. After he had arrived, the meeting was called to order; and he was asked to tell what he had heard.

Sentence 1 contains two principal or independent clauses: *the door opened* and *he entered*. It contains one dependent clause: *while I was speaking*. Sentence 2 contains the principal clauses *the meeting was called to order* and *he was asked to tell what he had heard*. It also contains the adverbial dependent clause *after he had arrived* and the dependent noun clause *what he had heard*.

To recognize a compound-complex sentence you must be sure (1) that there are at least two independent clauses, (2) that there is at least one dependent clause. Be careful not to be misled by the conjunctions *and*, *but*, *or*. Remember that these conjunctions may connect parts of a compound subject or predicate, or may join two subordinate clauses.

#### **Self-Test:**

What clauses must a compound-complex sentence contain? What is a sentence containing three independent clauses? What is a sentence containing a principal clause and three dependent clauses? What caution has been given about sentences which may be mistaken for compound-complex sentences?

#### **What Clauses Do They Contain?**

This exercise gives you practice in identifying compound-complex sentences, and also introduces review of simple, compound, and

complex sentences, just to let you be sure that you distinguish a compound-complex sentence when you see one. Head your homework paper *Kind of Sentence, Clauses*. Then do your work according to the example.

Example: When we came in, we found that he had gone, and we hurried after him.

Kind of Sentence	Clauses
Compound-complex	Independent: (1) we found that he had gone (2) we hurried after him Adverbial: when we came in Noun: that he had gone

1. The earliest roads made use of the first passes that were discovered, but these were not always the easiest or the best.
2. To the commercial trucker the numerous gigantic ridges that must be crossed in Colorado are doubtless sore trials; but to the holiday explorer by motor, who has come to drink in Colorado's rugged beauty, they are a continual delight.
3. Young crows are voracious eaters and require much food to keep them in a contented frame of mind, but they pay for their food by performing curious antics and by their amusing attempts to imitate the words and voices of the people about them.
4. The archway opened into a sun-lit plaza or market place, filled with lowland peasants hawking their wares, and groups of pilgrims of all classes actively and noisily bargaining for food.
5. While I was so engaged, I heard several whistles in a large pine close by; and these were answered by others from other directions.
6. Seever realized that his hiding place had been discovered and that he soon would be in the hands of the savages; but he did not know the means of his salvation was less than ten feet away.
7. The hill rose high above the surrounding valley and dominated it like a monarch, at the same time protecting it from the fury of the storms and gales.
8. Having learned at the desk that breakfast was an hour away, I wandered down to the market and watched the people of the town carrying home the shad that were still alive and flopping in the bundles.

*Has the study of grammar enabled me to talk clearly and intelligently about language forms and to speak and write more effectively?*

# VIII

## PUNCTUATION OF COMPOUND AND COMPLEX SENTENCES

### A. Comma between Independent Clauses. Review

*What is the purpose of all punctuation? Even if I write only letters during the rest of my life, will they be more acceptable if I punctuate them correctly?*

Since compound sentences often are not clear at first reading unless the clauses are separated, it is best always to follow the rule: (Rule 15)\* Use a comma before *and*, *but*, or *or* connecting co-ordinate clauses.

Many writers omit the comma before *and* or *or* if the meaning is clear.

#### **Self-Test:**

What is a compound sentence? (See page 87.) What conjunctions may be used to connect the clauses? Why is it wise to use a comma before these conjunctions?

#### **Separating Co-ordinate Clauses:**

Copy the following sentences, inserting necessary punctuation:

1. They were well supplied with clothing and provisions would be ready for them at the next stop.
2. The house had been painted white and green had been used on the shutters according to New England tradition.
3. This place they called home but what a sorry home it was.
4. Meanwhile the doctor toiled at the crank and the engine at last gave a grunt and a sputter.
5. Men hastily stripped the room and carried off the furniture but they failed to notice the kitten.
6. He was slow but painstaking and in time he mastered the stroke.

\* Rules 1-14 are taken up in Part I. For review work see pages 277-281.

7. In two days the lake had begun to fill and in a month it was nearly at its former level.

## B. Comma with Non-restrictive Adjective Clauses. Review

Restrictive adjective clauses, like restrictive participial phrases, are used to identify. Non-restrictive adjective clauses add information which is not used to identify.

*Restrictive:* They sent the *men who volunteered*.  
This is the *house which I own*.  
Here is the *one that I mean*.

*Non-restrictive:* He arrived at his store, *which he entered*.  
Go to Peace River, *where he will meet you*.  
Wallace, *who is a fighter*, holds the position.

Each clause in the first group identifies the noun which it modifies. The noun or pronoun plus the clause must be taken to denote the person or thing meant. In the non-restrictive group, what each noun means is clear before the clause is added. *Store* is identified by *his*; *Peace River* and *Wallace* are both proper nouns and therefore need no further identification. Clauses which modify proper nouns are nearly always non-restrictive, because the name itself identifies. Occasionally you may need to write a sentence like this:

The Mr. Jones whom I met yesterday has just called.

Since there are many Mr. Joneses in the world, it may be necessary to use a clause to tell which one of them is meant. Such sentences, however, are not often needed.

It is helpful, also, to remember that any relative clause introduced by *that* is restrictive.

In short, then,

(Rule 16) Non-restrictive relative clauses are set off by commas.

If the clause tells which one you mean, use no commas. If it adds a fact which is not needed to identify, set it off.

**Self-Test:**

Identifying clauses are called what? Clauses which do not identify are called what? Relative clauses which modify ..... are regularly set off. Those introduced by ..... are not set off.

**Setting Off Those Which Do Not Identify:**

Copy the following sentences and set off non-restrictive relative clauses. You will find both kinds of relative clauses in the sentences. Over some sentences discussion may arise, for punctuation may make a difference in the meaning. Tell what the sentence means as you have punctuated it.

1. The step which you propose will result in his downfall which you do not desire.
2. The picture which you see is the likeness of the immortal Father Knickerbocker whom Irving has made the symbol of New York.
3. His stone house which is now being enlarged is a landmark that no visitor to the village neglects.
4. In the returns which have come in up to this hour it seems likely that Carter is the man whom the people have chosen.
5. It is quiet Sunnyside that draws the man who has seen so much of the world.
6. The front wall which faces Fifth Avenue will be the only one that he has done in color.
7. Each of his assistants who are usually students, knows his job and does it quickly and well.

**C. Comma with Non-restrictive Adverbial Clauses.****Review**

Restrictive adverbial clauses also identify. They point out the particular conditions of an action. In general, adverbial clauses are restrictive; and those which are regularly non-restrictive are easily learned.

Clauses introduced by *although*, *though* are non-restrictive:

I shall go, although I dislike the journey.

He was popular, though he cared little for popularity.

It may be helpful to remember that *although* and *though* are similar in meaning to *but*, and *but* is nearly always preceded by a comma when it connects clauses.

*As*, *for*, and *since* introduce non-restrictive clauses when they mean *because*.

We hurried home, for we were very hungry.  
The trip will be slow, since the traffic is heavy.

*Because* usually introduces a non-restrictive clause after a negative statement, or when a verbal comes between the *because* clause and the verb it modifies:

He never goes to parties, because he does not enjoy them.  
The experiment did not fail, because we were careful.  
She seemed to be unwilling, because she came slowly.  
They had done right in promoting him, because he was very able.

A clause of condition in which the *if* is omitted is set off, even though it may be restrictive:

The roof would fall, were I to remove this prop.  
The plan would have succeeded, had he been interested in it.

Learn the words which always introduce non-restrictive clauses. For the other adverbial clauses, use your judgment, with this question for your test: Does the clause tell, or identify, *the particular* time, place, result, etc.; or does it merely add a fact which does not identify the circumstances of the action? Here is one example of each kind:

I reached school just as the clock struck nine.  
He was driving slowly along, when suddenly the ground caved beneath him.

The first sentence points out the exact, or identifying, time when "I reached school." The second sentence tells that "he was driving slowly along" and then something else happened.

The clause in this sentence is not used to tell when he was driving along.

The rule for adverbial clauses is:

(Rule 17) Non-restrictive adverbial clauses are set off by commas.

Not all writers follow this rule exactly, but those who do are certain to make their meaning clear.

### **Self-Test:**

What words introduce adverbial clauses? (See pages 91-92.) Which are non-restrictive? What do *as*, *for*, *since* mean when they introduce non-restrictive clauses? What principle is to be followed in deciding whether or not other adverbial clauses are non-restrictive?

### **Punctuating to Show an Added Fact:**

Copy the following sentences, punctuating the adverbial clauses. Set off those which you think add a fact without pointing out the exact circumstances of the action.

1. His book was an amazing success, although it was the first he had written.
2. The outdoor banquet was abandoned, since rain seemed likely at any moment.
3. During the next few weeks he rested for, he had been under a severe strain.
4. The airplane was just over the park when suddenly the motor began to sputter.
5. Radio reception is never clear here, because there are too many motors in the building.
6. The new government succeeded for a time, though its policies soon led to a revolt.
7. We called him, because we needed him for he was the only one who could identify our visitor.

### **D. Comma with Beginning Adverbial Clauses. Review**

The following sentences will show you the reason for the rule which is followed in punctuating adverbial clauses which begin a sentence:

When he went through the doorway seemed to disappear.  
After he had been found there was great rejoicing.

If you had to hesitate in grasping the thought of these sentences, it is certain that punctuation would have made them clearer.

When he went through, the doorway seemed to disappear.  
After he had been found, there was great rejoicing.

Since punctuation makes such sentences clearer, there is a rule that

(Rule 18) A beginning (or initial) adverbial clause is followed by a comma.

Some writers do not use the comma after very short adverbial clauses when the meaning is clear without it. It is always safe, however, to follow the rule. By doing so you form a habit which saves the time of deciding about each sentence.

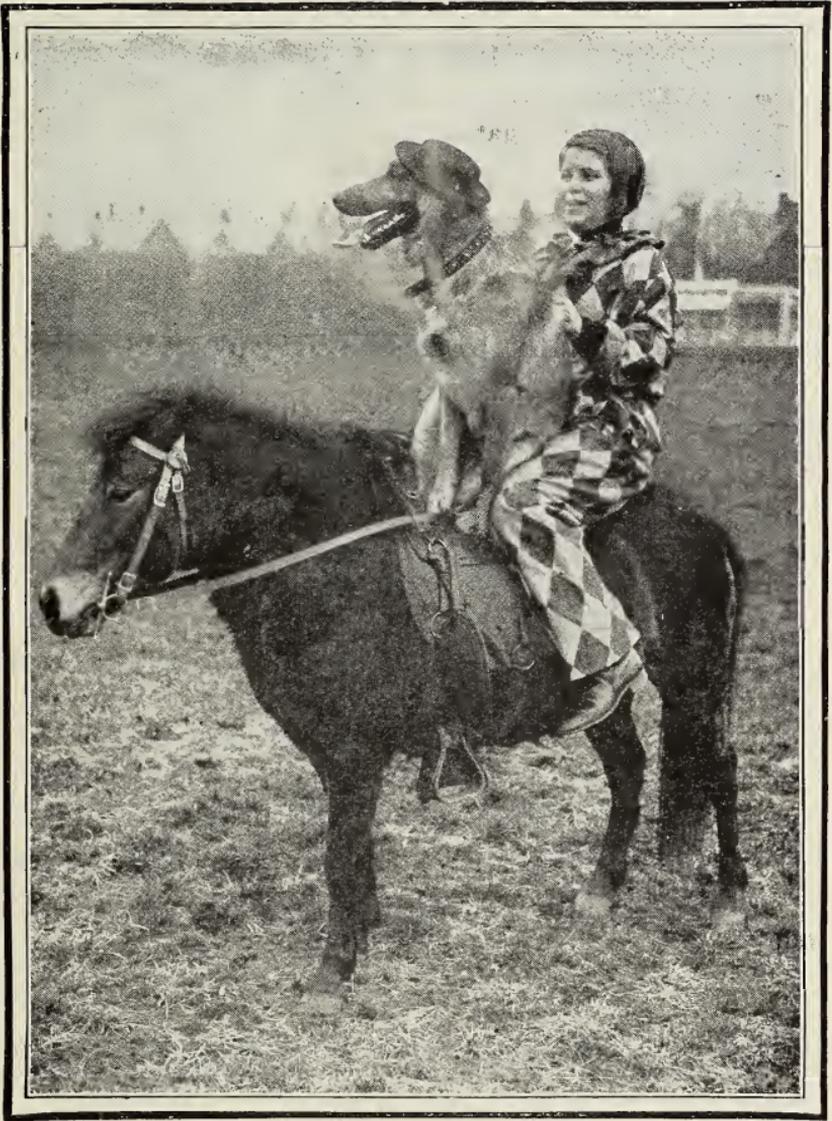
### *Self-Test:*

Explain why the two sentences given as examples were not clear without commas. Does a useful habit save time? Do I stop each time I put on a coat or a dress, and think which arm goes in first?

### *Commas for Clearness:*

Copy the following sentences, supplying necessary punctuation. Some clauses at the ends of sentences have been introduced for review. They are both restrictive and non-restrictive.

1. While I stood looking at the window, a man jostled me as he passed by.)
2. When I felt for my pocketbook, I discovered the significance of the accident for the pocketbook was gone.
3. Until the reports are all in, the office will not give out information.
4. Whenever the clouds gather, an automatic signal warns the attendant at the power station to start more machines.
5. If the cake turns out well, she will have one more merit badge to her credit.
6. Although we had forgotten the appointment until nearly three o'clock, we managed to arrive on time.
7. Since he has left his coat, he cannot be far away for the weather is too cold for him to be without it.
8. The less I fret about examinations, the better I succeed with them.
9. If you are planning to take the trip during the summer, you must make your reservations at once.
10. As I was entering the elevator, a man came running down the corridor.



*Acme*

DRESS PARADE

### E. Punctuation with Quotations. Review

Noun clauses almost never need punctuation unless they are quotations. To make clear that the words of another person are repeated exactly, quotation marks are used.

Directions for punctuating quotations are expressed in the following rules:

(Rule 19) Exactly quoted words of another are enclosed in quotation marks.

(Rule 20) The quotation is separated from the rest of the sentence by a comma or commas.

(Rule 21) If the quotation is a question or an exclamation, it is followed by a question mark or exclamation point.

Now apply the rules to these examples:

"I shall return very soon," he said.

"I cannot come," he said, "for I shall be away from home."

"What in the world are you doing?" he asked.

"How beautiful that color is!" she gasped.

If the quotation includes more than one sentence, the words which introduce it are followed by a period if they end a sentence.

"Get off that board," he yelled. "It is cracked."

"Did you solve that problem?" Ada asked. "I couldn't."

Quotation marks are used only at the beginning and the end of a quotation. They are *not* used between continuous sentences.

"I arrived at one o'clock," he said. "Where were you? I could not find you."

Notice that the quoted words are enclosed by quotation marks, and that no quotation marks are used between sentences unless the quotation is interrupted by words not a part of it.

#### *Self-Test:*

When should quotation marks be used? What are the three ways in which a quotation is separated from the words which intro-

duce it? What follows words of explanation if a complete sentence precedes them? Where are quotation marks not used? Do I ever use quoted material in my compositions without putting it in quotation marks? Is this honest?

### *Setting Off What Was Said:*

Copy the following sentences, and supply *all* necessary punctuation. Be careful after *he said* and similar expressions within the quotation. Do not forget final quotation marks.

1. Where did you leave my book Henry asked I can't find it anywhere.
2. There were two roads he explained and I chose the wrong one.
3. He should employ carpet tacks instead of jokes she snorted the tacks have points.
4. When I was a boy he began I knew how hard work could be.
5. Our guide replied certainly the roads are safe we put ropes along them to keep the cows off.
6. But murmured the urchin I'm not the fellow who did it.
7. Yesterday the newspaper said fair and warmer tomorrow now it is tomorrow and it's raining.
8. Ouch yelled Ted get off my toe you're smashing it.

## **F. Punctuation with Quotations — Continued. Review**

Sometimes you may have occasion to use a quotation within a quotation. Then you will have a sentence like the following:

Harper replied, "One morning my friend asked me, 'What shall we do today?' I answered him that we should probably go canoeing."

As you see, the inner quotation is set off by a comma, just as the enclosing quotation is set off. Then it is enclosed according to the rule:

(Rule 22) A quotation within a quotation is enclosed in single quotation marks.

When both the quotation and the quotation within it begin or end at the same place, both double and single marks are needed.

"Yes, she said, 'Memorize a short poem for tomorrow,' "

Madge whispered.

You will need to remember to make a new paragraph every time you introduce a new speaker.

"There goes your boat," said Dr. Howard, as he watched the Memphis pulling out from shore.

"Let her go," grunted Simmons. "It's a good excuse for me to stay here another day."

If you have occasion to quote a long passage of several paragraphs, place quotation marks at the beginning of each paragraph and at the end of the last paragraph.

Short bits of quoted material which are only parts of sentences may be enclosed in quotation marks without beginning with a capital or setting off by commas.

Since I have been ill, perhaps you can "take the will for the deed" and pardon my delay.

### **Self-Test:**

When are single quotation marks used? In writing dialogue, what must be remembered in addition to the quotation marks? If a quoted phrase is run in as part of a sentence, how is it punctuated?

### **More Practice in Quotations:**

Copy the following exercises and punctuate them. Some of the sentence groups indicate two speakers. Indicate the necessary paragraphs.

1. Of course, grunted the older book to the younger one, someone has said a rolling stone gathers no moss, that same person might have added that an interesting book gathers little dust.
2. "After the burst of laughter," said my friend, the judge scowled and remarked, "this is a court of law, it is not an amusement hall."
3. "That fellow is crooked," growled the grocer. "Don't I know it, sighed the butcher, he could sleep on a corkscrew."
4. This morning's *Times* says when questioned about the accident Robinson replied I did not hit the man he deliberately jumped in front of my car but I stopped a foot away from him.
5. The old captain continued when we had cruised for nearly a week the lookout at the masthead shouted that she blows that she blows. Sure enough there was a whale dead ahead of us.
6. There's the sound again it's coming from the second floor

## G. The Semicolon

### I. In Compound Sentences

Two complete statements are often closely connected in thought, especially when they express a contrast or a result and its cause. Such statements are often expressed as a compound sentence, with a semicolon separating the clauses.

Contrast:                    One is valuable; the other is worthless.

Result and Cause: The ground will be wet; it rained hard this morning.

Sentences like these are worth attention; they are just the kind which lead to comma blunders. Remember the rule:

(Rule 23) Use a semicolon between independent clauses in a compound sentence when they are not connected by *and*, *but*, or *or*.

This rule applies to clauses linked by co-ordinating adverbs, such as *therefore*, *however*, *moreover*, *accordingly*, *nevertheless*, *thus*, *hence*, *whereas*, *then*, *still*, *otherwise*, *so*, *yet*.

My investments are not profitable; hence my income is small.

There will be a meeting this afternoon; otherwise we should have received notice.

This must be done; therefore our course is clear.

There is a tendency to use a comma before *so* and *yet* when either of these words begins the second clause in a compound sentence. A semicolon, however, is preferable.

#### **Self-Test:**

When are clauses in a compound sentence separated by a semicolon? What co-ordinating adverbs have been listed? Why do sentences like those in this lesson need attention?

#### **Guarding against Comma Blunders:**

Copy the sentences, supplying the necessary punctuation. Try to memorize the co-ordinating adverbs used in the sentences.

1. Paint your boats well every spring; otherwise they will decay.
2. I believe I shall buy that hat the color is very becoming.
3. The porcupine is slow-moving; therefore it is fair prey for a man armed only with a club.

4. The last three pages are torn therefore they must be rewritten.
5. No one wants a dull knife it is only an annoyance.
6. Youth has knowledge, age sometimes has wisdom.
7. Please move that chair, it's too close to the door.
8. The house seems unattractive, still it might be worth examining.

### 2. *In Compound Sentences — Continued*

Even when the clauses in a compound sentence are connected by *and*, *but*, or *or*, the semicolon is sometimes necessary. Look at the following sentences:

Having been separated from the party, we were somewhat dismayed; but we pressed on, confident of finding them before long.

A low, monotonous drone filled the air, seeming to come from everywhere and nowhere; and people on the streets stopped, craning their necks in wonder.

In these sentences the comma has already been used to indicate the smaller divisions of thought; therefore the semicolon becomes necessary to signal the end of the first clause. This practice is stated by the rule:

(Rule 24) Use a semicolon before a co-ordinating conjunction in a compound sentence when the clauses are exceptionally long or are broken by punctuation.

If you have used commas within the clauses, use a semicolon between them.

#### **Self-Test:**

When is a comma necessary before *and*, *but*, or *or*? When is a semicolon necessary? Why is it used? Would it be used if there were no co-ordinating conjunction, or if commas were used within the clauses?

#### **Marking the Larger Divisions:**

Copy the following sentences, supplying necessary punctuation. This exercise gives an opportunity to review punctuation with words and phrases.

1. Yes the report is I think all that could be expected but even so I wish it could have been much more definite.
2. Our car a decidedly obsolete model puffed and snorted up the hill but much to our satisfaction it did reach the top.

3. The little brass chest a rare piece of Chinese work seemed a bargain but the same little chest examined under a bright light at home revealed a tiny mark, "Made in Germany."
4. Your midnight sleep may be broken by the snort and howl of fire apparatus or your last dream may be shattered by the crash of an ash can on the walk below.
5. There were three large boxes each bearing his address and we found in addition that these boxes had been opened.
6. The ground was hot dry and hard but gathering clouds gave promise of much needed relief at least a shower and perhaps a steady rain.
7. The kitchen was hot and stuffy but Sue smiling cheerfully prepared dinner for the company.
8. It will of course be a joy to him and to his family; it will bring unmeasured happiness.

### 3. *In Compound-Complex Sentences*

The punctuation of compound-complex sentences involves only a review of the work you have already done. The rule which you will follow is:

(Rule 25) Use a semicolon to separate co-ordinate clauses in a compound-complex sentence.

Subordinate clauses are punctuated according to the rules you have already learned. Here are two examples:

When a proper attitude is established, some measure of success is certain; but when one is indifferent, little progress need be expected.

The young woman who was driving kept her attention on the road; her companion, however, kept her informed by a stream of chatter.

#### ***Self-Test:***

What clauses in a complex sentence are set off by commas? What is a compound-complex sentence? What conjunctions may connect co-ordinate clauses? Is a conjunction always used?

#### ***Exercising All Your Punctuation Skills:***

Copy the following sentences and punctuate them. The exercise will demand application of all your knowledge of the punctuation of clauses.

1. If ideals are misleading they should be discarded because they are useless but not all ideals are misleading.
2. Mr. Henderson who has just been elected president is a strong leader and a leader like him is very necessary just now.
3. When the first days of spring arrive it is time to consider planting but do not rush the process for a late frost may prove costly.
4. There is a time for faith, by which a man reaches toward higher things; and there is also a time for doubt, which may save him from reaching in the wrong direction.
5. It is a clever amusing well-written story but the characters are not very convincing.
6. Science which was my first love still holds my affection but there is also room in my heart for poetry which aids in making a well-rounded man.
7. The summit is reached by a stiff climb over tree trunks loose stones and boulders and the last hundred yards is a scramble across a nearly smooth mass of rock.

## H. Colon, Dash, and Parentheses

The *colon* is a rather formal mark. It should be used (1) after the salutation of a formal letter (correct also in informal letters), (2) after the words introducing a long direct quotation, (3) after the words *the following* or *as follows* before an enumeration, (4) after a noun when a series of items follows in apposition.

1. Dear Sir: My dear Miss Norton:
2. Mr. Hart wrote to me yesterday and said: [At this point Mr. Hart's letter should be quoted completely].
3. The arguments which he offered were as follows: first, that the plan was incomplete; secondly, that it was hastily prepared; thirdly, that a similar plan had been tried and had failed.
4. There are seven colors in the rainbow: red, orange, yellow, green, blue, indigo, violet.

Some writers use a colon between the verb and a series of predicate nominatives, but in general such punctuation is not necessary or desirable.

Allowed by some: My favorite authors are: H. G. Wells, Arnold Bennett, Galsworthy, W. H. Hudson.

Preferable: My favorite authors are H. G. Wells, Arnold Bennett, Galsworthy, W. H. Hudson.

(Rule 26) Use a colon after the words *as follows* and *the following*, and after a noun followed by a series of words, phrases, or clauses in apposition.

(Rule 27) The *dash* has two uses: (1) to indicate an abrupt breaking off of thought; (2) to indicate a parenthetic remark, especially one in apposition.

1. I was just saying — but you would not be interested in the subject.
2. The three youngsters — Jerry, Kate, and Luke — came to our home yesterday.  
The man of whom I told you — Malcolm, father's chauffeur — will see you tomorrow.

Caution: The dash is *not* to be used as a substitute for a period or a comma.

(28) *Parentheses* are used to enclose a remark which has no grammatical relation to the sentence.

1. His voice (you would be amazed to hear it) sounded more like a woman's than a man's.
2. The full amount (I told you this yesterday) is five hundred dollars.

There is much variation in the use of dashes and parentheses. Some writers would use dashes in the two sentences which have been given to show the use of parentheses. In general, parentheses are rather formal punctuation; there is a tendency to use dashes for parenthetic material. You will be safe, however, if you use dashes for parenthetic material in apposition and parentheses for unconnected remarks.

### **Self-Test:**

For what purposes is the colon used? What are the requirements for its use in sentences? What are the two uses of the dash?

What is the difference in the sort of parenthetical remarks set off by dashes and by parentheses?

### **Setting Off Explanatory Groups and Side Remarks:**

Copy the sentences below and supply all necessary punctuation.

1. The last four men Hasey Rice Philips and Stack were chosen.
2. That dog of yours I wish you would keep him shut up has followed me around all afternoon.
3. The "old" man he was all of forty-five smiled when he learned how ancient we considered him.
4. Nuisance for that was what I usually called him trotted obediently at my heels.
5. We had been studying four forms of literature essays biography novels and dramas.
6. These automatic factories manless factories one might call them are steadily increasing in number.

## **I. Matters of Judgment**

Some practices in punctuation are so well established that they can be stated as rules. In other cases, however, the punctuation which you use becomes largely a matter of judgment.

(1) Observe these sentences in which two adjectives modify a noun:

1. A large Union Jack hung over the door.
2. She was wearing an old blue gown.
3. There came from the room a low, disagreeable hum.

Two adjectives are usually separated when they are of the same kind. In example 1, *large* is an adjective of size; *Canadian* is a proper adjective. In example 2, *old* is an adjective of age; *blue* is an adjective of color. In example 3, both *low* and *disagreeable* describe the quality of the sound.

(2) Set off prepositional phrases or adverbs at the beginning of the sentence *only* when a comma is necessary to make clear where the phrase ends.

1. On coming to, the man was amazed that he had fainted.
2. Inside, the guests were welcomed by Mr. Harris.
3. In a town of one thousand, inhabitants are usually scattered.

*Do not* use a comma after every phrase which begins a sentence. Modern practice frowns upon excessive punctuation.

(3) A comma is often useful to denote the omission of words.

1. One kitten was sitting on the chair; the other, on the floor near by.
2. On one side was a large rock; on the other, a brook.

(4) A comma is generally used to set off an added thought preceded by *not* or *never*.

1. Good habits of punctuation are formed by perspiration, not by inspiration.
2. You should go with a guide, never alone.

Remember always that you are punctuating to make clear what you mean. The general practices which have been stated as rules should be followed. No set of rules, however, can cover every situation. There will be times when you must use your judgment. At such times, show that your punctuation is reasonable.

### **Self-Test:**

When are two adjectives modifying a noun separated by a comma? When are beginning prepositional phrases followed by a comma? What other uses for commas have been suggested in this lesson? Does modern practice favor the use of many more commas than those suggested by the rules?

### **Exercising Good Judgment:**

Copy the following sentences and supply necessary punctuation according to the suggestions in this lesson.

1. In the basket were several large Spanish onions.
2. Punctua e after you think never before.
3. For shipment the larg r articles were packed in crates the smaller in barrels and boxes.
4. After thinking the situation over the man decided to leave.
5. A shrill piercing cry echoed up the valley.
6. Two long exercises will take up all of my evening if not more.

*Have I studied this chapter not only to increase the effectiveness of my writing, but also to gain the ability to write as cultured people do?*

## IX

### MORE EFFECTIVE COMPOUND AND COMPLEX SENTENCES

#### A. Improving the Compound Sentence

##### 1. *Omitting Repeated Subjects*

*Have I considered compound and complex sentences as instruments for expressing my ideas more effectively?*

The number of compound sentences which you use in a letter or a composition is a good measure of your mental age. Very young children use short simple sentences. Soon they learn to add or subtract ideas by using *and* or *but*. Just at that stage, some people cease their mental growth. Should you be embarrassed if your writing were tested by your use of the compound sentence?

Compound sentences are good sentences, and are necessary in the expression of ideas. They are good, however, only if they express ideas correctly, if they are not monotonously numerous, and if they cannot be replaced by less wordy expressions. The purpose of your present study is to learn what ideas can be correctly expressed by compound sentences, and how the ideas contained in childish compound sentences can be correctly and more effectively expressed.

The first kind of immature compound sentence to be banished is the one which strings out several statements about the same subject. Here are two of them:

1. In the afternoon we rested for a time, and then we rode down town, and then we met our friends, and we went to see a motion picture.
2. The monkey watched us for a time, and then it climbed up to the top of its cage, and it stayed there, but it kept looking to see what we were doing.

Now see how much more vigorous these sentences become when the writer keeps his subject in mind and makes all his statements into a compound predicate:

1. In the afternoon we rested for a time, then rode down town, met our friends there, and went to see a motion picture.
2. The monkey watched us for a time, then climbed to the top of its cage and stayed there, but kept looking to see what we were doing.

The revised examples might be improved still more by other changes in expression. As they are, however, they show you how to avoid compound sentences of the weakest type.

### *Self-Test:*

What is a compound sentence? (See page 87.) Why should a sentence containing a compound predicate be considered more mature than a compound sentence which repeats the subject? What rule of punctuation must be kept in mind when you are writing compound predicates using three or more verbs?

### *Omitting the Repeated Subject:*

Revise the following run-on or over-compounded sentences by using compound predicates. You may also improve the sentences in other ways if you can give reasons for the changes which you make.

1. Twice a meteor fell, and it left a trail of sparks behind it for a second.
2. The chair was old and rickety, and it looked as if it had seen hard use.
3. Mr. Taylor came upstairs in a hurry, and he ran to the window and looked out anxiously.
4. There was a tack on the floor, and it went into my foot and it hurt me.
5. During the night snow fell fast, and it covered the tracks.
6. I told him about the hole in the road, and I warned him that it was dangerous.
7. The shower came up rapidly, and it drenched us before we could reach shelter, but it lasted only about ten minutes.
8. His summer at camp brought him into good physical condition, and it gave him a much wider circle of acquaintances, and the camp life also brought out his qualities of leadership.

### 2. *Keeping to the Same Subject*

In another type of childish compound sentence, the writer uses two different subjects when one subject is sufficient.

1. The rock is balanced, and you can easily move it.
2. This building is very high, and people can see it from a distance.

In both the sentences just given, the writers should have used simple sentences, changing the second verb to passive voice, like these:

1. The rock is balanced and can easily be moved.
2. This building is very high and can be seen from a distance.

In the first sentence, the writer's purpose was to make two statements about the rock; but he shifted his thought from the rock to someone who could move it. The second sentence is similar.

Learn to keep your mind on the subject.

#### ***Self-Test:***

State briefly and exactly just what is the fault in childish compound sentences discussed in this lesson. How can the fault be remedied?

#### ***Keeping to the Same Subject:***

Revise the following sentences by making them into simple sentences with compound predicates.

1. The particles of gold are very small, and you can see them only by looking closely.
2. In a moment the tent swayed in the wind, and the wind seemed about to blow it away.
3. The glass is very fragile, and you should handle it carefully.
4. Her forehead is low, and her dark hair almost covers it.
5. The German army marched through Belgium, and many cities were laid waste by them.
6. She showed unusual devotion to him, and he was well cared for during his illness.
7. Bring the chairs in from the porch; then the plants should be covered for fear of frost.
8. I looked closely at the insect, and it was seen to be very prettily marked.

### 3. *Expressing Addition and Difference*

Your writing will be made much more exact and effective if you increase your stock of connectives. Many students seem to know only two, *and* and *but*. The following lists, although not complete, suggest a number of other connectives:

Substitutes for *and*: too, likewise, furthermore, besides, in addition, also, moreover.

Substitutes for *but*: however, whereas, yet, nevertheless, on the contrary, in contrast, a semicolon without a connective word.

Here is a group of sentences in which *and* is used as a connective, and a second group in which the same ideas are joined by other connectives:

1. His proposal is untimely, and it will lead us into very serious trouble.
2. The hotel offers excellent service, and it is situated in a beautiful bit of country.
3. This paper is of excellent quality, and it is unusually reasonable in price.

1. His proposal is untimely; furthermore, it will lead us into very serious trouble.
2. The hotel offers excellent service; besides, it is situated in a beautiful bit of country.
3. This paper is of excellent quality; also it is unusually reasonable in price.

Here are sentences in which *but* is used, and a following group in which other connectives have been substituted:

1. His appearance is pleasant, but I am not attracted to him.
2. Your composition is not entirely unsuccessful, but it has many good points.
3. One horse cleared the jump, but the other refused it.

1. His appearance is pleasant; yet I am not attracted to him.
2. Your composition is not entirely unsuccessful; on the contrary, it has many good points.
3. One horse cleared the jump; the other refused it.

Notice that the connectives give you opportunity to emphasize the second idea expressed and to say more exactly what you mean.

Observe also the punctuation. All these substitute connectives are preceded by a semicolon. If a connective is used parenthetically in the second clause, it is set off by commas. For example,

One watch is always reliable; the others, however, seldom give the correct time.

### ***Self-Test:***

What connectives may be used for adding ideas? What connectives express difference? What are the advantages of using these connectives? What cautions have been given about punctuation?

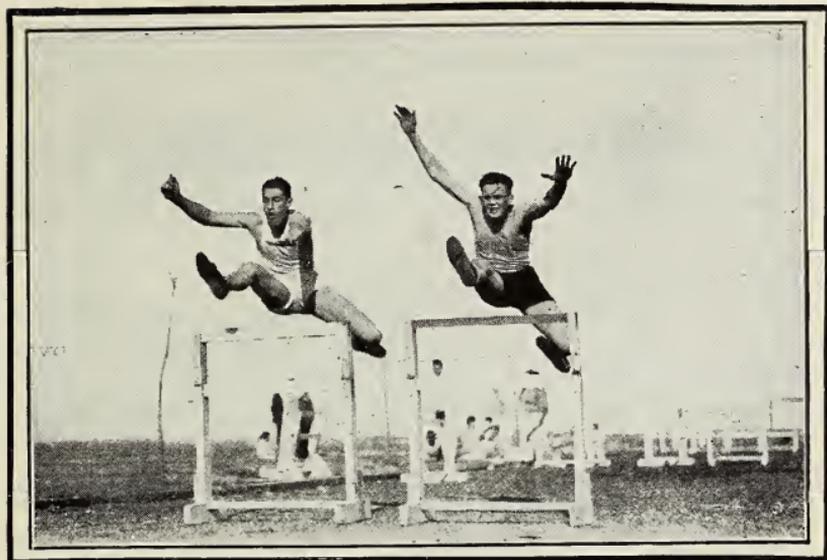
### ***Adding to Your Stock of Connectives:***

Rewrite the following sentences, substituting another connective for each *and* or *but*. Use a variety of connectives in your sentences, and think of the exact shade of meaning which you are expressing by means of each connective which you use.

1. The urge to classify things is an American disease, but the disease is not entirely harmful.
2. Marionettes are not difficult to make, but learning to operate them successfully demands hours of practice.
3. We cannot avoid changes in our customs, but we can make these changes constructive.
4. Steinmetz was a great scientist, and he was beloved by all who knew him.
5. Inspiration may solve some problems, but most of them need clear thinking.
6. At a distance the flowers appear remarkably attractive, but closer inspection shows that they are ragged and torn.
7. A ranger must have a quick and active body, and his mind must be alert.

#### *4. Expressing a Result or Consequence*

Many young writers, and some who are not so young, fall into the habit of using *and* or *so* to express result or consequence. Observe the two groups of sentences which follow:



THE LAST HURDLE

1. This problem has been solved before, and it can be solved again.
2. Five pages had been torn from the magazine; so I lost the ending of the story.
3. Adequate precautions have been taken against accidents, and only one life was lost in railroad travel last year.
1. This problem has been solved before; therefore it can be solved again.
2. Five pages had been torn from the magazine; thus I lost the ending of the story.
3. Adequate precautions have been taken against accidents; as a result, only one life was lost in railroad travel last year.

Of course your readers will become weary if you constantly use *so* to express a result. Here is a list of connectives to use instead of *so*; learn them.

Substitutes for *so*: thus, hence, therefore, accordingly, as a result, as a consequence, consequently.

All these connectives are preceded by a semicolon.

In following lessons you will learn other ways of expressing

result; in this one, however, concentrate on learning how to express result in a compound sentence.

### **Self-Test:**

Which clauses in the sentences above express result? Does *and* ever mean *as a result*? What are the connectives which can be used instead of *so*? What is the proper punctuation to use with them?

### **Exiling the Word So:**

Combine each pair of simple sentences into a compound sentence, the second clause of which expresses result. Use connectives from the list on page 121.

1. Inspectors have condemned the building. It will remain closed pending repairs.
2. Safety glass is used in the windshields of these cars. There is less risk for the driver in case of accidents.
3. There is an immense surplus of wheat this year. The price has fallen far below normal.
4. The road has been closed for repairs. All cars must take a long, rough detour.
5. Almost no ice has been harvested for the past three winters. The city is dependent on ice artificially made.

## **B. Using the Complex Sentence**

### *1. Combining in Adjective Clauses*

As you gain in power to assemble your ideas, you will use more and more complex sentences. Separate bits of information will be collected and presented as units. Observe the following examples to see how this is done:

1. The Hudson's Bay fort was torn down. It had been built in 1820.
2. Several of the books were now lost. They had been in great demand.
3. We entered the office. It had just been vacated by an architect. He had left many drawings lying about.

1. The Hudson's Bay fort, which had been built in 1820, was torn down.
2. Several of the books which had been in great demand were now lost.

3. We entered the office, which had just been vacated by an architect, who had left many drawings lying about.

In the three revised sentences the style is more effective. Choppy sentences have given way to longer units of thought, and items of less importance have been made subordinate clauses, instead of being given to the reader as items of equal importance.

### *Self-Test:*

What is a relative or adjective clause? (See page 89.) What words can introduce relative clauses? How are relative clauses punctuated? Why does the use of relative clauses aid in making sentences more effective?

### *Making Sentences More Mature:*

Combine the following groups of ideas into complex sentences by the use of relative clauses. Remember to punctuate correctly. Place the most important ideas in main clauses.

1. Many boys and girls have learned the art of cooking. They can use their skill to advantage on a camping party.
2. Children are not employed in this trade. It is very dangerous.
3. The grass in the park was very attractive this spring. Now it has been almost worn off.
4. On the first day of my visit an earthquake occurred. It frightened me exceedingly.
5. Sound effects for the pictures were formerly recorded on discs. Now they are a part of the film itself.
6. The door was locked. This prevented his escape.
7. A light cell had been located in the wall. It counted the automobiles. These automobiles were crossing a bridge.

