

A SECOND BOOK OF  
COMPOSITION

BRIGGS AND MCKINNEY

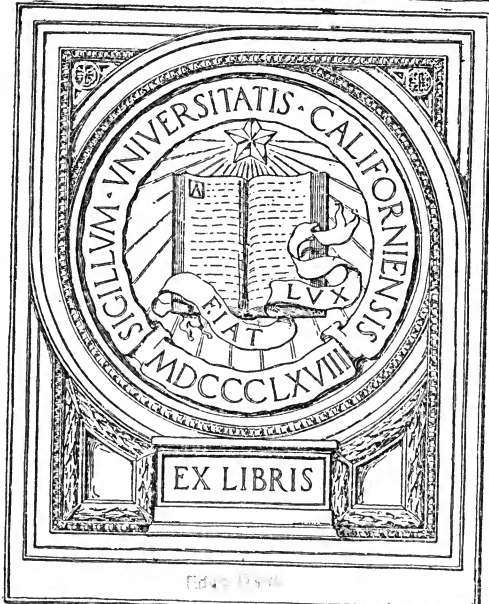
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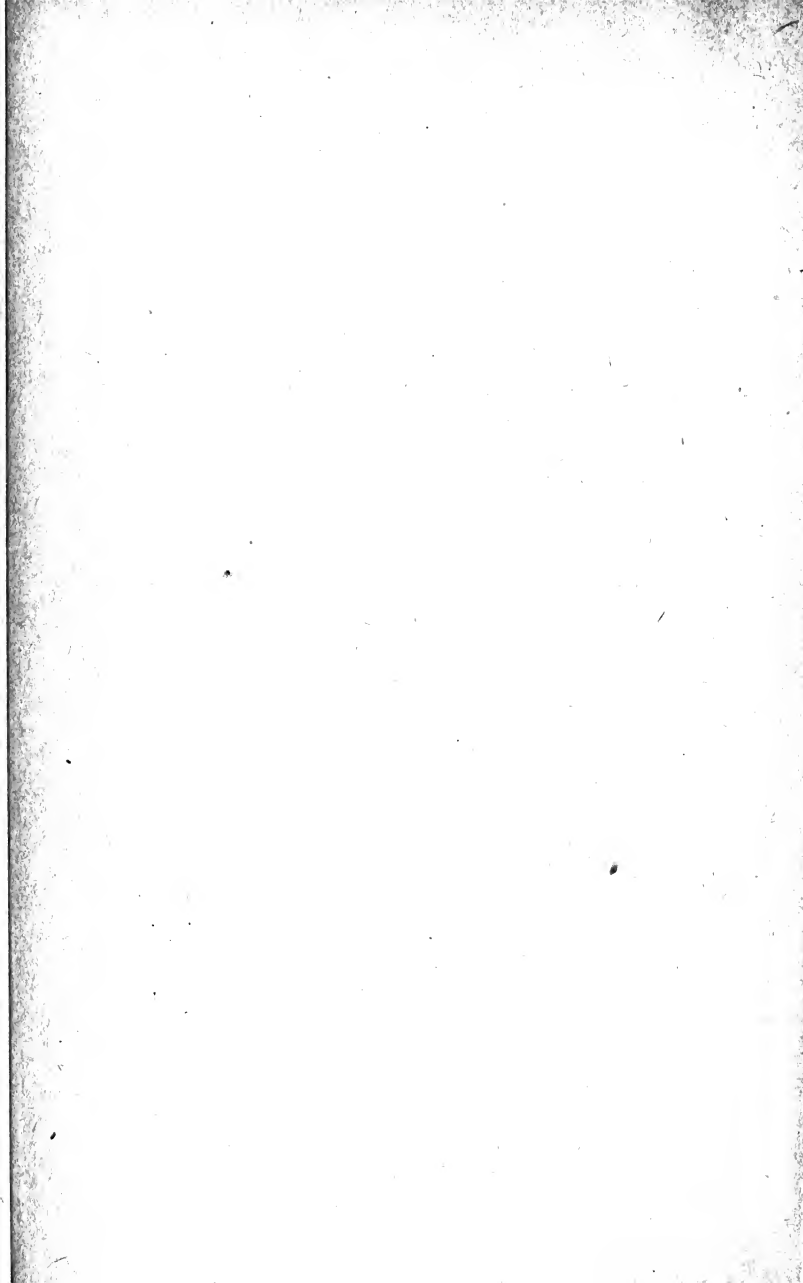
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# A SECOND BOOK OF COMPOSITION

FOR HIGH SCHOOLS

BY

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## PREFACE

This "Second Book of Composition" teaches English as a tool for effective expression in everyday affairs and seeks to break down the idea that composition is an academic and isolated subject. Every effort has been expended to make it really practical and usable — a help, not a hindrance, to the skillful and conscientious teacher and a guide to the inexperienced. No knowledge is practical that is not thorough; no skill is practical that is not ready at demand. Therefore this book, by the number and quality of the exercises, both oral and written, calls for repeated practice on the same rhetorical virtues in the treatment of a variety of natural and interesting problems. The importance of oral composition is recognized. There are a large number of oral themes, and the laboratory questions repeatedly demand organized recitations and discussions. These oral exercises are interspersed with written themes in a way to economize the effort of both student and teacher. Except for certain technical matters of presentation there is little difference between written and spoken composition; consequently a teacher may assign a written exercise to one group in the class and an oral exercise bearing on the same point to other groups, or an exercise labeled *oral* may be written by part of the class to allow more time for those who are required to recite orally.