### *2. Adverbial Clauses for Accurate Expression*

Ideas of cause and result cannot be expressed clearly by means of the conjunctions *and*. Observe the following sentences:

1. He is very deaf, and he cannot be considered for the position.
2. The ink has soaked into the cloth, and it is entirely ruined.

The fact that the man is very deaf is the reason or cause why he cannot be considered. Therefore the sentence should read:

Because he is very deaf, he cannot be considered for the position.

or

He is so deaf (cause) that he cannot be considered for the position.

In example 2, the ink soaking into the cloth is the cause, and the ruined cloth is the result. These ideas can be expressed in one of the following ways:

Because the ink has soaked into the cloth, it is entirely ruined.

The cloth is entirely ruined because the ink has soaked into it.

The ink has soaked into the cloth so that it is entirely ruined.

Sentences like these are good mind-trainers; they demand that you think and express yourself clearly.

### **Self-Test:**

Why may compound sentences be faulty, although they are grammatically correct? Why should I consider accurate expression valuable? Compose two sentences which express cause and result, and two which express result and cause.

### **Writing What You Mean:**

Write two correct versions of each of the following sentences. In one version use a clause of cause, introduced by *because*, *for*, *as*, or *since*. In the other use a result clause introduced by *so that* or *so — that*.

1. That tire is nearly worn through, and it may blow out at any moment.
2. The water in the reservoir is impure, and it is causing sickness in the community.
3. For three months no rain had fallen, and the crops were burned almost to dust.
4. The young plants are very tender, and the least touch of frost will ruin them.
5. Such houses are cheaply built, and they will soon be expensive to keep in condition.
6. These foods contain much starch, and you must expect to gain weight by eating them.

### 3. *Adverbial Clauses Instead of But*

In adding variety to your expression, you will find that clauses of concession, introduced by *although* or *though*, can be used to

express many of the ideas contained in co-ordinate clauses connected by *but*. Here is the way in which the change can be made:

1. I did not like the food, but I ate it to be polite.
2. The dog is good-natured, but he will bite if you tease him.
1. Although I did not like the food, I ate it to be polite.
1. I did not like the food, although I ate it to be polite.
2. Although the dog is good-natured, he will bite if you tease him.
2. The dog is good-natured, though he will bite if you tease him.

In substituting *though* or *although* for *but*, you must consider which idea in the sentence is more important. The important idea is placed in the main clause, since that is the important part of the sentence.

### **Self-Test:**

What two reasons can I give for the use of *though* or *although* instead of *but*? How are adverbial clauses punctuated when they stand first in the sentence? (See page 103.) Are clauses introduced by *though* and *although* restrictive or non-restrictive?

### **Variety in Contrasting Ideas:**

Rewrite each of the following sentences, using a clause of concession instead of one main clause. Put into the main clause of your sentence the idea which you consider more important.

1. He did not doubt his own ability as an artist, but he found few who agreed with him.
2. I did survive the experience, but there were many times when I did not expect to do so.
3. This fuel is much more efficient, but it is also much more expensive.
4. None of the contestants was successful in breaking the record, but all of them tried hard.
5. This paper is very thin, but it will serve our purpose.
6. The diver remained at the bottom for nearly an hour, but he nearly lost his life in doing so.
7. The chain was correctly placed to lift the submarine, but a link broke under the strain.

### 4. *Noun Clauses at Work*

A noun clause is often useful in making a clearer and more vigorous statement. Read the following sentences:

1. We learned of the huge financial loss brought about by the epidemic.
2. The little whirlwind showed about the picking up and carrying of material by a cyclone.

When these same ideas are differently expressed by noun clauses, the ideas become clearer, the sentences are less wordy, and the facts are emphasized.

1. We learned that the epidemic had caused huge financial loss.
2. The little whirlwind showed how material is picked up and carried by a cyclone.

### ***Self-Test:***

What is a noun clause? What grammatical positions in the sentence can noun clauses occupy? (See pages 94-97.) Are noun clauses usually set off by commas?

### ***Blowing Away the Fog:***

Revise the following sentences by the use of noun clauses. Turn the foggy statements about something that happened into clauses which tell what happened.

1. In history class yesterday we learned of the imprisonment of Napoleon on the island of St. Helena.
2. News of the burning of the building reached us yesterday.
3. Every pupil should realize about the importance of knowing his subject thoroughly.
4. The coach insisted on the team's being thoroughly familiar with the fundamentals of football.
5. The class was told of the possibility of there being another method of solving the problem.
6. Every day we are more convinced of the questionableness of the wisdom of his policies.
7. We were taught about the manner in which yeast causes the bread to rise.

## **C. Thought in Different Dresses**

### *I. Varying Forms of Expression*

Dress suits and evening gowns, hiking clothes and street clothes, white sweaters with varsity letters and sweat shirts with autographs and drawings — how you would miss them! Our thoughts, like our bodies, need different clothing for

different occasions — to give color and variety and to provide little changes of emphasis. The dress suit and formal gowns heighten the wearers' social attractiveness; sweaters and varsity letters hint at athletic power. Yet, whatever the attire, the young men and young women inside the clothes remain the same.

Here is an opportunity to dress your thoughts in various styles, to experiment with different forms of expression. Notice how a little ingenuity can help you steer clear of monotony.

1. When he entered the room, the stranger gazed about him, expecting to find a friend.
2. Upon entering the room, the stranger gazed about him, for he expected to find a friend.
3. Entering the room, the stranger gazed about him to find a friend whom he expected there.
4. Once in the room, and expecting to find a friend there, the stranger gazed about him.
5. Expecting to find a friend in the room, the stranger gazed about when he entered.
6. In the room the stranger expected to find a friend; accordingly he gazed about when he entered.
7. To find a friend whom he expected, the stranger gazed about as he entered the room.

These seven sentences do not exhaust the possibilities; they do, however, show in what a variety of ways the same thought can be expressed.

### *Self-Test:*

What advantages are there in using variety in sentence structure? What differences can I detect in the effects produced by each of the seven sentences given above? Do my compositions show the need of practicing variety of expression?

### *Filling the Mental Wardrobe:*

Rewrite each of the following sentences, expressing the ideas in as many different ways as you can. Try to make your sentences natural. Stop before they become fantastic!

1. When the game was over, we left for home, taking our friends with us.

2. Louise, who had lost the party, shouted to attract attention.
3. Having had no food for several days, the dog was half-starved and ferocious.
4. The wall was discolored by smoke, and it reflected little light.
5. While he was limping off the field, he joked with the men who were supporting him.

### 2. *Phrases for Clauses*

Perhaps you have discovered during the previous lesson that a phrase frequently is preferable to a clause because it expresses an idea more concisely. In addition to this, an overuse of clauses makes monotonous reading.

Here is an example showing how *clauses* may be changed into *phrases*:

*Clauses:* *When he realized that death was approaching*, Robert Scott wrote letters *in order that England might know of his men's heroic courage*.

*Phrases:* *Realizing (or upon realizing) his approaching death*, Robert Scott wrote letters *to tell England of his men's heroic courage*.

### **Self-Test:**

Name the kinds of phrases and clauses. When is a clause preferable to a phrase? When is a phrase more effective? Is it worth while to apply what I am learning to the writing of personal letters?

### ***Phrases for Variety and Conciseness:***

In the following sentences change each italicized clause into a phrase:

1. *When Pasteur was at the beginning of his career*, manufacturers induced him to make a study of yeast.
2. *While he was experimenting with yeast*, he made important discoveries in regard to bacteria.
3. *As he had begun to be famous*, he was next called to southern France to discover *what caused the silkworms to be diseased*.
4. *After he had experimented long and carefully*, he made recommendations which showed France *how she might save her silk industry*.
5. *While he was studying silkworms*, he proved that bacteria caused the disease, and that *if exposure to bacteria were prevented*, the disease itself might be stamped out.



*Courtesy of Canadian National Railways*

### THE HARVESTER

Tell the story of a loaf of bread, beginning at this point

### 3. *Getting Rid of Superfluous Connectives*

The paragraphs which follow in the assignment illustrate the run-on style of talking and writing. If you will listen a bit critically to yourself and others, you will recognize this breathless fashion of telling an incident, with statements strung together by *and*'s, *but*'s, *because*'s, and *when*'s. The paragraphs are shining examples of how not to write and talk.

#### **Self-Test:**

What specific means have been suggested in this chapter for improving compound sentences? What has been taught about securing variety in sentence structure? What should I consider the most effective means of mastering these devices?

#### **Learning to Edit:**

Break each of the following paragraphs into suitable sentence units. Show clear and sensible relationship of ideas by suitable connectives.

1. I am extremely fond of the drama and of performing in plays because it gives me the chance to be somebody else for a little while which I like very much because I get the part I am to play from the director of the club and go to some out-of-the-way corner at home and concentrate upon the part until I feel like the person I am to portray.
2. My brother Oliver once had a pet crow, Dick, that we all liked very much, and he liked all of us too, only he was fondest of Oliver and would follow him around in the funniest fashion, stalking behind him like a soldier on guard duty, and carrying himself so stiff and straight that you almost felt that he had a gun over one shoulder.
3. Dick liked best to get into Ol's work room, where there were bright tools and all sorts of shiny metal trinkets which he pecked at and carried away if Ol didn't watch him, as he didn't one day when Dick picked up a new pocket knife and flew out of the window and up to the chimney top and dropped it into the flue, then stood cawing and flapping his wings and acting so pleased with his own cleverness that even Ol had to laugh.

*What is the outstanding thought about sentence structure which I have gained from this chapter? How has it helped me?*

## X

### CORRECTNESS IN WORDS, PHRASES, AND CLAUSES

#### A. The Cases of Nouns. Review

*Do I regard correct speech as a social and business asset? Is it my ambition to make myself more efficient? Can correct English help me?*

Nouns have three cases: nominative, possessive (or genitive), objective (or accusative). The nominative is used for subjects, predicate nominatives, and direct address. The objective is used for objects of verbs and prepositions and for indirect objects of verbs. The possessive denotes ownership or possession. Since nominative and objective cases of nouns are the same in form, these cases will not need study.

Rules for forming the possessive case and a list of nouns for practice can be found on pages 257-258.

The possessive case is used chiefly for living things, those which can actually own. For most inanimate things the possessive seems awkward. A phrase is generally used; for example, *the top of the table* or *the towers of the building*, not *the table's top* or *the building's towers*.

#### B. Pronouns. Review

##### 1. Correct Case Forms

A *pronoun* is a word used to replace a noun. Like nouns, pronouns have three cases: nominative, possessive (or genitive), and objective (or accusative).

The nominative case of pronouns is used for subject, predicate nominative, and nominative of address. The objective, or

accusative, case is used for the direct object, the object of a preposition, and the indirect object.

### **Self-Test:**

In what constructions are the nominative and objective, or accusative, cases of pronouns used? Why are pronouns useful?

### **Choosing the Right Case:**

In each of the following sentences choose the correct form.

1. The man on the corner is (he, him).
2. The dog chased Martha and (I, me).
3. With you and (he, him) to lead us we shall get there.
4. Everyone was present except (he, him) and (I, me).
5. (We, us) four boys were allowed to go.
6. On Saturday Sheila invited (her, she) and (I, me).
7. It is (I, me) is grammatically correct.
8. The boy in the tree was (I, me).
9. The messenger could find nobody but (she, her).
10. The choice lies between (he, him) and (I, me).

### 2. Agreement with Antecedents

The word to which a pronoun, or a pronominal adjective, refers is its *antecedent*. For example, in the sentence, "A man has a right to his own opinion," *man* is the antecedent of *his*.

Correct usage demands that a pronoun or pronominal adjective agree with its antecedent in number. Certain antecedents, although they seem plural, are singular. These are *everybody*, *anybody*, *somebody*, *nobody*, *everything*, *anything*, *something*, *one*, *everyone*, *anyone*, *someone*, *no one*, *each*, *every*, *either*, *neither*, *many a*, *a person*. Each of these antecedents should be referred to by a singular pronoun.

1. Everybody will choose *his* own place.
2. Neither found an opportunity to regain *his* position.
3. Many a man has fought *his* own way to success.

These antecedents are troublesome because they seem to refer to a group of people. Actually they refer to an individual in the group. Remember that *body* and *one* are singular.

The pronoun *one*, used as an antecedent, may be referred to

by *one's* or *his*. In general, avoid much use of the pronoun *one*; it results in very stilted English.

Correct: One can find one's way easily.

Correct: One can find his way easily.

Avoids excessive use of *one*: It is easy to find one's way.

In sentences like examples 1 and 2 given above, the masculine pronoun alone is considered right. Avoid awkward combinations, such as "Everybody will choose his or her own place."

### **Self-Test:**

Repeat the list of antecedents which must be remembered as singular. Why are they so often referred to by plural pronouns?

### **Just One!**

Make correct choices of pronouns, or pronominal adjectives, in the following sentences. Point out the antecedent of each pronoun. Be alert; not every sentence requires the singular form!

1. Many a book is missing from (its, their) place on the library shelves.
2. One should get (one's, his, his, or her) shopping done early.
3. Every young person should strive to train both (his, their) mind and (his, their) body.
4. In the confusion scarcely anyone could find (his, their) own wraps.
5. I did not find anyone in the room with (their, his) work correctly done.
6. Not an Indian in the whole party was wearing (his, their) native costume.
7. The surveying party left each of the signs in (its, their) original position.
8. Every workman protested that (he, they) had done (his, their) best.
9. Two of the pillars were missing from (its, their) places.
10. We sent a messenger to tell everyone to take (his, their) blankets.

### 3. *Pronouns Must Have Antecedents*

In such sentences as "It is cold," "It is dark," "It is raining," the pronoun *it* has no antecedent. This indefinite use of *it* in regard to weather, temperature, and a few other matters is accepted as correct English, an idiomatic use.

Except for these expressions, however, pronouns should have antecedents. Be exact; say what you mean. A pronoun without an antecedent is like a shot fired into the air. It doesn't hit the mark. What do you mean by saying, "They need help on the farms"? Do you mean, "Farmers need men to help them," or "Workmen on the farms should be helped," or "Financial aid to farmers is needed"? Say what you mean.

Faulty: They have many parks in this city.

Correct: There are many parks in this city.

Correct: This city has many parks.

Faulty: In *The Dauber* it tells of a sailor who loved to paint.

Correct: *The Dauber* tells of a sailor who loved to paint.

Correct: In *The Dauber* Masefield tells of a sailor who loved to paint.

### Self-Test:

What must every pronoun or pronominal adjective have? Why are pronouns without antecedents objectionable?

### Hitting the Mark:

Rewrite the following sentences so that no pronoun is used without a definite antecedent. Sentences with *they* can often be made correct by omitting *they*, changing the word order, and making the verb passive.

1. They have recently used buses instead of electric cars.
2. They have made many improvements in the new car.
3. In the catalogue they say that a room costs \$200 per year.
4. In some of these villages they have some odd customs.
5. Twice in this paper it says that the circus is not coming.
6. Along the drive they have several places for parking.
7. In my copy of the book they have left out a number of pages.
8. They have four snow-loaders and a fleet of trucks at work.
9. In Oregon they are having heavy rains and floods.
10. In the advertisement it says that all seats are free.

### 4. Compound Pronouns

Pronouns made up of the personal pronouns plus *self* are sometimes called compound personal pronouns. When they are used to emphasize a word in the sentence they are called

*intensive pronouns*; and when they are used to refer to the subject, they are called *reflexive pronouns*.

*Intensive*: I myself sent him.  
I sent him myself.  
We sent the money to Mary herself.

*Reflexive*: I hurt myself.  
The man called attention to himself.

There are two points to note about the correct use of these compound pronouns. First, when they are used as intensives in apposition with a noun or pronoun, they are not set off by commas. Second, they should not be used in place of the simple personal pronouns.

Incorrect: Myself and brother will come.  
Three boys and myself were present.

Correct: My brother and I will come.  
Three boys and I were present.

There are no such forms as *hisself* and *theirselves*.

### **Self-Test:**

When are these compound forms called intensives and when are they called reflexives? Why should these names be applied?

### **Not Too Much Self:**

Make correct choices in the first five sentences. In the second five sentences, correct any errors which you find.

1. The rabbits belong to my sister and (me, myself).
2. He takes (himself, hissself) too seriously.
3. That car almost struck my mother and (myself, me).
4. Homer and (myself, I) were chosen as delegates.
5. Will you stay here with George, Joseph, and (myself, me)?
6. The packages were addressed to my roommate and myself.
7. Yourself and friends will be admitted free.
8. Sarah and myself went shopping that afternoon.
9. We shall be glad to call for yourselves and friends.
10. Jefferson himself signed the proclamation.

### 5. *Further Attention to Cases*

The interrogative pronouns *who*, *which*, *what* are used in asking questions.

*Who* is present?

*Which* has been chosen?

*What* has he done?

The pronouns *which* and *what* have the same forms for both nominative and objective (accusative) cases. They are not used in the possessive case. The pronoun *who* has the following forms:

Nominative	who
Possessive, or Genitive	whose
Objective, or Accusative	whom

*Note:* There is no distinction in form between the possessive, or genitive, case of the pronoun *whose* and the pronominal adjective *whose*.

Such sentences as "*Who* is this for?" are allowed by some authorities as colloquial English, even though correct grammar requires *whom* because it is the object of the preposition *for*. Accustom yourself to "*Whom* is this for?" and "For *whom* is this?"

The possessive, or genitive, case of all personal, relative, and interrogative pronouns is formed without the use of an apostrophe. The forms that give trouble are *his*, *hers*, *its*, *yours*, *theirs*, *whose*.

The possessive case of indefinite pronouns is formed in the usual way, by the addition of 's in the singular and the apostrophe in the plural: *everyone's*, *others'*.

### **Self-Test:**

In what grammatical constructions is the nominative case used? What pronouns are not used in the possessive case? Why has attention been called to the fact that certain pronouns do not use an apostrophe in the possessive?

### **Watch the Cases:**

From the forms in parentheses choose the one which is grammatically correct, or supply the possessive form indicated by the directions.

1. The lion stood lashing (possessive adjective form of *it*) tail.
2. We avoided the road because of (possessive adjective form of *it*) roughness.

3. To (who, whom) did she send (possessive adjective form of *she*) picture?
4. (Who, whom) was your excuse addressed to?
5. The fault undoubtedly was (possessive of *they*).
6. The rat popped into (possessive adjective form of *it*) hole.
7. (Who, whom) did you intend to take with you?
8. They do not know (who, whom) to expect.
9. Which one is (possessive of *they*)?
10. (Possessive adjective form of *who*) helmet is that lying by the bench?

### *Victory Test — Pronouns*

*Do not write in this book.*

Choose the correct form of the pronoun in each of the following sentences:

1. The boy on first base is (him, he).
2. Was that (she, her)?
3. One should pay (his or her, one's) bills promptly.
4. (Him, he) and (me, I) were appointed on the committee.
5. Not a person came without (his, their) wraps.
6. Neither was satisfied with the place offered (him, them).
7. (Who, whom) did the little boy throw stones at?
8. There (is, are) several spools on the table.
9. Everyone but (her, she) was invited.
10. Between you and (I, me) will always be friendship.

## C. Verbs. Review

### 1. *Some Troublesome Verbs*

Here are a half-dozen verbs which every pupil who takes pride in his speech and writing wishes to use correctly:

<i>Present Tense</i>	<i>Present Participle</i>	<i>Past Tense</i>	<i>Past Participle</i>
lie	lying	lay	lain
sit	sitting	sat	sat
rise	rising	rose	risen
lay	laying	laid	laid
set	setting	set	set
raise	raising	raised	raised

*Lie, sit, rise* are intransitive verbs; they never take an object. *Lay, set, raise* are transitive verbs; they require objects. Whenever the action is done to something, the verb must be *lay, set, or raise*. *Set* is used intransitively only in such sentences as "The sun has set" or "They are setting out on their journey."

Is there an object? Then use *lay, set, or raise*. Is there *no object*? Use *lie, sit, or rise*.

### Self-Test:

Which of these six verbs have the passive voice? What are the past tense and past participle forms of each verb?

### Choosing the Correct Verb:

*Do not write in this book.*

In each blank in the following sentences choose the correct form of one of the two verbs given at the end of the sentence. If there is a direct object, tell what it is.

1. A new route has been ..... out on the map. (*lie, lay*)
2. You may ..... here for some time yet. (*sit, set*)
3. The wrecked car has been ..... there for a week. (*lie, lay*)
4. The barometer has ..... rapidly. (*rise, raise*)
5. Please ..... here and wait for me. (*sit, set*)
6. Workmen have ..... a new sidewalk today. (*lie, lay*)
7. The wrecked vessel was ..... on her side. (*lie, lay*)
8. It seems impossible for that dog to ..... still. (*lie, lay*)
9. That huge stone has ..... in the road since morning. (*lie, lay*)
10. Tell him to ..... still and be quiet. (*sit, set*)

### 2. Establishing Proper Use of Tenses

About two dozen commonly used verbs need watching because many people use them incorrectly. Errors with these verbs are considered especially objectionable. The principal parts are given here.

Master these forms and their uses. If you have trouble, practice making up sentences till you use the right forms automatically. Your teacher may wish to have class drills or games using sentences made by the class. The three sets

of sentences below will suggest ways. You can devise still others.

<i>Present Tense</i>	<i>Present Participle</i>	<i>Past Tense</i>	<i>Past Participle</i>
come	coming	came	come
go	going	went	gone
do	doing	did	done
begin	beginning	began	begun
break	breaking	broke	broken
sing	singing	sang	sung
see	seeing	saw	seen
bring	bringing	brought	brought
take	taking	took	taken
give	giving	gave	given
write	writing	wrote	written
ring	ringing	rang	rung
know	knowing	knew	known
eat	eating	ate	eaten
drink	drinking	drank	drunk
draw	drawing	drew	drawn
throw	throwing	threw	thrown
run	running	ran	run
speak	speaking	spoke	spoken
blow	blowing	blew	blown
drive	driving	drove	driven
fall	falling	fell	fallen
drown	drowning	drowned	drowned
burst	bursting	burst	burst

*Caution:* The following two pairs of verbs are often used incorrectly. Do not confuse them with each other.

*Leave* means *to go away from* or *to intrust*. "I will leave home."  
"Leave that to me."

*Let* means *to allow*. "Let me go." "Let it be where it is."

*Bring* means *to convey to the place where the speaker is*.  
"Bring me ten copies from the bookroom."

*Take* means *to convey to a place where the speaker is not*.  
"Take plenty of bait with you."

**Self-Test:**

1

Why are the principal parts of verbs important? Which of the verbs listed above have caused me trouble?

**Use the Tenses Correctly:***Do not write in this book.*

Study the principal parts of *come, go, do, begin, break, sing*. Prepare to conjugate the past and perfect tenses of each verb. Copy the following sentences and fill the blanks with the correct form of the verb given at the end of the sentence.

1. The party had ..... over the old trail. (go)
2. Our bill, he said, ..... to about twenty dollars. (come)
3. One handle had ..... off very easily. (break)
4. The weaver ..... his work well. (do)
5. His car ..... to give him trouble last month. (begin)
6. Both times he ..... very pleasingly. (sing)
7. Twice men have ..... into the building. (break)
8. A period of prosperity had ..... (begin)
9. On a previous occasion she ..... very well. (sing)
10. The rope on the derrick had ..... (break)

**Self-Test:**

2

Which tenses of the verbs studied in the last assignment are often confused? Which do I need to study more?

**More Practice with Tenses:**

Learn the principal parts of *see, bring, take, give, write, ring, know, eat, drink*. In the following sentences supply the forms called for in the parentheses:

1. They (past of bring) coals to Newcastle.
2. All of us (past perfect of give) all we could.
3. The bell (past of ring) promptly at ten o'clock.
4. Bert (past perfect of eat) so fast that he choked.
5. Wilson (perfect of write) his brief for the debate.
6. They (past of see) the city from an airplane.
7. The kitten (past perfect of drink) all her milk.
8. We (perfect of see) Plymouth Rock twice.
9. They (past of take) us to the theater often that winter, but they rarely met us on time.
10. I wish I (past perfect of know) that she was going to Europe this summer.

**Self-Test:**

3

What is the best way for me to learn correct verb forms?

**Completing the List:***Do not write in this book.*

Learn the principal parts of the rest of the verbs in the list on page 139. Complete each of the following sentences, using the form of the verb suggested in the parentheses, and adding what is necessary to make the sentence interesting.

1. We (perfect of drive) the whole way.....
2. When the buds (past perfect of burst), the tree.....
3. The teacher said that I (past perfect of draw).....
4. When night (perfect of fall).....
5. George (perfect of throw) more baskets.....
6. Thinking that he was (-ing form of drown), I.....
7. Bob (perfect of run).....home again.
8. As the lecturer spoke, he (past of draw).....
9. If a baby (perfect of fall) out of bed three times, he.....
10. If Mr. Eldredge (past perfect of run) for president,.....
11. After the wind (perfect of blow) steadily for a week,.....
12. When we (perfect of drive) two miles more,.....
13. The boy was (-ed form of drown) while trying.....
14. When the oil tank (past of burst),.....
15. After Lincoln (past perfect of speak),.....

### 3. *Forms Which Do Not Exist*

The verb *ought* has only the present tense. In order to express different times with this verb, the tense of the accompanying infinitive is changed.

Present time: They ought to go today.

We ought to find a way to do that work.

Past time: They ought to have gone yesterday.

Jim and Charles ought not to have waited for us.

Because some people do not speak carefully, their slipshod speech habits get into writing. For example, how do *you* say *might have*? Does the *have* sound like *of*? The word *of* never belongs in a verb phrase. *Might HAVE done, could HAVE done, would HAVE done, should HAVE done, may HAVE done* are correct verb phrases. Do not let *have* slip into *of*.

**Self-Test:**

Conjugate the only tense of the verb *ought*. How is past time expressed with this verb? When is *of* used in a verb phrase? Did I listen to my own enunciation of *might have*?

**No Inventions, Please:**

In each of the following sentences, change the time to past by changing the infinitive used with *ought*

1. The play ought to begin at half past eight.
2. The child ought to be protected from the cold.
3. That fruit ought to sell for a high price.
4. She ought not to go there.
5. We ought to sit up in the balcony.
6. Those flowers ought to keep fresh a week.
7. The baby ought to take a nap.
8. The glee club ought to sing better.

In each of the following sentences, change the verb to a verb phrase, using the auxiliary given at the end of the sentence followed by *have*:

Examples: They went yesterday. (might)  
 They might have gone yesterday.  
 Your book was open. (should)  
 Your book should have been open.

1. Mary had gone home. (may)
2. The subscription continued two years. (should)
3. He finished his practising two hours ago. (would)
4. The coat had lain in the rain all day. (might)
5. Their route had been changed. (may)
6. Your belongings have been put away. (should)
7. This farm has not been kept up. (could)
8. That day she had been ill. (may)
9. By three o'clock all the pupils had been dismissed. (should)
10. The picture had been painted for her. (may)
11. The check had been sent two weeks before. (could)
12. The leaking boat sank. (would)
13. In a little while the limb broke off. (might)
14. The diamond was hidden there years ago. (must)
15. The parade started later. (could)

**Victory Test — Correct Tense Forms***Do not write in this book.*

Choose the correct form to fill the blank in each of the following sentences:

1. Mary has not ..... to me since she left. (wrote, written)
2. Last Sunday he ..... in two different choirs. (sang, sung)
3. The hen was ..... placidly on her nest. (sitting, setting)
4. The spray ..... in my face. (blew, blowed)
5. I ..... you could not do it. (knowed, knew)
6. I could have ..... home in ten minutes. (drove, driven)
7. You ..... sent me at least a card. (might of, might have)
8. We ..... to pick those flowers. (hadn't ought, ought not)
9. Last week they ..... to visit the school. (come, came)
10. You make the best pies I have ever ..... (eat, ate, eaten)
11. The mooring rope had ..... and the boat drifted away. (broke, broken)
12. At the mysterious sound she ..... up and peered out. (raised, rose)
13. My book had ..... out the window. (fallen, fell)
14. I had ..... my purse down just a minute before. (laid, lain)
15. The football team has ..... north on a trip. (went, gone)
16. The dog ..... at my feet. (lay, laid)
17. The boiler ..... with a loud noise. (burst, bursted, burst)
18. When the dog barked, the thieves ..... (run, ran)
19. I ..... the bell three times, but no one ..... (rung, rang)  
(come, came)
20. This exercise has not ..... much time. (took, taken)

**4. Can and May**

*Can* denotes ability. "He can go" means "He is able to go." *May* denotes permission or uncertainty. "He may go" means either "He has permission to go" or "It is not certain whether he will go." Take care especially to use *may* when you are asking for permission or giving it; for example, "May I go?"

**Self-Test:**

I wish to borrow a book. What are the words of my request? Check the request with the explanation above. Was it correctly expressed?

## "Can-Ability":

*Do not write in this book.*

Copy the following sentences and fill the blanks with *can* (past *could*) or *may* (past *might*).

1. .... I call to your attention this overdue account?
2. Please, Miss Roberts, .... I borrow your book?
3. The weather report says that it .... be fair tomorrow.
4. "You .... all be dismissed now," said the teacher.
5. "..... I borrow this umbrella, Miss Williams?"

Rewrite the following sentences, using the correct form of *may* or *can* to express the thought.

1. Catherine has permission to eat a piece of cake.
2. John is able to build the boat.
3. Perhaps the train will be late.
4. Boys, you have my permission to rest now.
5. Not many men have the ability to become Henry Fords.
6. It is impossible for me to lift it.
7. You children are permitted to go to the circus.
8. Miss Wright, have I your permission to use your pen?
9. Are you able to climb that tree?
10. Would it be possible for my son to be dismissed?

Write five sentences of your own, asking or granting permission.

## 5. Shall and Will

The correct use of *shall* and *will* confers distinction. It is a habit prized by those who wish to speak and write correctly. Study the following conjugations of the future tense:

Simple Future — It is going to happen.

Singular

I shall

you will

she, he, it will

Plural

we shall

you will

they will

Volition — I use my *will* to make it happen.

Singular

I will

you shall

she, he, it shall

Plural

we will

you shall

they shall

When you are stating that something is going to happen, without any determination on your part, use the simple future. Say "I shall." When you are using your will to express promise, determination, willingness, or threat, use the volitional future. Say "I will."

Examples of "It is going to happen" statements:

I shall go tomorrow.

I shall try to attend the meeting.

You will find the book on my table.

Our supply of coal will last until tomorrow.

Examples of "I use my will" statements:

I will take you to the concert. (Promise.)

I will keep that appointment. (Determination.)

You shall not go with him. (Command.)

They shall suffer for this. (Threat.)

Notice that no volition or will-power is involved in making the first group of statements. In the second group, however, the speaker is "willing," or using his will, in each one.

In expressing willingness with *I* or *we*, use *shall* with an adjective, and *will* with an adverb.

I shall be glad to meet him. (*Shall* and adjective.)

I will gladly meet him. (*Will* and adverb.)

*Should* and *would* are used like *shall* and *will*. When there is no promise or determination intended, use *I should* and *we should*, except for habitual action, which requires *would* in all three persons.

For duty or obligation *should* is right in all three persons. "You should keep your shoes well polished."

I should like to see the game. (Assertion of fact, first person.)

You would go if you could. (Assertion of fact, second person.)

He would look for us, I know. (Assertion of fact, third person.)

Page would frequently fall asleep in his chair. (A habitual action without use of will on Page's part.)

I would gladly tell you everything. (Willingness.)

You should not be absent so often. (Obligation.)

They should do their best. (Expressing duty, a kind of command.)

### Self-Test:

Repeat the forms used to express "It is going to happen" and those used for "I use my will to make it happen." Then check with the text. How is willingness expressed?

### Are You Using Your Will?

*Do not write in this book.*

Fill each of the blanks in the following sentences with *shall* or *will*. Explain whether you are expressing a simple future action or one in which your will is used.

1. I ..... gladly pay you for your work.
2. We ..... not permit you to disturb us.
3. I ..... arrive about five o'clock.
4. We ..... not be surprised at anything.
5. You ..... certainly receive your pay tomorrow.
6. No person ..... trespass on these grounds.
7. I ..... never buy cheap tools for good work.
8. We ..... be glad to have you accompany us.

In the following sentences supply *should* or *would*. Explain what idea you wish to convey.

1. We ..... not permit such behavior in our school.
2. The teeth ..... be brushed after each meal.
3. Such a remark ..... not be tolerated in polite circles.
4. They ..... usually come about three o'clock.
5. I ..... like to know what you think.
6. If it ..... storm, we ..... not go.
7. If we ..... have a dry summer, there ..... be danger of dust storms.
8. You ..... verify each item on the account.
9. I ..... like you to write as soon as you arrive.
10. I ..... enjoy attending a school like this.

### 6. *Shall and Will, Should and Would in Questions*

In questions, *shall* is always used with the first person. With the second and third persons, use *shall* if *shall* is expected in the answer, and *will* if *will* is expected in the answer.

When shall I see you again?  
 Where shall we find another house like this?  
 Shall you come again tomorrow?

The answer expected is, "I shall come tomorrow," a statement of fact, not a promise.

Shall he be admitted to this club?

The answer involves the will of the club; therefore it is, "He shall (or shall not) be admitted."

Questions requiring *should* or *would* follow the same rule. Use *should* in the first person. In the second and third persons use the form expected in the answer.

### **Self-Test:**

When are *shall* and *should* used in questions of the first person? When are they used in questions of the second and third persons? Am I making an effort to use *shall* and *will* correctly?

### **Think of the Answer:**

*Do not write in this book.*

Fill the blanks in the following questions with *shall* or *will*. Explain your choice.

1. When ..... we start?
2. When . . . we arrive in Winnipeg?
3. When ..... they reach Victoria?
4. .... Robert and James arrive at the same time?
5. Where ..... the Dairymen's Convention meet this year?

Supply *should* or *would*.

1. .... she be frightened if I were to drive?
2. Where ..... you like to drive?
3. .... nine o'clock be too late?
4. Where ..... she like the picture hung?
5. .... you like to have me sing for you?

### **Victory Test — Can-May, Shall-Will, Should-Would**

*Do not write in this book.*

Choose the correct form to fill each blank in the following sentences:

1. .... she let us choose our own book? (will, shall)
2. .... you be willing to lend us some spoons? (would, should)

3. .... you give us your word not to do it again? (shall, will)
4. They .... be delighted to have you call. (shall, will)
5. When .... I expect you back? (will, shall)
6. I .... not be at home until six o'clock. (shall, will)
7. No one .... be admitted except on business. (shall, will)
8. Jack .... be most happy to help. (will, shall)
9. Mary .... go on the picnic if she is well enough. (can, may)
10. .... you finish painting the car today? (may, can)

### 7. Agreement of Subject and Verb

You can easily remember that a verb agrees with its subject in number and person. To apply the rule, first, take *do* and *does* when they are modified by *not*: *don't* and *doesn't*. *Does* is third person singular; *do* is singular only in first and second persons: *I don't*, *you don't*, *he doesn't*.

Then there are the subjects that sometimes seem plural, although they always take singular verbs: *one*, *anyone*, *no one*, *someone*, *anybody*, *nobody*, *somebody*, *something*, *anything*, *nothing*, *each*, *another*, *either*, *neither*. Be especially careful not to let a word in a modifying phrase mislead you.

*One* of the numerous boats in the harbor *was* ours.

*Neither* of the two plans *was* adopted.

*Another* of Mr. Brown's characteristics *is* his honesty.

In dealing with sentences like these, notice the word which at first seems to be the subject. Is it preceded by a preposition? If so, the word is the object of the preposition, not the subject of the verb.

Look out for nouns which look like plurals though they are actually singular: *mathematics*, *politics*, *economics*, *measles*, *acoustics*, *news*, *aeronautics*, *mumps*. Use singular verbs with these nouns. "Mathematics fascinates him." "Measles is epidemic now."

Trouble arises also when additions are made to a singular subject by means of such connecting words as *together with*, *with*, *as well as*, and *including*. These do not make the subject compound. Notice that the verb in these examples is singular

to agree with the singular subject. "Soda together with cream of tartar is equivalent to baking powder." "The foreman as well as four of his helpers has gone to lunch."

Still another cause of confusion is the insertion of a negative parenthetic expression after a singular subject: "Cake, not cookies, is to be served with the ice cream." The verb agrees, of course, with the subject, not with the parenthetic expression.

### **Self-Test:**

Read each of these sentences rapidly and decide instantly whether it is right or wrong: "That don't seem reasonable." "Each of the numerous holes in the floor was covered with tin." "That doesn't seem a good explanation." Now check carefully for subjects and predicates.

### **Make Them Agree:**

**Do not write in this book.**

In the following sentences supply the correct person and number of the present tense of the verb in the parentheses.

1. Neither of the boys ..... well today. (seem)
2. Another automobile ..... past me. (dash)
3. None of these statements ..... to be true. (appear)
4. Mathematics ..... required for entrance to college. (be)
5. Mary as well as her sisters ..... good cake. (make)
6. One of the boys ..... very angry. (seem)
7. Either of the candidates ..... satisfactory. (be)
8. Every one of us ....., help at some time in our lives. (need)
9. Your cap as well as your coat ..... in the closet. (belong)
10. Another of the brothers ..... there under the tree. (sit)

### 8. Agreement with Compound Subjects

A compound subject, you will remember, is one in which two or more nouns are used as the subjects of the same verb.

A compound subject connected by *and* takes a plural verb. For example, "A book, a paper weight, and three pencils *were* on the desk."

Singular nouns connected by *or* or *nor* and used as a compound subject take a singular verb. Frequently the first noun is preceded by *either* or *neither*: "Either Whitters or Muncy *is* going with me." You can see the reason for the singular verb, for *only one* boy is going with me. Similarly in the sentence

“Neither the package nor the letter *was found*,” each article is considered separately, *one* at a time. When a singular noun is followed by a plural, the verb agrees with the nearer subject: “Neither Simmons nor his friends *were* there.” “Not cake but cookies *are* to be served with the ice cream.” Avoid sentences which make the verb sound wrong or awkward; for example, “Neither mother nor I (is? am? are?) ready.” Say instead: “We aren’t ready — neither mother nor I.”

Plural subjects connected by *and*, *or*, or *nor* of course take plural verbs: “Neither insects nor birds were seen by early settlers on the prairie.”

### Self-Test:

What two kinds of compound subjects take plural verbs? Why is a singular verb used when singular subjects are connected by *or* or *nor*? What is the only kind of compound subject mentioned here which takes a singular verb?

### Watch the Or and Nor Singulars:

*Do not write in this book.*

In the following sentences supply the correct number and tense of the verbs in the parentheses.

1. Mary and I ..... glad you liked it. (past of *be*)
2. John and I ..... the same trouble. (perfect of *have*)
3. There ..... Mr. Irving and his little girl. (present of *come*)
4. Neither the chauffeur nor the gardener ..... very hard. (present of *work*)
5. There ..... on display three dresses and one coat. (past of *be*)
6. A book of poems or a piece of music ..... a suitable gift. (present of *make*)
7. Neither the driver nor his car ..... by the crash. (past passive of *hurt*)
8. Neither he nor she ..... to fear danger. (present of *seem*)
9. Gloves, hats, and purses ..... scattered about. (present of *lie*)
10. There ..... to be found the long-sought-for treasure. (past of *be*)

### 9. Subjects for Special Attention

Observe these four regulations:

1. To everyone “I” is a very important word, but politeness

demands that in compound subjects the other person be given first place. "Mother and I were at home." "Kenyon and I found the place."