Designed for the last two or three years of the high school, this book may follow any introductory one-year or

two-year book. The authors have furnished continuous practice in the application to speaking and writing of the fundamental principles that students have had presented in the preceding years of school.

The means by which the authors have endeavored to present "English as a tool" may be summarized as follows:

1. The other subjects of the curriculum and other activities of life are constantly drawn upon so that the practical need of effective expression, both oral and written, is emphasized.

2. The specific purpose of every exercise is made clear, so that the students are led not merely to compose but to compose for some definite and worthy end.

3. Oral composition is emphasized both by the large number of oral themes demanded and by the articulation of such exercises with principles previously learned and with the subsequent written themes.

4. By the variety of its offerings the book explores the interests, aptitudes, and abilities of the students in several of the major fields of expression.

5. Most of the illustrations are drawn from the students' themes and from the writings of men of to-day, who not only interest but also stimulate the amateur to emulation.

6. Appreciation of the work of the skilled writer is fostered in all students, whether or not they discover special aptitudes for expression. Such appreciation is, of course, one of the chief aims of the chapter on the short story, especially since nearly all students will read more magazine stories than anything else all the rest of their lives. In this field, as in every other, the book attempts, so far as a book can, to make the student really think for himself.



7. The exercises are arranged in the most economical order possible for both students and teacher, with regard for the laws of learning and for the preparation and correction of written work.

8. By a combination of prescribed and elective work the needs of the majority of the students in the upper years of the high school are provided for in one volume.

The book is arranged in separable chapters, providing work for a variety of needs. Since the ability to explain oneself clearly and adequately and to write a good letter are among the most practical of accomplishments, and since the completion of a high-school course assumes a comprehension of the principles that have governed previous practice, probably all students should work over Chapters I, V, and VI. From the other chapters teachers may choose whichever are best suited to the needs of particular classes. In some schools one group might well study the short story, for example, while another practiced argumentation. If it is preferred to offer a little of each kind of composition, the exercises marked optional and those indicated by asterisks, which lead to somewhat ambitious long themes, may be omitted.

An unusually complete index is afforded for anyone who wishes for any reason to change the order of presentation of topics. The general scheme of each chapter, as well as that of the whole book, may be readily understood from a reading of the Contents.

Acknowledgment of indebtedness is due to many teachers of English who have contributed in various ways to the value of the book. Particular mention must be made of Miss Florence V. Skeffington, of the Eastern Illinois State

Normal School, who has helpfully criticized much of the manuscript during its preparation, and to Professor Allan Abbott, of Teachers College, Columbia University, who, with full and successful experience in both high school and college, has had no small share in the preparation of the chapter on journalism. Mr. C. B. Richards, of the Syracuse High School, has read the proof and made a number of valuable suggestions.

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# A SECOND BOOK OF COMPOSITION

## CHAPTER I

### EXPLANATION: EXPOSITION AND DESCRIPTION

#### I. SEEING SOME REASONS FOR THIS CHAPTER

"He who can explain himself may command what he will." This statement of Professor George Herbert Palmer's, intended to assert the value of any power of effective speech, might well serve as a motto for this chapter. The importance of this power to explain, to make clear to another exactly what is in one's mind, is universally felt. You all know how worth while it is, both in school and out of school. Such ability is not ordinarily a gift, but a reward. It belongs, at least in some degree, to everyone who will earn it.

#### EXERCISE 1 — *Oral or Written Theme*

##### EXPLAINING SOMETHING TO THE CLASS

Keeping in mind all that you have learned about clearness and interest in presenting a topic, explain to the class orally or in writing how to do something that you think most of them do not already know how to do. Choose some very

simple process that you can explain briefly, and one that you thoroughly understand. Criticize each other's explanations chiefly for clearness; try to think whether you could really follow the directions given. This first attempt will show each one of you what skill you have already attained.

---

Heretofore you may have been speaking or writing with little regard to the kind, or type, of composition which you employed. This is well, for two reasons: not only because most qualities of good speech and of good writing—sincerity, definiteness, good form, interest, unity, variety, and coherence—belong to all types alike and are more important than the types but also because the types or kinds of composition mix and blend with one another, just as types of people do, in great variety. Nevertheless, since special means are best adapted to special ends, it is useful for a student, as he becomes more mature, to differentiate certain kinds of composition, each of which has, in a way, its own technique. The customary classification of all composition is under four kinds: narration, description, exposition, and argument. Roughly defined, a narrative is a story of events in time; a description is a word-picture of a person, place, thing, or state of mind; an exposition is an explanation; an argument is an appeal to the will through reason. It is evident from the mere statements above that the types of discourse are seldom unmixed; for example, a story must nearly always contain descriptive passages, and an argument must be based upon a representation and an explanation of facts. Exposition has a separate existence perhaps more often than any of the other types.