2. A compound subject connected by *and* takes a singular verb when the two parts of the subject are thought of as making a single thing: "Bread and jam is my favorite lunch."

3. A plural subject takes a singular verb when the subject is a unit.

Examples:

- a. The *DeCoverley Papers* is an interesting collection of essays.  
The title is treated as singular because it is the name of one unit, a book.
- b. The United States is fortunate in its natural resources.  
The *United States* is a unit, a country.
- c. Thirty dollars is a high price for this radio.  
Thirty dollars is a sum of money, a unit.

4. A collective noun takes a singular verb when the group is acting as a unit, a plural verb when the persons composing it are acting individually.

As a unit: The committee has nominated Mr. Harris.

As individuals: The faculty have not agreed on a policy.

### Self-Test:

What is the polite order of compound subjects which include a first-person pronoun? When may a compound subject connected by *and* take a singular verb? What kinds of nouns plural in form take singular verbs? When does a collective noun take a plural verb?

### Common-Sense Agreements:

*Do not write in this book.*

Fill each blank in the following sentences with the proper number of the verb and tense given in parentheses at the end of the sentence. Don't be sleepy! Some of the sentences need close attention.

1. Physics ..... my favorite subject. (present of *be*)
2. Four and twenty blackbirds ..... in a pie. (past passive of *bake*)
3. Steak and mushrooms ..... a good meal. (present of *make*)
4. The committee ..... on the date for the party. (perfect of *agree*)

5. The importance of education ..... by almost everyone. (perfect passive of *recognize*)
6. Our guide, philosopher, and friend ..... Mr. Webber. (past of *be*)
7. Five hundred dollars ..... not too much to pay for that jewel. (present of *be*)
8. The Women's Club ..... a rummage sale. (perfect of *hold*)
9. In the audience ..... the members of the Alpine Club. (past of *be*)
10. The team ..... the captain for next year. (perfect of *elect*)

### **Victory Test — Agreement of Subject and Verb**

*Do not write in this book.*

Choose the correct verb form to fill each blank in the following sentences:

1. Ten dollars ..... the price of the hat. (was, were)
2. Not one of these books ..... bought for our library. (were, was)
3. Three warblers, two vireos, and one thrush ..... seen in the woods. (was, were)
4. Neither James nor John ..... been at school today. (has, have)
5. One of those present ..... the guilty person. (was, were)
6. The sum of five dollars in pennies ..... soon collected. (was, were)
7. Our team ..... won every game so far. (have, has)
8. His anecdotes about pioneer days ..... very interesting. (was, were)
9. One hundred dollars in gold ..... been collected for the injured man. (has, have)
10. Neither oranges nor grapefruit ..... in season. (was, were)

### **D. Adjectives. Review**

#### 1. *Frequent Mistakes with Adjectives*

*Less* means *smaller in amount*. "I have less money than he has."

*Fewer* means *smaller in number*. "There were fewer persons present than I expected."

*Rather* and *somewhat* are correct modifiers of adjectives. Do not replace them by *kind of* or *sort of*. "I was rather (or somewhat) tired" is correct. Do not say, "I was sort of tired."

An adjective may be intensified by prefixing *very*. But *real*, *awful*, *awfully* do not mean *very*. Instead of saying, "I'm real (or awfully) happy" say, "I'm very happy."

*Almost* means *nearly*; *most* does not. Say *almost* perfect, *almost* every time, *almost* dry. The test is, "Do I mean nearly?" If so, use *almost*, not *most*.

Beware of using both *more* and *-er*, or *most* and *-est*. This is an especially bad mistake. Say *sweeter* (not *more sweeter*), *daintiest* (not *most daintiest*).

Beware of using *good*, which is always an adjective, in place of *well*, which is sometimes an adjective (in good health) sometimes an adverb (in satisfactory manner). "This car runs *well*." *Good* is wrong.

Beware of *awful*, *fine*, *nice*, *rotten*, *swell*, *wonderful*, *terrible*, *fierce*, *lovely*. Each of these adjectives has a proper meaning. Do not use the superlative form in comparing two things: say, "This is the more difficult of the two methods"; "I enjoy music the most of all my studies."

### Self-Test:

Distinguish between *less* and *fewer*. What words should not be used to mean *very*? What is the objection to the loose use of such adjectives as *terrible* and *lovely*? What is the test for the correct use of *most* and *almost*?

### Being Careful of Meanings:

Fill the blanks in the following sentences with one of the words given in parentheses at the end of the sentence.

1. This door has ..... panels than that one. (less, fewer)
2. I am ..... sorry that you are ill. (very, awfully)
3. The library has ..... all his books. (most, almost)
4. Your hair is ..... rumped. (somewhat, sort of)
5. Joe Penner is ..... funny. (real, very)
6. I cleaned my dress as ..... as I could. (good, well)
7. She was ..... sick this morning. (rather, kind of)
8. My rambler rose has ..... blossoms this spring. (less, fewer)
9. I like Louise the ..... of my two cousins. (best, better)
10. Of the two trips I found the first the ..... pleasant. (more, most)

Make a list of adjectives which you think that you overuse. Add to it those which you hear your friends use very frequently. Write opposite each adjective what it properly means. Use the dictionary.

### 2. *Demonstrative Adjectives*

The demonstrative adjectives *this* and *that* are singular. *These* and *those* are plural forms. Do not be misled by a plural noun following the word which the adjective modifies.

Faulty: I do not like these kind of gloves.

Correct: I do not like this kind of gloves.

Do not confuse demonstrative adjectives and personal pronouns.

Faulty: All them fellows are my friends.

Correct: All those fellows are my friends.

Do not add *here* or *there* to a demonstrative adjective.

Faulty: This here house is my home.

That there bat belongs to me.

Correct: This house is my home.

That bat belongs to me.

### 3. *Articles — A, An, The*

Articles are adjectives to be used with certain cautions:

1. Use *a* before a consonant sound and *an* before a vowel sound. Notice the sound: a hammer, an omelet. *An honor* is correct; the *h* is silent, so that the word begins with a vowel sound.

2. In a series, repeat the article before each noun which denotes a separate object.

He is insuring the store and dwelling. (One building.)

He is insuring the store and the dwelling. (Two buildings.)

3. Similarly, when two or more adjectives modify a noun, repeat the article if more than one object is meant.

James has a white and brown sweater. (One sweater.)

James has a white and a brown sweater. (Two sweaters.)

4. The article *a* is not logical after *kind* and *sort*. In the expression "a kind of tent" the word *tent* means the whole tent family, from which you take a (one) kind. Is it sensible to say "a (one) kind of a (one) tent"?

Colloquial: They were using a kind of a raft.

Preferred: They were using a kind of raft.

5. Do not use two articles with expressions of time.

Faulty: I'll come in a half an hour.

Correct: I'll come in a half hour.

I'll come in half an hour.

### Self-Test:

Why should one never say "these kind"? What is wrong with the expression "them boys"? Can I explain grammatically why "this here book" is incorrect? When is the article repeated with adjectives and nouns in a series? Why is *a* omitted after *kind* or *sort*?

### Sorting Them for Yourself:

Read the hints at the end of the assignment. Then compose two original sentences for each of the directions below:

Two using the expression "this kind." Watch the articles!

Two using the expression "this sort."

Two using the article *an* before a word beginning with *h*.

Two using two nouns connected by *and*, meaning one person or object. (See hints given below.)

Two using two nouns connected by *and*, meaning two objects.

Two using two adjectives modifying the same noun and meaning one object.

Here are some hints to help you:

Pastor and friend, colonel and lieutenant, principal and superintendent, chair and lounge, restaurant and nightclub, pink and white complexion.

### Victory Test — Adjectives

Supply the correct word from those in the parentheses below:

1. .... horse is a fast one. (that, that there)
2. .... all the coats are too expensive. (most, almost)
3. Do you like .... kind of gloves? (that, those)
4. Her dress was .... reddish brown. (a kind of a, kind of a, a kind of)

5. There has been ..... sickness this year. (less, fewer)
6. They were acquainted with ..... the guests. (most all, almost all)
7. We were ..... glad they came. (real, very, awfully)
8. We were ..... embarrassed by the incident. (somewhat, sort of)
9. The rose was ..... pinkish yellow. (sort of a, a sort of)
10. She wanted a hat with ..... flowers on it. (less, fewer)

### E. Adverbs. Review

The little adverbs *only*, *just*, *nearly*, *almost*, *ever*, *never*, *hardly*, *scarcely*, *quite*, *merely* are slippery fellows. They have a bad habit of sliding out of place in sentences. For example, the fisherman who says, "I almost caught forty fish," is out of luck. The one who says, "I caught almost forty fish," has a full basket. The first man almost caught the fish, but lost them. The second caught his fish, almost forty of them.

Take another example: "I only heard one bell" means that you merely heard the bell, but did not touch or smell or taste or feel it! Of course the sentence should read, "I heard only one bell."

Each of the adverbs in the list is used to emphasize some word in the sentence. Place the adverb where it emphasizes the proper word. Say what you mean!

#### *Self-Test:*

What is the use of these little adverbs? Which do I use most often? Why should they be placed correctly in the sentence? What is the difference between "I nearly fell ten feet" and "I fell nearly ten feet"?

#### *Position is Everything:*

#### *Do not write in this book.*

In each of the following sentences insert in ONE of the blanks the word given at the end of the sentence. Consider the meaning.

1. He ..... gave money to ..... two of them. (only)
2. There ..... seemed to be ..... three contestants. (only)
3. In the chest there ..... were ..... a few old coins. (only)
4. We ..... intend ..... to see her again. (never)

5. We ..... planned ..... to have such an accident. (never)
6. They ..... heard ..... two thrushes. (only)
7. She ..... recognized ..... us. (only)
8. We ..... have ..... ten minutes to wait. (just)
9. The coach ..... expected ..... any injuries. (hardly)
10. They ..... caught ..... four trout. (just)

Show how the meaning of each of the following sentences may be changed by inserting the word in parentheses in either blank:

1. The man ..... lost ..... his entire fortune. (almost)
2. She ..... took ..... one look. (just)
3. The puppies ..... all ..... died. (nearly)
4. The woman ..... identified ..... the burglar. (just)
5. The girl ..... bowed ..... to Robert. (only)
6. He ..... gets A in his lessons ..... every day. (almost)
7. That man ..... lost ..... all his friends. (nearly)
8. .... the first act has ..... ended. (just)
9. She ..... faints with ..... every attack. (almost)
10. The tornado ..... wrecked ..... the whole town. (almost)

### F. Correct Uses of Prepositions. Review

1. *Off* should be used alone. Do not use *off of*.

He jumped off the diving board.

Take that hat off the table.

2. *From* is correct to indicate a source.

Faulty: I bought this knife off John.

Correct: I bought this knife from John.

3. *Behind* is correct. *Back of* is colloquial. *In back of* is considered less acceptable, even though *in front of* is entirely correct.

Park your automobile behind the house.

4. *In* is correct to denote position within a place. *Into* is used with verbs of motion. *At* is not used in regard to countries, states, or large towns.

Faulty: They met us at England.

I lived at Calgary.

She drove in the garage too rapidly.

Correct: They lived in New Brunswick.  
 I will meet you in Vancouver.  
 They rushed into the hall noisily.

5. *At* is correct to denote a general location.

He was educated at McGill University.  
 They met us at the theater.

6. *Between* is correct with two; *among* with more than two.

Our farm is located between two lakes.  
 The food was divided among the campers.

7. *For* is correct with *blame*.

Faulty: He blamed the deed on me.  
 Correct: He blamed me for the deed.

8. *Because of* is a preposition telling why. Avoid using *due to* in its place. *Due* is an adjective, not a preposition.

Faulty: Due to the storm we did not come.  
 The plane fell due to a broken propeller.

Correct: Because of the storm we did not come.  
 The plane fell because of a broken propeller.  
 The accident was due to ill-adjusted headlights.  
 An accident due to ill-adjusted headlights was reported.

### Self-Test:

Without consulting the rules and examples given in Section F, can I tell which of the following expressions is correct: off of—off, came because of—came due to, went in—went into, blame for—blame on, lived in Chicago—lived at Chicago, behind the desk—in back of the desk?

### Small but Distinctive:

*Do not write in this book.*

Make the correct choice to fill each blank in the following sentences:

1. Please drop this letter ..... the mail box. (in, into)
2. My irises are ..... the house. (back of, behind)
3. I could see my terrier ..... the six hounds. (between, among)
4. For eight years I lived ..... Saskatchewan (in, at)
5. .... to her bad temper, she has few friends. (because of, due to)

6. Will you please come ..... my office. (into, in)
7. The reward was divided ..... my two sisters. (between, among)
8. During the summer I live ..... the beach. (in, at)
9. He forgot his umbrella ..... his poor memory. (due to, because of)
10. The injured man blamed ..... (the collision on him, him for the collision)

### Victory Test — Adverbs and Prepositions

*Do not write in this book.*

Make the correct choice to fill each blank in the following sentences:

1. He stole a jack-knife ..... Bill. (off, from)
2. The soloist was late ..... a flat tire. (because of, due to)
3. Maybe there won't be ..... candy left. (any, no)
4. The lad fell ..... the dock ..... the harbor. (off of) (in, into)
5. The two policemen divided the reward ..... them. (between, among)
6. She lost her ring ..... the radiator. (behind, in back of)
7. The gardens in the park look ..... (beautifully, beautiful)

In the following sentences fill ONE blank correctly.

8. The man ..... shot ..... three rabbits. (only)
9. The teacher ..... praised ..... four pupils. (only)
10. The dogs ..... chased ..... one fox. (just)

### G. Phrases. Review

#### 1. Tense in Participial, Infinitive, and Gerund Phrases

Which of the following sentences do you think is correct?

Coming into the room, I ate my dinner.

Having come into the room, I ate my dinner.

Did you come into the room *while* you were eating your dinner, or *before* you ate your dinner? You see that the tense of a participle may change the meaning of the sentence. The present participle says, "This happened *at the same time* as the main verb." The perfect participle says, "This happened *before* the main verb."

The present and perfect tenses of the infinitive are also used in the same manner.

Present: He always claims to be rich. (To be rich *while* he is claiming.)

Perfect: He always claims to have been rich. (To have been rich *before*.)

Present: He claimed to be rich. (Rich *when* or *while* he claimed.)

Perfect: He claimed to have been rich. (Rich *before* he claimed.)

Do not separate the preposition *to* from the rest of the infinitive.

Faulty: I wanted to really see him.

Correct: I wanted really to see him.

While you are considering infinitives, remember that the verb *ought* has only the present tense. The infinitive which is used with *ought* must be changed to change the time. (See pages 141-142.)

Present: She ought to listen to me.

Past: She ought to have listened to me.

### **Self-Test**

*Do not write in this book.*

A present participle, gerund, or infinitive means action . . . . that of the main verb is going on; a perfect participle, gerund, or infinitive denotes action . . . . that of the main verb. What are the infinitives, participles, and gerunds of *send*? Give all tenses in both voices.

### **When Did It Happen?**

*Do not write in this book.*

Fill each blank with the correct tense of the participle, infinitive, or gerund indicated at the end of the sentence.

1. The sentry is reported . . . . asleep at his post. (to be, to have been)
2. They told me today of his . . . . the tournament last month. (winning, having won)
3. We . . . . to have called on you before. (ought, had ought)
4. . . . the windows, we went to bed. (shutting, having shut)
5. You have already told me of his . . . . hurt last week. (being, having been)

6. . . . . at the shop window, the woman entered the store. (looking, having looked)
7. Wellington is said . . . . . a great general. (to be, to have been)
8. . . . . at the ocean, we observed a sail on the horizon. (looking, having looked)
9. At five o'clock the plane was reported . . . . . disabled. (to be, to have been)
10. The plane is reported . . . . . drifting. (to be, to have been)

## 2. *Dangling Participles*

What is the trouble with the following sentence?

Covered with chocolate sauce, we enjoy vanilla ice cream.

Do you say, "It sounds as if *we* were covered"? Of course! The trouble is with that *dangling participle*. Any participle which does not clearly modify the word at which it is aimed is said to be dangling. A participial phrase which begins the sentence, like the one given in the example, is especially dangerous. It must always modify the subject of the sentence. Look at the sentences in the last exercise and see that this is true. A dangling participle is objectionable, as you have seen from the example, because it does not express the idea clearly. Besides, it is frequently ridiculous.

Every participle must refer clearly to the word which it modifies.

### *Self-Test:*

What part of speech is a participle? What must it always modify? If a participial phrase begins a sentence, what must the participle modify? What is a dangling participle?

### *Lost and Found:*

Revise the following sentences so that each participle clearly modifies the noun or pronoun with which it belongs. You may need to supply the subject which the writer had in mind but forgot to express.

Example:

Faulty: Entering the room, the smoke almost choked us.

Correct: Entering the room, we were almost choked by the smoke.

1. While studying my French, the telephone interrupted me.
2. I tripped over a rug hurrying to answer the bell.
3. Crying bitterly, we found the lost child.
4. Climbing the mountain, our packs grew heavier.
5. Entering the garden, the beauty of the flowers entranced us.
6. Searching everywhere, the dog was at last found.
7. Being very thirsty, the cold spring water refreshed us.
8. Examining the book, many errors were found.
9. Flying low, we were able to see the pilot of the plane.
10. Sitting forlornly on a bench in the park, we saw an old man.

### 3. Gerunds Modified by the Possessive Case

A noun or a pronoun used to modify a gerund must be in the possessive case, since that is the only case which can be used as an adjective. The gerund is a verbal noun, you remember. The common error is to use a modifier in the objective case. Notice the following sentences:

Faulty: Last night I heard of him being here.

Correct: Last night I heard of his being here.

*Being* is the object of the preposition *of*. *His* modifies *being*. Remember the grammatical construction in sentences of this type.

#### **Self-Test:**

What part of speech is a gerund? What case of a noun or a pronoun is used to modify a noun? How would you account for the fact that errors like the one shown in the example are rather common?

#### **Always Possessive:**

*Do not write in this book.*

Fill each blank in the following sentences with the correct case. If you write the sentences, remember that the possessive cases of personal pronouns do *not* take apostrophes, and that those of nouns *do*.

1. The evening paper tells of ..... rescuing the child. (them, their)
2. We foresaw ..... winning the prize. (his, him)
3. My garden shows signs of ..... having dug in it. (Rex's, Rex)

4. Just think of that small ..... being worth eighty thousand dollars. (gem, gem's)
5. We oppose any ..... starting a war. (nation, nation's)
6. I do not favor so young a ..... driving a car. (person, person's)
7. The weather necessitated ..... postponing the picnic. (us, our)
8. I have just been told about ..... being ill. (his, him)
9. They were annoyed at ..... using the radio so late. (us, our)
10. The principal did not know of ..... planning a party. (their, them)

#### 4. *Wandering Prepositional Phrases*

Did you ever read a ridiculous sentence like this: "George went fishing yesterday and caught three fish, in his father's boat"? Little "afterthought phrases" very often creep into composition. Setting them off by a comma does no good; the comma only emphasizes how wrong they are. The correct treatment is to move them so that they are near the words which they modify. First, however, you must train your eyes and ears to notice them. Be suspicious of any sudden afterthought which you are tempted to tack on at the end of the sentence. Here is an example of such an "afterthought phrase" as it was written and as it should have been written:

Faulty: Herbert went hunting and shot a rabbit in the afternoon.

Correct: Herbert went hunting in the afternoon and shot a rabbit.

In the afternoon Herbert went hunting and shot a rabbit.

Notice how the troublesome phrase can be correctly placed either after the verb which it modifies or at the beginning of the sentence. Many sentences are correctly begun with adverbial phrases. Place all phrases so that there can be no doubt about the meaning of your sentences.

#### *Self-Test:*

Why do these "afterthought phrases" make ridiculous meanings? Where does every phrase belong? How can a troublesome adverbial phrase be disposed of?

*Chasing Them Home:*

Revise the following sentences so that the phrases at the ends of the sentences are placed where they belong.

1. He ran out to ring in the alarm in his bathrobe.
2. He worked out the new formula for steel in bed.
3. Wanted: a nurse for baby who can drive a car.
4. Jack regretted his haste after a moment's thought.
5. There was an old lady driving the automobile with a sweet face.
6. We found that the bears had eaten our stores with dismay.
7. Wanted: Irish setter puppy by dog fancier with white star on his breast and low-set ears.
8. At that moment the bridegroom dropped the ring in his excitement.
9. The mother kissed her child in the middle of the street.
10. She set the pie which was too hot to eat on the window sill.
11. The minister preached about sin in his church this morning.
12. The mirror was found broken to pieces upon Grandmother's return.
13. George Washington chopped down a cherry tree with a new hatchet.
14. The cat ate up my goldfish with the double paws.
15. Wanted: a Pomeranian by an elderly lady not too fat or old.
16. The woman fell down the stairs wearing glasses and high heels.
17. At six she put the baby to bed weary from a long day's shopping.
18. We discovered the thief hiding in the closet with the aid of the dog.
19. They found the run-away without a cent in the park.
20. Just then we found a pocket book lying in the path with the initials A.L.B. on it.

*Victory Test — Phrases*

Rewrite each of the following sentences, correcting errors in the use of participial, infinitive, and gerund phrases:

1. Floating there in the water we saw an overturned boat.
2. At three o'clock this afternoon Lewis was said to have been in condition to win the race.
3. The newspaper reported Lindbergh arriving at Le Bourget.
4. Napoleon is said to be a short, stocky man.
5. We have read the story of Gellert saving the child.

6. Not knowing that he is in town, it surprised me when he appeared on the platform.
7. Going on a picnic, the careful of boys sped by.
8. Your dog chased my cat, caught her, and bit her in the field.
9. We drove the sheep with a flashlight through the dark woods along the path.
10. Creeping down the stairs in the dark, a chair fell over and frightened us.

## H. Relative Clauses

### 1. Position and Connection of Relative Clauses

Relative clauses are introduced by the relative pronouns *who* (referring to people) *which* (referring to inanimate objects and usually to animals), *that* (referring to people, animals, and inanimate objects). There is an increasing tendency to allow *whose* to take the place of *of which* when the latter expression would be awkward. Many people approve: "This is the chapter *whose* contents cause most discussion." *Which* is used to refer to people only with a collective noun, such as *committee*.

A relative clause must refer clearly to the noun which it modifies.

Faulty: He pointed out the book on the stand which we were to use.

Correct: He pointed out on the stand the book which we were to use.

A relative pronoun (and its verb) must agree in number with the noun which it modifies.

Faulty: He is one of the students who is most admired.

Correct: He is one of the students who are most admired.

He is the one of the students who is most admired.

A relative pronoun must not be preceded by *and* or *but*, except where two relative clauses are being joined. The relative pronoun itself makes the connection; no added conjunction is necessary.

Faulty: I read the book, and which was delightful.

Correct: I read the book, which was delightful.

I lent her a book which I liked but which she found tedious.

A relative pronoun must not refer to a noun in the possessive case.

Faulty: He is staying at Tom's home, whom you know.

Correct: He is staying with Tom, whom you know.

He is staying at the home of Tom, whom you know.

### **Self-Test:**

Where must a relative clause be placed? How are *who*, *which*, and *that* used? With what must a relative pronoun agree in number? Are conjunctions ever used before relative pronouns? A relative clause must not refer to a noun in the ..... case.

### **Correctly Related:**

#### ***Do not write in this book.***

Fill each blank correctly with one of the expressions in parentheses:

1. There are five prominent men ..... I admire. (which, whom)
2. I finally met Jim, ..... did not seem pleased. (who, but who)
3. Give this to each of the men ..... present. (who is, who are)
4. They chose a committee ..... was to represent them. (who, which)
5. We saw a large house, ..... were broken. (whose windows, the windows of which)
6. I found the suit, ..... appeared in good condition. (and which, which)
7. We cheered the regiment ..... was marching by. (who, which)
8. There is only one of the houses ..... still standing. (which is, which are)
9. I found a large jug, ..... was empty. (which, but which)
10. We discovered a brook ..... flowed into a lake. (and which, which)

Revise the following sentences so that they will not violate the rules stated in the lesson:

1. This is Jennie's home, whom you saw yesterday.
2. We chose a route on the map which we intended to follow.

3. Up the street came a man with a hand-organ that owned a monkey.
4. This is Moulton's canoe, who gave us permission to use it.
5. There were only three men skating on the ice that seemed to enjoy the sport.
6. We soon came to the path up the mountain, but which is very steep.
7. I have often seen Mr. Rider's home, but who very seldom occupies it.
8. We chose a large bag from the stack on the floor which we intended to buy.
9. This is the man's hat who was standing on the pier.
10. The ball broke the glass in the window, and which let in the rain.

## 2. Correct Cases of Relative Pronouns

The case of a relative pronoun depends upon its grammatical use in its own clause. If it is subject or predicate nominative, it is in the nominative case. If it is direct object or object of a preposition, it is in the objective (or accusative) case.

Faulty: I called the man who he wanted.

Correct: I called the man whom he wanted.

Faulty: He sent the person who you called for.

Correct, Informal: He sent the person whom you called for.

Correct, Formal: He sent the person for whom you called.

The most troublesome sentences are those in which a little "I think," "it seems," or other parenthetical remark interrupts the relative clause. Test such a sentence by omitting the parenthetical expression.

Faulty: This is a boy who I think you know.

Correct: This is a boy whom I think you know.

Faulty: I heard a man whom I consider is honorable.

Correct: I heard a man who I consider is honorable.

### **Self-Test:**

Upon what does the case of a relative pronoun depend? Why does "whom I consider is honorable" sometimes *seem* right?

**Watch Its Use:***Do not write in this book.*

Fill each blank in the following sentences with the correct case of the pronoun *who*:

1. They did not choose Herford, ..... no one could trust.
2. I am going to see a lady ..... I like very much.
3. There comes a boy ..... I believe many people envy.
4. Yesterday I met Miss Albright, ..... you know is a great artist.
5. They saw the inventor, ..... they thought appeared ill.
6. We questioned the driver, ..... it appeared knew very little.
7. James saw Mr. Stenquist, ..... I have heard is wealthy.
8. Mrs. Larkin, ..... I believe is your aunt, was here today.

Revise the following sentences so that the relative pronoun is preceded by its preposition and is in the proper case:

1. Who have you bought this for?
2. He is a man who I have great confidence in.
3. There comes a fellow who I have no use for.
4. Who did you come with?
5. There is the center who you played against.

**Victory Test — Relative Pronouns**

Revise the following sentences, making the relative clauses modify the right antecedents, using the right case of the relative pronouns, and correcting any other errors:

1. We put the coat in Virginia's canoe, who is waiting for you.
2. Bob wanted a book from the library which was very new.
3. That is the one of the flyers who are going to take us up.
4. I'll introduce you to Maida, who I am sure you will like.
5. She is a teacher who I have great respect for.
6. I have found my knife, and which I am glad to have again.
7. Here comes Davis, who I believe you know.
8. I have looked at the step, but which seems very loose.
9. He is the sort of man which I dislike.
10. Who did you get this from?

**I. Adverbial Clauses***1. Proper and Improper Connectives*

After the adjective *different*, *from* should always be used.

*Than* is incorrect.

Faulty: His coat is different than mine.

The result was different than what I had expected.

Correct: His coat is different from mine.

The result is different from what I had expected.

A clause of comparison should be introduced by *as*, a clause of manner by *as*, *as if*, *as though*. Do not use *like*.

Faulty: He works just like I do.

Correct: He works just as I do.

Faulty: He talks like he had a cold.

Correct: He talks as though he had a cold.

*Without* should never be used to mean *unless*. When you mean *if* — *not*, use the conjunction *unless*.

Faulty: That building will fall without it is repaired.

Correct: That building will fall unless it is repaired.

That building will fall if it is not repaired.

*Being that* should never be used to mean *because*. Use *because*, *since*, *for*.

Faulty: Being that I sat so far away, I did not hear him.

We must detour, being that the road is torn up.

Correct: Since I sat so far back, I did not hear him.

We must detour, for the road is being repaired.

### **Self-Test:**

Do any of these improper connectives seem natural to me? If they do, is this exercise a necessary one for me to study? What are the four improper expressions discussed? What are the correct ones?

### **Introducing Clauses Correctly: Do not write in this book.**

Fill each blank in the following sentences with one of the words suggested in parentheses.

1. .... your kite is properly balanced, it will not fly. (without, unless)
2. The screen doors were put on, .... they always are in the spring. (like, as)
3. That diagram is entirely different .... the one which I followed. (from, than)

4. .... the day is so cold, I shall not go out. (being that, since)
5. I can't buy anything .... you give me some money. (without, unless)
6. The experience was very different .... what I had expected. (from, than)
7. Stay still, .... you want to be hurt. (unless, without)
8. It seems .... I .... always in the way. (as if, like) (was, were)
9. You did not do that .... I told you. (as, like)
10. .... we had worn heavy coats, we should have frozen. (with-out, unless)

## 2. *Subjunctive in Clauses of Condition and Manner*

When you express a condition contrary to fact, the imperfect subjunctive is correct. This form becomes troublesome only with the verb or auxiliary *were*.

Faulty: If mother was here, she would tell me.  
Clara would help us if she was going.

Correct: If mother were here, she would tell me.  
Clara would help us if she were going.

Notice that both *if* clauses express something which is not a fact.

Remember too that all clauses of manner beginning with *as if* or *as though* must take the subjunctive.

Faulty: He looked like he was stifling a yawn.

Correct: He looked as if he were stifling a yawn.

See whether your ear enabled you to choose the right verb form in Sentence 8 in the preceding assignment.

### ***Self-Test:***

The subjunctive must be used in conditional clauses which do not express a .... The conjunction *as if* or *as though* should be used instead of .... to introduce a clause of manner.

### ***Using Were Correctly:***

Complete each of the following sentences, using the subjunctive *were* as either a verb or an auxiliary.

Examples: I should hear the bell if ....

I should hear the bell if it were ringing.

The bird flies as if ....

The bird flies as if it were wounded.

1. I should go at once if .....
2. That boy looks as if .....
3. If ....., the streets would not be so crowded.
4. The car would look more attractive if .....
5. That clock strikes as if .....
6. Her garden grows as if .....
7. If the program ....., I should listen to it.
8. The large bag was wiggling as if .....
9. His car shines as if .....
10. If ....., I should not try again.

### 3. *Fragmentary Clauses and Illogical Comparison*

Fragmentary clauses often cause unintentional humor. Be sure that the thought is completely expressed so that the meaning is clear.

Faulty: When well washed, you can eat spinach without chewing sand.

Correct: When spinach is well washed, you can eat it without chewing sand.

Incompletely expressed clauses of comparison often make ridiculous statements. Only things which are alike may be compared — a person with another person, a quality with another quality, one person's habits with another person's habits.

Faulty: He likes candy better than Mary.

Correct: He likes candy better than Mary does.

#### ***Self-Test:***

Name six things which cannot be compared. Explain grammatically why the "when well washed" sentence is ridiculous.

#### ***Supplying Omitted Ideas:***

Revise the following sentences so that the meaning in each is clearly expressed:

1. When cleaned with this machine, you can make any rug last twice as long.
2. If well buttered, I always enjoy popcorn.
3. I can always do this work better than Harry.
4. He can run past me as easily as an automobile.

5. The machine had left a track more winding than a fishworm.
6. Even though very busy, his courtesy never failed.
7. The bird flew off, making a noise like a crow.
8. His beard was longer than a goat.
9. Although carefully marked, we soon lost the trail in the fog.
10. I never enjoy a moose steak like Hervey.

### J. Noun Clauses — Incorrect Conjunctions

a. Would it be sensible to say, "The cause was because"?  
If not, remember to say, "The reason was *that*."

Faulty: The reason is because it is raining.

Correct: The reason is that it is raining.

b. After such statements as *I have heard* or *I have read*, use *that* to introduce a noun clause. Do not use *where*, *as*, *how*.

Faulty: I have heard (where, as, how) he had a vacation.

Correct: I have heard that he had a vacation.

c. A noun clause after expressions of knowing, being certain, or asking is introduced by *whether* or *that*. *If* is allowable colloquially after *ask*. *As* is incorrect with all such verbs.

Faulty: I do not know as I can go.

I am not sure as he will come.

Correct: I do not know whether I can go.

I am not sure that he will come.

d. *Is when* and *is where* are always wrong in definitions.

There are two steps in expressing a definition. First, put the object defined in its class. Second, tell how it differs from others in its class.

A *chair* is a piece of furniture (class) used as a seat (difference).

*To scorch* is to burn (class) on the surface (difference).

An *adjective* is a word (class) used to modify a noun or pronoun (difference).

e. A noun clause following the word *different* should be introduced by *from*. *Than* is incorrect.

Faulty: The scenery is different than what I had expected.

Correct: The scenery is different from what I had expected.

f. A noun clause after *doubt* should be introduced by *that*. *But that* is at best colloquial. *But what* is grammatically incorrect.

- Doubtful: I do not doubt but that the roof will leak.  
                   I have no doubt but what he will be ready.  
 Correct: I do not doubt that the roof will leak.  
                   I have no doubt that he will be ready.

### Self-Test:

What are the incorrect expressions discussed in this lesson? Have I learned the correct expressions so that I can use them in the exercise which follows? Would learning and then applying them tend to fix correct habits?

### Mastering the Conjunctions: *Do not write in this book.*

Make a correct choice to fill the blanks in the following sentences:

1. The reason for the delay was ..... the road was rough. (because, that)
2. This material is different ..... what I ordered. (from, than)
3. I have no doubt ..... you will succeed. (but what, that)
4. I have read ..... a strike has been called. (where, as, that)
5. They are not certain ..... he can be rescued. (if, as, whether)

Revise the following sentences to avoid the use of *is when* and *is where*. Try to form correct definitions.

1. A roof is where something covers a building.
2. A hurricane is when the wind blows at great speed.
3. A drought is when the weather is dry and there is no rain.
4. A thermometer is where an instrument tells the temperature.
5. A blot is where a spot of ink leaves a mark on the paper.

### Victory Test—Adverbial and Noun Clauses

*Do not write in this book.*

Supply a correct connecting word in each blank in the following sentences:

1. You will wreck the car ..... you drive more carefully.
2. I did not feel ..... I had eaten in a week.
3. Your story is very different ..... another which I have heard.
4. He has succeeded just ..... I hoped he would.

5. I am not sure ..... the book can still be purchased.
6. I have read ..... the farmers are wishing for rain.

Revise the following sentences so that the meaning is clear and the sentences are grammatically correct:

1. If it was a clear day, I should be on my way now.
2. A predicate adjective is where a word stands after the verb and modifies the subject.
3. His running is as awkward as a cow.
4. That engine sounds like the spark was not set right.
5. Unless well salted, you will find the soup very tasteless.
6. You will be late without you walk faster.
7. I have heard where a very serious accident happened on the Jasper Highway yesterday.
8. I enjoy eating oysters more than Junior.
9. Our view of the mountain is very different than theirs.

### K. Tenses in Past and General Statements

a. If you are writing about a happening in past time, yesterday, for example, and you wish to tell about a happening previous to that, you must use the past perfect tense. Notice this sentence:

When I asked Dora Wednesday where she had been on Tuesday, she told me that she had spent the day with her sister.

*Asked* and *told* refer to past time, Wednesday. *Had been* and *had spent* happened previously, on Tuesday,

Faulty: I asked him where he was the night before.  
I arrived after he came.

Correct: I asked him where he had been the night before.  
I arrived after he had come.

b. If a dependent clause refers to a general truth, something true not only yesterday but now and always, the present tense is correct.

Faulty: He said that a magnet attracted iron.  
Correct: He said that a magnet attracts iron.

c. If you are writing about events in past time, be sure to keep them there. Do not let them hop into the present.

Faulty: An attack followed, in which the hero is killed.

Correct: An attack followed, in which the hero was killed.

### *Self-Test:*

How is time previous to a past tense expressed? What tense is used to express a general truth? Why is it a very serious blunder to wobble back and forth from past tense to present?

### *Make the Tense Express Your Meaning:*

*Do not write in this book.*

Fill each blank in the following sentences with the correct tense of the verb indicated at the end of the sentence:

1. The valley was flooded after the dam ..... (break)
2. They came in just after I ..... down. (lie)
3. We learned that light ..... 186,000 miles per second. (travel)
4. A crash of thunder came just as he ..... the song. (sing)
5. There was a thrilling race, in which Ruth ..... (win)
6. Fourteen hours before we arrived, the lion ..... (capture)
7. After gold ....., miners came even by airplane. (discover)
8. The instructor said that steam ..... invisible. (be)
9. Although he ..... to find us, we did not see him. (send)
10. The grass ..... so short that the sun soon burned it brown.  
(cut)
11. We asked him what he ..... (say)
12. I heard that he ..... very pleasingly on the previous evening.  
(sing)
13. Twelve people arrived some time after the concert .....  
(begin)
14. It was believed that lightning never ..... twice in the same  
place. (strike)
15. There was one remarkable scene, in which a train .....  
(wreck)
16. The package lay on my table after it ..... to me. (return)
17. Two books which I ..... from a friend lay near it. (borrow)
18. After the clock ....., it kept perfect time. (repair)
19. The manager reported that the play ..... a financial success.  
(be)
20. The fog began to rise soon after we ..... the top of the moun-  
tain. (reach)

# XI

## PLANNING AND COMPOSING IN LONGER UNITS

### A. Fundamental Requirements

*How should I begin the writing of a long composition? Have I respect for my own ideas? Do I like to interest others in them?*

If you have acquired the ability to write compositions of one paragraph, longer ones will present no especial difficulty. In fact, as you gain more knowledge and have

more ideas to express, you will enjoy learning to arrange and present them. If you have never tried to write three or four hundred words of explanation, description, or story, do not be alarmed at the seemingly long task. You probably have many times the amount of material which you will need, stored away in a place where you may never think to look for it — in your own mind.

The first requirement of a longer composition is to find a subject on which you would enjoy talking or writing. Choose either one in which you have been interested for some time, or one which you are interested in exploring. If you do not readily find such topics, you had better begin to wonder what is the matter with yourself. Perhaps you are letting life drift by without being curious about it. Perhaps you do not realize how many topics there are on which you are informed. How, for example, could you tell in three or four hundred words all that you think and feel about homework, sports, camp, motion pictures, radio, your friends, your experiences in travel or in earning money outside of school hours? Probably you only need to be shown how many ideas you have.

The second requirement is to be convinced of the value of

your own ideas, and to respect them enough to want to express them well. No other person in the world is exactly like you. No one has had the same experiences. No one else can see and feel life as you do. It is this fact which accounts for the world's output of writing. Novels, plays, poems, advertisements — all these are only interesting ideas which have come from some person's brain. You too have experiences and ideas. Have respect for them.

***Self-Test:***

What are my chief interests? On what subjects have I positive ideas? If I were asked to write on some phase of my community life, what topic should I choose?

***Exploring Fields of Interest:***

Just by way of emphasizing the many kinds of subjects within reach, bring to class a list of ten subjects about which you think that you could write interestingly. Think of people, pets, travel, sports, the problems of your community — paving roads, raising wheat or cattle, manufacturing, providing parks, ridding politics of graft. If these topics are pooled, each member of the class will realize how many more subjects of interest are available than those on his own list.