Exposition itself has been variously defined. In this book the term will be used to include every kind of explanation, whether it be particular or general, whether it be merely a report of the facts or an interpretation of the facts. Exposition is any discourse which is intended to make clear—expose—to the intelligence of some reader or hearer some idea, fact, or truth. Exposition may frequently involve description, especially scientific description; the two border on each other so closely that the boundary is hard to find—a boundary depending on the purpose of the writer or speaker. Exposition may involve an element of narration, if it explain a process in chronological order (see pp. 24–26 and Chap. IV, p. 274); or an element of argumentation, if it interpret facts for the purpose of moving somebody to action, without actually becoming an argument.

### EXERCISE 2 — *Oral Theme*

#### REVIEWING WHAT YOU KNOW OF EXPOSITION

Think over the themes, oral and written, that you have previously worked out, and decide which were exposition. Which of these involved an element of description? of narration? of argument? Report the titles in class. What have you already learned as to the characteristics of a good explanation? Present your answers in the form of an oral theme on the topic "What I Already Know about Exposition."

### EXERCISE 3

#### FINDING A CLEAR EXPLANATION

Bring to class a paragraph or two of clear explanation from one of your textbooks or from a current magazine—a paragraph written as you would like to be able to write—

and try to point out why it is clear. If you find an explanation that is not clear to you; show what you consider its defects. Contrast the defects of the one with the virtues of the other. What have you found to work for? The selections quoted below may serve as examples of clear exposition.

A great manufacturing company which sends out hundreds of salesmen with an article that is sold from house to house in country towns instructs its men on the road to hand the article to the woman at the door, and then at once to take a pad out of the left pocket and a pencil out of the right, as if for the purpose of writing down the order. But the psychological purpose of those actions is not really to take down the order, but to keep both the salesman's hands engaged, so that the woman may not be able to hand the package back. The idea of returning the thing is at once suppressed, and the result is that the impulse to give attention to the article is strongly reënforced. — *Youth's Companion*

A serious question sometimes arises here. Shall you enter college if you are obliged to borrow the money with which to meet your expenses? I have a horror of debt of every description, and I do not at all accept Mr. Greeley's dictum that debt is a good thing for a young man because it gives him something very definite to work for. But if you are even reasonably sure that you may profitably take a college course, there is no better undertaking for which to borrow money, nor is there any better investment of borrowed money — nothing which pays a larger interest or makes a more sure return. Borrowing should be most emphatically a last resort, and you should borrow the least amount consistent with your necessary expenses, after taking careful account of what you can possibly earn during vacations and at other leisure hours. But if the choice must be made between entering upon life in the bonds of ignorance or of limited education, or in the bonds of debt, the latter is to be chosen — every time. Either condition is

deplorable and dangerous ; but there is far more hope of escape from the latter than from the former. — JAMES HULME CANFIELD, "The College Student and his Problems"

The Indian is a true child of the forest and the desert. The wastes and solitudes of nature are his congenial home. His haughty mind is imbued with the spirit of the wilderness, and the light of civilization falls on him with a blighting power. His unruly pride and tamed freedom are in harmony with the lonely mountains, cataracts, and rivers among which he dwells ; and primitive America, with her savage scenery and savage men, opens to the imagination a boundless world, unmatched in wild sublimity.

The Indians east of the Mississippi may be divided into several great families, each distinguished by a radical peculiarity of language. In their moral and intellectual, their social and political state, these various families exhibit strong shades of distinction ; but, before pointing them out, I shall indicate a few prominent characteristics, which, faintly or distinctly, mark the whole in common. — PARKMAN, "The Conspiracy of Pontiac"

I would not be domesticated all my days with a person of very superior capacity to my own — not, if I know myself at all, from any considerations of jealousy or self-comparison, for the occasional communion with such minds has constituted the fortune and felicity of my life ; but the habit of too constant intercourse with spirits above you, instead of raising you, keeps you down. Too frequent doses of original thinking from others restrain what lesser proportion of that faculty you may possess of your own. You get entangled in another man's mind, even as you lose yourself in another man's grounds. You are walking with a tall varlet, whose strides out-pace yours to lassitude. The constant operation of such potent agency would reduce me, I am convinced, to imbecility. You may derive thoughts from others ; your way of thinking, the mold in which your thoughts are cast, must be your own. Intellect may be imparted, but not each man's intellectual frame. — LAMB, *Essays of Elia*, "The Old and the New Schoolmaster"

Each community is the best judge of the proper date for planting. Where potatoes are grown for the early market, the aim is to plant as early as possible without subjecting the young plants to severe cold. The crop should be planted at such date as to bring the stage of growth during which the tubers are rapidly developing at a time when there is ordinarily an adequate supply of moisture. The month when dry weather is most certain varies with the locality; and each potato grower should so time his planting as to be least affected by drought. Where the growing season is long, the crop that is to be stored over winter should be planted very late, so that it may remain in the ground until cool weather. On the other hand, where the season is short, late varieties should be planted in time to ripen before frost.—  
J. F. DUGGAR, *Government Bulletin No. 35*