## **B. Choosing a Definite Subject**

One danger which you must guard against is choosing too broad or vague a subject. Strangely enough, limiting or narrowing a subject always makes you think more carefully and realize how many ideas you really have. If, for example, you were to write about *Sports*, you could make only a few broad statements, for a good discussion of sports would require books enough to fill the side of the room. But if you were to write on *How I Learned to Swim* or *Why I Like Baseball* or *Fun in Dancing*, you would dig up all the ideas which you have on the subject. Then, too, your writing would be about your own experiences. Perhaps other people would be interested because your experiences differ from theirs.

In narrowing down a subject, then, think first of some aspect of it upon which you can say something personal and original, and in which you can get down to details. Second, to help you hold in mind just what you wish to write about, choose a title. Let the title suggest both what you are to write about and also the point of especial interest in your story, explanation, or description. *How I Learned to Swim* is a good title; it tells the reader what to expect. But it is not very original. It does not suggest the especial point of interest which makes your experience different. Try for a title which will catch attention because it sounds novel. Suppose that you had learned to dog-paddle and then had acquired the crawl stroke. Why not try *Paddle and Crawl* as a title? At least try, both in title and content, to limit your subject so as to stress details of your own experience which will interest the reader because they are individual.

### ***Self-Test:***

Who is the most interesting speaker or writer that I know? Is he interesting because he tells or writes details, so that I share his experiences? Would a novel be interesting if the writer gave only the titles of the chapters?

### ***Limiting the Subject and Finding a Title:***

Choose five of the subjects discussed at the last meeting of the class. Select some aspect of each which you think you can make interesting because of your own ideas or experiences. Invent a title for each topic which you select. Be ready to tell why you have chosen the title and what you plan to write. Probably the class discussion will show some titles which are too broad, and some so limited that ideas would be used up in a very brief composition.

## **C. Planning the Theme**

Having found a topic toward which you feel some enthusiasm, jot down all your ideas on your subject, taking them as they come to you, regardless of arrangement. This is not only one of the easiest but also one of the most successful methods.

Don't worry if your thoughts seem badly jumbled. That will not matter. The important thing is to make a memorandum of all your ideas on the chosen subject before they escape.

Suppose you want to write on "My Athletic Interests." You may make jottings like these:

1. My present favorite sport — swimming	III
2. Playing forward in basketball	III
3. Cross country hikes last fall	III
4. My best friend's preference for hurdling	IV
5. Learning to swim when very young	I
6. Races on kiddie-cars, scooters, and tricycles	I
7. Breaking my collar bone when bicycling	II
8. Spraining my ankle when running bases	II
9. Baseball, the American game	IV
10. School spirit developed through athletics	V
11. Athletics as an aid to health	V
12. Influence of athletics on character	V

This list doesn't look much like a plan at first; but as you glance through it, some of the topics probably group themselves in your mind. You may, for instance, want to show first that as far back as you can remember you have been athletically inclined. Suppose, then, that you write I opposite topics 5 and 6. Perhaps next you will show that your interest has not been dulled even by accidents. Write II opposite topics 7 and 8. Next you may show that you have tried and enjoyed a good many sports. Write III opposite 1, 2, and 3. Then you will compare your own sports with other people's favorites. Write IV opposite 4 and 9. Last you may want to show why you approve of athletics in general for the benefits that result from them. Write V opposite 10, 11, and 12.

Of course, such jottings, even when they are arranged in logical order, are mere suggestions to yourself. But they will serve both to start you and to keep you on the track. More than that, they will relieve you of the panic that may have seized you at the thought of writing a long composition. They may

even lead you to discover how much you have that you really *want* to say.

### **Self-Test:**

Were my topics and titles approved? If they were not discussed, what suggestions did I get during the class hour? Which topic seems the most interesting?

### **Getting Together the Ideas:**

Following the suggestions given in the text, gather ideas for writing on one of the topics which you have already chosen. You may try a different topic if you happen to think of one decidedly better. When you have a list of ten or twelve points, study it to see which points should be grouped together. Decide tentatively which group you would develop first, and label all points in this group I. Label points in your second group II, and so on. As you read over each group, other points will probably flash into your mind. Jot these down at once at the end of your list, labeling them with the proper numeral. See whether you haven't, in this easy way, made a rather good rough plan for a fairly long talk or theme. Then think how you will label each of your main points. In the example above, *I* would be labeled *Childhood sports*. During the class hour discuss your notes, showing why you have grouped them as you have, and deciding whether any other arrangement would be better. Remember that each main point means a paragraph. There should not be more than four or five.

## **D. Making an Outline**

Arranging your thoughts by means of a formal outline in clear, logical fashion will enable you to speak or write with far greater force and effectiveness. Sometimes, too, you will want to talk from an outline, without having the full wording of your thought worked out in advance; or you may want to present a plan or proposition in outline form for the approval or permission of someone in authority.

Turning back to the notes on athletics on page 179, notice the points grouped under the Roman numerals. With a general heading for each group, and with additions to fill in

gaps, it is not hard to develop these twelve points into a simple outline.

1. *The Topical Outline*

My Interest in Athletics

- I. Childhood sports
  - A. Kiddie-car activities reported by my family
  - B. Scooter and tricycle races with my neighbors
  - C. Learning to swim at four
  - D. Junior athletic meets at school
- II. Mishaps which did not discourage me
  - A. The broken collar bone
  - B. Spraining an ankle at baseball
  - C. A plunge through a hole in the ice
  - D. Other frights my family endured
- III. More recent athletic hobbies
  - A. Hiking trips of last season
  - B. Making forward on the varsity basketball team
  - C. My latest and greatest love — swimming
- IV. Enthusiasms I have recently resisted
  - A. Hurdling, my best friend's hobby
  - B. Hockey, the shin-skinning game
  - C. Baseball, my passive sport
- V. The values which I find in athletics
  - A. An aid to health and strength
  - B. An influence for honesty and team play
  - C. A source of school spirit
  - D. Best of all — good fun

For the sake of good form, it will pay to study this outline for a few moments. Notice the notation — that is, the numbering and lettering. The main divisions are given Roman numerals, I, II, III, and the next divisions capital letters, A, B, C. When smaller subdivisions are needed, Arabic numerals 1, 2, 3, are used; for instance:

- D. Junior athletic meets at school
  - 1. Archery tournament in 7B
  - 2. Track meet in 8A
  - 3. Life-saving contest in 8B

If still further subdivisions are desired, small letters, *a*, *b*, *c*, come next:

2. Track meet in 8A
  - a*. Broad and high jumping
  - b*. Hurdling and pole vaulting
  - c*. Dashes

The notation is simple to remember, since numbers alternate with letters.

Here is a skeleton outline:

- I. ....
  - A. ....
  - B. ....
    1. ....
    2. ....
      - a*. ....
      - b*. ....
      - c*. ....
- C. ....

Notice, too, that in the outline of "My Interest in Athletics" all divisions are in topic form. That is, there are no sentences, though there may be modifying phrases or clauses. Topic IV, for instance, is *Enthusiasms*, but "enthusiasms" is modified by "I have recently resisted." Topic V is *Values*, which is modified by "which I find in athletics."

### **Self-Test:**

What is the purpose of outlining? On what occasions may an outline be valuable? What is the principle of the outlining system described in the lesson?

### **Neatness and Order:**

1. Copy the skeleton outline given above. Use only the symbols. Observe carefully the form, the indentation, and the punctuation. If you are using composition paper with a margin line at the left, place all symbols inside the margin line. Indent subdivisions suitably.
2. Then take the notes which you have gathered for a composition and place them in outline form. Place opposite the

Roman numerals the main points which you have decided upon. Then place under each main point the subdivisions of it. See that each point which you put down is really a subdivision of the larger point under which you group it. Add ideas if they occur to you. Make a neat final draft in good form. During the class hour groups may choose the best outlines and have them placed on the blackboard for discussion.

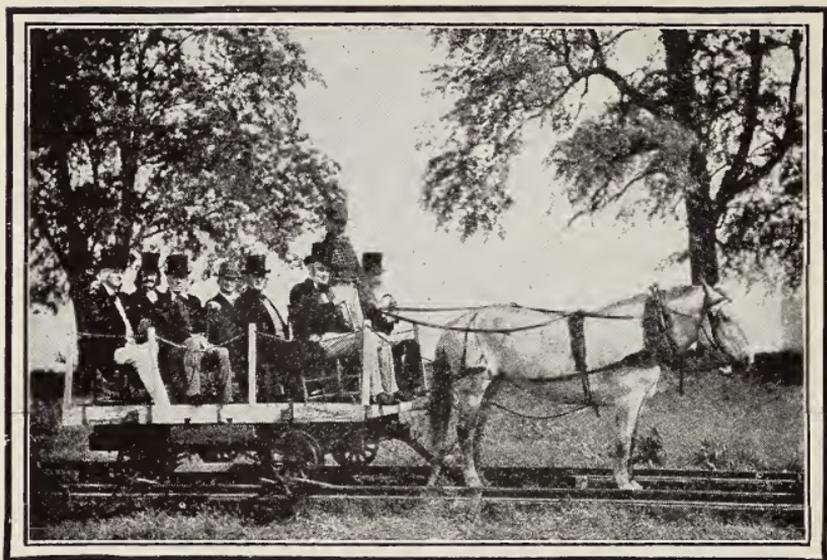
## 2. *Outline in Sentence Form*

When you are not going to write immediately after making an outline, and especially when you are going to use your outline as a guide for a speech, the topical outline may not be sufficient. Facts which seemed clear enough when you jotted down a word or two may be forgotten. Therefore a sentence outline is sometimes necessary. All important points are set down as full sentences. Less important ones may possibly be left as a word or two if the meaning is absolutely clear.

Study the outline given below, in which the same material as appears in the previous topical outline is expressed in sentence form. After a few trials you will discover which type of outline is better for you. The sentence outline you will find especially helpful when you wish to outline work in history or some other study with the purpose of using your outline for a later review.

### My Interest in Athletics

- I. Ever since I was a little child I have loved sports.
  - A. My family tell of my passion for my kiddie car.
  - B. I outstripped my playmates on scooter and tricycle.
  - C. At four I learned to swim in a single lesson.
  - D. In athletic meets in elementary school I was entered for nearly every kind of event:
    1. Archery in 7B.
    2. Track events in 8A.
      - a. Broad and high jumping.
      - b. Hurdling and pole vaulting.
      - c. Fifty and hundred yard dashes.
    3. Life saving contest in 8B.



*Keystone View Co.*

## SLOW MOTION

Transportation in a Day Gone By

- II. Numerous mishaps and injuries failed to discourage me.
- A. I broke my collar bone in skiing.
  - B. I sprained an ankle as an outfielder.
  - C. I was nearly drowned at skating.
  - D. Many scars show what I (and my family) endured.

### *Self-Test:*

How does a topical outline differ from a sentence outline? For what purpose is a sentence outline more useful? Are the numerals in an outline decorated with parentheses or circles? If a sentence takes more than one line, where does the second line begin?

### *Outlining in Complete Statements:*

Write in sentence outline form the material prepared in your topical outline. Notice that, except for very minor points, each symbol calls for a complete statement. An occasional glance at the model outline will help you keep the proper form.

### E. Proportion

Have you ever seen a cartoon of a man who was all head and almost no body? Was it amusing? The cartoonist was at one of his usual tricks, drawing his man out of proper proportion, just to make you laugh. Whenever a nose or a mouth or a pair of feet get out of proportion in a picture, the result is ridiculous.

The same lack of proportion appears also in composition, but unintentionally. Then the laugh is on the writer. For example, if you are writing about *My Interest in Athletics*, should you devote half your entire paper to the first paragraph on your childhood amusements? If you are writing about your *present* interests, such an arrangement would be in very poor proportion.

There are always points of main interest and those of minor importance. You may be tempted to enlarge upon an attractive idea even when it is of little consequence. Instead, limit this minor thought, however attractive, to a small space, and give it an inconspicuous position. To your main points give most space and most conspicuous position. That is, bear in mind the need of proper proportion and stress.

A brief magazine article tells entertainingly of the "soda fountain" which a yellow-bellied sapsucker set up on a birch tree. It describes the neat rows of holes which he bored, his industrious search for insects, and his occasional sips of refreshing birch sap. Then it tells of the flies, bees, humming birds, and red squirrels which also patronize the soda fountain. In the midst of the sixty lines of this article, the author stops to explain, in fifteen lines, that the humming bird gets its name not from its song, but from the humming sound made by its rapidly moving wings.

What criticism should you level at these fifteen lines? Would it be better to eliminate them? Has the humming bird's name anything to do with the sapsucker's soda fountain? Is there any justification for retaining the explanation? If you think there is, what at least should you say about proportion?

**Self-Test:**

What is the principle of good proportion in composition? When I am reciting, does a teacher ever tell me to "come to the point"? Is a sense of proportion valuable in life?

**Judging and Being Judged:**

Take the theme of which you wrote a first draft. Criticize it in regard to suitability and proportion of subject matter. Revise as much as you think necessary. Discuss your revision in class for further help.

## F. Transition

It is much easier to cross a bridge, even over a small brook, than it is to leap across. Similarly, reading becomes easier and more pleasant if the writer provides little bridging words between his thoughts and especially between his paragraphs.

Transition, or going smoothly from point to point, depends partly on the choice of the right material for your composition, partly on advantageous arrangement, and partly on the skillful use of conjunctions and other connective words and phrases. If you will look at the description on page 232, you will notice how frequently the writer uses such expressions as, "As we wound our way up the little valley," "we sprang down the bank," "we had hardly taken ten steps." These are simple means of transition, suitable for the straightforward narrative. In Chapter IX, Improving the Compound Sentence, pages 116-122, you will find many other suggestions for good transitional connectives.

**Self-Test:**

What connection between paragraphs have I made use of in my composition? What link is there between the first two paragraphs in this lesson? What links can I find between paragraphs on other pages?

**Building Bridges:**

1. Glance through a dozen or so pages in this text or in some other book, and point out to the class how the writer has used "bridge words" connecting paragraphs and sentences.

2. Take up your revised composition again, and make a study of your own "bridge words." Are bridging or linking words missing between paragraphs or sentences? What further revisions can you make?
3. During class discussion, place on the blackboard a collection of transitional words and phrases found in the material which you examine.

### G. Introduction and Conclusion

The two most treacherous parts of a composition are the beginning and the end. The temptation always is to be too long in beginning, and to stop without concluding.

A good beginning is like a good automobile engine. You touch the starter; there is a quick buzz; you are off. A poor one resembles an engine that just will not start. It buzzes and buzzes, but goes nowhere.

Compare the two following introductions to an essay on *The Day of Days*:

#### A

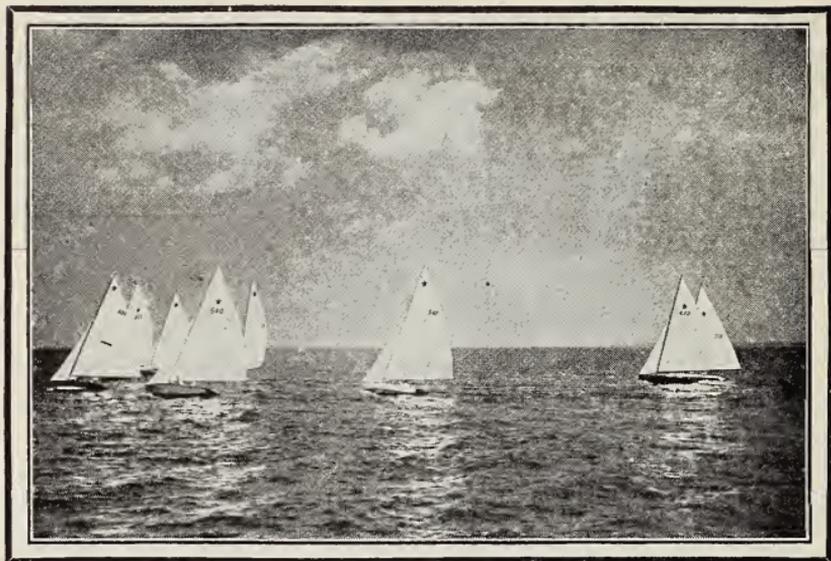
We went to bed the night before, wondering what sort of day we should have for the trip. The sky had been cloudy and the weather forecast told of possible showers. Next morning we woke early and found it still cloudy, but after a while the sun came out. About the middle of the morning it was warm and there was not a cloud in the sky. We were happy as we loaded the car with all the usual equipment for a picnic dinner cooked out of doors on a fireplace in a park.

#### B

Happy because of a gloriously bright and cloudless day, we piled our picnic equipment in the car and were off.

The second example eliminates all that does not belong to the trip. It catches you up into the happy mood of the writer. You are ready to begin the trip with him.

Notice also the first sentence of *Empire State Building* on page 236: "Mightiest peak of New York's mighty skyline,



*Underwood and Underwood*

### TWO HOURS OF THRILLS

The race for the amateur championship

tallest of all tall buildings, stands Empire State, a marvel for the sight of men, a challenge to their awe," etc. It gives you instantly and attractively a knowledge of the subject of the article. Such a beginning as "Pier 59, North River — most exciting words in the language!" is less revealing but not less likely to induce you to read on.

What do you think of the following paragraph as an introduction to an article entitled *Air Stewardess*?

"The shatter-proof windows by my elbow quiver, a mute defiance to the air that rushes past them on the other side. It is dark, but the blue flashes from the outboard exhausts light the silhouette of a girl in uniform, seated at the back of the cabin. Hers is the newest career in the world." — Francis V. Drake, *Air Stewardess*.

In this bit of setting you find stimulus to your interest, and in the last brief sentence an announcement of the subject of the article.

Endings, too, as you know, are of especial importance. Notice the final sentence of *Empire State Building*: "Its soaring tower, set well back from the sidewalk, brings restful freedom as it rises in simple, majestic beauty." It suggests a climax and completion and leaves the impression of a finished subject. The girl whose theme began with "Pier 59, North River" ends it with "Ahead is Ambrose Light and the open sea." The final paragraph in the article *Air Stewardess* compares this modern pioneer woman with the pioneer woman of the days of the covered wagon, and shows that, despite differences of time and circumstance, pioneer women folk "have not changed intrinsically." The writer of *The Day of Days* might have said in conclusion, "Never have I spent a more exciting or more enjoyable day."

The good ending, like the good beginning, is brief. It does not stop with a thud, like a car which has struck a stone wall, nor does it just die as if the gas tank were empty. Instead, it leaves the reader with some final statement about the subject.

### **Self-Test:**

State in a sentence or two the essentials of a good introduction and a good conclusion. What are the dangers in beginning and ending? How are beginning and ending related to proportion and elimination?

### **Collecting Beginnings and Endings:**

1. Look rapidly over the articles in a magazine, or the essays in a collection. Find examples of good introductions and conclusions. Bring the magazine to class if possible. Tell what the article or story is about. Read the introduction and conclusion and point out why you think that they are good.
2. Discuss the beginning and ending of the rough draft of your essay which has been revised for proportion and transition. How can they be improved?

### **Victory Test — Original Composition**

An essay which has been worked over too much is likely to become boring. For a test of what you have gained from

the study of this chapter, choose a subject which has been suggested during the study of the chapter. Invent an interesting title. Make a topical outline. Write the essay, paying attention to proportion, transition, beginning, and ending. Lay it aside for a few hours if possible. Then read it critically and revise. Perhaps your teacher will want you to make your revision and final draft during the class hour.

*Have I checked my Discovery Chart recently? What are the most marked gains which I have made? How am I making what I learn work for me?*

### OPTIONAL PROJECTS

#### **A. Growthbook:**

Add to your collection some examples of especially good introductions and conclusions. Note also the books or magazines in which you have found short essays which have seemed like good models, or which have suggested ideas. Be accurate; keep the name of the magazine, the volume, and the number. If the magazine is your own, clip the essay and paste it in your book.

#### **B. Self-Improvement:**

Write a composition occasionally on some subject which interests you. Lay it aside for a week or two. Then revise it.

Try the method by which Franklin taught himself to write. Make an outline of a short article in a book or magazine; a careful sentence outline is best. Then lay the outline aside until you have forgotten just how the writer phrased his ideas. Using your outline, rewrite the article and compare your work with the original.

#### **C. Partnership:**

Let some member of the class who understands art or cartooning give a short talk on the use of proportion in art or exaggeration in cartooning.

## XII

### FINDING AND USING BOOKS

#### A. Discovering in the Library

*Can I find books in a library quickly and easily? What books of reference do I know? What do I wish to learn about a library?*

You have already discovered in which corners of the library to look for certain kinds of books, and of course you have used books placed on reserve shelves by your teachers.

Have you a working knowledge of the plan which enables librarians to put books where they can be found when they are wanted?

##### 1. *How Books Are Numbered*

The Dewey system, which is used with slight modifications in most public libraries and school libraries, classifies books in ten main groups with numbers to represent each group:

- 000-099 General works (including general reference books and aids in choosing books).
- 100-199 Philosophy (including psychology and ethics).
- 200-299 Religion (including the Bible, church history, and mythology).
- 300-399 Sociology (including economics, natural resources, government, and education).
- 400-499 Language (including dictionaries, word study, and grammar).
- 500-599 Pure Science (including mathematics, biology, chemistry, physics, etc.).
- 600-699 Useful Arts (including medicine, agriculture, engineering, aviation, etc.).
- 700-799 Fine Arts (including architecture, sculpture, painting, music, amusements, etc.).
- 800-899 Literature (including poetry, essays, plays, etc., in all languages).
- 900-999 History (including geography, travel, and biography).

If you are interested in aviation, you have probably found your way to the shelves in the school library where the 629.1's are kept. In another library you will look for signs at the tops of the bookcases, or for a chart if the cases are numbered or lettered, which will guide you straight to the 600's. Similarly you will look for poetry under 811 and 821, home economics under 640, farm animals under 636, Shakespeare under 822.3, and camping and woodcraft under 796. The numbers which you notice after the decimal point refer to smaller divisions within the large groups.

These are all called *classification numbers*.

Each book has also an *author number*, consisting of the author's initial and one, two, or three figures: T 38, A 5. All books, for example, under 790, Recreation, are arranged alphabetically by authors. The author number, which appears on the back of the book just under the classification number, makes it easy for you to glance along the shelf and select the book which you desire.

The classification number and the author number together make the *call number* of a book. The call number of a book appears on each card in the card catalogue. How to call for a book by the use of this number is explained in the next section.

In libraries with open shelves, fiction and biography are generally given no numbers. Fiction, which is in greater demand than any other kind of book, is placed in a prominent section of the library, where the books are arranged alphabetically by authors: Alcott, Bone, Cather, Dickens, Eliot, Fox, Galsworthy, and so forth.

Biography is arranged alphabetically according to the surname of the person whose life is related, whether the name appears in the title or not. Thus *The Americanization of Edward Bok* will come after Alexander Graham Bell and before Richard Byrd.

With an understanding of these simple principles you can find your way about any library.

**Self-Test:**

What is the purpose of classification numbers? How does the addition of author numbers help? How is prose fiction arranged? How is biography arranged?

**Learning Book Groups:**

List ten books, not novels, which you have read or which you know by name. Perhaps you can find suggestions in your library at home or in the windows of a bookstore. If the title does not reveal the nature of the book, add in parentheses a word or two about the contents of the book. Then write in the left margin of your paper the *hundred* in which you think the book should be classified. Refer freely to the table on page 191. Then in class exchange papers and discuss classifications. Be ready to give reasons for classifying your list of books. If doubt arises about the classification of a book, see how it is classified in your school or town library.

**2. The Card Catalogue**

To use the library to the best advantage you must form the habit of consulting the card catalogue. In the little drawers of the cabinet, which are called *trays*, you will find each book represented by at least two cards, many by three or more. The *author* card gives on the top line the author's name, with surname first. The cards reproduced below are in reduced size.

*Author Card*

520	Clarke, Eliot C.
C 55	
	Astronomy from a dipper
	x 66 p. illus.
	Houghton Mifflin 1909

The *title card* gives exactly the same information, but has the title on the top line. Sometimes a title beginning with *A, An, or*

*The* is listed without the article, or with the article at the end:  
*Casting-Away of Mrs. Lecks and Mrs. Aleshine, The.*

*Title Card*

520	Astronomy from a dipper
C 55	
	Clarke, Eliot C.
	x 66 p. illus.
	Houghton Mifflin 1909

The *subject card* differs from the author card by the addition, at the very top, of the subject of the book. This is generally printed, written, or underlined in red. Many libraries use red-edged cards for subject cards.

*Subject Card*

520	Astronomy
C 55	
	Clarke, Eliot C.
	Astronomy from a dipper
	x 66 p. illus.
	Houghton Mifflin 1909

All three kinds of cards — author, title, and subject — are arranged in the cabinet in one alphabetical list. You can see how convenient and serviceable this makes the card catalogue.

Whenever you consult the card catalogue, make a written memorandum of the *author's full name*, the *exact title*, and the *call number* of each book which you wish to find or list. If you have occasion to work in a large reference library, you will write

these three items on a printed call slip, which you will file at the call desk. An attendant will then get your books for you from the stacks.

One word of precaution you will need in looking up subjects in regard to which information changes, such as radio, the theater, tariff regulations, and biographies of living persons. A book on radio equipment with 1925 as a copyright date cannot possibly include information on television in the home. A book with such a word as *new*, *recent*, *modern*, *contemporary*, or *today* in the title is no longer recent if it was printed in 1910. The *copyright date* deserves your attention.

### **Self-Test:**

What three cards are usually found for each book in a card index? How should I go about finding a book if I knew that it concerned modern art and that it was written by a man named Baily?

### **Preparing Index Cards:**

Rule three rectangles on your paper, each 3 by 5 inches. These will represent the library cards. Following the models on the preceding pages, prepare title, author, and subject card for a book entitled *Modern American and British Poetry*, edited by Louis Untermeyer, published by Harcourt, Brace and Company in 1928, 496 pages. Let some member of the class copy at the library and reproduce on the blackboard a set of cards actually used for this book. Compare your cards with those copied at the library and see how much additional knowledge you can gain.

## **B. Reference Books**

Every library is furnished with books intended chiefly as sources from which information can be secured. They are referred to as occasion arises, and they are so arranged and so indexed that information can be found quickly and easily.

You should learn to use a good many reference books. A large share of those listed here, or books containing similar in-

formation, are undoubtedly available in your school library or the public library which you use.

Discover at once the arrangement of a reference book. Often this is alphabetical throughout, as in gazetteers, dictionaries of biography, and encyclopedias. Often an index at the back of the book is your means of guidance. Under subjects, persons, or titles it will give you page references. *The World Almanac*, strange to say, places the index in the front of the book, where ordinarily one looks for a table of contents.

A book of synonyms depends often on cross-references. Under *Beginning*, for example, Fernald lists fourteen synonyms, and adds, "Compare *Cause*; Antonyms: See synonyms for *End*." Each book of synonyms has its own special arrangement, but you will easily learn the plan.

In anthologies, such as Stevenson's *Home Book of Modern Verse*, you will find at least two indexes. Stevenson's has three: authors, first lines, and titles of poems. If you are looking for poems on a certain subject, you may find help through the table of contents, which shows how the poems are grouped.

### 1. Dictionaries

*Oxford English Dictionary*. 1933.

*The Concise Oxford Dictionary*. 1931.

*New Standard Dictionary of the English Language*. 1931.

*Webster's New International Dictionary of the English Language*. 1934.

### 2. Encyclopedias

*Encyclopædia Americana*. 30 v. 1930-31.

*Encyclopædia Britannica*. 24 v. 1929.

*New International Encyclopædia*. 2d edition. 23 v. and 2 v. 1930.

*World Book Encyclopedia*. 12 v. 1929.

### 3. Periodical Indexes

*Poole's Index*. (Abridged, 1815-99.) 1901.

Indexes best known magazines for years of dates given. Material under *subject* only. Is no longer published.

*Readers' Guide to Periodical Literature.* 1900 to date.

Monthly index to periodicals that are in greatest demand. Material under *author*, *subject*, and *title*.

#### 4. *Biographical Yearbooks*

*Who's Who in Canada.*

A dictionary of contemporary biography of men and women in Canada. Gives addresses of persons included and lists of their works.

*Who's Who.*

"Includes sketches of lives of English and American persons of prominence, and some Continentals." Chiefly British.

#### 5. *Yearbooks of General Information*

*Canada Yearbook*

Statistical annual of the resources, history, and social and economic conditions of Canada.

*New International Yearbook.*

Encyclopedia of each year. Invaluable to history classes.

*World Almanac.*

Statistical, current, and historical information in all fields and for all countries and times. Well indexed for so large and inexpensive a publication. Best single reference book for individual use. A good book to own.

#### 6. *Reference Books for Literature*

Baker, E. A. *Guide to the Best Fiction in English.* 1913.

Lists of fiction grouped by period, under each country, with good annotations. Indexes very full.

Baker, E. A. *Guide to Historical Fiction.* 1914.

Gives stories, including historical characters or times, with note describing each book. Index valuable.

Botta, A. C. L. *Handbook of Universal Literature.*

Drury, F. K. W., and Sinnett, W. E. *What Books Shall I Read?*

Granger, Edith. *Index to Poetry and Recitations.* 1918.

Indexes by first line, title, and author. Selections from 750 collections. Almost indispensable to teachers. Appendix has lists of material suitable for holidays.

Stevenson, B. E. *ed.* *Home Book of Verse, American and English.* 1580-1918.

Very complete collection of poems of all times. Splendid indexes make it very valuable in searching for special poems.

### 7. Quotations

Bartlett, John. *Familiar Quotations.* 1914.

Dictionary of quotations arranged by authors chronologically. Fully indexed.

Hoyt, J. K. *Hoyt's New Encyclopedia of Practical Quotations*, drawn from the speech and literature of all nations, completely revised and greatly enlarged by Kate Louise Roberts. 1926.

Quotations arranged by subject. Excellent indexes.

Stevenson, B. E. *Home Book of Quotations: Classical and Modern.* 1935.

### 8. Synonyms and Antonyms

Fernald, J. C. *English Synonyms and Antonyms.* 1914.

Contains notes on the correct use of prepositions.

Fowler, H. W. *Modern English Usage.*

Roget, P. M. *Thesaurus of English Words and Phrases.* 1925.

Helpful to one who is searching for the best word.

Smith, C. J. *Synonyms Discriminated.*

White, Richard Grant. *Words and Their Uses.*

### 9. Miscellaneous

Lippincott, J. B. *pub.* *A Complete Pronouncing Gazetteer or Geographical Dictionary of the World.* 1931.

Contains information about countries, cities, towns, rivers, mountains, etc., as well as pronunciation.

Hazeltine, M. E. *Anniversaries and Holidays* — a calendar of days and how to observe them. 1928.

### Self-Test:

What is the purpose of reference books? Should I expect to find information about a living author in an encyclopedia or in *Who's Who*? What handy and inexpensive yearbook has been recommended? What other yearbook of this sort is published in my part of the country?

### Hunting for facts:

Using the preceding list freely, suggest the reference book which

might be used in finding the answer to each of the following questions. Find the answers to as many questions as possible.

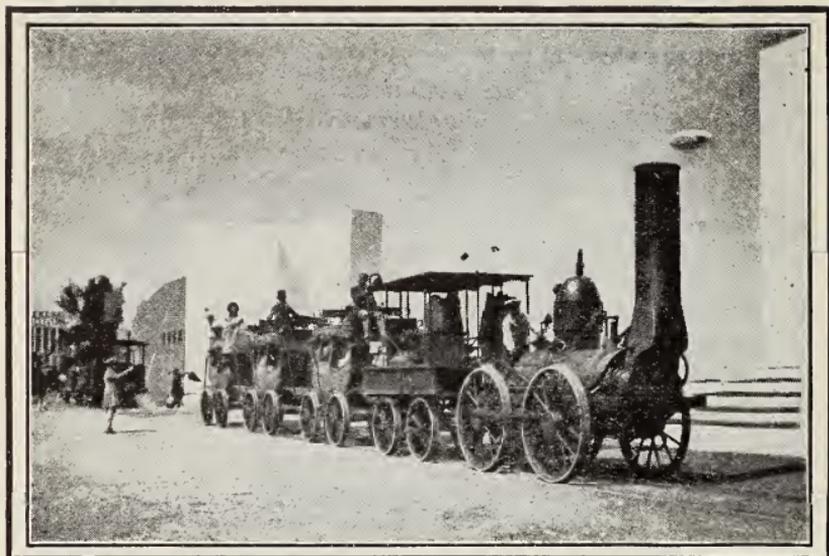
1. When was the composer Bach born?
2. Where is Queens University located?
3. What eclipses of the sun will occur this year?
4. Who wrote a poem beginning, "Time, you old gipsy man"?
5. Where is Benares located and for what is it noted?
6. Who wrote the Waverley novels?
7. What are the chief exports of Brazil?
8. Where could I find a poem suitable for an Armistice Day program?
9. Is Abyssinia an independent country?
10. Who discovered radium?

### C. Making a Bibliography

You may need to make a bibliography for either of two purposes. First, when you make use of material which you have looked up in books or magazines, honesty requires that you acknowledge your indebtedness. In an oral report, or in quoting authorities in a debate, it is often convenient to mention these sources incidentally at suitable points. In a talk given in class it is sometimes useful to place a short list on the board so that others may refer to the books. Wherever you quote the author's exact words, you will make this clearly evident as you talk, just as you are bound to use quotation marks for such borrowings when you write.

The second occasion for making a bibliography requires just as great accuracy, this time not so much for honesty's sake as for your own convenience; that is, when you are making a list of books and articles for use in your investigation of a given subject. A few minutes spent in making accurate record of author title, and means of location (call number or specific magazine reference) may save you hours of later search, to say nothing of the annoyance you will spare yourself.

In a written article or report, your list of sources should appear either as a second page following a title page, or as a memorandum at the end of your paper. It should give with



*Keystone View Co.*

#### FROM THEN TO NOW

Suggestion for a research essay on the history of transportation

perfect accuracy: (1) author, (2) title, (3) publisher. Often it will include also (4) date of publication or copyright. If your information comes exclusively or largely from certain sections of the book, (5) definite reference to chapters or pages will be added. For articles from magazines the source, date, and pages must be given. Here is a suggested form. Notice the alphabetical arrangement of authors.

Crump, Irving: *Boys' Book of Forest Rangers*

Dodd, 1924

Kotok, E. I.: "Fire, a Problem in American Forestry"

*Scientific Monthly* 31:450-2 Nov. 1930

Meek, C. R.: *How to Prevent Forest Fires*

Penn. Dept. of Forestry, Bulletin 40

Montagnes, J.: "Firemen of the Air"

*Canadian Magazine* 72:12-13 Oct. 1929

#### **Self-Test:**

For what purposes could I use a bibliography? What important

point has been emphasized about all quoted material? What information should be included in a good bibliography?

### ***A Brief Bibliography:***

Choose a subject in which you have genuine interest, preferably one on which you actually wish information. Look it up both in the card catalogue and in the *Readers' Guide*; then list the five entries (at least three of them magazine references) which seem most promising. Let the form of this brief bibliography be perfect. If possible, look up at least one of your references to see whether it gives the information you wish. Suggested subjects: cartoons, hooked rugs, kennels, city planning, contract bridge, radio equipped police cars, fabricated houses, games, automobile tires, toy theaters, modernistic furniture, ship models, vitamins, tennis courts, perennial borders, laundry aids, dogs, textile fabrics, motor fuels, bird houses, kitchens, opera broadcasts.

### **D. Notes and Memoranda about Your Reading**

An extremely useful kind of skill to acquire is the ability to take compact, well arranged, readily usable notes. Library cards of either the usual size (3" × 5") or the larger size (4" × 5½") are especially serviceable for records which you may wish to extend from time to time or to rearrange for various purposes. Sheets of paper of uniform size may be used in the same way. For longer notes the pages of a notebook — either loose-leaf or bound — will be more convenient.

Articles, textbooks studied for daily lessons, chapters read for reference, and other sources of information lend themselves generally to notes in outline form. The outline need not be of the strictly formal type, but indentation of subtopics will help the eye to help the mind. Main points at least should probably be numbered, not for the mere sake of following outline form, but as an aid to clearness of visual and mental impression. If, each day for a week, you outline one or two of your lessons in this fashion, you will almost certainly find that you understand better and remember more. If you adopt this method of note-taking, be sure to use paper or cards of uniform size so that you can file them for reference and review, and rearrange them as

your notes accumulate. Many efficient workers write on only one side of a page or a card, even using scissors and paste in their rearrangement of material.

If topical outline form (see page 181) seems inadequate or disadvantageous, use the *précis*, summarizing under captions the main points of each division of an article or chapter. This combination of caption and brief statement is excellent in notebook records. Part of a page from a biology notebook will illustrate the method:

### THE CIRCULATORY SYSTEM

#### I. Functions of Circulation

Carries food and oxygen to cells — takes wastes from them.  
Helps regulate body temperature. Phagocytes engulf all foreign matter.

#### II. Composition of Blood

Plasma, red and white corpuscles, and blood platelets

#### III. Blood Clotting

Prothrombin of blood platelets unites with calcium salts of blood-forming thrombin. The thrombin changes inactive fibrinogen to active fibrin. This holds blood corpuscles together and forms a clot.

A card catalogue of your reading — if the reading itself is of any value — will prove a very useful as well as a very pleasant possession. In addition to your leisure reading, it may well include both the literature which you read in your study of English and books read in connection with other school subjects.

April 1937

Our Family Affairs      E. F. Benson

Unusually interesting account of the home and school life of the large family of a famous Englishman, later Archbishop of Canterbury. A gifted and varied group of boys and girls, all very much alive.

The material chosen for notes on a given article or book should vary with the purpose for which the notes are to be used. If, for example, your purpose in taking notes on Kipling's *Captains Courageous* is to show the changes which take place in Harvey Cheyne's character, you may make a chronological memorandum of incidents and of the traits which they reveal. Or you may make a list of early traits and later ones with memoranda of illustrations of each trait. Perhaps you are reading many of Kipling's books and wish chiefly to show the wide range of his subjects and his methods of treating them. Then you will have in mind the contrast between *Captains Courageous*, which is the story of a rich boy's experiences on a fishing schooner, and Kipling's other works, the animal stories, the stories of army life in India, the *Barrack-Room Ballads*, and *Recessional*. Your notes will be made in accordance with this purpose, with emphasis this time on life at sea and on the character of the Gloucester fishermen. For book reviews, discussed on page 212, these notes will be helpful.

Then again, you may be pursuing a self-prescribed course of reading in stories of the sea. If you have read *Moby Dick*, *Treasure Island*, *Lord Jim*, or *The Nigger of the Narcissus*, your notes on *Captains Courageous* will undoubtedly reflect this other reading in your choice of points to record, whether or not you made definite comparisons with the other authors.

However good a memory you may have, you are bound to forget much that you wish to retain. Have you discovered how much enjoyment and profit can be got from an old notebook? Don't the main points with a few words in explanation bring to mind a whole train of recollection? Isn't it rather like coming upon an old friend just when you need him or will enjoy his company?

### **Self-Test:**

What notes have I kept on my study or reading? What use have I made of them? Am I willing to discover how much better work I can do by keeping notes?

***Letting Note-Taking Help You:***

Prepare notes on an assignment in one of your school subjects, using either the informal outline or the combination of caption and précis suggested at the beginning of this section. Bring these notes to class for criticism and for comparison with the work of other members of the class.

***OPTIONAL PROJECTS******A. Just for the Fun of It:***

Keep a uniform notebook or card catalogue of books which you read. Glance over it from time to time and recall your reading. You will be rewarded by acquiring a good memory for books.

***B. Partnership:***

With the aid of your librarian arrange a display of books, newspapers, and other sorts of literature which will show something of the history of printing. One large high school has made this an inter-class project, one of the major pieces of work of the year. Friends who own old or rare books will probably be willing to lend them for the exhibit if the safety of their treasures is assured.

Arrange a visit to a book-making or printing plant and prepare a report on the various processes by which a book is made. Gather specimens of the work at various stages if you can.

*In exactly what ways have I increased my ability to use a library and to use books? Have I greater interest in books as tools of knowledge?*

# XIII

## STUDYING HUMAN NATURE

### A. Glimpses of Personality

*Am I interested in people and their ways? If not, should I be more successful if I learned to judge the character of others more accurately?*

For a dozen years or more you have been studying faces and personalities. You have met and become partially acquainted with hundreds and hundreds of people.

You have come to associate certain facial expressions and certain ways of behaving with certain traits of character. From many observations you have reached your conclusions. Now when a new pupil comes to school, you notice his expression and his manner; and you judge his character in the light of your past experience. Thus you conclude that, since the liveliest of your former acquaintances have merry faces, the twinkle in this new boy's eye indicates likable mischief in his make-up, or that his modest straightforward manner and speech suggest his ability to make a place for himself in the school group.

Rather definite impressions of personalities which lie beneath external appearance are given in the following descriptions. Through just such revelations, you are constantly forming impressions and opinions of those whom you see about you.

Victoria was practically a stranger to her subjects. Her mother had carefully hidden her from the public eye; and now that she had become Queen of England, the people were overwhelmed with curiosity. At her first council, they saw, when the doors were thrown open, a slender, perfectly composed girl, drawn up to her full height of about four feet eight inches, moving forward to her seat with great dignity. She was not beautiful, but her eyes were calm and unafraid. — G. J. Jones and E. F. Sleaman: *Modern World Setting for American History*.

well connected, and well proportioned, in order that your readers may have a clear and true understanding of your subject

**Self-Test:**

What is the chief requirement in explanation? What are some of the devices which people use to make others understand ideas? Explain clearly some of the uses of explanation in daily life.

**Learning by Observing:**

Study the paragraph quoted below to see whether it meets the requirements of good explanation:

1. What idea is the author presenting?
2. Does the paragraph include all the information needed for clearness?
3. Does it omit unnecessary material?
4. Are important parts made most conspicuous?
5. Are the ideas arranged in suitable and effective order?
6. Is connection between ideas clear?

Be ready to refer definitely to both ideas and wording. In answer to question 2, for example, you should be able to show either why some idea seems to you unnecessary, or why every idea seems to you to have a proper place in the explanation.

There is a good deal of sameness about the descriptions of severe European winters that have come down to us from past centuries. The cold was intense enough in many cases to kill vines and fruit trees on a wide scale. Both cold and hunger often took heavy toll of human life. A hard winter generally caused a marked rise in the price of grain. There was often immense destruction of wild animals, birds, and even fishes. Hungry wolves entered villages, where they devoured human beings and cattle. Trees and rocks burst with the noise of a gun. Some winters are remembered for tremendous snowfall. The melting of snow and ice in the spring often resulted in disastrous floods. The best evidence of extremely cold weather afforded by these early descriptions relates to the freezing of large rivers and other large bodies of water, including the Zuider Zee, which became temporary highways for men and wagons.—Charles F. Talman: "Winters That Are Remembered," *Nature Magazine*.

### C. Adapting Style to Audience

The way in which an explanation is given depends upon the audience for which it is prepared. If your aunt is sending a recipe to your mother, she will simply list the ingredients, indicate briefly how to combine them, and specify the length of time and degree of heat for cooking or baking the mixture. If the same recipe were to be printed in *The American Girl*, the process would probably be explained much more fully, and all technical terms would be avoided. Such differences in style should depend not only upon the age and mental grasp of the persons addressed, but also upon what they already know. When a ten-year-old boy who swims like a fish sets about learning a new stroke, he doesn't want his instructor to spend time in telling him how to keep from getting water into his lungs. That, however, is just what a forty-year-old beginner would want to know above all other things.

In your practical use of explanation, undoubtedly you take your audience into account. See how well you can do this with an imaginary audience or in an imagined situation.

#### ***Self-Test:***

What is meant by style? In one clear sentence explain the central thought of section C. Illustrate from experience what has been said about adapting style.

#### ***The Form and the Need:***

How cleverly can you adapt your style of explaining something to two quite different audiences? A small child may well be one audience, the other a high school pupil who is just learning to speak English, or one of your own classes, or a teacher, or a member of your family. If you choose to explain a compass, in talking to a very little child you will tell what a compass looks like and what it is used for. If, however, your explanation is planned for an adult or someone of high school age, you will include statements in regard to electricity and its operation or will explain how the compass is constructed.

Suggested topics follow: magnet, maypole, compass, accordion, archipelago, atoll, canoe, toboggan, seaplane, cello, outboard motor, gypsy.



Acme

## EXPLANATION AND DEMONSTRATION

D. Explaining *What*

One form of explanation constantly in demand is the answer to a question. *What is something?* *What does something mean?* Before you read any farther, stop long enough to frame a mental definition of several very familiar objects: table, window, fork, napkin. How in each case does your definition begin? Is it like the following explanation? If so, do you consider it clear and adequate?

( ? ) vary in shape. Sometimes they are short and rather broad, with a squarish contour. Sometimes they are slender and oval. They are transparent, and vary in both thickness and toughness. They are used chiefly for protection.

Have you discovered what necessary information is omitted from this explanation, aside from the word which is being defined? Suppose the definition began like this:

( ? ) are the horny, protective coverings at the ends of the fingers. They vary...

With such a beginning, the rest of the explanation, which employs description as an aid, would be clear. It is correct, isn't it, and sensibly arranged? No one has to tell you now what is being defined.

Undoubtedly your definitions begin with a statement that a *table* is a piece of *furniture*, a *window* an *opening*, a *fork* an *implement for eating*, a *napkin* a piece of *cloth*. Only when you have given some such classification do you go on to tell about size, shape, and adaptation to purpose.

To put the matter technically, you give first the *class* to which your object belongs, and then you add the features which distinguish it from other members of the class. Use this plan in a simple explanation of a fountain pen. To what class of objects does it belong? It is an instrument for writing. But so is a pencil, a piece of chalk, a stylus, or an ordinary pen. How then does a fountain pen differ from these other instruments — what are its peculiarities or distinguishing features?

A fountain pen is an instrument for writing with ink, which contains in the shaft or holder a reservoir from which the ink is fed to the writing point.

### **Self-Test:**

What is involved in a clear definition? What is my idea of a perfect definition? What are some daily uses of definition?

### **“Here's What I Mean”:**

Now try your hand at defining five objects, implements, or utensils with which you are familiar. Try to be as brief as perfect clearness will permit. The definition of a fountain pen contains twenty-eight words, counting *a*, *an*, and *the*. Criticize your own definitions. Remember that a clear definition of a noun generally begins with a classification. It should be simpler and more easily understood than the word you are defining. It is rarely permissible to use in a definition any form of the word defined. Don't for instance say, “A vacuum *cleaner* is an instrument for *cleaning*....” Say, instead, “an instrument for extracting dust, grit, and other particles from ..... by means of .....”

Choose your own topics. A few suggestions are given: mechanical pencil, brief case, sneakers, gridiron, percolator, lawn mower,

tractor, French seam, battery, antiseptic, jig saw, lathe, monkey wrench, galoshes, zipper fastening, sieve, antennae, test tube, cultivator, bicycle, scooter, thermometer, license plate, washer, penknife, pencil sharpener, indicator, comb, brush, hat, tree, house, catalogue.

### E. Synonyms as Definitions

One of the most satisfactory forms of definition is a synonym. Where two words have exactly the same meaning, the synonym makes a perfect definition to the person who knows one of the words and does not know the other. A ground hog is a woodchuck, a flicker a yellow-hammer, a boxelder an ash-leaved maple — and so on. Often, however, a synonym is only an approximate definition, since the two words differ slightly in shade of meaning or in connotation. *Change*, for example, means to *alter* in connection with plans, yet *changing* oil in a car means *substituting* new oil for old. Thus *change*, in these different uses, has two good synonyms, which, however, are by no means synonyms for each other. When would *replace* be an acceptable synonym for *change*?

The synonym is a form of explanation not free from perils. Used with reasonable care, however, it is often the most convenient and economical of all ways of making a meaning clear.

#### **Self-Test:**

Define *synonym* and *antonym*. Why is a synonym one of the most satisfactory forms of definition? What is good about it? When does a synonym not help one to understand?

#### **Substitutes:**

On the next page are listed words to be defined positively by synonym, or negatively by antonym. Rule a page in three columns. In the first column enter fifteen of the words in the list. Head the second column *Synonyms* and the third *Antonyms*. For each of your fifteen words enter either a synonym or an antonym — both if you can. In class a rapid-fire recitation will prove interesting. Be careful to keep to the same part of speech as the original word.

candid	familiar	dishonest	helpful
plan	cease	immediately	sternness
perceive	delight	harmful	quicken
grief	injury	courtesy	reproof
make	happen	therefore	clever
adequate	huge	persuade	interfere
generous	necessary	story	fine
hinder	event	keep	hide

### F. Reports in General

To make a well-organized report — something more formal than conversation — you must first gather adequate material. Scrutinize your facts or discoveries to see which are truly related to your subject, and eliminate those that do not belong to it. Next, arrange your facts either in the order of time or in the order of common sense, aiming always to make your thought clear.

Then with your ideas ready for presentation, devise a first sentence that will point the way. As you close your report, make sure that your final words bring it to a finished and effective ending. If you are giving it orally, or reading a written report, you will need to be on your guard not to let an embarrassed manner or an apologetic intonation mar or weaken your introduction or your final effect. Give yourself the advantage of letting your audience think of your report rather than of your confusion.

#### *Self-Test:*

Suppose that I were the teacher, instructing a class as to the best way to make an effective report, what should I say? What uses for making reports in business and professional life can I think of?

#### *Explaining What You Observe:*

Choose a subject which will require either investigation of some kind or the organization of experience of your own which has given you information worth passing along. Follow carefully the plan of preparation suggested in this section. Write a report full of interesting information, suggestion, or advice. Try also to make your report truly readable.

Suggested topics: visits to well-known buildings, factories, printing establishments, museums; the process of making rubber, mica products, asbestos, paving materials, fertilizers; methods of mining, dyeing, caring for and transporting milk, refrigerating meats and fruits, managing an office, making estimates on road repairs.

### G. Reviews of Books

A good book review should be more than a brief restatement of the contents of a book. It should contain comment and opinion. If you find that these are omitted from your review, you can be sure that the book has meant less to you than it should have meant. Since book reviews play an important part in daily life, it is important to learn how to make them interesting and profitable both to yourself and to your listeners.

In the first place, a book review should be informative. Suggestions on taking notes for an informative review are given on pages 201-204. A review of a novel should reveal the setting, the characters, and something of the plot. Your audience should be able to judge from your report whether the book is one in which they might be interested. If the purpose of your report is to reveal to a teacher that you have read a book thoroughly, you need not withhold any part of the plot. If, however, you are telling a friend about a book which has interested you, you must take care not to spoil his pleasure by revealing too much. The amount of information which you give must depend also upon the time or space at your disposal.

Then, too, a review should express your opinion and judgment of the book. Should you class it as mere pastime reading, as a book offering new pictures of life, or as a source of inspiration which no one should miss? Just what is there in the book which makes it worth one's time? Are the characters convincing? Does the setting or background of the story acquaint one with life at other times or in other places? Does the whole interest of the story lie in a rapidly moving stream of events which, examined at leisure, are really not convincing? Does the book

give a healthy picture of life, or a distorted and sordid one? These are a few of the questions which you might ask yourself as you form your opinion.

Models which will suggest successful methods for you to follow are not hard to find. The "blurbs" on the paper jackets of many books and in publishers' advertising announcements are good models of cleverness in arousing a reader's interest. Their main purpose, of course, is to sell the book; hence they are not to be taken as impartial criticisms.

Reviews in the columns of a newspaper or a literary magazine are more likely to be critical, to weigh merits and defects. They vary in length all the way from a sentence to a page.

A very brief type of review you will find in lists of suggestions for readers and in such booklets as *Leisure Reading*, published by the National Council of Teachers of English. Perhaps there is in your own classroom a file of cards on which other classes have recorded their impressions.

In all your work on book reviews, you will give pleasure to your friends and you will profit even more than they. Your discussions will fix in your mind the books which you have read, and so will make your mind permanently richer.

### **Self-Test:**

Do my book reports measure up to the standards suggested? If I dislike to report on books, what is the cause of my dislike? What should a good book review contain?

### **Observing Others:**

Find in a newspaper or a magazine several examples of book reviews varying in length from a sentence or two to several paragraphs. Choose those which are not too long for your share of the class discussion.

Copy and bring to class several good advertising "blurbs" taken from the books in a shop or from advertisements.

*To what extent have I acquired ability to make my explanations clear? Have I enlarged my vocabulary? Can I make a good report?*

## STUDYING HUMAN NATURE

### A. Glimpses of Personality

*Am I interested in people and their ways? If not, should I be more successful if I learned to judge the character of others more accurately?*

For a dozen years or more you have been studying faces and personalities. . You have met and become partially acquainted with hundreds and hundreds of people. You have come to associate certain

facial expressions and certain ways of behaving with certain traits of character. From many observations you have reached your conclusions. Now when a new pupil comes to school, you notice his expression and his manner; and you judge his character in the light of your past experience. Thus you conclude that, since the liveliest of your former acquaintances have merry faces, the twinkle in this new boy's eye indicates likable mischief in his make-up, or that his modest straightforward manner and speech suggest his ability to make a place for himself in the school group.

Rather definite impressions of personalities which lie beneath external appearance are given in the following descriptions. Through just such revelations, you are constantly forming impressions and opinions of those whom you see about you.

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“NOW, SON —”

He had removed his broad-brimmed hat, baring a mane of iron-gray hair, and now stood, despite the dingy frock coat that he wore, a figure as imposing as one of his own Ionic columns, courteously expectant at the visitors' approach. — Edgar Valentine Smith: *'Lijah*.

A great deal of this certainly was due to his mother, a thick, solid woman, who retained more than a trace of girlish beauty when she stood back, flushed from the heat of cooking, or, her bright eyes snapping, tramped with heavy pails from the milking shed on a winter morning. — Joseph Hergesheimer: *Tol'able David*.

He sat there munching, thinking of nothing in particular, but gradually subsiding into a mood of placid content. — Stacy Aumonier: *A Source of Irritation*.

Mr. Harry Latimer, stepping briskly, his three-cornered hat and a heavy riding-crop tucked under his arm, and drawing off his gloves as he came, advanced with a composure which Sir Andrew afterwards described as impudent. — Rafael Sabatini: *The Carolinian*.

### **Self-Test:**

How skillful am I at reading character? How valuable is it for me to have the ability to judge people? How do I judge people

when I first meet them? What factors are likely to lead me to make mistakes in judgment?

***Personality in Manner:***

Make a memorandum of the important picture-making and character-revealing words and phrases in each of the five quotations above. Below each list write a single sentence giving the general impression of personality which the description leaves with you. Read your description to your classmates for comment and comparison.

### **B. Harmonies and Contrasts**

Undoubtedly you know authors who like to make all their heroes handsome, their heroines conventionally beautiful, and their villains evil-eyed and sinister. To such writers aristocratic tastes and polished manners necessarily go with a Greek or Roman nose and a well-formed mouth. Artists who illustrate books also tend to give us standardized ideas of looks and character. Thus our notions of people are too often conventional and uniform.

Test yourself. If you were an illustrator or an author, would you make all snub-nosed, freckle-faced little boys imps, and all imps snub-nosed, freckle-faced little boys? What would you do about little girls with curly hair and dimples? Would you have any other little boys and girls in your world? Could other children possibly be interesting or clever or lovable?

Look around you and see whether features, coloring, size, and build really do harmonize with what you know of your friends, acquaintances, and relatives. Authors, illustrators, and motion picture producers may have given you ideas which your own observation will not bear out. Perhaps you have a red-headed friend who is not hot-tempered, one with a turned-up nose who has not an especially keen sense of humor, one with a strong heavy jaw who has less force of character than another friend whose chin is small and slight. You may

have known someone with wide, innocent eyes who, nevertheless, was deceitful and scheming.

However carefully you try to guard against snap judgments, you are bound to get impressions of character from physical appearance as well as from manner and expression. When you set out to give someone an idea of one of your acquaintances, more probably than not you will find yourself showing either how clearly his appearance reveals his personality as you know it, or how completely his character is at variance with his looks.

What are your impressions of the four persons described in the quoted passages which follow? Three are fictitious characters which the authors are trying to make live. Mr. Hagedorn takes his subject from real life.

Height: five feet three. Weight: one hundred pounds. General appearance insignificant. The army medical officer looks at him and laughs: "You can't get in. Run home to mother and wait till the next war. You may be big enough by that time."

There is every reason why he should laugh. The young man may be twenty-six, but he looks like eighteen; and a not over-inspiring eighteen at that. His features are at first glance rather commonplace. The long, heavy jaw, the full lips, curving upward, the half-closed eyes, the rough-and-tumble sandy-colored hair; all these, topping off the wiry little body, make you think of a telegraph messenger or a race-track hound rather than a soldier. It is only when the eyes stare into space and he dreams, that you note to your amazement that this queer, energetic little person has intelligence and a curious romantic beauty.

But the medical officer sees none of these things, and Thomas Edward Lawrence goes back to the valley of the Euphrates in Asia Minor. — Hermann Hagedorn: "Lawrence of Arabia," from *The Book of Courage*.

Old Four Eyes was quite young. That is, he was about thirty-three or four years of age, but there are people who are born middle-aged, and he was one of them: he was called old for that reason; and he was called "Four Eyes" because he wore spectacles. — James Stephens: "Darling," from *Etched in Moonlight*.

For months I have tried not to think about Thalia Corson. Anything may invoke her, with her languorous fragility, thin wrists and throat, her elusive face with its long eyelids. I can't quite remember her mouth. When I try to visualize her sharply, I get soft, pale hair, the lovely curve from temple to chin, and eyes blue and intense. Her boy, Fletcher, has eyes like hers. — Helen R. Hull: *Clay-Shuttered Doors*.

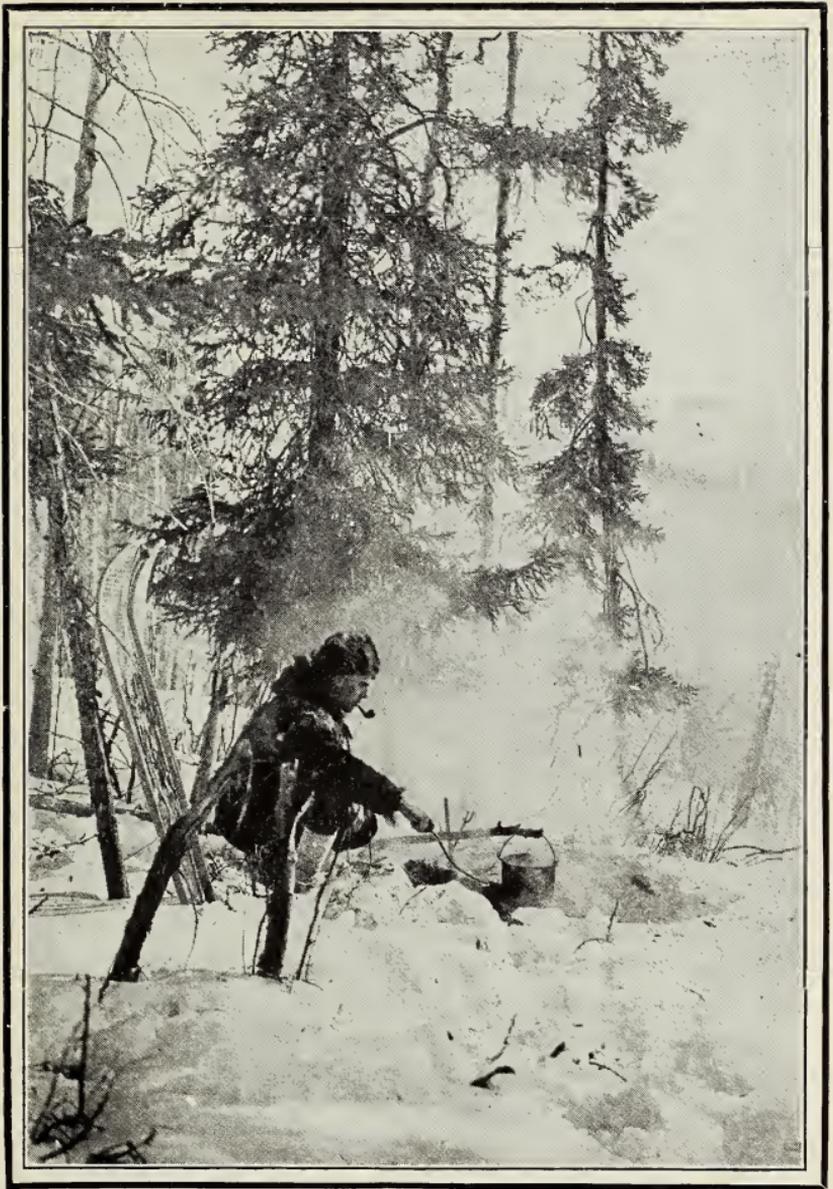
Of course we had talked a great deal about him, and wondered what manner of man we should find him. Between us, my wife and I had an idea of his personal appearance, which I despair of conveying in words. Vaguely, I should say that we had pictured him as something midway between an abnormally tall Chinese mandarin and a benevolent Quaker. What we found when we got home and were told that our uncle from India was awaiting us, was a shrunken and bent old gentleman, dressed very cleanly and neatly in black broadcloth, with a limp, many pleated shirt-front of old-fashioned style, and a plain black cravat. If he had worn an old-time stock, we could have forgiven him for the rest of the disappointment he cost us; but we had to admit to ourselves that he had the most absolutely commonplace appearance of all our acquaintances. In fact, we soon discovered that, except for a taciturnity the like of which we had never encountered, our aromatic uncle had not one picturesque characteristic about him. Even his aroma was a disappointment. He had it, but it was patchouly or some other cheap perfume of the sort, wherewith he scented his handkerchief, which was not a bandanna, but a plain decent white one of the unnecessarily large sort which clergymen and old gentlemen affect. — H. C. Bunner: *Our Aromatic Uncle*.

### **Self-Test:**

What is my conception of a hero? A heroine? A villain? Where did I get these mental pictures? To what extent are my mental pictures influenced by personal experience? To what extent are they influenced by novels and by "the movies"?

### **Character Portraits:**

Study the descriptions of Four Eyes, Thalia Corson, Thomas Lawrence, and Our Aromatic Uncle. What kind of person is the author of each going to present? Are there touches in any of the passages which lead you to suspect that perhaps appearance and



THE TRAPPER

personality are to present contrast in some respects? Discover how the author creates his impression. Does he describe directly? Does he mention features and expression? Does he give the impression which the person he is describing makes upon him or upon others? What words in each passage do most toward giving you not merely a picture, but rather an idea of character or personality? Read all four passages carefully so that you may join in class discussion. Choose one passage for more careful study, and make a written memorandum of such points as are suggested by the questions above. You may use this memorandum if you are called upon to lead discussion or to make an independent report.

### C. People as They Reveal Themselves

Of course you do not form your impressions of people entirely from their manner and appearance. Undoubtedly you remember more than one occasion when you have been surprised or even startled by the contrast between a stranger's looks and his speech. Perhaps it was a shabby boy with a bootblack's kit, whose full, rich voice arrested your attention as he offered a shine for a nickel. Perhaps it was a very pretty and charmingly dressed girl who, as she boarded a car, called back to her friends, "Yeah, but I ain't gonna call youse up again. Youse kin 'phone me. See?" Manner of speech, quite regardless of what is said, often gives insight into the personal history of the speaker.

Common sense will tell you, however, not to rely too fully on the quality of a person's speech in judging his character. Your observation has shown you that people of all degrees of goodness or badness can be found in any walk of life, however humble or however elevated. Mere culture is not the final test of character. A criminal may speak with the tongue of an angel. The King's English may be murdered by a saint. Not the *kind* of English which a man uses, but the things that he says, and, above all, the things that he does, give a faithful revelation of what he *is*. These are the evidences by which to judge him.

Below are given several brief accounts of character-revealing actions or bits of conversation. Study them with the idea of

discovering all you can about each person. Do you like him? Would you care to have him as a neighbor or relative? How might someone else have acted in similar circumstances? Would you entrust your welfare to him?

1. An elderly man in Connecticut had been out of work for two years when he found a brief case containing sixteen \$1000 bills. He advertised for the owner, and returned case and money to the Missourian, who proved that they were his. (We are happy to add that the Missourian gave him \$1000 in gratitude.)

2. As a famous British speaker addressed an audience, a man in the gallery tried to disconcert him by hissing at brief intervals. After a time the speaker paused and called up to the gallery, "I know of two kinds of animals that hiss — a snake and a goose. Won't you please come to the platform so that I may identify you?"

3. The motorman on a street car noticed two tiny children watching with distress from the curb while their rubber ball rolled out into the heavy traffic of the street. He stopped his car in the middle of the block, rescued the ball, and carried it to the happy youngsters.

4. A hunter took with him a loaf of bread which he cut into bits and scattered on marshy ground. When a flock of ducks had settled and begun to feed, he discharged his shotgun into the midst of them.

5. The Czar was receiving his ministers of state, who were submitting their opinions on important affairs.

"I quite agree with you," said Nicholas to one minister, who was then ushered out.

Another entered. He discussed the same matters, but his opinion and suggestions were entirely different.

"I quite agree with you," said Nicholas again.

The Czarina had been listening. "You're crazy," she told the Czar. "How can you possibly agree with both these men? Their ideas are as far apart as the poles."

"My dear, I quite agree with you," said Nicholas. — Princess Alexandra Kropotkin.

### ***Self-Test:***

Do "birds of a feather flock together"? To what extent does a person's speech influence my judgment of him?

### ***Glimpses of Character:***

Come to class ready to give orally three brief accounts of something

done or something said from which character can reasonably be judged. If possible use an incident which you yourself have witnessed, or a remark which you yourself have heard. If you can recall nothing from personal observation, take an incident from literature or from a daily newspaper. Anecdotes of prominent personages are interesting. Try to avoid using material which other pupils will have chosen. Practise aloud so as to be able to present your accounts both naturally and effectively.

#### D. Organizing and Writing a Character Sketch

If you are called upon to write a character sketch of someone whom you already know well, probably you will set about your task in one of two ways. You may take whatever comes to your mind and write it up as interestingly as possible. Or you may make as true an estimate as you can of your subject's character and then think up or hunt up good illustrative material. The first way often makes good reading. It has the merit of spontaneity, but it is likely to produce a distorted and incomplete picture. There is no reason why a sketch made by the second method should be less readable. In fact it not only can, but should, include all of the entertaining incidents and remarks which you care to use. The most important difference is that the second way of working will help you to find room for all prominent and interesting traits, and to give due emphasis to those which you consider the essence of your subject's character.

The sketch which is given here was written by a high school pupil. Just such usable and interesting material lies at hand for anyone who has the discrimination to discover it.

#### A Patriarch

Tall, well built, the white, patriarchal head set proudly on the thick neck with the large Adam's apple, the long, pink nose rising prominently from the white forest of hair which covered his face, the full lips pressed into a straight line and the blue, penetrating eyes looking sternly on the world, he inspired at once both awe and respect.

To his family, his appearance was the replica of his inner "I."

Proud, egoistic, despotic, he ruled his family with an iron will. His word was the unwritten law of the house, his slightest wish a command. His wife was a woman given to him by God to cook, wash, and slave for him; his children, too, to do with as he pleased. His beliefs were to be theirs, his wishes their only mission in life.

But his autocracy when religion was concerned eclipsed all. He was a member of that past generation to whom the laws of the Holy Books meant more than wife, child, or even life. He would rather have died than profane his religion, and woe to his children if they failed in their religious duty!

And yet, in spite of all, his family loved and admired him. There was something so vibrant in that ringing voice, something so commanding in that tall figure and gray hair, something so holy in those blue eyes when he prayed, that disobedience was made impossible.

Perhaps his despotism was an unconscious, born-to-rule will, which was imprisoned in the narrow sphere of a small Russian town. For in his individual way he was kind.

He saw that nothing lacked, spiritually or physically. The best clothes, the best food, and the best tutors always found their way to his home. He was known for his honesty, kindness, and charity for miles around. You may yet hear his name spoken with reverence by the people of his birthplace.

### *Self-Test:*

What would be the best way for me to write a character sketch? Does careful planning usually make my work less interesting? How would a skilled writer go about writing a character sketch?

### *Personality in Words:*

Choose someone whose character you think you know rather thoroughly and write a sketch through which your readers may also become acquainted with him. Do not attempt to include too many sides of your subject's nature. Decide in advance what traits are most characteristic of him and stress these. With most subjects the sketch will present a fairly harmonious personality. If there are sharp contrasts, try to present them effectively. Of course you will speak directly of traits of character, but you will also let your subject reveal himself through appearance, gesture, manner, actions, and words. In other words, you will combine in this sketch the skills that you have acquired through the earlier exercises of this chapter.

### E. The Monologue

A very entertaining form of character sketch is the monologue. Well written, it is a highly effective revelation. Perhaps you have heard someone give a monologue at a school or church entertainment. You may also have heard people talk of such remarkable sketches as those given by Ruth Draper and Cornelia Otis Skinner. Of course in a monologue no one but the reader appears on the stage. In one sketch, for instance, Miss Draper presents an aristocratic English lady at a garden party. The lady is the only person who either appears or speaks. Yet this sketch leaves you with the impression of having seen and listened to a dozen other guests at the garden party.

Notice how well the following monologue prepares the reader for the story which it introduces:

“Yes, we’re friends, I guess. And the funny part of it is that he doesn’t pay any attention to anyone else except his master. They all act that way with me, dogs do. Every dog nowadays seems to look upon me as his long-lost master, but it wasn’t always so. I hated dogs and they hated me.

“Yes, we were born enemies. More than that, I was afraid of dogs. A little, fuzzy toy dog, ambling up to me in a room full of company, with its tail wagging, gave me the shudders. I couldn’t touch the beast. As for big dogs outdoors, I feared them like the plague. I would go blocks out of my way to avoid one.

“I don’t remember being particularly cowardly about other things, but I just couldn’t help this. It was in my blood, for some reason or other. It was the bane of my existence. I couldn’t see what the brutes were put into the world for, or how anyone could have anything to do with them.

“And the dogs reciprocated. They disliked and distrusted me. The most docile old Brunos would growl and show their teeth when I came near.” — Walter A. Dyer: *Gulliver the Great*.

#### **Self-Test:**

What is a monologue? Have I ever heard one? If so, how did the person speaking reveal character? What did I say in the last

conversation in which I took part? Did I show what sort of person I am? If someone had heard only my side of the conversation, what would he have thought about me? Could he have told what sort of person I was talking with?

### *Revealing Character through Monologue:*

Write a monologue showing some real or imaginary person under circumstances which would make him talk in such a way as to reveal his personality. You will find it helpful to have a definite setting as well as a definite personality in mind.

Of course, too, you will need to imagine clearly not only the person whose words you report, but also any other persons who are supposedly listening and perhaps taking an unreported part in the conversation. You may need to indicate when someone else speaks. You will probably use both recollection and imagination in writing your monologue. In fact, you may "listen in" on an actual conversation and report one side of it if you can turn it into a monologue.

Here are a few suggestions: a boy teaching his dog a trick; a woman buying a new dress; yourself trying to persuade your family to buy something — a suit, dress, hat, scarf for you, a radio, a motorcycle; a boy or a girl asking for some grown-up privilege; a tactful teacher talking to a parent about a lazy child; a fond parent making excuses for such a child.

## **F. Writing a Chronological Sketch**

As a first step in learning to write a biography, plan a chronological account of your own life or that of someone whom you know. First survey the whole field, making notes of all that you recall or learn. You ought to gather far more than you can possibly hope to include, for you are bound to come upon much that will have to be discarded as uninteresting or insignificant. Next go over your memoranda and decide what events you will use and what you must eliminate. Some events you will keep because they are important parts of the story, others because they give insight into character. Occasionally you will retain something of slight consequence merely because it is entertaining. The length of your account will of course have to determine inclusion or rejection in many cases. Plan

a well balanced biography, with proper emphasis on the most important events in the story and the most significant phases in character development.

The obvious divisions of a chronological account are parentage and inheritance, childhood, education and years of growth, youth, early adult life, experiences in getting established, and so on. If your subject is still very young, the events of the early years can receive fuller attention, partly because there is more room for them, but chiefly because they still loom large in recollection and importance. With such a general outline in mind, you will plan the specific topics of your sketch. Somewhere you will need to make clear the environment in which events take place — the more so if environment changes as the story progresses.

A memorandum which began in some such way as the following would serve as a guide:

- Parents:* father a thrifty and intelligent farmer  
 mother practical, but gaily imaginative
- Home:* homestead occupied by family for four generations
- Early life:* rambles with mother along lanes and in woods  
 games out of doors with brothers and sisters  
 friendships with neighbors  
 chores and childish responsibilities

Probably too much is included here under *Early life*. That would depend on the length of the biography as well as on the vividness with which these childhood recollections could be presented. It would depend too upon the kind of life which followed. In the life of a naturalist, for instance, the early experiences and observations in rambles taken with his mother might be of great significance.

### ***Self-Test:***

Where can I find material for a biography? Which of my relatives, friends, or neighbors have life stories of interest? Shouldn't I enjoy reading my autobiography ten years from now?

***A Chronological Plan:***

Come to class with carefully prepared memoranda for a chronological biography of yourself, a relative, a friend, or a character in a novel whose life story you can separate from the other parts of the plot. Have at least three of your topics clearly enough in mind to develop them orally in class. Mark these plainly with an asterisk (\*). Groups may exchange memoranda and call for any of the starred passages.

*What is the most interesting fact which I have discovered about myself or about others during the study of this chapter? How have I profited most?*

***OPTIONAL PROJECTS******A. Just for the Fun of It:***

Select for voluntary reading two or three biographies of people whom you would like to know more about, or biographies which deal with people who lived in a period in which you are interested.

***B. Growthbook:***

Add to your book interesting characterizations of people clipped from newspapers or magazines of your own, especially if these characterizations appear suggestive of a story. Add also references to sketches in books which you have enjoyed.

***C. Contract:***

If you have not done well in writing character sketches, or if you are not interested in people, make an agreement with yourself to study the art of knowing people and getting on with them. A recent survey of a large group of employees who had lost their positions showed that over sixty per cent of them had failed because they could not get on with others, although they were qualified in ability for their work.

***D. Partnership:***

Form a committee to secure material and write for the school paper a series of biographical sketches of prominent and interesting people connected with the early history of your school or your community.

## XV

### PICTURING PLACES, SCENES, AND PEOPLE

#### A. Universal Appeal

*How may the ability to describe accurately and vividly be profitable? Are word pictures more or less necessary today than they were a hundred years ago?*

For the person who really enjoys writing, but who has only skill and knowledge, not the creative gift, no form of writing is more truly satisfactory than description.

Thousands who have not the slightest thought of becoming authors take genuine delight in making vivid pictures with words — as they talk with friends, write letters, or endeavor to influence others to action.

A young writer can scarcely do better than to study the work of those who have learned to depict reality and beauty through words. As you read the passages quoted here, you will realize that first of all an artist *sees*. From the sum total of what he sees, he selects material for his picture. Then there remains the task of choosing words, comparisons, contrasts, figures of speech to give vividness to his presentation.

Notice the economy in this picture of a South Sea village — merely a reference to a child's toy:

The town is very like what might be purchased on a small scale at any European toy shop. It comes as a surprise to find that the wooden houses really do have an interior and actually are inhabited, while the Chinamen standing at their doors are as inscrutable as miniature Noahs beside their arks.— Robert Gibbing: *Iorana*.

See how by an absurd comparison Miss Bottome makes the huge bureau and bed fill Margot's tiny room:

Margot had to keep the room very tidy, or else there would not have been much room to move about, the bureau and the bed between them having rather the air of two prize-fighters getting ready to be at each other's throats, and only prevented from carrying out this intention by a small strip of rag carpet and a cane chair.—Phyllis Bottome: *Broken Music*.

Notice the definiteness of the wording in Hopkinson Smith's description of the awakening of a factory town: *burned, flashed, blackened, belching, cresting, blinked, dazzling, countless, mist, many-eyed, smoke flags*. You cannot fail to catch the personification and the metaphors which are woven through the passage.

The rising sun burned its way through a low-lying mist that hid the river, and flashed its search-light rays over the sleeping city. The blackened tops of the tall stacks caught the signal, and answered in belching clouds of gray steam that turned to gold as they floated upward in the morning air. The long rows of many-eyed tenements cresting the hill blinked in the dazzling light, threw wide their shutters, and waved curling smoke flags from countless chimneys.—F. Hopkinson Smith: *Caleb West: Master Diver*.

### **Self-Test:**

If I were a teacher, what should I say to a class just beginning the study of description? Do I enjoy reading description? What pleasure do I find in this type of writing?

### **Learning from the Masters:**

In novels, short stories, or poetry, find a number of vivid passages of description. Alfred Noyes's one line, "The road was a ribbon of moonlight," gives a complete picture. Poets know how to make magic with a phrase or two. Occasionally you will find as vivid and as brief a prose picture.

Copy from five to ten descriptive passages of whatever length you like, and bring them to class for consideration of the authors' ways of securing their effects.

## **B. Realistic Description**

Description has also its purely practical uses. Practical or scientific description differs from literary description in its choice of both subject matter and wording. It allows neither

inaccuracy nor inadequacy in the information given. It may well include references to diagrams or sketches. Impressions alone will be of little value. Precise detail will often constitute the entire description. Beauty of wording will be of small account unless it is supplemented by perfect clearness.

### **Self-Test:**

What uses for description have business and professional people? How does a description in a science or mathematics textbook differ from a description in a novel, a poem, or a play? What quality of style is especially important in realistic description?

### **Exactly What You See:**

From a science textbook, a book of general information like a dictionary or an encyclopedia, or a manual like *The Boys' Book of Science and Construction*, E. T. Hamilton's *Handicraft for Girls*, or H. W. Wanslaw's *Everybody's Theatre*, copy a short description. Omit any sentences that explain. Notice choice of detail and wording. When the passages are considered in class, copy in your notebook two or three of those which present the clearest and most definite pictures in the most concise form.

## C. Selecting Details

For effectiveness detail must be well chosen, well arranged, and well expressed. One of the simplest and best ways is to begin with a brief introductory statement:

She had chosen a costume that defied every law of good taste. The corner, a busy one at all times, on this day teemed with activity.

Notice that these sentences not only announce your subject; they also limit you in the choice of details for filling out your picture. You may use *only details which create the impression you wish to convey*.

Choose discriminatingly, including all that is needed to make a clear, complete picture. Exclude whatever is inconsequential or inconsistent, no matter how interesting in itself the item may be. Dwell with greatest emphasis on points which



*Keystone View Co.*

THE PUPPETEER

play the largest part in creating the impression you have in mind. Give attention to other details only in proportion to their value for your purpose. Arrange your material according to some sensible plan, looking out always first for clearness, then for vividness of impression.