## II. FINDING SOME PURPOSES OF EXPOSITION

### A. AS TO SUBJECT-MATTER

#### EXERCISE 4

##### DISCOVERING SOME USES OF EXPOSITION

Bring to class five or six topics for explanations that you could make to others or that you would like to have someone make to you, each illustrating one of the chief purposes mentioned on page 7. State clearly to the class the purpose of each explanation, or let them give the necessary purpose when you have stated the topic. If you think of other purposes not included in this list, mention and illustrate them. You will probably be surprised at the variety and interest of the uses for exposition that you bring together. Which of the eight kinds of topics prove most popular with your class? Keep for future use such topics as interest you.

Incidentally the two preceding exercises must have brought out to some extent the great variety of uses for expository speaking and writing. What uses have you already discovered? As shown in another chapter (for example, see Chapter II, p. 106), exposition is preparation for argument and debate, and often, as in salesmanship, it is implied argument. Exposition is, indeed, one of our chief servants in everyday affairs, and its employments are legion. Among the most important of these employments are proving some general proposition, unfolding a process, explaining causes and relations, illuminating some abstract truth, and analyzing a character or a situation or some other complex whole. The chief purposes of exposition, perhaps, are to answer the following questions, varied somewhat according to the topic under consideration :

1. What is it? (For example, in explaining the difference between a comet and a meteor.)
2. How does it work? (For example, in explaining a linotype machine.)
3. What does it do? (For example, in explaining the functions of the Senate.)
4. How is it made or done? (For example, in explaining bread-making.)
5. What does it mean? (For example, in explaining Emerson's "Rhodora.")
6. In what sense is it true? (For example, in explaining "The exception proves the rule.")
7. Why is it so? (For example, in explaining the phenomena of night and day.)
8. How do we know? (For example, in explaining our judgment as to the falsity of some historic traditions.)

**EXERCISE 5**

## MAKING DEFINITE THE PURPOSE OF AN EXPOSITION

If you attempt to explain too large a subject you will fail. To know how to limit your subject in accordance with some clear purpose will save you much waste of energy and your readers or hearers much boredom.

Make definite statements of at least ten smaller topics suggested by any one of the nine general subjects below :

1. War.
2. Our School.
3. Cotton.
4. New Inventions.
5. The Panama Canal.
6. Reconstruction.
7. City Improvements.
8. Winter Sports.
9. Careers of Usefulness.

Let the topics illustrate as many of the chief purposes of exposition as possible. The smaller topics should be suitable for themes of one or two paragraphs each. For example, selecting "Electricity" as a general topic, we might choose the following smaller topics illustrating the eight uses of exposition listed above :

- a. An Induction Coil.
- b. How a Storage-Battery Works.
- c. The Electric Uses of Tungsten.
- d. Putting in an Electric Doorbell.
- e. What is *Electrolysis*?
- f. Did Franklin Chain the Lightning?
- g. Why Glass is a Nonconductor.
- h. One Experiment in the Laboratory.



**EXERCISE 6 — Oral Theme**

## EXPLAINING WITH A DEFINITE PURPOSE

Speak for from three to five minutes either on one of the topics that you stated in Exercise 5 or on any other topic suggested to you by these, formulating your purpose exactly and carrying it out regardless of any other phase of your subject. The questions on page 7 may help you. Let the class, judging from your performance, tell what they think your purpose is and also whether or not you made your explanation clear to them.

**EXERCISE 7 — Written Theme**

## EXPLAINING WITH A DEFINITE PURPOSE

Write a theme of one or two paragraphs (one to two pages), treating either the topic discussed orally (Exercise 6) or a different phase of the same subject, and with either the same or a different purpose. State your purpose clearly either in a topic sentence of your theme or in an appended sentence addressed to the teacher and telling what you are trying to do. If you have trouble with sentence structure you should study Chapter VI, but not all of it at once. Attack one fault at a time.

*B. AS TO THE READER*

The chief quality of a good explanation of whatever kind is obviously clearness. But what is as clear as light to one reader may be obscure to another. Therefore the writer's purpose is not well defined until he knows not only *what* but also *for whom* he intends to explain. This purpose, as regards both the aspect of the subject to be presented and

the angle from which it is likely to be viewed by the reader, is only another name for point of view as applied in exposition. No writer can even begin to be clear and impressive until he has adopted a definite point of view.

### EXERCISE 8

#### SHOWING HOW THE READER AFFECTS THE PURPOSE OF EXPOSITION

From daily or weekly papers select and bring to class two short editorials, preferably on the same subject, addressed to different classes of readers. Show how the probable point of view of the reader is adopted by the writer. Does this affect the choice of a particular phase of the subject to be presented?

The following editorials may illustrate some difference in the choice of subject-matter and in point of view, but editorials on local and timely subjects taken from daily papers can bring out much more sharply different points of view. Can you improve the English in any of these editorials? (See also Chapter III, pp. 244-263.)

In the findings of the Alabama school survey appears this significant sentence: "One farmer with a cheap automobile has more money invested in that one piece of mechanism than the average rural community as a whole has in its school plant, and the owner of the automobile frequently spends as much on the upkeep of his one car as the community spends for the total maintenance of the school, including the teacher's salary." A New England village has come to our attention in which the annual receipts of the only "movie" theater exceed the total expenditures of the community for its school by nearly a thousand dollars. When such comparisons can be made shall we still listen to the cry of school extravagance? — *School Board Journal*

Business is not only feeding, clothing, and sheltering us. It is making us better. Being practical, business figures out the profits, and many are influenced by the dollar mark on morality just as they are by the price tag on something more material. For quite a while business wondered if it paid to advertise. When the answer came in the affirmative, advertising let in a lot of things, including sunlight. Then business rolled up the dark blinds and abolished the dark corners and began to grow bigger and happier in the open. Business proved that it paid to be good, and then it began to spread the gospel. Perhaps the best illustration of its recent power is the work it has done for temperance. To-day it says to the young man: "Being a free agent you may drink or not, just as you choose. But, free agent or not, if you don't let liquor alone you can't hold your job." There is a sort of heroic religion in that which matches the spirit of the old crusaders. But business has gentler methods than compulsion, and all its influences are toward the clean and useful life. Purely on a business basis the matter of being good pays. In many minds being good used to mean being goody-goody, and the idea got into some of our churches and did a vast amount of harm. But most of that has passed away, and the full, vital, positive life is the ideal of the day. Take care of your health as well as of your appetite and morals is the command. Self-respect and self-sacrifice are the foundations upon which to build. An indulgence denied to-day becomes a strength and a happiness for the morrow. Health and morality and character are all like your savings fund — hard at first but becoming easier and drawing more interest all the time. Of course it pays to be good. There is no profit in anything else. And it pays especially to be good earnestly. The only way to get value out of life is to live it affirmatively. — *The Country Gentleman*

What could be more wasteful than to support in idleness, by charity, people who are willing and able to work — except, finally, not to support them at all? To anyone who looks about him the statement that there is less demand for labor this year than last

sounds absurd. Everywhere, from the biggest city to the smallest hamlet, there are a thousand and one needful things to be done, which yet go undone year after year. . . . To say that we have no use for our labor is nonsense; but every urban charity organization is straining its resources to meet calls for relief arising from unemployment. That the great ever-recurring problem of unemployment can be reduced by intelligent forethought and organized action seems clear. Who knows how much might be accomplished by sound thought and better organization to reduce poverty that arises from other causes! We said, in view of the monstrous crime in Europe, that poverty could not be abolished. A correspondent replies that the appalling spectacle may be an augury to the contrary. If a fifth of the scientific thought, money, enthusiasm, and social organization Europe has directed this autumn to the making of misery were directed to its relief there might be a new world. — *The Saturday Evening Post*

### EXERCISE 9

#### ADAPTING EXPLANATIONS TO THE POINT OF VIEW OF VARIOUS READERS

Tell what differences are likely to be made in the treatment of the following topics for these three kinds of readers or audiences, and roughly plan what you would say in each case: (1) a class in some school pursuing the course of which each topic would form a part; (2) a popular audience, such as your own English class; (3) a group of children from the fifth grade. What aspects of any of these subjects would be timely just now? For what kinds of people might they be explained?

1. The development of electricity from streams.
2. Life-saving devices in a factory.
3. The conversion of starch into sugar.
4. The food value of skim milk.

5. The career of Joan of Arc.
6. The Constitution of the United States.
7. Some useful birds.
8. The best methods of irrigation.
9. Longfellow's use of the hexameter.
10. The works of Nathaniel Hawthorne.

### EXERCISE 10 — *Written Theme*

#### WRITING EXPLANATIONS FOR DIFFERENT READERS

Write on a limited aspect of one of the topics suggested above, or on some modification of it, two separate paragraphs adapted to two very different audiences or groups of readers. Be sure to keep the point of view that you adopt. Read these paragraphs to the class and let them decide for what kind of audience or reader each was intended, giving reasons for their decision.

#### III. LEARNING TO MAKE A GOOD EXPLANATION IN A SINGLE PARAGRAPH

Although it is probably true that the greater number of written explanations are several paragraphs long, yet newspapers and magazines abound in examples of single-paragraph explanations of various sorts and lengths. You will later have to solve the problem of connecting these paragraphs, but you can gain all the good qualities of exposition in a single paragraph as well as in a volume. What these good qualities are — sincerity, good form, definiteness, interest, unity, variety, and coherence — you already know. Which of these are most important in an expository paragraph, and how they may be attained — these are the questions to be answered now. A careful study of how to write or speak

a good paragraph of exposition will give you a mastery of the principles that will apply with little change to all other kinds of paragraphs.