Suppose, for instance, you are picturing a scene or place. Give your reader sufficient details to catch and hold his interest, and see to it that he does not have to wonder where to place the objects you describe. Here your skill in handling words of transition and location will be called into play. Don't, for example, tell your reader that, in a valley which you came upon in a cross-country ramble, there were a lake, some gray rocks half-hidden in deep grass, some swampy land, a few pine trees, and some bushes. Such a list has no picture-making value. It is as unattractive and disconnected as the tag-ends on a bargain counter when the sale is over.

Begin, instead, with something that will help your reader to see. Imagine a definite place at which you stand while you are describing. Locate the details of your description in reference to this place. Here are the same lake, rocks, swamp, trees, and bushes.

As we wound our way up the little valley, we came upon a tiny oval lake bordered with tall grass, luxuriantly green and inviting. Three tall pines on the further shore were reflected perfectly in the dark water, and beyond them clumps of bushes, which we told each other might be highbush huckleberries. Eager to investigate, we sprang down the bank to make a path of our own along the shore, but we had taken hardly ten steps before we felt our feet sinking into the ooze of the swamp that lay hidden under the rich carpet of grass. Hurriedly turning back, we looked about us for some way of reaching the bushes. One pair of eyes, sharper than the rest, spied half-hidden slabs of gray rock, set at such regular intervals that we felt sure they were stepping stones, especially as they followed fairly evenly along the shore of the lake. At any rate, we would try them, in the hope of reaching what we could now see were bushes blue with luscious berries, ripe for the hungry mouths of birds, bears, or boys.

**Self-Test:**

What kind of thing do I see best? Do automobiles catch my attention, or do I notice people, buildings, animals, birds, weather conditions? What can I guess about my interests by discovering what I notice most quickly and accurately?

**A Single Effect:**

Choose one of the following sentences, or invent a similar one of your own. Develop it into a vivid paragraph of description by emphasizing details which build up the idea italicized in the leading sentence.

1. The day ended with an *amazingly colorful* sunset.
2. The night was *dark, almost beyond belief*.
3. Everything in the room *bespoke the interests of my friend*.
4. Everything on the street *seemed associated with good cheer*.
5. The force of the gale was *enormous*.
6. Rags was a *rascal* during every waking moment.
7. The appearance of the car *suggested many bitter experiences*.
8. The whole roomful of us wriggled in *excitement*.

**D. Point of View**

The place at which you stand when you take your picture is your *physical point of view*. Your *mental or emotional point of view* is the attitude of your mind toward what you are describing. A visitor from the city may stand with the owner of a farm looking across two fields, one brilliantly orange with the tawny hawkweed, the other the dull uninteresting brown of ploughed earth. The physical points of view of the farmer and his city cousin are the same — the farmhouse porch. But the farmer can see no beauty in the gorgeous coloring of the blossoms, and the city cousin knows nothing of the rye which will produce a crop of dollars from the dull earth. Mentally and emotionally the two men on the porch are far, far apart. They would describe the fields from very different mental points of view.

Often in giving a description a writer moves from one physical point of view to another. That was done in the description of the lake on page 232. Were you aware of the changed posi-

tions? Notice the words which carry the reader from place to place: "As we wound our way up the little valley," "Eager to investigate," "we had taken hardly ten steps," "Hurriedly turning back," "we would try them."

Even if a writer is describing a tree, a face, or a piece of furniture, he will need to use words of direction — the upper branches, the left eye, the far corner. With larger objects in particular — a house, a group of buildings, a landscape — the reader sees much more clearly if he knows the physical point of view from which the picture is taken. When the point of view is changed, the picture becomes blurred and confused unless the reader is kept fully aware of each new position.

#### *Self-Test:*

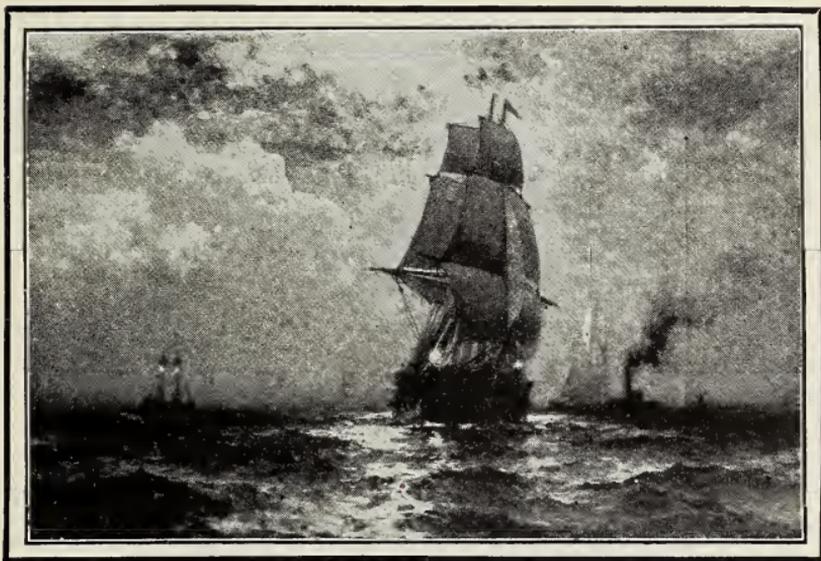
What, in brief, have I just read? Can I illustrate the truth of this instruction from my own experiences in describing?

#### *From One Point of View:*

Choose an object or a scene which will lend itself to description from a definite point of view: a valley below you; a hillside or mountain rising above you; a house from the far side of a wide lawn; a street scene from a high office window or from the thickest of the congestion; a room as glimpsed through a doorway. Be sure to tell only what you can actually see from your chosen point of view. Ask yourself two questions: "What is the first general impression one would get from this position?" and "What is the most conspicuous detail in the picture?" Perhaps your first impression will serve as a good introductory topic sentence. Use the conspicuous object as the point by which to locate other details. When you have written a first draft, study your locating words. Don't let them be monotonous and mechanical. A little ingenuity will give variety.

### **E. Impressions of Life — The Emotional Point of View**

Sometimes an object or a scene affects you so forcibly that instead of remembering the details of which it is made up, you think chiefly of the impression it has made upon you. When you attempt to describe it, you have to speak in rather general



*Courtesy of Metropolitan Museum*

## ROMANCE

terms, trusting to your hearers or readers to supply details from their own imagination. Don't confuse this impressionistic description with the inadequate way some people have of merely saying that something was "beautiful" or "lovely" or "terrible." That is not description at all.

Read these two descriptions of the Empire State Building. Neither pretends to be complete. In fact, though they are quoted from different sources, they could well be used together in an account of the great building. One is made up exclusively of matter-of-fact detail, the other exclusively of general impression. The imaginative language of the second passage stirs the reader because it shows how deeply the writer himself was stirred.

### **The Empire State Building**

The outstanding feature of this vast structure is its height, which is 1250 feet from the pavement level to the top of the mooring mast. It is the largest office block in the world. The steel frame work

of the Empire State Building is clothed externally in limestone with a brick backing and a chrome-nickel steel trim. The buttressing forms at the lower part of the building are set back from the street lines, their supporting forms extending about 350 feet or 29 stories above the street level. Above them rises a tower of 55 stories, nearly 700 feet high above its base line and 1050 feet above the sidewalk.— *Architectural Review*.

### Empire State Building

Mightiest peak of New York's mighty skyline, tallest of all tall buildings, stands Empire State, a marvel for the sight of men, a challenge to their awe, an inspiration, and a mighty modern servant for the performance of their business requirements.

Up there among the clouds, the drum beat of New York is stilled; the nervous staccato of the city's life is left behind. In the superb heights of Empire State, the mind is free. Here the real work which is the life-blood of New York can be achieved restfully.

Serene it climbs above the teeming sidewalks, the traffic-crowded streets of the famous cross-roads. Around its great base hurry the jostling throngs of whom O. Henry wrote.

From the swarming sidewalks, the impatient traffic of motor cars and people afoot, Empire State lifts itself to superb isolation, unbroken quiet, serene aloofness. Its base, five stories high, feels the thrill of New York. Its soaring tower, set well back from the sidewalk, brings restful freedom as it rises in simple, majestic beauty to heights never before reached by mortal builders. — *The Empire State Building*.

Impressionistic description may be used to advantage for almost any subject which stirs the emotions or appeals to imagination — a storm which awes you, a parade which arouses your patriotism, a painting so real or so beautiful that it startles you, a piece of jewelry so exquisite that you marvel at the beauty of design and workmanship. In such description guard against vagueness. The impression which you convey must be perfectly definite and as vivid as you can make it. But your effect must be attained, not by means of detail, but by the omission or postponement of detail in order that your reader's mind may be the more deeply impressed by the simpler lines of your picture.

**Self-Test:**

Can I recall the substance of what I have just read? What differences did I note in the two descriptions of the Empire State Building? How does impressionistic description appeal to the reader's feelings?

**How Do You Feel?**

Choose some topic about which you have definite feelings, or in connection with which you have had a vivid experience: admiration, fear, awe, amusement, disgust. In a few sentences give the impression that the object or scene made upon you. Suggested topics: your first view of the ocean, a great river, a real mountain; your favorite view; a colt in the pasture; a baby wakened from its nap; the devastation or the comical results of a wind storm; a crowded thoroughfare which you want to cross; a park, a pleasure resort, or a roadside littered with trash left by careless picnickers; a little child playing grown-up to still smaller children.

Make your picture vivid without detail; that is, let it report your impression. It may help you to think of it as the beginning of a fuller picture or of a little story which you are not giving just now.

**F. Looking at Humanity**

In describing a person, decide upon the general effect which you wish to convey. Select, out of the many details which you notice, those which will serve your purpose. Plan an effective arrangement. Choose words that will make your picture vivid and interesting.

Notice the simple and natural plan of the description which follows. Notice too how humorous exaggeration of physical appearance reveals personality.

Every time I go into the grocery, I have to smile to myself, for Mr. Provender is a picture of complete good humor. His jolly face shines like one of his own red apples, for all the world as if it had just been polished and set atop the fat neck that crinkles into his spotless white coat. His bald spot shines, too, and has a funny trick of wiggling up and down as he laughs — and that is most of the time. His apron rides up a bit in front over a corpora-

tion that shakes in time with his chuckles. He always stands with his stubby legs wide apart, as if the better to support his tubby body. His pudgy hands are slipped into his belt as he tells you the last funny thing that happened — or they grasp, tightly and rather perilously, the stump of the pencil with which he writes down your order — meanwhile twisting his mouth into all sorts of shapes in audible attempts at spelling. I always wonder whether that is just a trick of his, or whether it really helps him spell or write. At any rate, he wouldn't be Mr. Provender if he weren't altogether jolly, fat, and funny.

The sketch of Mr. Provender is, of course, not professional work. It is just a hurried sketch, turned off in twenty minutes, laid aside over night, and revised slightly before presentation to a class audience. It makes you smile, but it leaves you wishing for something better to use as a standard — or an ideal. See whether the following pictures satisfy you.

Jean said nothing; he looked more than ever like a trapped wild thing in the flickering candle-light. His brown eyes shone with a fierce glint peculiar to them in moments of excitement, his thin, long brown hands moved with nervous gestures, and his nostrils quivered and dilated like those of an excited horse. — Phyllis Bottome: *Broken Music*.

As Captain Joe leaned over the chart, the sunlight played about his face and brought into stronger relief the few gray hairs which silvered the short brown curls crisped about his neck and temples. Time had touched him nowhere else. He was still the same broad-as-he-was-long old sea-dog; tough, sturdy, tender-eyed, and fearless. His teeth were as white, his mouth as firm, his jaw as strong and determined. — F. Hopkinson Smith: *Caleb West: Master Diver*.

At the breakfast table the next morning, however, appeared Doctor Grimshawe, wearing very much the same aspect of an uncombed, unshorn, unbrushed, odd sort of a pagan as at other times. — Nathaniel Hawthorne: *Doctor Grimshawe's Secret*.

### Self-Test:

What is the best description of a person I have ever read? How much of it can I repeat to the class? What is good about it? What does the text say about describing people? What comments can I add?

**Just Folks:**

Watch people about you attentively though inconspicuously. In your notebook jot down suggestive phrases or sentences to describe face, separate features, contours, characteristic gestures, or the general impression of a personality. Aim to *see* people vividly, and then to find words to tell what you have seen. Your jottings will be disconnected, for they will picture one person's hair, the tilt of another's chin, and still another's scuffing gait. Have a dozen of these jottings ready for use in class. Compare yours with those of other pupils. It would be interesting to work out composite pictures, combining in one theme especially good phrases which would together make a consistent impression. Board lists could be made first under such headings as: a troublesome child; fashion's favorite; an ancient dandy.

**G. The Best Method**

There are times when description of a person should be exact and detailed, other times when an impressionistic picture is more satisfactory. This second kind is used often when personality is to be revealed through appearance and movement. The paragraph describing Jean on page 238 gives the merest hint of features — "brown eyes," "quivering nostrils." We get an impression of length, of spareness, of finely bred, nervous quickness. Notice also the clear impression given in Hopkinson Smith's picture of Captain Joe. You imagine him easily, do you not? Yet how very little detail is given in either of these descriptions.

Now examine the following passage, noticing that the author begins with a few details in regard to feature and coloring, but that the rest of his picture — so quietly sketched — stresses personality by means of action and facial expression. Test his success by seeing how clear an impression you have of Lieutenant Ribero's appearance. If the lieutenant came into the room with half a dozen other young South American officers, would you recognize him? How do you like him personally? Is he intelligent? What other traits do you read?

This was his *aide*, Lieutenant Ribero, also a tall, aquiline-featured man, but thin-lipped, unyouthfully grave and sardonic in expression. He was very fair; much more of the type of a Prussian officer than a Spanish. Several times I saw his lip turn, as though contemptuously, while his keen eyes regarded his theatrical, gesticulating, and strutting chief.... The lieutenant bowed slightly, clicking his heels; a faint smile flickered over his sphinx-like countenance.... This was one of the few times I have ever seen Ribero's face show anything approaching laughter. However, he pulled it as stiff as his figure, and gave a salute smart as a flash of lightning. — T. Washington-Metcalf: *Life and Adventures of Aloysius O'Callaghan*.

### **Self-Test:**

What have I learned about writing and about my habits of observing, thinking, and composing during recent assignments and activities? How can I use what I have learned? If I were to give advice about writing description, what should I say?

### **Word-Portraits:**

Select five subjects to be pictured by pupils at the board, and five others to be written on by the rest of the class. Hunt for words that make pictures in themselves — vivid, specific terms which do the work of a dozen weaker words. Are your subject's eyes piercing or flashing or twinkling or laughing? Does his hair roll or wave or tumble or dangle? Is his pose easy, steady, commanding, or careless? As soon as any pupils who are writing at seats finish, let them begin a progressive exchange and study each other's word pictures. Next read the board work silently. Then read aloud whatever themes are considered clearest, most vivid, and most interesting. Choose phrases or short passages that have especial picture-making value.

<p><i>Does scientific or artistic description interest me more? Which kind should I practice for possible use in my career? For enjoyment?</i></p>
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## XVI

### FIGURES OF SPEECH

#### A. Familiar Comparisons

Would speech and writing lose interest if we should never express anything but exact, literal meaning? What gives life and color to our ideas?

In trying to tell others what you think or feel, you are constantly using comparisons of some sort. You speak of a person as a fox to convey a notion of slyness, or you refer to a dress as a dream because it has beauty. Such expressions are not to be taken literally; they are used suggestively. They are called *figures of speech*. For convenience in discussing various kinds of these expressions, they are given names.

A comparison in which the word *like* or *as* occurs is called a *simile*: "He shut up like a clam."

When a comparison is made by saying that one thing is another, the result is a *metaphor*: "She is nothing but a butterfly." At times an adjective or verb is used to imply the comparison, as in "He shed a few crocodile tears" or "The music flowed smoothly."

*Personification* is a special form of metaphor in which animals or inanimate objects are given the powers of a person: "The sun smiled down on them." "The leaves whispered to each other." Be sure that the animal or object has qualities which only a human being can have. "The fog comes on little cat feet" is a metaphor, but not personification. Frequently the personification is indicated by capitalizing: Death, Power, Bigness, the Fox, the Mountain.

An *allegory* is a long metaphor, a story which suggests constant comparison. *Pilgrim's Progress*, the parables of the New Testament, and fables are examples of allegory.

*Hyperbole* is a comparison which involves exaggeration for emphasis. "He's as slow as a snail" is a simile and also hyperbole. "What an elephant he is!" is metaphor and hyperbole.

### Self-Test:

When is an expression called a figure of speech? For what purpose are figurative expressions used? How may *simile*, *metaphor*, *hyperbole*, and *personification* be identified?

### Figures of Speech at Work:

1. Much of our slang is made up of figures of speech; for example, highbrow, hit the hay, bring home the bacon. List ten common slang expressions which are figures of speech.
2. List ten of the common metaphors of everyday speech, for example the expression "ace-high." Tell what each comparison implies.
3. Identify the figures of speech found in the following passages:
  - a. The waves rolled mountain high.
  - b. What a snake he is!
  - c. The huge rock sat contentedly on the mountain top.
  - d. She was a demon for work.
  - e. His words flowed like ink from a pen.
  - f. The room buzzed with excitement.
  - g. People flocked to the town.
  - h. Red poppies in the garden nodded and smiled.
  - i. The field was a muddy aquarium in which players wriggled.
  - j. The little bridge groaned in protest as he stepped upon it.

## B. Another Group of Figures

*Apostrophe* is a figure of speech in which an absent or dead person is addressed as if he were present, or in which an object, animal, or quality is addressed as if it were a person: for example, "Lincoln, thou art mighty yet," or "Little brook, I still hear your voice," or "Beauty, I worship thee."

Often the name of one thing is substituted for another closely connected with it. Such a figure of speech is called *metonymy*. "Gray hairs" might be substituted for old age. We speak commonly of household "silver," "linen," and "glass." "The soft music of the strings" may refer to the music of a violin.

“All hands on deck” is the call for the men to whom the hands belong. Some people call the figure *synecdoche* when a part is used for the whole, as *hands* for *man*, or a material for the thing of which it is made, as *brass* for *cymbal* or *bell*, or an instrument for what it produces, as *pen* for literature or literary work.

*Irony* is the name given to saying the opposite of what one means. We say, “You’re a fine fellow” when really we mean that the person addressed is contemptible or displeasing.

### **Self-Test:**

What are the identifying marks of *irony*, of *metonymy*, of *apostrophe*, of *synecdoche*? Which of these figures of speech are often heard in school conversation? What figure of speech is used in saying, “I wore my rubbers this morning”?

### **Identifying and Collecting:**

1. Name each of the figures of speech found in the following selections. Tell why the figurative expression is effective. Some review exercises are introduced.
  - a. You’re good; you are!
  - b. The pen is mightier than the sword.
  - c. Flow gently, sweet Afton, among thy green braes.
  - d. A choir of three hundred voices was heard.
  - e. The locomotive panted up the hill.
  - f. The pines held themselves erect, like a company of soldiers.
  - g. He fell before the scythe of Father Time.
  - h. A remark to a lazy pupil: “Don’t work so hard, Everett; you’ll make yourself ill.”
  - i. I counted a hundred head of cattle.
  - j. A remark to a golf ball: “That’s right, little ball; just hide yourself comfortably in that stone wall.”
2. From remarks which you hear or from your reading collect expressions which illustrate irony, metonymy, and apostrophe.

## **C. Notable Uses of Words**

Certain arrangements or uses of words, although not technically called figures of speech, belong in a study of special effects in expression.

*Antithesis* consists in placing ideas in sharp contrast: "Sink or swim, stand or fall, survive or perish."

Arranging close together words which begin with the same sound is called *alliteration*: "Sister Susie's sewing shirts for soldiers."

*Onomatopoeia* is the use of a word the sound of which suggests the sound which it names: hiss, murmur, cluck, buzz, meow.

### Self-Test:

1

What is *onomatopoeia*? *Antithesis*? *Alliteration*? How is contrast used to attract attention in advertising? On the stage? Over the radio? What onomatopoeic words can I add to the list given above?

### Observing Effects:

1. Name the special word uses which you find in the following selections. Try to tell what effect is produced by each.
  - a. A cup of coffee in a copper coffee pot.
  - b. The sea seetheth and it sufficeth us.
  - c. The silken, sad, uncertain rustling of each purple curtain.
  - d. The bellowing of barkers and the blare of the band.
  - e. And lucent sirups tinct with cinnamon.
2. Has any gain been made in the following selections by the use of onomatopoeic words or alliteration?
  - a. The thunder sounded very loud around us.  
The thunder boomed and cracked around us.
  - b. I can recall the cry of an owl and the sound of doves.  
I can recall the hoot of an owl and the cooing of doves.
  - c. There came the noise of hot iron plunged into water and the sound of a saw.  
There came the hiss of hot iron plunged into water and the buzz of a saw.
  - d. A very enjoyable park for people of small incomes.  
The Poor Man's Paradise.
  - e. Carrol Water's Paste for Cleaning the Skin.  
Carrol's Cleansing Cream.

### Self-Test:

2

Have I noticed figures of speech or other special word uses in advertising? Have I noticed the spelling of *simile*, *metonymy*, and *onomatopoeia*?

**Strange Figures:**

Figures of speech must be consistent. That is, if you begin a comparison by likening a ship to a bird skimming over the water, you cannot suddenly change the figure and have it leap a wave like a cat. Point out what is wrong in the following selections:

- a. My lord, I smell a rat; but I'll nip the trouble in the bud.
- b. The candle-like ornaments in the window sparkled with artificial snow.
- c. He flew like a bird straight to the mark.
- d. The clouds of the approaching storm growled and soared toward the city.
- e. A great wave swallowed the ship and buried it deep beneath the surface.
- f. The crowd in the room buzzed like a congress of cats.
- g. The gilded sides of the flying car gleamed like a fish in an aquarium.
- h. I have all the privacy of a fish in a bowl surrounded by hunters.
- i. He batted a home run over the fence and came sailing in like an ocean liner.
- j. Gliding like an eel through the crowd, the officer pounced upon the thief.

**Self-Test:**

3

Has the study of figurative expressions quickened my imagination? Has it shown me the value of comparison for making writing or speech interesting? What figure of speech do sports writers use most often?

**New and Interesting Comparisons:**

Figures of speech are interesting only when they are appropriate and fresh. With frequent use they lose their suggestive value. Many of our common verbs, such as *crawl*, *meander*, or *trot*, have now little suggestive value. Probably they once were parts of lively metaphors. Can you find new similes and metaphors?

1. Compose similes which suggest the character or appearance of each of the following:
  - a. A pair of approaching headlights.
  - b. A very unintelligent-looking person.
  - c. The gait of a very fat woman.
  - d. The striking of a clock in a church tower.
  - e. The sound of voices in the school cafeteria.
  - f. The movement of a clumsy runner.
  - g. A man moving stealthily.

- h.* An untidily dressed person.  
*i.* A beautiful sunset.  
*j.* The movement of an airplane.
2. Compose metaphors to express each of the following ideas:  
 Example: Two learned but very dull persons.  
       A couple of dusty encyclopedias.
- a.* A person with a very acid disposition.  
*b.* A pretty but rather fickle girl.  
*c.* A boy noted for reliability.  
*d.* A line of motor cars on a road, seen from a distance.  
*e.* The noise of a threshing machine.  
*f.* A person with a very cold manner.  
*g.* A very depressing person.  
*h.* The sensation of dropping in an elevator.  
*i.* The sound of a far-off locomotive whistle.  
*j.* A person who is always agreeable.
3. Complete the following similes, and tell what you suggest by each comparison.
- a.* As forgotten as .....
- b.* A face as blank as .....
- c.* The milky way looks like .....
- d.* She was as graceful as .....
- e.* Her eyes were as cold as .....
- f.* His presence was as unwelcome as .....
- g.* The thunder sounded like .....
- h.* The sunset was like .....
- i.* A single light far ahead gleamed like .....
- j.* He clung to his idea like .....

### **Victory Test:**

Name the figures of speech or special effects in the arrangement of words which you find in the following sentences.

1. He is just about as brave as a mouse.
2. To err is human, to forgive divine.
3. His hands dangled a mile out of his sleeves.
4. The blatant blare of brass assaulted our ears.
5. His advice is a light to those in darkness.
6. He led a company of a thousand spears.

*Has my study of figures of speech suggested new ways of making speech and writing interesting? What writers over-work figures of speech?*

# AN APPENDIX OF BRIEF REVIEWS

## BRIEF DAILY DRILLS

### A. SPELLING DRILLS. REVIEW

POOR spellers — like rain in April or mumps in childhood — are very common wherever you go. Why? If you are a poor speller, you can discover the answer by studying your own habits, or the habits of other poor spellers.

You will find that *hasty and inaccurate observation* is a chief cause of trouble. You look at words; but you do not really see them — all of them, exactly as they are. The result of such seeing is a memory full of vague, faulty, incomplete pictures. Thus, when you spell, your mind makes no distinction between *dairy* and *diary*, *dependent* and *dependant*, *athlete* and *athelete*. *Sydney Carton*, *Sydney Carlton*, and *Sidney Cartoon* all look and sound alike to you.

*Bad habits of speaking* also account for much poor spelling. *Seperate*, *attacked*, *accidently*, *athelete* — what makes people spell like that? In the first place, they mispronounce the words. They keep on mispronouncing them — not once, but hundreds of times. Their ears are not conscious of the errors made; thus a bad habit is established so firmly that it is difficult to uproot it.

The basis of much trouble is a failure to associate letters and sounds. People do not write what they say. Thus *villains* are turned into *villians*; people are *critized*, not *criticized*; and *tragedies* become *tradedgies*. If you are a poor speller, pronounce carefully as you write. Divide words into the proper number of syllables. Enunciate the vowel sounds accurately. Associate letters with the sounds which they represent. It is difficult to believe that anyone who really follows this advice will spell *except* as *accept*.

*Physical defects* are also a possible source of inaccurate spelling. The eye specialist may possibly be the friend to assist you with your spelling difficulties.

Poor reading habits, slovenly speech, defects of vision — these are important causes of inaccurate spelling, but not the principal ones. The principal obstacles in the way of correct spelling are *lack of pride* and *sheer laziness*. Too many poor spellers have “Oh, well,

what does it matter?" for their motto. Too many sit around be-moaning their fate, when they might more profitably be working.

First convince yourself of the value of correct spelling. Then find your trouble; seek a remedy; use the remedy. Read — thoughtfully, accurately, aloud. Never "take a chance" on your pronunciation; use the dictionary and be sure that you are right. Train your ears and your eyes. Listen to yourself and to others in conversation, recitation, and oral reading. Keep a correct list of words which *you* commonly misspell; review this list frequently. Use every device you can discover to assist you. For example, *altogether* is spelled with all the letters *together*. The dome of the national capitol is round like the *o* in *capitol*; remember this fact. If you cannot spell *believe* and *receive*, memorize the well known rule: *I* before *e* except after *c*, or when sounded as *a*, as in *neighbor* and *weigh*. Learn other rules too and apply them.

If printing or typewriting helps you learn, print or use the typewriter. Your book gives you an opportunity to pronounce, to copy, and to emphasize the troublesome letters; do this practice work faithfully.

The important thing is to do something, and to do it so intelligently, enthusiastically, and continuously that you form a correct habit.

### Self-Analysis

In the following sentences there are fifty commonly misspelled words. Can you spell them? On the basis on your record, how would you grade yourself as a speller: excellent, good, fair, or very poor?

1. During a *similar* storm on the *ninth* of the month, *lightning* struck a *prominent* building containing the *laboratory*.
2. While I was *writing* to my *friend*, an *awkward* boy *led* a large dog *across* the street.
3. We *believed* that an *independent business* could show *endurance* despite *its enemies*.
4. We were *disappointed* in our *attempt* to solve the *nineteen* problems which we had been *studying together*.
5. *Ladies'* dresses of *coarse* cloth were *among* the *principal* displays that were *planned*.

6. We are *hoping* that the *height* of the *dining* room which we have *described* will not be *too noticeable*.
7. He *usually prefers* the *privilege* of delivering an *address* at the *beginning* of the conference.
8. We *sincerely hope* that *James's lovable* smile will not *disappear*.
9. *Surely his loneliness doesn't* cause his *tendency* to be *careless*.
10. We are sure that his *despair* will not *definitely affect* the career which he has *chosen*.

### Words with *ei* and *ie*

Use *ei* after *c* or when the sound is *a* as in *sleigh*. In all other places use *ie*. But remember the exceptions: *weird*, *leisure*, *seize*, *either*, *neither*, *inveigle*, *species*, and *financier*.

#### I

*Pronounce* receive, believe, relieve, deceive, **seize**, sleigh, weigh,  
*and Copy:* leisure, conceive.

*Copy and* re---ve, be---ve, re---ve, de---ve, s---ze, s---gh, w--gh,  
*Fill Blanks:* l--sure, con---ve.

*Mastery* I *seize* this opportunity to tell you that you may enjoy  
*Test:* your *leisure* by taking a *sleigh* ride. I *believe* that if I were to *weigh* the pleasure which I *receive* by various forms of sport, I should not *deceive* myself by considering this the best. It has *relieved* me on more occasions than you can *conceive*.

#### 2

*Pronounce* achievement, foreign, grieve, ceiling, conceit, brief,  
*and Copy:* chief, friend, perceive.

*Copy and* ac---vement, fo---gn, g---ve, c--ling, con---t, b---f,  
*Fill Blanks:* c---f, f---nd, per---ve.

*Mastery* During my *brief* stay in the room of my *friend* I spent  
*Test:* most of my time staring at the *ceiling*. The *foreign* artist who had painted it considered it his *chief achievement*. I could *perceive* the unusual ability displayed by the work, and I could not *grieve* because the artist was so proud of it that he was often accused of *conceit*.

## 3

*Pronounce and Copy:* *siege, piece, niece, wield, neighbor, skein, freight, weight, veil, deceit.*

*Copy and Fill Blanks:* s--ge, p--ce, n--ce, w--ld, n--ghbor, s---n, f--ght, w--ght, v--l, de---t.

*Mastery Test:* During the *siege* of the city a *niece* of the duke secured a *skein* of yarn. To the end of the yarn she tied a *weight* and a *piece* of paper containing a message. This she let down under the *veil* of night to a trusted man outside the wall. With his precious *freight* the man rushed away to a *neighboring* king who was able to *wield* much influence in driving away the enemy. Do you consider the girl's action *deceit*?

When to Drop the Silent *e*

A final silent *e* is dropped before a suffix beginning with a vowel.

## 4

*Pronounce and Copy:* *coming, desiring, forcibly; arguing, hoping, imaginable, pursuing, writing, owing.*

*Copy and Fill Blanks:* co--ng, desi--ng, for--bly, arg--ng, ho--ng, imagi--ble, purs--ng, wri--ng, o--ng.

*Mastery Test:* Despite your *arguing*, there is no *imaginable* excuse for his not *writing*. I have been *hoping* to hear from him, but I am sure now that he is *pursuing* his own pleasures. *Owing* to my fondness for him I have delayed action, not *desiring* to act *forcibly* against him. I can see, however, that the time is *coming* when I must send for him and tell him that such neglect can no longer be pardoned.

## 5

*Pronounce and Copy:* *amusing, dining, surprising, hiring, loving, moving, abusing, desirable, elevating.*

*Copy and Fill Blanks:* amu--ng, di--ng, surpri--ng, hi--ng, lo--ng, mo--ng, abu--ng, desi--ble, eleva--ng.

*Mastery Test:* *Hiring* a new staff for the *dining* hall I found was an *amusing* experience. Many of the people who came to see me knew no more *desirable* or *elevating* pleasure than

constantly *moving* from one job to another. *Loving* a place was unknown to them. It was *surprising* to find their enjoyment in *abusing* a former employer.

## 6

*Pronounce and Copy:* enveloping, imaginary, liking, losing, lovable, shaky, sacrificing, shining, tasting, using, fascinating.

*Copy and Fill Blanks:* envelo--ng, imagi--ry, li--ng, lo--ng, lo--ble, sha-- , sacrifi--ng, shi--ng, tas--ng, u--ng, fascina--ng.

*Mastery Test:* He was a *lovable* and rather *fascinating* old man. When the sun was *shining*, you could be sure that he would be *losing* no time indoors, but would be *using* every minute to stretch his *shaky* limbs in the warm rays of the sun. By the expression on his face, one would suppose that he was *enveloping* himself in an *imaginary* world of his own liking, and *tasting* all the pleasures of travel without *sacrificing* an ounce of energy.

## When to Retain the Silent e

Words ending in a silent *e* usually retain the *e* before a suffix beginning with a consonant. Notice particularly these exceptions: *ninth, truly, judgment, acknowledgment.*

## 7

*Pronounce and Copy:* arrangement, excitement, ninth, truly, immediately, ninety, judgment, acknowledgment, sincerely, wholesome.

*Copy and Fill Blanks:* arran--ment, exci--ment, ni--h, tr--y, immedia--ly, ni--ty, jud--ent, acknowl--ent, since--ly, who--some.

*Mastery Test:* I must make *acknowledgment* of your letter of the *ninth*, in which you say that the *arrangement* which we tried produced too much *excitement*. I am *truly* glad of your *judgment*, for we *sincerely* desire our amusements to be *wholesome*. We shall make a change *immediately*, in order to help the *ninety* people under our care.

## 8

*Pronounce and Copy:* hopeless, safety, surely, scarcely, amusement, completely, excitement, fortunately, nineteen.

*Copy and Fill Blanks:* ho--less, sa--ty, su--ly, scar--ly, amu--ment, comple--ly, exci--ment, fortuna--ly, ni--teen.

*Mastery Test:* Surely it is not *hopeless* to try to produce *amusement* free from dangerous *excitement*. Indeed, it is *scarcely* necessary to say that we must think of *safety* before all else. *Fortunately*, many pleasures can be found which are *completely* harmless. Many sane ways of spending time wisely and safely can be found, even by young people of *nineteen*.

## 9

Words that end in *ce* and *ge* also retain the *e* when it is necessary to keep the *c* and *g* soft, particularly before the suffixes *able* and *ous*.

*Pronounce and Copy:* noticeable, changeable, outrageous, serviceable, vengeance, courageous, manageable.

*Copy and Fill Blanks:* noti--able, chan--able, outra--ous, servi--able, ven--ance, coura--ous, mana--able.

*Mastery Test:* It is *noticeable* that *outrageous* acts of *vengeance* are never *serviceable* to society. It is more *courageous* to endure than to revenge. Be sure that your temper is *manageable*. In some respects the world may be *changeable*, but the need for men who can restrain themselves remains unchanged.

## 10

Words that end in *oe* regularly retain the *e* before the suffix. The final *e* in *dyeing* distinguishes it from *dying*. Notice also *agreeable* and *mileage*.

*Pronounce and Copy:* peaceable, dyeing, shoeing, agreeable, toeing, hoeing, canoeing, mileage.

*Copy and Fill Blanks:* pea--able, d--ing, sh--ing, agr--able, t--ing, h--ing, can--ing, mi--age.

*Mastery Test:* In *toeing* a mark or in *hoeing* a row, in *shoeing* a horse or in *dyeing* a crow; in *agreeable* work or in *peaceable* fun, in *canoeing* more *mileage* than Nurmi could run; in writing the nonsense of lines such as these, you will all make a hundred with plenty of ease. The pun may be bad, but perhaps it will please.

### Doubling the Final Consonant

A monosyllable or word accented on the last syllable, if it ends in a single consonant preceded by a single vowel, *doubles* the final consonant before an ending beginning with a vowel.

#### 11

*Pronounce and Copy:* admitted, beginning, committee, compelled, conferring, controlled, committed, dispelled, equipped.  
*Copy and Fill Blanks:* admi--ed, begi--ing, commi--ee, compe--ed, confe--ing, contro--ed, commi--ed, dispe--ed, equi--ed.  
*Mastery Test:* At the *beginning* the *committee* seemed well *equipped* for their work. The fact that they had not *controlled* expenditures, however, *compelled* us to admit that our confidence in them had been *dispelled*. In fact, the members soon *admitted* that the course to which they had *committed* themselves after much *conferring* was hopeless.

#### 12

*Pronounce and Copy:* occurred, occurrence, offered, omitted, biggest, differing, dragging, dropped, forgotten, incurred.  
*Copy and Fill Blanks:* occu--ed, occu--ence, o--ered, omi--ed, bi--est, diffe--ing, dra--ing, dro--ed, forgo--en, incu--ed.  
*Mastery Test:* We *incurred* the dislike of *differing* minds by *dragging* to light this almost *forgotten* occurrence. Perhaps mentioning it was the *biggest* mistake of our career. No harm would have been done if mention of it had been *omitted* and the matter *dropped* forever. We discussed it only because we were angry that we had been *offered* a bribe to forget that it had *occurred*.

#### 13

*Pronounce and Copy:* patrolling, planned, preferred, propelled, putting, referred, running, stopping, swimming, discussed.  
*Copy and Fill Blanks:* patro--ing, pla--ed, prefe--ed, prope--ed, pu--ing, refe--ed, ru--ing, sto--ing, swi--ing, discu--ed.  
*Mastery Test:* A plan for *putting* a force of men at work *patrolling* the roads was *discussed*. A proposal was also made for *stopping* all *swimming* at the beach until guards could be employed. This question was *referred* to a committee.

It had also been *planned* to forbid the *running* of boats or canoes *equipped* with motors, but because of the lateness of the season the members *preferred* to postpone action.

### Changing the Final *y* to *i*

A final *y* preceded by a consonant is changed to *i* before all suffixes except those beginning with *i*. Remember the commonly used words: *flies*, *implies*, *tries*, *modifies*, *cries*, *authorities*.

#### 14

*Pronounce and Copy:* *implies*, *modifies*, *authorities*, *busier*, *business*, *worried*, *dutiful*, *accompanying*, *readiness*, *heavily*.

*Copy and Fill Blanks:* imp--es, modi--es, authori--es, bu--er, bu--ness, wor--ed, du--ful, accompa--ing, rea--ness, hea--ly.

*Mastery Test:* The statement of *authorities* on *business* conditions *implies* that one should not now invest *heavily*. Those who are *worried* by the market will probably accept the advice with *readiness*. Although I try to be *dutiful* to my customers by passing on the best advice which I receive, I must admit that my office has been *busier* than usual. I do not find that unfavorable advice *modifies* buying. In all quarters I find confidence *accompanying* purchases.

#### 15

*Pronounce and Copy:* *kindliness*, *greediness*, *loneliness*, *loveliness*, *modifying*, *carrying*, *drying*, *easily*, *glorious*.

*Copy and Fill Blanks:* kind--ness, gree--ness, lone--ness, love--ness, modi--ing, car--ing, d--ing, ea--ly, glo--ous.

*Mastery Test:* Mrs. Kenton's *loneliness* seems to have had little effect in *modifying* the *kindliness* and *loveliness* of her character. She appears to be resolved that *greediness* shall have no opportunity of drying up her *glorious* devotion to her cause. It is *easily* seen that all her friends admire her, and that they will support her in *carrying* out her purpose.

#### 16

*Pronounce and Copy:* *happiness*, *likelihood*, *modifier*, *noisily*, *holiest*, *heaviest*, *satisfying*, *studying*, *tragedies*.

*Copy and Fill Blanks:* hap--ness, like--hood, modi--er, noi--ly, ho--est, hea--est, satis--ing, stu--ing, trage--es.