### A. UNITY

#### 1. *The Topic Sentence*

After sincerity, which must pervade effective writing of every kind, the one quality that an exposition most needs is clearness. The clearness of an expository paragraph depends primarily upon unity — unity in both subject-matter and phrasing. The single isolated paragraph must be an integer, not a fraction; it must produce a single and whole impression. A good many matters of unity have doubtless already been studied. Nearly all of them are so fundamental that any learner must keep constantly reviewing them.

A paragraph considered as a complete composition is a brief development of some one thought. The unity of thought in such a paragraph is almost assured if, as we have already seen (see pp. 9-13), the writer or speaker has clearly defined his purpose, has found his exact point of view, and does not lose it. The unity of effect is greatly aided if he states his topic clearly in a single sentence or part of a sentence, usually at the beginning or at the end of his paragraph. The topic sentence states exactly the subject developed in the paragraph and often suggests the plan of development. It should make clear the point of view. A sentence which only vaguely refers to the general topic, and does not state the specific aspect of it under consideration, is not a topic sentence. If the speaker or writer states his topic clearly and sticks to it, he will be

pretty certain to make a paragraph well unified both in substance and in effect.

Some topic sentences from paragraphs already studied or quoted elsewhere in this book will perhaps make this point more clear. Of the paragraph on page 6, the first sentence announces the topic: "Each community is the best judge of the proper date of planting." In the paragraph on page 3 the topic sentence falls in the middle of the paragraph: "Exposition is any discourse which is intended to make clear — expose — to the intelligence of some reader or hearer some idea, fact, or truth." In the paragraph above, the topic sentence is the last: "If the speaker or writer states his topic clearly and sticks to it, he will be pretty certain to make a paragraph well unified both in substance and in effect."

### EXERCISE 11 — *Oral Theme*

#### GIVING A WELL-UNIFIED ORAL PARAGRAPH

*a.* Speak on any one of the topics formulated in Exercise 5 or in Exercise 9, planning for one paragraph of three or four hundred words. Before beginning to speak define your purpose clearly to yourself; and if you find your topic still too large, narrow it. Make a clear topic sentence, placing it preferably at the beginning or at the close. Let the class note whether it is clear and whether it really states what the paragraph develops. Criticize each paragraph keenly for unity. Is anything omitted that should be included? Is anything included that should be omitted? Is the point of view well kept?

*b.* Make topic sentences for any five other topics suggested in the exercises referred to in *a.*

**EXERCISE 12 — *Written Theme***WRITING A WELL-UNIFIED PARAGRAPH DEVELOPING  
A TOPIC SENTENCE

Write either the paragraph given orally or a paragraph based on one of the topic sentences called for in Exercise 11, *b*.

**EXERCISE 13**

## FINDING AND USING TOPIC SENTENCES

*a*. Find the topic sentences of the selections quoted in Exercises 3 and 8.

*b*. Choose from the day's lesson in other textbooks, or from lessons immediately preceding, three well-unified paragraphs. Write on a slip of paper the topic sentence of each, and bring them to class. Using one of these topic sentences, develop the topic in two or three minutes. Hand the others to classmates who have studied the same lesson and let each speak or write on the topic that falls to him. Criticize for unity, clearness, and accuracy. Compare afterwards with the author's development of the same topic sentence.

**EXERCISE 14 — *Oral Theme***

## GATHERING A PARAGRAPH INTO A TOPIC SENTENCE

Supply topic sentences for those which have been omitted from the following paragraphs :

. . . For its useful appetite for slugs and insects which it can take on the wing with wonderful dexterity, it (the yellow-bellied woodpecker or sapsucker) need not be wholly condemned. But as we look upon a favorite maple or fruit tree devitalized or perhaps wholly dead from its ravages, we cannot forget that this bird, while a most abstemious fruit-eater, has a pernicious and most intemperate thirst for sap! Indeed, it spends much of its time in the orchard,



drilling holes into the freshest, most vigorous trees; then, when their sap begins to flow, it siphons it into an insatiable throat, stopping in its orgie only long enough to snap at the insects that have been attracted to the wounded tree by the streams of its heart-blood now trickling down its sides. Another favorite pastime is to strip the bark off a tree, then peck at the soft wood underneath — almost as fatal a habit.

. . . Even the merchant and the merchant's wife wore silk, embroidery, cloth of gold and silver, and jewels in rings, earrings, necklaces, bracelets, and sewed on their clothes. Among the nobility and at court this half-barbarous excess of personal ornament was carried to great lengths and brought the English into some ridicule in the eyes of the other nations of Europe. The Elizabethan ruff, which is so conspicuous in the portraits of the time, on both men and women, is a good instance of the showy and excessive fashions. Bombasted trousers for men and skirts spread widely by farthingales for women were characteristic of the time. Queen Elizabeth herself set an extravagant example in dress, for notwithstanding her miserliness in many directions, she was never sparing of money for her own adornment.

Not every good paragraph of exposition has a topic sentence in which the topic is stated in separable form. Sometimes a phrase or a clause rather than a sentence may announce the topic; sometimes part of a sentence at the beginning must be supplemented by one at the end to convey the whole; sometimes the topic is in solution, as it were, and must be precipitated by the reader. Every good expository paragraph is, however, capable of a summary in a sentence. Even a very long paragraph, if it conveys a single aspect of a subject, as it should, is capable of such summary.<sup>1</sup>

<sup>1</sup> Let the class try summarizing in a sentence each of several long paragraphs from an essay which they may be studying; for example, Palmer's "Self Cultivation in English," second division.

## B. FORCE

I. *Development of the Topic*

a. **The Meaning of "Development."** The topic once clearly stated, the writer must decide how best it can be developed, for the wise choice of the best means of development will largely determine the force of his presentation. The means of development for each topic are determined in accordance with the exact purpose of the writer (see page 7). It is probable that a writer of experience seldom actually says, "I will develop this topic thus far by illustration," and so forth. You, however, who are learners should give yourselves practice in various modes of developing your topics so that the possibilities in any particular theme will present themselves to you when you need them. Your actual process in writing will then often be an unconscious choice of the best means to your end, a choice born of *a vivid conception of the subject and a vivid image of the reader*. But the clear purpose can find expression only through acquired skill and knowledge. To give you some command of the possible means at your disposal, some of the various kinds of paragraph development are illustrated here, along with some exercises for practice in their use. These you should study with care.

One of the most important things for a student to learn is to do what is suggested by the word *development* itself if it is really understood. That is to say, he must learn to *develop*, to *unfold* his subject-matter, to bring out what is in it, to dwell upon each point until it is clearly impressed upon his hearer or reader, yet without wearisome repetition. Too many young writers skim the surface of their subject,

thinking they have developed what in fact they have only *stated*. Little children beginning to write can find only a few words to say on one topic before skipping to another. They have no real notion of a paragraph — of a group of sentences developing in orderly sequence one central thought. But a student more mature should be able to see deeper meaning in his subject and to make his statement of that meaning more impressive. He must be convinced, first of all, that to convey the whole of his meaning is very much worth while, and then that he can find some way of accomplishing so worth while a feat if he will not be content with less. The long paragraphs in "Self Cultivation in English" are admirable examples of this elucidation of a subject, turning it this way and that till every point is illuminated. (See also the paragraphs from Arnold Bennett, pp. 34 and 37.)

### EXERCISE 15

#### COMPARING DEVELOPMENTS OF SIMILAR TOPICS

Compare the two following themes as to the exact purpose of each writer, the breadth or narrowness of his purpose, and the fullness of development. Why is the second theme more impressive than the first? How many sentences in the first theme cover the whole topic of the second theme? What other topics for themes as long as the second do you find touched upon in the first? What details does the second give?

#### THE INTRODUCTION IN A PLAY

The introduction in a play should do at least five different things: suggest the time of the action and the place, introduce the main characters, give their attitude toward each other, and

foreshadow the events of the play. In an Elizabethan play it was necessary for the audience to learn from the speeches of the actors all these things, since it had neither a program from which to learn the setting and names of the characters nor a synopsis of the plot. At that time appropriate scenery and costumes were lacking, which at this time help to show the audience the approximate time and place of the story. In the introduction of "The Merchant of Venice" Shakespeare brings in the necessary information in the conversation in a very natural way. We learn the place of the story in a speech of Bassanio's, "Gratiano speaks an infinite deal of nothing, more than any man in all Venice." We learn the time only approximately. We can gather from different speeches that the story was taking place while Venice was powerful on the seas, which was the last of the fifteenth century. In introducing the main characters it is not necessary for them to be on the stage in person. The audience can learn of them and their relations from the conversation of minor characters. In "The Merchant of Venice" all of the most important characters are on the stage during the introduction. We learn of their relations to other characters mainly from their own conversation. Before the introduction of a play has ended, the audience should have an idea of what forces are going to contend to make the action and about whom the action will center. During the introduction the audience learns in about what channel the play will run, and it is prepared to be on the alert for the most important events.

#### THE INTRODUCTION IN "THE MERCHANT OF VENICE"

One of the most important things that the introduction in "The Merchant of Venice" does is to give the actual place in which the action occurs. In a modern theater the audience is supplied with programs and so can easily follow the changing scenes. The Elizabethan audience had no programs. The modern audience can tell pretty well where the play is laid by scenery and costumes. Some other means had to be employed to let the audience know

what town or country was represented. Shakespeare overcame this difficulty by having his characters give the place in their speeches. In the first scene of "The Merchant of Venice" Bassanio remarks quite naturally, "Gratiano speaks an infinite deal of nothing, more than any man in all Venice." Very soon, to prevent the audience from forgetting that Venice is represented, Antonio says, "Therefore, go forth; try what my credit can in Venice do." These speeches let the audience know that this particular scene is in Venice, but they did not prepare for any change of scene. Shakespeare was dependent upon the speeches of characters in this case also. In the first scene of the play Bassanio and Antonio, at different times, mention Belmont as Portia's home. Consequently the audience could easily recognize the following scene as being Portia's home in Belmont. In this way the audience was probably better informed than it would have been by the use of printed programs.