*Mastery Test:* In what lies the *likelihood* of achieving *happiness* in life? What course of action is most *satisfying*? How shall we avoid life's *heaviest tragedies*? One might suggest that *studying* the works of the *holiest* men should furnish some answers to these questions. Tearing *noisily* about in pursuit of pleasure, however, is not likely to be a useful *modifier* of one's ideas.

### Using a Hyphen

Hyphenate two or more words used together as a single adjective to modify a noun. Compounds of *self*, like *self-sacrifice*, and *ing* words, like *good-looking*, are regularly hyphenated.

#### 17

*Pronounce and Copy:* first-class, good-looking, good-natured, up-to-date, old-fashioned, long-winded, sharp-eyed, stout-hearted, single-barreled, red-headed, gold-rimmed.

*Copy and Insert Hyphens:* first class, good looking, good natured, up to date, old fashioned, long winded, sharp eyed, stout hearted, single barreled, red headed, gold rimmed.

*Mastery Test:* My *good-looking* and *up-to-date* young companion smiled pityingly at the boy with *gold-rimmed* glasses who was carrying an *old-fashioned, single-barreled* gun. That *red-headed* but *good-natured* youth, however, was both *stout-hearted* and *sharp-eyed*. No *long-winded* argument was necessary to prove him a *first-class* shot.

#### 18

*Pronounce and Copy:* clean-cut, blood-red, gray-haired, hard-hearted, new-mown, seventy-five, self-defense, self-evident, self-respect, self-sacrifice.

*Copy and Insert Hyphens:* clean cut, blood red, gray haired, hard hearted, new mown, seventy five, self defense, self evident, self respect, self sacrifice.

*Mastery Test:* With a *blood-red* sun streaming into the courtroom, and the scent of *new-mown* grass filling the air, the *gray-haired, hard-hearted* lawyer of *seventy-five* presented such

a *clean-cut* argument that it was *self-evident* that the man had acted in *self-defense*, with *self-respect* and *self-sacrifice*.

### Confusion of *a* and *e* in the Suffix

In working on the following words, observe the endings very carefully. Pronounce these endings with exaggerated distinctness. If you have studied Latin, let your knowledge of Latin derivations help you.

#### 19

*Pronounce and Copy:* depend*ent*, independ*ent*, descend*ant*, persever*ance*, audi*ence*, coher*ent*, exist*ence*, promi*nent*, endur*ance*, compet*ent*.

*Copy and Fill Blanks:* depen--nt, indepen--nt, descen--nt, perseve--nce, aud--nce, cohe--nt, exis--nce, promi--nt, endu--nce, compe--nt.

*Mastery Test:* The mere fact that the speaker was a *descendant* of a *prominent* family did not make him *competent* to deliver a *coherent* address to an *audience*. Perhaps the *perseverance* and *endurance* of his *independent* ancestors had driven him to a *dependent existence*, the best part of him being, like a potato, under the ground.

#### 20

*Pronounce and Copy:* exper*ience*, superintend*ent*, appear*ance*, hindr*ance*, ten*ant*, anteced*ent*, confid*ent*, differ*ent*, magnific*ent*, obed*ient*.

*Copy and Fill Blanks:* exper--nce, superinten--nt, appea--nce, hind--nce, te--nt, antece--nt, confi--nt, diffe--nt, magnifi--nt, obed--nt.

*Mastery Test:* Although the *appearance* of the building was *magnificent*, the *superintendent* proved a *hindrance* in securing *tenants*. He seemed *confident* that no person of *antecedents different* from his own could possibly appreciate his services. As a result, those who rented apartments in his building did not enjoy their *experience*, for he appeared to be determined to make them *obedient* to him.

## Forming the Possessive Singular

To form the possessive singular write the noun, add an apostrophe, and then an *s*.

## 21

*Pronounce and Copy:* (Observe the word carefully; then pronounce and copy it.) author's, John's, boy's, Shakespeare's, son's, dramatist's, principal's, girl's.

*Copy and Fill Blanks:* Add an apostrophe and *s*: author--, John--, boy--, Shakespeare--, son--, dramatist--, principal--, girl--.

*Mastery Test:* The *principal's* belief was that a *girl's* or a *boy's* study should result in an understanding of *Shakespeare's* greatness. Since my *son's* study of that *author's* works helped him to enjoy the *dramatist's* art, *John's* grades were good.

## 22

*Pronounce and Copy:* (Observe; then pronounce and copy.) Jones's, friend's, horse's, dog's, James's, man's, Roger's, Nature's.

*Copy and Fill Blanks:* Add the apostrophe and *s*: Jones--, friend--, horse--, dog--, James--, man--, Roger--, Nature--.

*Mastery Test:* *James's* examples of a *horse's* affection are interesting. *Roger's* belief that a *dog's* devotion is sometimes greater than a *man's* is understandable. I agree, however, with *Jones's* comment that *Nature's* greatest work is a human *friend's* love.

## Forming the Possessive Plural

Write the plural of the noun. If the plural ends in *s*, add an apostrophe. If the plural does not end in *s*, add an apostrophe and then an *s*.

## 23

*Pronounce and Copy:* (Observe, spell aloud; then pronounce and copy.) witches', children's, women's, writers', speakers', foxes', monkeys', boys', men's, ladies', girls'.

*Copy and Insert Apostrophes:* Add or insert the apostrophe: witches-, children-s, women-s, writers-, speakers-, foxes-, monkeys-, boys-, men-s, ladies-, girls-.

*Mastery Test:* Various *writers'* and *speakers'* accounts of the *children's* party were interesting. The *women's* reports all gave much space to the *witches'* costumes provided by the *ladies'* club, and to the *girls'* enjoyment of them. The *men's* accounts, however, said most about the *boys'* pranks and their delight in pretending to open the *foxes'* and *monkeys'* cages which they found in a corner of the estate where the party was held.

### Apostrophe for an Omitted Letter

The apostrophe goes in where the letter is left out.

#### 24

*Pronounce and Copy:* (Spell the word; say it; copy it.) don't, doesn't, haven't, you're, can't, won't, isn't, shouldn't.

*Copy and Insert:* don-t, doesn-t, haven-t, you-re, can-t, won-t, isn-t, shouldn-t.

*Apostrophes:*

*Mastery Test:* It *doesn't* seem possible to me that *you're* going to have trouble learning contractions. The job *isn't* difficult and you *won't* make errors if you will just remember that the apostrophe goes in where the letter comes out. If you *don't* keep that simple rule in mind, you *can't* succeed. In fact, you *shouldn't* be given a passing grade if you *haven't* remembered to put every apostrophe in the proper place.

#### 25

*Pronounce and Copy:* (Spell; pronounce; copy.) would not, wouldn't; could not, couldn't; he will, he'll; are not, aren't; we shall, we'll; were not, weren't; was not, wasn't; they will, they'll; they are, they're; it is, it's.

*Copy and Insert:* wouldn-t, couldn-t, he-ll, aren-t, we-ll, weren-t, wasn-t, they-ll, they-re, it-s.

*Apostrophes:*

*Mastery Test:* Tom's friends *weren't* surprised when he *wasn't* present. They knew that he often *wouldn't* remember what was expected of him, or that he *couldn't*. As *they'll* tell you, *they're* amazed any day when he appears on time.

Sometimes *he'll* be present when *it's* least desirable for him to come. Of course, we *aren't* speaking ill of him. *We'll* just smile about him and say that he is queer.

### Errors Arising from Careless Pronunciation

Sound the vowels distinctly and accurately. Divide the words into the correct number of syllables.

#### 26

*Pronounce and Copy:* awk ward, ad vis a ble, com pul so ry, can di date, com par a tive ly, def i nite ly, in dis pen sa ble, in ev i ta ble, val u a ble, ath let ics.

*Copy and Fill Blanks:* a-k-ard, advis-ble, compuls-ry, can-i-ate, compar-tiv-ly, def-n-tely, indispens-ble, inev-t-ble, val--ble, at--etics.

*Mastery Test:* *Compulsory athletics* are *valuable*. Indeed, they have been *indispensable* for many an *awkward candidate* for school teams. In *comparatively* few cases are they not *advisable*. One could say *definitely* that the trend toward them is *inevitable*.

#### 27

*Pronounce and Copy:* re*peti*tion, be*nefit*, com*peti*tive, mis*chiev*ous, bound*aries*, brill*iant*, diss*ipa*tion.

*Copy and Fill Blanks:* re--tition, be--fit, com*pet*-tive, mis----vous, boun---ies, bri---ant, di---pation.

*Mastery Test:* There are definite *boundaries* to the *benefit* which one may derive from *competitive* sport. The *dissipation* of all one's energies in games is thoroughly *mischievous*, as many a *brilliant* youth has found to his sorrow. The *repetition* of this fact, however, will leave some young men unconvinced.

#### 28

*Pronounce and Copy:* d*escribe*, s*ynonym*, Feb*ruary*, occ*asionally*, ath lete, priv*ilege*, par al lel, u nan i mous.

*Copy and Fill Blanks:* --scribe, s-n-n-m, Feb--ary, o--a-iona--y, at--ete, pr-v-lege, para--el, un--imous.

*Mastery Test:* Conferring such a *privilege* by *unanimous* vote was an action without *parallel*. *Occasionally* an *athlete* has been

favored, but never to the extent which we have just described. If he believes in good fortune, he will always consider *February* a synonym for luck.

## 29

*Pronounce and Copy:* ineligible, hypocrisy, mattress, monotonous, perseverance, persistency, prevalent, sen ti nel.

*Copy and Fill Blanks:* inel--ble, hypoc--y, ma--ress, m-n-t-nous,

*Fill Blanks:* per--ver-nce, persis--ncy, pre--l-nt, sen--nel.

*Master Test:* The *sentinel* found his watch so *monotonous* that he would gladly have pleaded ill, just to enjoy a comfortable *mattress*. Though such *hypocrisy* was *prevalent*, he preferred to show *perseverance* and *persistency*, realizing that any other course of action would have made him *ineligible* for self-respect.

## 30

*Pronounce and Copy:* pleasant, appearance, height, destruction, fun da mental, villain, village, whether, enemies.

*Copy and Fill Blanks:* pl--sant, a--ear-nce, h--gh-, d--truction, fun--mental,

*Fill Blanks:* vill-in, vill-ge, w-ether, en-mies.

*Mastery Test:* From the *height* above it, the *village* once presented a very *pleasant appearance*. We have always wondered *whether* its *destruction* was due to the *fundamental* badness of some *villain*, or whether *enemies* of the inhabitants were guilty of the deed.

## 31

*Pronounce and Copy:* despair, miniature, excellent, ve ge ta tion, Arctic, co in cide, embroider.

*Copy and Fill Blanks:* d--pair, min--ture, e--e--ent, ve--tation, Ar-tic,

*Fill Blanks:* co--cide, embr--der.

*Mastery Test:* Helen's description of the *vegetation* within the *Arctic* circle was so *excellent* that it reduced the rest of us to *despair*. Her attempt to *embroider* her work, however, by introducing a *miniature* palm tree did not *coincide* with the facts which we knew.

## 32

*Pronounce and Copy:* ge og ra phy, in tel lec tu al, library, pre fer, sim i le, tem per a ment, tre men dous.

*Copy and Fill Blanks:* geog--phy, inte--ctual, lib--ry, pre--er, sim-l-, temper-ment, trem--dous.

*Mastery Test:* If you are really *intellectual*, you may *prefer* a *library* full of books on *geography*. Such a *tremendous* mass of learning does not agree with a person of my *temperament*. Using a *simile*, I should say that it is like a garden that raises only dust.

## 33

*Pronounce and Copy:* religion, equivalent, divided, represent a tive, concerning, consequently, dilapidated, prominent, exhausted.

*Copy and Fill Blanks:* re--g-on, equiv-l-nt, d-v-ded, represent-tive, con--rning, cons-qu-ntly, dilap--ated, promi--nt, ex---sted.

*Mastery Test:* Concerning religion, even this body of representative and prominent men found themselves in hopeless disagreement. Opinions were sharply divided on the question of whether faith was the equivalent of good deeds. Consequently, although they argued until they were exhausted, they accomplished not more than to reduce themselves to a dilapidated appearance.

## 34

*Pronounce and Copy:* medicine, manual, permanent, tendency, cartridge, chimney, laboratory, serious.

*Copy and Fill Blanks:* med-cin-, man--l, perman-nt, ten--ncy, car---dge, chi--ey, lab-rat-ry, s-r-ous.

*Mastery Test:* The explosion of a cartridge in the laboratory devoted to the manufacture of medicine almost proved serious to the workman who was making repairs to the chimney. The manual in his pocket, however, and the tendency of the bullet, saved him from permanent injury.

## 35

*Pronounce and Copy:* lightning, me men to, pronoun, except, relative, militarism, nominative.

*Copy and Fill Blanks:* ligh--ing, me--nto, pron--n, e--ep-, rel-tive, mil--arism, no--native.

*Mastery* As a *memento* of my pupil, I still keep two of his sentences. In one of them he said that a *pronoun* is a *relative* *except* in the *nominative* case. In another he assured me that *militarism* is like *lightning* in its ability to be deadly.

*Test:*

### Watch the Double Letters!

#### 36

*Pronounce and Copy:* *opp*ortunity, dis*app*earance, *comm*ission, *excell*ent, *err*oneous, *differ*ence, *unn*ecessary, *eff*iciency.

*Copy and Fill Blanks:* o--ortunity, disa--earance, co--i--ion, exce--ent, e--oneous, di--erence, u--ece--ary, e--iciency.

*Mastery Test:* An *excellent opportunity* was offered the *commission* to explain the *disappearance* of *efficiency* in the highway department. Their conclusions, however, were so *erroneous* that comment upon the *difference* of their work from that of other investigators is *unnecessary*.

#### 37

*Pronounce and Copy:* *diss*ipate, *embar*rass, *accom*modate, *amm*unition, *irres*istible, *accur*ate, *add*ress, *aggr*avate, *app*arent.

*Copy and Fill Blanks:* di--ipate, emba--a--, a--o--odate, a--unition, i--esistible, a--urate, a--ress, a--ravate, a--arent.

*Mastery Test:* Although I do not like to *embarrass* you, it is *apparent* that I shall not *accommodate* you by providing *ammunition* which will not *aggravate* your spelling difficulties or which will make your work more *accurate*. Indeed, I might *address* you with a sentence so *irresistible* that it would *dissipate* your hopes.

#### 38

*Pronounce and Copy:* *ass*istant, *attr*active, *coll*ection, *comm*itted, *imm*ense, *irrig*ation, *inter*rogative, *recomm*end.

*Copy and Fill Blanks:* a--istant, a--ractive, co--ection, co--i--ed, i--ense, i--igation, inte--ogative, reco--end.

*Mastery Test:* My *assistant* produced an *attractive collection* of books which he *recommended* on the subject of *irrigation*. In reply to my *interrogative* glance at the size of the pile, he assured me that an *immense* number more could be pro-

cured. I almost wept at his remark, for I realized the tremendous task of reading to which I was *committed*.

## 39

*Pronounce and Copy:* *suppressed*, *innocent*, *careless*, *guarantee*, *immigrant*, *announce*, *illegible*, *corrupt*, *communicate*, *suffrage*.

*Copy and Fill Blanks:* su--re--ed, i--ocent, carele--, guarant--, i--igrant, a--ounce, i--egible, co--upt, co--unicate, su--rage.

*Mastery Test:* I regret your very *careless* and almost *illegible* letter in which you *announced* your intention to annoy this *innocent immigrant*. If I were you, I should keep purposes like yours very firmly *suppressed*. Certainly I should not *communicate* them to others. Your right of *suffrage*, you must remember, is no *guarantee* of your freedom to attempt such a *corrupt* course of action.

## Pairs Which Cause Trouble

Observe differences. Identify each word as a part of speech. Learn the meaning of each word. Use the words in sentences.

## 40

advise, advice; council, counsel; strait, straight; allowed, aloud; altar, alter.

*Mastery Test:* In a little church by the *strait*, the king knelt before the *altar* and prayed *aloud* that he might be given good *counsel* and *allowed* to see his path *straight* before him. Later he followed the *advice* of the *council*, which *advised* him to *alter* his plans.

## 41

to, too; affect, effect; its, it's; accept, except; stationery, stationary.

*Mastery Test:* Let me remind you, *too*, that the *stationery* which you use produces an immediate *effect* upon the reader. A letterhead in poor taste does little *except* to *affect* a reader unpleasantly. If you will *accept* my suggestion, you will throw away this paper with *its* mass of colored printing all over the top of the sheet. *It's* my opinion that your business is likely *to* remain *stationary* until you show better taste.

## 42

berry, bury; berth, birth; cloths, clothes; compliment, complement; dying, dyeing.

*Mastery* A remark of praise is a *compliment*. Something which completes is a *complement*. We use *cloths* for dusting, yet we wear *clothes*. There is a difference between the *birth* of a child and a *berth* in a sleeping car. You must also spell correctly when you write that they will *bury* the *dying* dog near the *berry* patch which furnished material for *dyeing* their clothing.

## 43

formerly, formally; Ernest, earnest; new, knew; precede, proceed; course, coarse.

*Mastery* *Formerly*, when his clothes were *new*, *Ernest* dressed very *formally*. His *course* of life was unvaried, and he *knew* how to avoid *coarse* people. Being an *earnest* young man, he tried to *proceed* more cautiously than some who had *preceded* him in his position.

## 44

principle, principal; there, their; lose, loose; led, lead; capitol, capital.

*Mastery* Our *principal* said that he disliked the *principle* on which some of his pupils apparently acted. Such *loose* conduct as theirs, he said, had *led* many people into trouble. *There* were some pupils, he assured us, who would *lose* the opportunity of visiting the *capital* of their state and being conducted through the *capitol*. He concluded by advising them to turn their ideals of conduct from *lead* into gold.

## 45

collar, color; knight, night; dual, duel; gilt, guilt; later, latter.

*Mastery* *Later* on, during the *latter* part of the night, a man entered dressed as a *knight*, wearing a *gilt* sword and a *collar* of similar *color*. He announced that he was a *dual* personality, and that he would fight a *duel* with himself to determine his *guilt*.

## 46

disease, decease; quiet, quite; borne, born; choose, chose; bare, bear.

*Mastery* If you *choose* to *bear* with *bare* hands a hot iron that  
*Test:* should have been *borne* with gloves, it is *quite* certain that you will not be *quiet* and that you will be sorry that you *chose* to act so rashly. You may not catch a *disease* and you may not hasten your *decease*, but you may wish for a moment that you had never been *born*.

## 47

stayed, staid; troop, troupe; off, of; ought, aught; prophecy, prophesy.

*Mastery* In making her *prophecy*, the *staid* old lady *ought* to have  
*Test:* been more thoughtful. She should not have said *aught* of any member of the *troupe* of actors. She did *prophesy*, however, that one player who had *stayed* away and who was a member of a *troop* of cavalry would soon go *off* to war.

## Don't Double the Letter!

## 48

*Pronounce* until, across, almost, always, professor, peaceful,  
*and Copy:* awful, interested, opinion, useful, excel.

*Copy and* anti-, a-ross, a-most, a-ways, pro-essor, peacefu-,  
*Fill Blanks:* awfu-, inte-ested, o-inion, usefu-, exce-.

*Mastery* Professor Bower is *almost always* a man of peaceful disposi-  
*Test:* tion. In his *opinion* it is most helpful in developing one's character to *excel* in studies even if they do not seem *useful* and one is not *interested* in them. He says that we do not realize the *awful* results of the neglect of character *until* we come *across* examples of it among mature people.

## 49

*Pronounce* against, among, amount, apart, around, arouse,  
*and Copy:* beautiful, careful, successful, balance.

*Copy and* ag-inst, a-ong, a-ount, a-art, a-ound, a-ouse, beautifu-,  
*Fill Blanks:* carefu-, succe--fu-, ba-ance.

*Mastery Test:* Set a little *apart* from its neighbors, the house appeared very *beautiful among* a group of large maple trees. Masses of flowers just *around* the corner were sure to *arouse* admiration. The owner was *successful* in preserving a *careful balance* in the various *amounts* of color *against* the wall.

### Don't Add Any Letters!

50

*Pronounce and Copy:* forty-four, *welfare*, *similar*, *control*, *auxiliary*, *statue*, *remembrance*.

*Copy and Fill Blanks:* fo-ty-four, we-fare, sim-lar, co-tro-, a-xil-ary, stat--, re-embr-nce.

*Mastery Test:* A *similar auxiliary* board which had been in *control* of the *welfare* of these *forty-four* people had done a very admirable piece of work. So much was said in praise of them that we felt they almost deserved a *statue* in *remembrance* of their achievement.

51

*Pronounce and Copy:* hin drance, *judgment*, *prove*, *prejudice*, *disastrous*, *pastime*, *disappoint*.

*Copy and Fill Blanks:* hin--ance, ju--ment, pr-ve, pre-udice, dis-s--ous, pas-ime, dis-p-oint.

*Mastery Test:* In forming a sane *judgment*, *prejudice* is certain to *prove* a *hindrance*. It may, indeed, lead to a *disastrous* conclusion. Reasoning is not a *pastime*. Anyone who takes lightly the obligation to use his mind efficiently will find life likely to *disappoint* him.

### Don't Lose Any Letters!

52

*Pronounce and Copy:* ac quaint ance, dis cip line, *acknowledgment*, *meant*, *quarter*, *succeed*, *extraordinary*, *foreword*, *genius*.

*Copy and Fill Blanks:* acq--int-nce, dis--pline, ac--owle--ment, m--nt, qua--er, su--eed, extr-ordinary, fo--word, gen--s.

*Mastery Test:* An *acquaintance* of mine wrote in the *foreword* of his book the *extraordinary* statement that men *succeed* by *genius*

rather than by *discipline*. In my *acknowledgment* of the copy sent me, I wrote that I doubted whether he *meant* a *quarter* of what he had said.

## 53

*Pronounce and Copy:* **ac**quire, **at**tempt, **st**retch, gov **er** nor, **wea**pon, **ya**cht, **rh**ythm, **rh**yme, **lieu**tenant.

*Copy and Fill Blanks:* a-qu-re, a--em--, stre-ch, gov--n-r, w--pon, ya--t, r--th-, r--me, l---ten-nt.

*Mastery Test:* It requires no *stretch* of the imagination to write a sentence which says that the *governor* owns a *yacht*, or that the *lieutenant* carries a *weapon*. To *acquire* a pleasing style, however, or to express one's ideas smoothly in *rhyme* and *rhythm* is a task far more difficult and far more interesting to *attempt*.

## Solid Words

## 54

*Pronounce and Copy:* **base**ball, **text**book, **rail**road, **school**room, **class**mate, **fire**place, **room**mate, **team**mate, **eye**sight, **new**spaper, **sun**rise, **board**walk, **fore**head.

*Copy and Fill Blanks:* bas--all, tex--ook, rai--oad, schoo--oom, clas--ate, fir--lace, roo--ate, tea--ate, ey--ight, new--aper, su--ise, boar--alk, for--ead.

*Mastery Test:* It has no *forehead*. Having no *eyesight*, it never saw a *sunrise* nor the light from a *fireplace*. It never had a *teammate*, a *roommate*, or a *classmate*. Sometimes it travels on a *railroad*, appears in a *schoolroom*, and is mentioned in a *textbook* or a *newspaper*. It can roll on a *boardwalk*. It is — a *baseball*.

## 55

*Pronounce and Copy:* **to**gether, **alto**gether, **never**theless, **every**thing, **every**-body, **somet**imes, **every**where, **any**where, **out**door, **any**thing, **our**selves, **there**fore.

*Copy and Fill Blanks:* t--ether, al--gether, neverth--ess, ever--hing, ever--ody, som--imes, ever--here, an--here, ou--oor, an--hing, ou--elves, ther--ore.

*Mastery Test:* *Anywhere* and *everywhere* people seem to like to get *together* and enjoy *outdoor* sports. Not *everybody* likes *every-*

*thing. Nevertheless, there is not anything which does not sometimes give pleasure. We are certain, therefore, that such pastimes, taken altogether, give us opportunity to amuse ourselves.*

### Separate Words

56

*Pronounce and Copy:* all right, et cetera, near by, inasmuch as, per cent, in spite of, school spirit, human beings.  
*Mastery Test:* Observing the pupils of a school *near by* has convinced me that *school spirit* is *all right*. *Inasmuch as* these pupils are lively young *human beings*, much of their energy is expressed in songs, cheers, *et cetera*. *In spite of* this fact, I am convinced that at least fifty *per cent* of their noise represents real loyalty and devotion.

### Keep the Whole Word and Add *ly*

57

*Pronounce and Copy:* completely, usually, undoubtedly, totally, naturally, principally, physically.  
*Copy and Fill Blanks:* complete--, usual--, undoubtedly--, total--, natural--, principal--, physical--.  
*Mastery Test:* If you should be *totally* disabled *physically*, you would *undoubtedly* and *naturally* realize that your pleasure must come *principally*, if not *completely*, from the use of your mind. *Usually*, however, you are fortunate enough to have also the enjoyment of your body.

58

*Pronounce and Copy:* especially, particularly, finally, practically, cruelly, scarcely, evidently, definitely, carefully.  
*Copy and Fill Blanks:* especial--, particular--, final--, practical--, cruel--, scarce--, evident--, definite--, careful--.  
*Mastery Test:* It is *particularly* pleasing to say *definitely* that *practically* never were animals less *cruelly* used than they are today. *Evidently* the work of animal-lovers is *finally* succeeding. Notice *carefully*, and you will find *scarcely* a town where the love of animals is not being *especially* encouraged.

## From Your Grammar Lessons

59

*Pronounce and Copy:* **accusative**, **adjectively**, **adverbially**, **antecedent**, **apposition**, **complement**, **participle**, **independent**, **possessive**, **indefinite**, **participial**.

*Copy and Fill Blanks:* a--u--tive, **adjectiv-ly**, **adverbia--y**, **anteced-nt**, **a--osi-tion**, **compl-ment**, **partici--e**, **independ-nt**, **po--e--ive**, **indef-n--e**, **particip--l**.

*Mastery Test:* The meaning of such words as *accusative*, *apposition*, *complement*, and *participle* is not *indefinite*. It is exact. You cannot expect to be *independent* in your study of language if you cannot understand what is meant by *antecedent*, *possessive*, *adjectively*, *adverbially*, and *participial*.

## Heard Around School

60

*Pronounce and Copy:* **government**, **or gan i za tion**, **lab o ra to ry**, **math e mat ics**, **lib ra ry**, **obedi-ence**, **tour-nament**, **amate-ur**, **curriculum**, **op-portunity**, **sub-stitute**.

*Copy and Fill Blanks:* gov---ment, organ--ation, lab-r-tory, math-matics, lib-ry, obed--nce, to--nament, amat---, cu--ic--um, o--ortunity, sub--itute.

*Mastery Test:* No provision is made in our school *curriculum* for *tournaments* in which *amateurs* may train themselves in *obedience*, *self-government*, and sound *organization*. Perhaps this is an *opportunity* to *substitute* something valuable for what we now learn in the *library*, in the *laboratory*, and in our *mathematics* classes.

Here is the end of the spelling drill. It is, of course, only a start. Keep a list of the words which you find you are likely to misspell, and assume the responsibility of mastering them.

B. GRAMMAR OF THE SIMPLE SENTENCE  
REVIEW1. *The Sentence*

A sentence is a group of related words expressing one complete thought — not a part of a thought or two or three thoughts, but ONE complete thought. “The weather is very warm today” is a complete sentence. “Walking down the street,” only part of a thought, is not a sentence. “I own a Buick, but it is cold weather, and my

father's name is John" is not a sentence, for it is more than one complete thought. "The book awarded as a prize is a first edition" is a complete sentence.

By means of sentences, we may express different types of thoughts: (a) statements, (b) commands, (c) questions, (d) indications of emotions. Thus sentences are used for different purposes.

1. He wears a red tie. (Statement) *Declarative Non-Exclamatory*
2. Pass that book to me. (Command) *Declarative Non-Exclamatory (or Imperative)*
3. Do you enjoy golf? (Question) *Interrogative Non-Exclamatory*
4. What a beautiful view that is! (Emotion) *Declarative Exclamatory*
5. How in the world did he do that! *Interrogative Exclamatory*

### **Practice 1:**

Classify the following sentences according to thought:

1. How strange that you do not understand!
2. What an extraordinary person you are!
3. There is no doubt that we shall undertake the work.
4. Why do you ask?
5. Yes, you may trust me; I shall do my best.
6. Even though the style is good, do you not see that the work is without value?
7. Please step over there and wait for your turn.
8. Go to New York by boat; then take the first through train.
9. How I wish that I could go!
10. Which one do you prefer?

In addition to being named for their purpose, for the kinds of thought which they express, sentences are also classified according to form, the manner in which they are built: for example,

*A simple sentence* contains one subject and one predicate.

Example: "John and Richard play tennis and swim."

*A compound sentence* has two or more independent clauses. An independent clause is one which makes a complete assertion. Removed from the sentence in which it stands, it is like a simple sentence.

Example: "I went to Toronto, but she went to Montreal."

*A complex sentence* has one independent clause and one or more dependent clauses. A dependent clause is one which does not make

a complete assertion; it depends upon some other part of the sentence to complete its meaning. It is only a part of a sentence. Such clauses are used as nouns, adverbs, and adjectives.

Examples: (The dependent clauses are italicized.)

1. I know *who you are*. (Noun)
2. The books *which you read* are instructive. (Adjective)
3. *If you think*, you can answer the question. (Adverb)

Notice that each of these sentences is complex; it consists of an independent and a dependent clause.

A *compound-complex sentence* consists of two or more independent clauses, and at least one dependent clause.

Example: "The road which is on the left leads to Plymouth, and that one on the right leads to Kingston."

### Practice 2:

Classify the following sentences according to structure:

1. Anyone who knows how to run a car will give you the same advice.
2. Tom, standing near by, overheard the entire conversation; however, he did not venture to interrupt.
3. Honesty is the best principle, but a principal trouble with many people is that they do not realize this truth.
4. How lonely it seemed with the children away!
5. Each of the teams was ready for action, and delay no longer seemed necessary.
6. You must realize that your trouble is due to the fact that you do not appreciate what is truly artistic.
7. My sister looks like me, although she is taller than I.
8. Do you agree that neither humor nor originality is sufficient?
9. Can you carry the books as well as the bundles?
10. What we need is politicians who are statesmen.

### 2. *Parts of Speech*

There are eight parts of speech:

*Nouns* or *substantives* are words which are names of persons, of places, of things, of qualities.

A *common noun* designates any one of a class of objects; for example: *fox, house, airship*.

A *proper noun* indicates a particular person, or place, or thing. *John Brown, Banff, Parliament* are proper nouns.

An *abstract noun* denotes a quality, condition, or feeling. *Heat, cold, faith, and fear* are abstract nouns. They denote qualities or conditions that do not exist alone; they exist only in other material things or in the minds of living beings.

A *collective noun* is a name of a group taken as a unit; for instance: *committee, regiment, flock*.

*Pronouns* are words that take the place of nouns, thus enabling us to avoid repeating the nouns again and again.

- Personal:* I, he, she, it, we, you, they — pronouns which have different forms for the first, second, and third persons.
- Relative:* Who, which, that, as — pronouns which introduce relative clauses.
- Demonstrative:* This, that, these, and those — pronouns which point out a person, place, or thing.
- Indefinite:* Each, any, all, others, etc. — pronouns which do not point out any single object or person.
- Interrogative:* Who, which, what — pronouns which introduce questions.
- Intensive:* Myself, herself, himself — pronouns which are added to other nouns and pronouns for emphasis.
- Reflexive:* Pronouns ending in *self* which refer to a noun or another pronoun already used in the sentence.

*Verbs* are words which make statements about persons or things.

A *transitive verb* requires an object to complete its meaning, the *object* being a word which receives the action expressed by the verb.

Example: "He dropped the book." "He dropped" is not complete until we add the object "book."

A transitive verb has *active and passive voices*. It is in the *active voice* when *the subject is acting* and the action is received by an *object*. It is in the *passive voice* when *the subject is acted upon*.

Examples: "William *led* the dog." (Active)  
 "The dog *was led* by William." (Passive)

An *intransitive* verb can make a complete assertion without an object.

Example: "He sleeps."

A *copulative* verb is used as a coupler or a link. It is regularly followed by a word which refers to the subject.

Examples: be, seem, become.

*Adjectives* are words which modify or explain nouns or pronouns. Adjectives tell us *what, what kind of, how many*.

Examples: *that* house, *spotted* cow, *large* room, *each* one, *ten* men.

*Adverbs* are words which modify verbs, adverbs, and adjectives.

Examples: ran *slowly*, ran *very* slowly, *very* many men.

*Interjections* are words which express feelings or emotions.

Examples: *oh, alas, phew, ah, pshaw*.

*Prepositions* are words which relate nouns that follow them to other words in the sentence.

Examples: *to, at, in, on, toward, over*.

*Phrasal prepositions* are groups of words used as prepositions: *in spite of, on account of, because of*.

*Ing prepositions* are those which end in *ing*: *during, regarding, concerning*.

*Conjunctions* are words which join words, phrases, and clauses.

*Co-ordinating conjunctions* join parts which are grammatically alike — nouns with nouns, phrases with phrases, verbs with verbs, clauses with clauses. Here are some examples:

*Co-ordinating conjunctions*: and, but, or, nor. (Some authorities include *for*.)

*Correlative conjunctions*: either — or, neither — nor, both — and, not only — but also. Notice that they always occur in pairs.

*Co-ordinating adverbs*: however, moreover, too, also, likewise, whereas, consequently, yet, still, so.

*Co-ordinating phrases*: in addition, in contrast.

*Subordinating conjunctions* join parts which are not alike grammatically. Usually they connect subordinate or dependent clauses with main or independent clauses.

*Subordinating conjunctions*: if, as, unless, for, because, until, though, although, whether, since.

*Phrasals*: inasmuch as, as if, so that, so-as.

*Subordinating adverbs*: how, when, where, why.

Although they are not called conjunctions, the relative pronouns *who, which, as, that* also join subordinate to main clauses.

### Practice 3:

Name each word of the following sentences as a part of speech:

1. She walked very slowly, although obviously she was thinking rapidly.
2. The man himself is responsible; consequently he must take the blame.
3. I asked him whether he believed that a man who only occasionally used his mind would in time of need be able to judge impartially.
4. Each member of the large committee was active.
5. During hard times we act deliberately; whereas, when we are prosperous, most of us are not only thoughtless but also indifferent.
6. Alas, you may learn with sorrow that sentences such as this often contain a great many parts of speech which are used in various ways.

### 3. Verbals

Verbals are parts of speech made from verbs and employed to do the work of nouns, adjectives, and adverbs.

*Infinitives* are parts of the verb preceded by *to*: *to send, to have sent, to be sent, to have been sent*.

"*To be good is to be great.*" (Noun)

"This is the lesson *to be studied.*" (Adjective)

"She studied *to pass.*" (Adverb)

*Gerunds* are verbal nouns; for example, "*Walking is good exercise.*"  
 "We heard of his *having had* a great success."

*Participles* are verbal adjectives: *sending, having sent, being sent, having been sent, sent*.

"*Rolling stones gather no moss.*"

**Practice 4:**

Name the gerunds, infinitives, and participles in the following sentences:

1. To have so little preparation for life is to begin under a great handicap.
2. Having spent the morning in the library, the class concluded that reading was enjoyable, even when the teacher assigned books to be studied.
3. Dick, turning sharply to the left, soon discovered the road.
4. Walking is not more enjoyable than playing football; but for those approaching forty it is less dangerous.
5. To train ourselves to recognize verbals is to prepare ourselves to punctuate and to compose more accurately.

**4. Phrases**

A *phrase* is a group of words not containing a subject and predicate but used as a part of a sentence. There are five types, which are named from the words which introduce them:

*Prepositional*: "He ran *into the tree*."

*Participial*: "Entering the room, I met my friend Jones."

*Infinitive*: "He likes to read *biography*."

*Gerund*: "Running an automobile is fun."

*Absolute*: "The book being dull, I tossed it aside."

An *absolute phrase* is made up of a noun (book) modified by a participle (being). The whole phrase is always used as an adverb. Notice how it differs from a participial phrase, which begins with a participle and is used as an adjective.

**Practice 5:**

Be able to name and explain the grammatical use of each phrase in the following sentences:

1. Johnson, having the ability to concentrate during spare time, was able to complete his work in spite of all obstacles.
2. Taking care of details is important in daily life.
3. We need to be constantly on our guard, lest we forget that education is derived only from experience.
4. This being true, I ask you to remember that thinking clearly is very important.
5. Because of its importance in training us to sense the relationship of sentence parts, we can afford to devote a great deal of time to the study of grammar.

5. *Important Sentence Parts*

Observation of a few correct sentences will show you that a well-built sentence, like a well-built house, consists of certain fundamental parts:

The *predicate*, a part which makes an assertion.

Example: John *works in a mill*.

The *subject*, a part about which this assertion is made.

Example: *John* works in a mill.

The *direct object*, a part of the predicate which receives the action done by the subject.

Example: The man painted the *building*.

The *indirect object*, a part which tells to whom or for whom the action is done, but which is not preceded by the word *to* or *for*.

Example: He sent *me* a book.

Notice that the indirect object occurs only in company with a direct object.

The *adjunct accusative* or *predicate objective*, an added object used to tell what the direct object was or became. It usually occurs after verbs of making, choosing, calling, thinking, creating, and the like.

Example: They made him *king*.

Notice that the adjunct accusative or predicate objective occurs only in company with a direct object.

The *retained object* looks very much like a direct object, but it is used only to complete a transitive *passive* verb.

Example: He was given some *medicine*.

The *predicate noun* is a noun used after the verb to mean the same as the subject or to modify it.

Example: He was a *leader*. (Predicate noun)

The *predicate adjective* is an adjective used after the verb to modify the subject.

Examples: Thomas was *generous*. (Predicate adjective)

A *noun in apposition* is a noun placed in relation to another noun to explain it. Usually it stands immediately after the noun with which it is in apposition.

Example: Grant, our *president*, was an honest man.

A *noun of direct address* indicates the person to whom we speak.

Example: I tell you, sir, that it is impossible.

### Practice 6:

Identify and explain each of the italicized parts:

1. I *was assigned* room thirteen.
2. I tell you, Edward, that this *story*, "*On the Trail of Ancient Man*," is very interesting.
3. Some *students overlook* an *object*, but finding the *subject* is *easy*.
4. Do you know *how to use* the information and skill *which you are developing*?
5. An *appositive*, a *noun* that explains another *noun*, is a very useful *construction*.
6. The *predicate* is the *part which makes the assertion*; however, the *subject* is the *part which claims the assertion*. *Do you see the difference?*
7. *Adjunct accusatives* make me unhappy.
8. *He was told how he could do it*.
9. We always *liked reading* good *literature*.
10. *The statement that you have mastered appositives* is *debatable*.

## C. REVIEW. VICTORY TESTS IN PUNCTUATION

The following rules, 1-14, appear in Part I; they are reprinted here for those pupils who need to review them.

### Rules 1-14

- Rule 1.** Use a period at the end of a declarative sentence.
- Rule 2.** Use an exclamation point after a sentence expressing strong feeling.

- Rule 3.** Use a question mark (interrogation point) after a direct question.

*Note:* Be careful not to use a question mark after an indirect question, such as, "He asked me where I was going."

In business correspondence, and occasionally in personal letters, you will find such sentences as, "Will you please reply as soon as possible." Such sentences should be followed by question marks, or recast to read, "Please reply as soon as possible."

- Rule 4.** Use a period after an abbreviation.
- Rule 5.** A noun of direct address is set off by commas.
- Rule 6.** A noun in apposition, together with its modifiers, is set off by commas.
- Rule 7.** Words, or groups of words, in a series are separated by commas.
- Rule 8.** In dates and addresses, all items except the first are set off by commas.
- Rule 9.** A title following a name is set off by commas. The title may, of course, be considered in apposition with the name.
- Rule 10.** *Yes* and *no* are set off by commas.
- Rule 11.** Parenthetical expressions are set off by commas.
- Rule 12.** Non-restrictive participial phrases are set off by commas.
- Rule 13.** A participial phrase which begins a sentence is always followed by a comma.
- Rule 14.** Absolute phrases are set off by commas. This rule has no exceptions.

### *Victory Test: Review*

#### **Rules 1, 2, 3.**

What an amazing game that was have you ever seen anything like it I certainly did not expect Judson to make that last touchdown he should have had better interference how that fellow can dodge he eluded at least three tacklers did you see him get away from that last man I thought that he could not possibly do it how far did he run altogether he must have gone at least sixty yards I wish I could do as well

### *Victory Test: Review*

#### **Rules 4, 5, 6, 7, 8, 9, 11.**

John do you understand the value of contrasts those statements which show difference I hope that you do contrasting as I have

told you many times (is very important) you will use contrast every time you judge form opinions and decide how to act Damon Smith Ph D of Denver Colo always said that contrasting was the basis of judging (this is January 2) resolve today to learn how to express difference clearly and logically.

### *Victory Test: Cumulative Review*

#### **Rules 1-11.**

An Irish boss was known for his eagle eye and his violent temper one day he found a negro worker comfortably sleeping at his work "Hey Mose" he bellowed "get back on that job or you'll get your walking papers"

"Oh all right" said Mose "What's the hurry Rome wasn't built in a day"

"Well maybe it wasn't" said the boss "I'll have ye notice however that I wasn't bossin' that job"

I first heard this story when I was living at 18 Barrows St Totman Colorado I am having you copy it in spite of the fact that it involves quotation marks in order that you may review what you have learned about punctuation did you enjoy it what a pity if it failed to amuse you

### *Victory Test: Review*

#### **Rules 13, 16, 17, 18.**

What this world needs is a better sense of humor some of the jokes which we hear are stupid when some people are serious they are really funny if a person is sad he is laughed at when he is genuinely funny no one smiles Charles and I being in a thoughtful frame of mind were speaking about this matter last night Charles who noticed my thoughtfulness asked what the matter was as I did not know the solution I did not attempt an explanation what do you think is the trouble

### *Victory Test: Cumulative Review*

#### **Rules 1-18.**

Oh Grayson will you please come here for a moment please look in the letter file and see if you can find the address of J B Wilson he was formerly one of our best customers what a pity

it would be to lose him last year he lived at 72 Trentwell Road  
 • Wilton Kentucky now I don't know where he lives and I can't seem to find anyone else who does I know that you are adept at finding lost people consequently being an admirer of Mr Wilson I am asking your assistance • I know moreover that you will be interested in locating him you I remember are the one who located Albert Nevins who was in our Lost Column for several years search for Wilson take your time I shall not leave the office until twelve o'clock what you discover may be reported at any time before then good luck to you

### *Victory Test: Review*

#### **Rules 19, 20, 21, 22.**

Did you see the game yesterday asked Jim I certainly did Bill replied it was great then Bob added his opinion I didn't think so much of it there were at least ten errors do you call that a great game Oh well laughed Jim you're prejudiced the trouble is that your team made all the errors you need to remember the saying don't throw away a shoe simply because it pinches you it may be comfortable to someone else that sounds good said Bob but I didn't enjoy the game no matter whose foot was pinched

### *Victory Test: Cumulative Review*

#### **Rules 1-23.**

On July 1 we had a very interesting program at the town hall do you remember it Gordon Mr Donald Eddy Minister of Agriculture was the speaker in addition there were several patriotic readings some inspiring music and a pageant it was as I said before a very interesting program my father speaking of it later called this occasion a high-water mark in the town's history Dr. Berry who was a guest said I shall never forget the orations and the beautiful music personally I remember the address by Mr Eddy a solo by Edith Mason and a band selection called The Maple Leaf Forever these meetings are interesting they are inspiring what a pity that we do not have more of them do you agree if you do please tell me in your next letter what I want is your frank opinion

### *Victory Test: Review*

#### **Rules 23-28**

Pronunciation I refer to the correct utterance of words involves three things correct accenting accurate utterance of vowels and

proper division of the word into syllables accenting letting one's voice stress the right syllable is important even though a person may say *allies* for instance and not be severely criticized the other two elements in pronunciation correct sounding of the vowels and correct division into syllables are also important the person who says *wuz* and *gwmunt* is sure to be criticized be proud of your speech proud enough to be careful

### *Victory Test: Cumulative Review*

#### Rules 1-28.

My old friend Irwin Booth, Editor of the *Bennington Bulletin* thinks that most people are poor readers. He says, in my twenty years of experience I have found that most people are unimaginative and unthoughtful. Do you agree? I do watch people reading on a trolley car, they just glance at print, they do not really think that is really know what they are reading. Reading is a universal eye we ought to use it more carefully, we should secure from our reading what every citizen must have information ideals and enjoyment. If we use our reading intelligently it will make us more valuable and more happy. as individuals the person who cannot read well I repeat the statement is handicapped in modern life

## D. DIAGNOSTIC TESTS AND CORRECTIVE DRILL IN ARTICULATION, ENUNCIATION, AND PRONUNCIATION

If people fail to understand you, or if they think rather slightly of you, because you enunciate or articulate carelessly or because you mispronounce words, you will want to correct your speech. If your voice creates an unfavorable impression by its weakness, shrillness, or harshness, you will want to make it full and pleasing.

As you do corrective work, keep three facts in mind:

1. Most people who speak in a careless, slovenly fashion do not try very hard to speak in any other way. Those who determine to speak slowly and to shape their words carefully are seldom open to criticism for faulty articulation and enunciation.

2. What you need to do is an individual matter. By listening to yourself and by having others criticize you, find out just what words you mispronounce, and discover what syllables and combinations cause you trouble. Then practice by yourself and

keep on practicing until you have solved your problems. Working in a class group will help you. But your speech troubles are *your* particular problem. You must work on them by yourself and for yourself.

3. It takes time to break down bad habits and form new ones. You must say troublesome words correctly over and over again, until it is natural for you to say them properly. In speaking, as in every art, there is a certain amount of hard work, which you will do willingly in order to establish correct habits. When you have developed the habit of enunciating, articulating, and pronouncing clearly and properly, you will be free to put your mind on more important matters. Until you have formed these habits, however, nothing is so important as drilling your voice and your speech organs until they express your ideas and feelings easily and effectively.

### 1. Enunciation of Vowels

The chart shown here includes practically all English vowel sounds, though a few of the subtler distinctions have been omitted. No attempt has been made to include all the letters which, in our English spelling, represent the various sounds; for example, *date, great, prey, neigh; north, all, haul, hawser.*

Practice carefully the sounds indicated in the chart, noticing both the sounds themselves and the ways in which they are made. Get good control of lips, tongue, and throat.

Back of mouth . . . . .	oo (moon)	oõ (took)	ô (for)	ỗ (obey)	ö (pop)
Middle of mouth . . . .	â (ask)	ũ (but)	û (burn)	ä (arm)	ẫ (senate)
Front of mouth . . . .	ē (feed)	ī (bit)	ẫ (rare)	ě (met)	ă (mat)
Glides (Combinations) . . . .	ā (fate) — ā to ē		ī (bite) — ĩ to ē		
	ō (hope) — ō to oõ		ū (tube) — ũ to oõ		
	ou (hound) — ō to oõ		oi (coin) — ô to ē		

### 2. Chart of Vowels with Diacritical Marks

*For Reference in Establishing Correct Habits of Pronunciation*

Study this chart and practice saying the lists of words given below till you associate each sound with the symbol that represents it. These diacritical marks are the ones used in Webster's Dictionary and in Key 2 of the Standard Dictionary.

	a	e	i	o	u	oo
Macron —	Long ā nātion	Long ē bē	Long ī hīde	Long ō ōcean	Long ū pūpil	Long ōō brōōm
Suspended bar -	Modified â senâte	Mod. ě ěvent		Mod. ǒ prǒpel	Mod. ũ ŭnite	
Breve ~	Short ă plânt	Short ě bĕggar	Short ĭ it	Short ǒ stǒp	Short ũ bŭt	Short ǒǒ cǒok
Dieresis ..	Italian ä ärm					
Modified dieresis .	Mod. Ital. â clâss					
Circum- flex ^	Circum. â fâre	Circum. ê whêre		Circum. ô stôrmy	Circum. û pûrse	
Tilde ~	Waved ã cowârd	Waved ě tĕrm	Waved ĭ gĭrl	Waved ǒ wǒrk		

### 3. Words for Practice

ā	fate, date, dairy, late, <u>data</u> , status, can <u>ary</u> , humane
â	desolate, preface, equipage, village, menace, Senate
ă	mat, have, bade, cat, sat, hand, arid, tapestry, annoy
ä	arm, farm, alarm, hard, calm, barter, father, sardine, palm
â	ask, chance, fast, path, bath, basket, staff, dancer
â,ê	stare, impair, declare, tear, share, wherefore, heir, parent
ē	near, drear, here, weary, inferior, idea, appear, material
ě	<u>e</u> vent, evict, eventually, evince, evaporate, evangelist
ě	met, get, let, instead, discretion, debtor, tent
ě,ĭ,ǒ,ũ	tavern, bird, work, turtle, alert, incur, disperse, shirk
ī	bite, spite, right, tight, light, sight, plight, night
ĭ	bit, interview, diplomacy, midwinter, resist, genuine
ō	hope, before, chorus, roar, score, oral, story
ó	obey, history, pronounce, society, sonata, coagulate
ǒ	volume, from, obtain, offer, orange, torrent, hostile, goblet
ô	stormy, toss, off, wrong, organ, orbit, sordid, retort
ū	Tuesday, duty, beauty, during, lucid, mutiny, tube, nuisance
ũ	but, hut, just, crux, alum, bug, public, ducat
ōō	broom, roof, root, proof, moon, soon, noon, hoof
ǒǒ	book, foot, took, nook, stood, woolen, look, cook
oi	noisy, point, disjointed, anoint, oyster, boisterous, oil
ou	down, around, about, thousand, household, town, clownish, ounce

Certain familiar words about which there is a great deal of dispute are purposely omitted from these lists, since they may be pronounced equally correctly in either of two ways. The word *gone*, for example, is either *gôn* or *gõn*. *Half*, *laugh*, and *aunt* are pronounced with *â* as in *ask* or *ä* as in *father*; the point is to avoid using the *ă* of *sat*. Similarly *haunt*, *laundry*, and *saunter* may have either the *ä* of *father* or the *ô* of *order*.

It pays to look up a disputed pronunciation in an unabridged dictionary. Sometimes you will find two pronunciations given. Sometimes a number or a symbol will refer you to the section on disputed pronunciations. The lists at the front of Webster and at the back of the Standard will inspire you with a desire to speak accurately yourself, and will prevent your being cocksure in the matter of pronunciation. Cultivate the dictionary. It is a good friend.

#### 4. Several Common Faults

The sound *ă* (*mat*) is in some communities pronounced with an unnecessary degree of nasality. Try to pitch this sound rather low. Notice how much pleasanter the following sentence is at middle C on the scale than at high E: The man demanded a map; naturally I had to hand him the atlas. Say the sentence once more, noticing whether you split the *ă*. It is NOT two sounds, *â* (*face*) plus *ũ* (*but*); that is, it is *not* a diphthong, as some people make it. It is a single sound, *ă* (*patter*).

Three diphthongs, *oi*, *ou*, and *i*, and the vowel sound represented by *e*, *i*, or *o* followed by *r* (*er*, *ir*, *or*) are badly abused by many Americans. Try to pronounce them as cultivated people do in all parts of the United States as well as in other English-speaking countries.

To make the sound *oi*, say *ô* as in *nor* and add a brief *ĩ* as in *tin*: *toy*, *employ*, *spoiling*, *pointer*. Do NOT substitute *õ* (*work*) for *oi*. You will find yourself in the humor columns if you do.

To make the sound *ou* (or *ow*), say *ä* as in *father* and add a brief *oo* as in *moon*; to some ears *oo* as in *hood* represents the second sound more accurately: *house*, *bountiful*, *account*, *without*. Be very careful NOT to prefix an *ě* (*ten*) or an *ă* (*pan*) to the *oo* (or *õõ*). The *first* sound — the *very first* — is AH. See whether you can say this several times: *ah-oo*, *ah-oo*, *ah-oo*. Increase your speed till you say *ou*, *ou*, *ou*, each time beginning with a clear *ah*. Then try *ou*, in a dozen words like *found*, *clown*, *resounding*. Listen to yourself,

and have others listen critically. Ask your friends to nag you till you are rid of the nasalization of *ou* if it is one of your speech sins.

To make the sound  $\bar{i}$ , which looks like a simple vowel but is a diphthong, say  $\bar{a}$  as in *father* and add a brief  $\bar{i}$  as in *tin*. Then pronounce *ice*, *tidal*, *revise*, *rely*. Do NOT begin with *a* as in *awful* ( $\hat{o}$  as in *nor*). If you do, you produce *oi*, not *i*. Watch your lower jaw. Don't let it drop. Instead round your lips as in AH. Notice the sidewise stretch of AH as compared with the drop of AW. Practice with many words like *sidewise*, *lively*, *sky-high*.

In some communities the sounds of *oi* and *er* (*ir*, *or*) are used each in place of the other. Thus *voice* is pronounced *verse*, and *verse* pronounced *voice*. Fortunately this unpleasant mistake — distressing to discriminating ears — seems to be waning. Be among those who bid it goodbye, with no invitation to come again. Say *early* in the morning; *oily* spots on the garage floor; *earnings* in the bank; *oysters* in November; a *burnt* finger; a *boisterous* youngster.

## 5. Forming Consonants

The following words, sentences, and paragraphs are designed to help you. Read them slowly. Do not utter a syllable until you know just how to say it. When in doubt, consult your chart of consonants on page 287. Exaggerate lip and tongue movements at the beginning. Don't be afraid of "making faces" while you are becoming conscious of the organs used in forming words. Particularly don't skim through an exercise and then go on to another. Keep saying words, repeating sentences, rereading paragraphs again and again until you master the principle involved. When in doubt about a vowel or an accent, consult the dictionary.

### I. m

*Words:* many, mask, much, more, mystery, make, mention, machine, madame, magnet, maid, major, manor

*Sentences:* I could mention more masked men in the mystery. "Madame," said the maid, "Major Manning is at the manor."

Many magnets were used in making the machine.

*Paragraph:* It is a mystery to me why the maid did not mention the magnet. Many machines, moreover, were at the manor. Madame, you cannot mask these facts any more than the major can.

2. *b*

*Words:* boy, began, band, broken, bargain, believe, bad, bait, ban, beg, bed

*Sentences:* I believe that there is a ban on bad bait.  
The boy begged me to fix the broken bed.  
Bill began to bargain for the battered book.

*Paragraph:* "I beg you to believe," said the boy, "that the broken bed is a bargain." As a bait for buying, he began to show me broad bands and big bolts to prove that it was not bad.

3. *p*

*Words:* palate, private, persons, prize, lamp, plump, pace, map, pad, pack, pale, parade, paper, part

*Sentences:* The prizes were a lamp and a paper map.  
Pale, pampered persons can't keep pace with a private on parade.

On part of the pad was a picture of some person's palate.

*Paragraph:* Private Parsons, who was pert despite a defective palate, could keep pace with any persons on parade. He was pale, and he padded his back to carry his pack; but his papers showed that he had won a map and a lamp as prizes for his part in the celebration.

4. *f*

*Words:* for, few, feverish, February, self, half, faced, himself, fact, fast, fear, feud, faculty, fifty-five, Farmington

*Sentences:* For fifty-five fast feverish minutes, we faced the faculty.  
Face the facts; he is far from Farmington.

"Few fear that the feud will be half finished by February," he told himself.

*Paragraph:* Few of the faculty of Farmington have convinced themselves that the feud is half over. Fearlessly they have faced the facts; and for fifty-five feverish months, they have fought for freedom. I fear they will fail.

5. *v* (*upper teeth against lower lip*)

*Words:* vine, view, vex, Vermont, live, vim, vacant, value, vast, very, visible, vogue

## Articulation and Enunciation of Consonants

*Note:* This chart is intended to show you how to articulate and enunciate the consonant sounds of the English Language. By reading down, you learn how to *form* consonants; by reading across, you discover how the consonants are *projected* or *enunciated*. Master this chart before you practice. Consult it whenever you are in doubt.

	LABIALS Made primarily with the lips		DENTALS Made primarily with teeth ridge		LINGUO-PALATALS Made with soft palate and back of tongue	LINGUALS Made primarily with tongue	PALATALS Made primarily with hard palate (roof of mouth)	COMBINATIONS
	Conjunction of lips	Contact of upper lip and lower teeth	Contact of tip of tongue and upper teeth	Contact of point of tongue with front of hard palate				
<i>Nasal Tones</i> Enunciate through nasal cavities	<i>m</i> — man			<i>n</i> — nice	<i>ng</i> — long		Formed by top of tongue against roof of the mouth	Note that <i>h</i> is pure breath only
<i>Aspirates</i> Enunciate as breath or whispered tones	<i>p</i> — pan <i>wh</i> — when	<i>f</i> — few	<i>th</i> — thin	<i>t</i> — tone	<i>k</i> — kick <i>c</i> — cut <i>q</i> — quick		<i>s</i> — sin <i>c</i> — cell <i>sh</i> — shine	<i>x</i> = <i>ks</i> — extra <i>ch</i> = <i>t</i> + <i>sh</i> — clinch
<i>Sub-vocals</i> Enunciate as tones broken off when articulating organs meet	<i>b</i> — ban			<i>d</i> — dog				
<i>Vocals</i> Enunciate as prolonged voiced sounds	<i>w</i> — was	<i>v</i> — very	<i>th</i> — then		<i>g</i> — gone	<i>l</i> — long <i>r</i> — run	<i>z</i> — seize <i>zh</i> — vision <i>y</i> — yellow	<i>x</i> (vocalized) = <i>gz</i> — exact <i>g</i> (soft) and <i>j</i> = <i>d</i> + <i>zh</i> — germ, journey

*Sentences:* A beautiful view was visible from the vacant cottage. The vogue of appearing vexed is not very valuable. Living in that vast vine-covered farm house in Vermont filled me with vim.

*Paragraph:* Virginia was vexed at the vogue of living during vacations on vacant farms in Vermont. Personally I valued highly the opportunity. It filled me with vim to view the vast hills and vine-covered fields, visible from all sides. I believe that you receive a great deal of value from every adventure like this.

### 6. *wh*

To articulate *wh*, round the lips as for *oo*. Enunciate as an aspirate, making the syllable sound as if the *h* came first: *hwen*, *hwere*, *hwy*.

Guard against the error of confusing vocalized *w* and aspirate *w*. For example, notice the difference in *wile* and *while*.

*Words:* wheel, whether, when, while, white, what, where, whiff, whim, whine, whip, whistle

*Sentences:* A whiff of smoke, a whining whistle, and up went the rocket!

It's a whim of mine that white is the color you want. What you want to know is whether I can say *wheel* and *whip*.

*Paragraph:* A broken wheel told what had happened. Close by, a dog was whining as if he had been whipped. When I whistled to him, he came close as if asking what I wanted. What had happened? When had it happened? While I was looking for water, a whiff of smoke stopped these speculations. William's fear of trouble was not a whim!

### 7. *n*

*Words:* nose, nasal, north, nothing, worn, torn, nap, nature, neat, never, noise

*Sentences:* Nature never intended Mr. North to have a beautiful nose.

My nap was interrupted by a nasal noise. Nothing that is worn and torn appears neat.

*Paragraph:* By nature Senator North was neat. Never did he dress in worn or torn clothes. His nose, however, had a tendency to produce nasal noises when he took a nap.

8. *t*

*Words:* two, twenty, tongue, teeth, spent, went, take, teach, ten, term, test, think

*Sentences:* I think he spent two minutes in taking the test.  
In articulating, more attention should be given to the tongue and the teeth.

The technique I try to teach takes account of two, ten, and twenty.

*Paragraph:* I think that twenty-two years spent in speaking is a term long enough to teach anyone that tongue, lips, and teeth must be used precisely in saying such words as *two, went, take, and test.*

9. *d*

*Words:* do, don't, dog, dozen, prod, sod, damp, dark, defer, defy, depth, despair, develop

*Sentences:* Do not despair; defer judgment and develop your possibilities.

I defied Mr. Dodge to probe the depths of the damp sod.  
I prodded Mr. Dodd to buy the dozen dark dogs.

*Paragraph:* A dozen dogs were digging into the depths of the damp sod. I don't know what they were doing, for it was dark; so I shall defer judgment. However, don't despair, for I shall delve deep till I discover all developments.

10. *Danger! Distinguish between d and th, d and t.*

Be very careful to distinguish the articulation of *d* and *t* from that of *th*. In uttering *th*, let the tip of the tongue flatten slightly against the back of the upper teeth. In *d* and *t* keep the tongue back farther against the upper gum.

Practice exact utterance of the following: *dine* and *thine*; *day* and *they*; *doze* and *those*; *dough* and *though*; *Dan* and *than*; *dare* and *there*; *din* and *thin*; *deem* and *theme*; *die* and *thy*.

Bring to class a brief original paragraph involving as many *n*'s, *t*'s, *d*'s, and *th*'s as you can get into it. Read it to the class as an exercise in articulation and enunciation.

Be careful also to enunciate middle (or medial) *t*'s clearly. Don't

let them be transformed into *d*'s. Say *city*, not *cidy*; *water* not *wader*; *beauty*, not *beaudy*; *congratulate*, not *congradulate*. Don't let your *t*'s be half swallowed, either. Say *bottle*, not *bo'le*; *sentence*, not *sen'ence*; *gentlemen*, not *gen'lemen*.

Practice saying 77, 93, 88, Miss Winters, Mr. Patton, waiting, capital, battle, 40, 67, 39, expected, better, butter.

### II. *ng*

The sound *ng* gives a great deal of trouble to foreigners, and even to English-speaking people who have had their schooling with foreign schoolmates. The difficulty lies in knowing when *ng* should be purely nasal, as in *sing*, and when it should have added to it the hard *g* sound, as in *finger*. A few simple rules will help you if this sound is among your oral difficulties.

1. At the end of a word, *ng* is always purely nasal; do *not* add hard (clicked) *g* or *k*: *bring*, *shipping*, *tongue*.
2. When words ending in *ng* have added to them a suffix — such as *-ing*, or *-er* with the meaning *one who* or *that which* — the purely nasal *ng* is retained; do *not* add a click: *clinging*, *singer*, *hanger*. EXCEPTIONS to Rule 2 are: (1) the *-er* and *-est* used in making the comparative and superlative degrees of adjectives, and (2) the suffixes *-al*, *-ate*, and *-ation*; with these the clicked *g* is added: *stronger*, *youngest*, *elongate*, *prolongation*.
3. The combination of *th* with *ng* requires the purely nasal *ng*: *length*, *strengthen*. Do *not* pronounce it either as *n* alone (*lenth*, *strenth*), or as *ng* followed by the clicked *g* (*lengkthen*, *strengkthen*).
4. Words ending in *nge*, and combinations with these words, are pronounced with the nasalized *ng* followed by the sound of *j*, (soft *g*): *sponge*, *lunge*, *stranger*, *plunger*.

These rules leave many words undiscussed, but they will serve as a guide in many cases. Unfortunately English spelling offers no help at all: *danger* (*ng + j*), *anger* (*ng + g*), *hanger* (*ng* alone). You will have to listen carefully and imitate the speech of those who are sure to be right. In addition cultivate the habit of looking up doubtful words in the dictionary.

*Words:*     *singe*, *twinge*, *impinge*, *cringe*; *language*, *languor*, *languid*, *anguish*, *distinguish*; *anger*, *finger*, *hunger*; *younger*, *longest*, *strongest*; *ingle nook*, *angle*, *English*, *quadrangular*, *Anglo-Saxon*; *singing*, *running*, *looking*, *wronging*, *trying*, *laughing*, *ringing*; *singer*, *hanger*.

*Sentences:* Are you departing or are you staying to hear the playing?  
Sleeping, eating, bathing and dressing make time go flying.

She was twining the vining rose and tying it to the trellis.  
As he was going out, his cousin was coming in.

Higher still and higher

From the earth thou springest

Like a cloud of fire

The blue deep thou wingest •

And singing still dost soar, and soaring ever singest.

Shelley: *To a Skylark*.

He was longer in gaining ease in conversing in the English language than in mastering the sounds needed in singing English songs.

The stranger's strength lasted longest because as a ranger he had been exercising in the bracing air of the sweeping slopes of the foothills.

*Paragraph:* Effective talking involves the habit of using *ng* correctly. I have practiced saying *hinges*, *longest*, *danger*, *hanger*, and *strength* every day. Moreover, I have been using the clicked *g* in such words as *strongest* and *youngest*; and I have also used the purely nasal *ng* in *flinging*, *twang*, and *among*.

#### 12. *k, c* (*hard*), and *q*

*Words:* kite, kick, Kansas, kettle, kind, crack, cabin, kept, keel, quick, quarrel, question, cranium, cur

*Sentences:* He cracked his cranium as he flew the kite from the cabin. A cut with a cane quieted his quizzical questions. *Keel*, *kept*, *kitchen*, and *Kansas* begin with *k*.

*Paragraph:* He kept showing his knowledge of verse by chanting this kind of poetry:

Kite, kick, and Kansas,

Kettle, cur, and keel,

Quick, quack, and quarrel

Make a strange appeal.

#### 13. *g* (*hard*)

*Words:* good, give, gone, going, Gifford, glance, golf, got, gain, gather, glide, governor, graduate

**Sentences:** Gifford gained a knowledge of golf from the governor. I glanced at the words *good, give, and gone*. Before graduating you must enunciate *going, glide, gain, and gather*.

**Paragraph:** The governor glanced at the record and gained the idea that Gifford was better at gliding, going to the movies, and giving lessons in golf than he was in enunciating words like *good, give, gone, got, and gather*.

## 14. r

**Words:** run, ride, rotate, roar, rural, ring, pour, soar, race, radio, rank, rare, read, receive, regions

**Sentences:** On the radio he poured his propaganda into rural regions. I have read that my rank does not permit me to ride in the race.

*Pour, soar, and roar* rhyme; *run, rotate, and receive* do not.

**Paragraph:** We rarely receive station W X R on the radio in our rural region. I have read that it ranks well in the race for supremacy. However, I usually ride over to Robert's or run up to Roger's on the rare occasions when I want to listen to the roar and the ring of the radio, or revel in rollicking rhythm.

## 15. l

**Words:** left, long, linger, loose, tell, toll, lad, lake, light, look, law, last, lead, sell

**Sentences:** I tell you that the lad could not linger longer. The light on the lake lingered for a long while. The toll of the bell told us to take a last look at *left, loose, sell, and lead*.

**Paragraph:** There is a law which warns you not to linger long after the tolling of the bell. I could not tell this to the lad who was looking at the moonlight on the lake. So I left him at last to lead his own life.

## 16. th, s, sh, z, zh

**Words:** thin, thick, this, second, sight, similar, shine, shrewd, shock, zero, zealous, seize, vision, aversion, azure, theater, that, theft, sad, save, scar, shadow, shame, shot, zeal, zip, diffusion

*Sentences:* This was the second time that this shrewd and zealous hero had borne the shocks and scars of shame.

I am ashamed to say that this shrewd man, through thick and thin, maintained his aversion to the theater.

*Similar, sight, shine, shrewd, that, sad, save, scar, shadow, short, and diffusion* are all words which should be carefully enunciated.

*Paragraph:* In spite of my aversion to the task, this is the second occasion on which I have been shrewd enough to seize the opportunity to use such words as *shadow, zeal, and shot*. But though I have striven through thick and thin, I am ashamed to say that words like *zealous, theft, and zip* produce only a vague diffusion of thought in a paragraph.

### 17. *Three Warnings*

1. *Confusion of th and d.* Do not say *dis, dat, dese, and doze* if you mean *this, that, these, and those*. The error results from failure to place the tip of the tongue against the back of the upper teeth in articulating *th*.
2. *Whistling's's.* Don't make words like "sift" sound like "ssssssift." The trouble comes from failing to relax your tongue after you form the sound.
3. *Lisping:* When a person says "thtand thtill," meaning "stand still," the error results from putting the tongue too far forward in forming initial syllables.

*Words:* this, dozen, Davis, thorough, several, stand, system, there, still, these, those, states, that, yes

*Sentences:* Yes, Davis is thoroughly familiar with the system.

*This, that, these, and those* are common words.

Thorough investigation shows that fruit stands are illegal in this state.

*Paragraph:* This drill, necessary in several instances, is intended to give you thorough training in articulating *this, that, these, and those*, and in enunciating *states, sixty, and still* without whistling.

### 18. *x, ch, g (soft), j*

*Words:* exact, Charles, change, gesture, George, justice, exaggerate, extreme, exhort, exclude, charm, chart, general, genius, geology, Roger, jeer, joy, jumbo, jump

*Sentences:* Charles and Roger in extreme joy made many exaggerated gestures.

Exactly what changes, George, are you exhorting me to exclude?

The chart showed that, in addition to charm, Chandler had general qualities which hinted that he was a genius in geology.

*Paragraph:* Charles has exhibited many changes. He has less charm. He jeers at justice. He makes excited gestures and frequently exaggerates. He is a genius in geology, and judges other subjects extremely juvenile. I exhort you to tell me, George, what has recently jeopardized his jollity?

### 19. *sm* and *lm*

These combinations are included only because some may need a warning: Do not let a vowel slip in between *sm* or *lm*. Otherwise *elm* will become *ellum* and *chasm* will become *chasum*.

*Words:* helm, elm, optimism, communism, culm, atheism, Stockholm, enthusiasm, overwhelm, realism, realm, socialism

*Sentences:* There is not a better story of optimism in the realm of realism.

Can you define *communism*, *atheism*, *socialism*?

In his enthusiasm Captain Hulms explained prisms and logarithms as he stood at the helm.

*Paragraph:* Do not let your realism destroy your optimism and your enthusiasm. "In a rough sea," said Captain Wilhelm as he grasped the helm, "you will be overwhelmed if you don't discourage pessimism." It is strange that these remarks should have followed our conversation on *ostracism*, *radicalism*, and *capitalism*.

## E. THE CLUB AT WORK. REVIEW

At present, you do not need to learn all the technical aspects of procedure; but you should at least be able to do the following:

1. Call a meeting to order.
2. Have the minutes of the past meeting read and approved.

3. Gain recognition of the presiding officer.
4. Make motions, restate them, and have them decided by a vote.
5. Amend motions.
6. Conduct an election.

#### CALL TO ORDER *and* APPROVAL OF MINUTES

To call a meeting to order, strike the table or desk with your gavel and say, "The meeting will please come to order."

When you have the undivided attention of everyone, say, "The secretary will please read the minutes of the last meeting."

The secretary's minutes should state the time and place of the last meeting, indicate who presided, and summarize definitely but very briefly what took place. Special care should be taken to indicate what motions were presented and what action was taken on them. The minutes close with the formal phrase, "Respectfully submitted," and the signature of the secretary.

As soon as the minutes are read, the presiding officer, often called *the chair*, says, "Are there any additions or corrections? (A moment's pause.) If not, the minutes stand approved as read." If changes are suggested, the chairman may order them made, or may take a vote on the proposed changes.

#### **Self-Test:**

What is parliamentary law? How is a meeting called to order? What should be included in the secretary's minutes? How are minutes approved? Why should they be approved?

#### **"Come to Order, Please!"**

Act as presiding officer. Call a meeting to order and have the minutes read and approved. Act as secretary and read the minutes of a previous meeting.

#### MOTIONS

A motion is a proposal that something be done. To make a motion, rise and address the chair as "Mr. Chairman" or

"Madam Chairman." The chair recognizes you by announcing your name, "Mr. Smith" or "Miss Jones."

When you have been recognized, make your motion by saying, "I move that (then follows your proposal)." The motion must then be seconded before it can be considered. Anyone may second the motion. It is not necessary to rise.

The chair restates the motion, as "It is moved and seconded that each member be assessed one dollar (or, The motion is that each member be assessed one dollar). Is there any discussion?" Then members may debate the motion, one at a time as recognized. If debate is prolonged, the chairman will do well to restate the motion before calling for a vote.

When debate has stopped, the chair calls for a vote by saying, "Those who favor the motion will say *Aye* (or will raise their hands, or stand until counted). Those who oppose the motion will say *No* (or raise their hands, or stand until counted). The motion is carried (or lost)." Then the chairman proceeds to the next business. (Notice that *Aye* is pronounced *I*.)

#### *Reminders:*

1. Do not make a motion until you have been recognized.
2. Make your motions in the affirmative. Say, for example, "I move that the next meeting be omitted," rather than, "I move that the next meeting shall not be held."
3. Have only one proposal in your motion.
4. In discussing a motion, remember that others also may want an opportunity to talk.

#### *Self-Test:*

What is a motion? How is a motion stated? How is it restated? What suggestions have been made for making motions? Why should a motion be seconded? Why is it necessary for a chairman to insist that you be recognized before speaking?

#### *"Mr. Chairman":*

Prepare to act as chairman while others make and second motions. Prepare to be recognized and make motions while others in turn act as chairman.

## AMENDMENTS

A motion may be changed by amending it. It is amended *before* it is voted upon, by moving to *add*, *strike out*, or *substitute*.

To offer an amendment, rise, address the chair, and wait for recognition as you do in making a motion. Then say, "I move to amend the motion by (adding, substituting, striking out)." The amendment must then be seconded. The chair restates the amendment as follows: "It is moved and seconded that the motion be amended by (adding, striking out, substituting). Is there any discussion?" After debate on the amendment, the chair calls for a vote as follows: "Those who favor the amendment, say *Aye*. Those opposed say *No*. The amendment is carried (or lost)." Then the chair restates the original motion as amended, and permits discussion on it and calls for a vote.

*Reminders:*

1. A motion can be amended as many times as desired. It is better for the chair to request the maker of a motion to rephrase it, and the seconder to accept the rephrasing, however, than to discuss a complicated motion which has been amended several times.
2. An amendment may be amended only once.
3. An amendment is only a proposal to change a motion. It has no force until it is voted on as a part of the motion to which it is related.
4. In general, rules which apply to motions apply also to amendments.

*Examples:*

"Mr. Chairman."

"Mr. Booth."

"I move that we give five dollars to the library."

"I second the motion."

"It is moved and seconded that we give five dollars to the library. Is there any discussion?"

"Mr. Chairman."

"Mr. Presson."

"I move to amend the motion by substituting ten dollars for five."

"I second the amendment."

"The amendment is that we substitute ten dollars for five. Is there any discussion?"

"Those who favor the amendment say *Aye*. Those opposed say *No*. The amendment is carried. The motion as amended is, that we give ten dollars to the library. Is there any debate?"

(After discussion on the motion as amended, a vote is taken in the usual way.)

### **Self-Test:**

What is an amendment? How may a motion be amended? How is an amendment made? How is it restated? What follows after an amendment is carried (or lost)? What rules apply especially to amendments?

### **Adding, Substituting, Striking Out:**

Act as chairman while motions are made and amendments proposed. Offer amendments to motions which are "before the house" for discussion.

## CONDUCTING AN ELECTION

Candidates may be elected in three ways:

1. By moving that Miss (or Mr.) So-and-so be elected. If the motion is carried, the candidate is considered elected. This informal procedure is followed only in electing temporary officers, or in voting on informal occasions when a written ballot is not required or desirable.
2. By moving that the secretary cast one ballot for a nominee or nominees named from the floor or presented by a committee of nomination. Someone moves "That the secretary be instructed to cast one ballot for the nominees as read." If this motion is carried, the secretary casts one ballot for the entire list of nominees, and they are elected.
3. By nomination and ballot.
  - a. To nominate an officer, rise, address the chair, and say, "I nominate (naming your candidate)."
  - b. A nomination may be seconded, but seconding is not necessary.
  - c. The chairman for the sake of clarity repeats the name of the nominee.
  - d. To stop nominations move that "nominations be closed" or, that "we proceed to ballot."

- e. It is correct either to nominate and vote on one officer at a time; or to nominate the entire list and then vote. When voting is by show of hands, however, combined balloting becomes impracticable.
- f. When nominations have been made, if written ballots are to be used, the ballots are written and collected. Count is made by a committee appointed by the chair.
- g. The chair then announces the results of the election.

### **Self-Test:**

How does a nomination differ from a motion? How is a nomination made? What does the chair say when a person is nominated? How are nominations stopped? What three ways of electing are there?

### **Electing Officers**

Imagine that your club requires a president, a vice-president, a secretary, and a treasurer. Act as a presiding officer during the election of these officers. Act as a member of a nominating committee. Act as a member of the assembly. Act as a secretary when a motion is made to "cast one ballot for the nominees."

### **Getting Ready:**

Do one of the following tasks, frequently required of a presiding officer.

- a. Introduce a guest speaker.
- b. Thank a group for conferring an honor on you.
- c. Welcome someone to a meeting.
- d. Present a gift to a member of your group.
- e. Pay a tribute to someone on an anniversary of his joining your club.

## **F. MODEL CONJUGATION — THE VERB SEND**

### **Indicative Mood**

<i>Active Voice</i>	<i>Passive Voice</i>
<i>Present Tense</i>	
I send (am sending, do send)	I am sent (am being sent)
You send	You are sent
He sends	He is sent

We send	We are sent
You send	You are sent
They send	They are sent

*Past Tense*

I sent (was sending, did send)	I was sent (was being sent)
You sent	You were sent
He sent	He was sent
We sent	We were sent
You sent	You were sent
They sent	They were sent

*Future Tense*

I shall send (shall be sending)	I shall be sent
You will send	You will be sent
He will send	He will be sent
We shall send	We shall be sent
You will send	You will be sent
They will send	They will be sent

*Perfect Tense*

I have sent (have been sending)	I have been sent
You have sent	You have been sent
He has sent	He has been sent
We have sent	We have been sent
You have sent	You have been sent
They have sent	They have been sent

*Past Perfect Tense*

I had sent (had been sending)	I had been sent
You had sent	You had been sent
He had sent	He had been sent
We had sent	We had been sent
You had sent	You had been sent
They had sent	They had been sent

*Future Perfect Tense*

I shall have sent (shall have been sending)	I shall have been sent
You will have sent	You will have been sent
He will have sent	He will have been sent

We shall have sent  
 You will have sent  
 They will have sent

We shall have been sent  
 You will have been sent  
 They will have been sent

### Subjunctive Mood

(Same in all persons)

*Active Voice*

*Passive Voice*

*Present Tense*

send

be sent

*Past Tense*

sent

were sent

*Perfect Tense*

have sent

have been sent

*Past Perfect Tense*

had sent

had been sent

### Imperative Mood

(Second person only is used)

send

be sent

### Infinitives

*Present*

to send

to be sent

*Perfect*

to have sent

to have been sent

### Participles

*Present*

sending

being sent

*Perfect*

having sent

having been sent

*Past*

sent

### Gerunds

*Present*

sending

being sent

*Perfect*

having sent

having been sent

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