**b. Forms of Development.** When you have clearly formulated your topic, look at it sharply to determine how best you may bring out what is in it and impress your hearer or reader with what you have to say. You know in general what you must say on this topic. *Exactly what* and *in what order* you are to determine next. You will find that your thoughts will run into one of the four following molds, or into a combination of them:

(1) A *sequence* of ideas, one leading to another, like links in a chain, as in the explanation of the steps in some process, or in a series of causes and effects. (See Tyndall's "Clouds, Rain, and Rivers," p. 64, for a cause-and-effect sequence, which might be condensed into a single paragraph.)

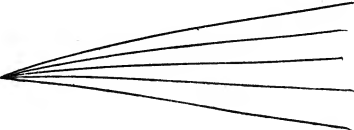
(2) An *enumeration* of coördinate ideas growing from one general notion, as in the first paragraph quoted in Exercise 15.

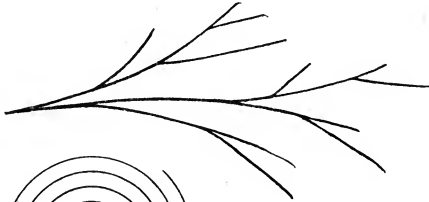
(3) A *division* of the main topic into subtopics and subdivisions of these, as in the analysis of a sentence or in the paragraph quoted from Crothers in Exercise 40 (see its outline on page 60).

(4) A *repetition* of an idea in different terms for purposes of emphasis and impressiveness, as in the paragraph quoted from Lamb on page 5.

If you could picture a paragraph embodying any one of these developments of a topic with all the living thought taken out of it and the mere shape left, like the skeleton of coral animals, the pictures of these forms might resemble the following diagrams :

1. Sequence 

2. Enumeration 

3. Division 

4. Repetition 

NOTE. In the treatment of single-paragraph exposition, material has been freely used and adapted from the authors' "A First Book of Composition."

Of course real thought about real topics cannot present itself to you in the form of these diagrams, but if you know these four very common and very different kinds of paragraph structure, perhaps you will more readily see to it that your own paragraphs have *some* kind of structure, and you may be less likely to call what is really but a disorderly heap of sentences a paragraph.

Of the paragraph structures indicated, the most useful to you will probably be the first and the third. The mere plan for the construction of a paragraph in which the ideas form a chain of links is so easy that it needs no special emphasis. Its successful use depends chiefly upon true coherence in both thought and form. The development of a topic by division should, perhaps, be explained a little more fully. The paragraph from Crothers cited above is a very good illustration of the type (see page 58). There a general topic is to be treated in two ways; thus the paragraph treating it must have two main divisions. Each of these divisions in turn is subdivided. Since the various points under the first division emphasize the same thing, there is here a certain repetition, and within the subdivisions separate sentences repeat the ideas of the subdivisions in different ways, but the fundamental structure of the paragraph is that of division. The analysis of a sentence would be naturally treated in the same way, since it falls into three or more principal parts—the classification of the sentence as a whole, the analysis of the subject, and the analysis of the predicate, or, if it is compound, the analysis of each main proposition. This present paragraph, by the way, is also an example of this form. A clear insight into the true division of subject-matter is fundamental to straight thinking and underlies

nearly all successful explanation. It is to be attained only by practice and careful guidance in this same straight thinking. You must learn to do by doing, but it must be *doing* directed by *knowing what to do*.

**c. Some of the Most Useful Means of Development.** Some kinds of thoughts run almost inevitably into one mold or grow almost inevitably into one form of paragraph, while others demand a choice of the most impressive form or combination of forms. Some of the most generally useful kinds of thoughts that occur to us when we try to develop a topic may be pointed out and illustrated. They are (1) steps; (2) enumeration; (3) details or particulars; (4) illustration, either by comparison or by instance; (5) repetition; (6) contrast; (7) reasoning from cause to effect. Of these the first four will most often be used for a whole paragraph; the others, at least by beginners, will most often be used in combination.

(1) *Development by Steps.* One of the most natural ways of developing certain kinds of topics is by stating the steps of a process in order. Such development will usually be according to the first form shown above, — a chain of sentences, perhaps strengthened by repetition here and there. Such topics as deal with the way in which anything is made or done, or how anything works or grows, will naturally be developed by this means. It is one of the easiest and most useful kinds of exposition. You might find it interesting to collect from textbooks and from other books and articles that you are reading as many different kinds of topics as you can discover developed by steps.



## EXERCISE 16

## STUDYING DEVELOPMENT BY STEPS

Study these paragraphs of explanation and state the topic of each. What steps in the process are recorded? Is the explanation clear? For whom is each paragraph written? What consequent differences in style do you note? What changes might there be if the kind of audience or reader were changed? Note that this form of exposition is largely narrative. In what respects are these paragraphs similar to stories?

I have said that when heated, air expands. If you wish to verify this for yourself, proceed thus. Take an empty flask, stop it by a cork; pass through the cork a narrow glass tube. By heating the tube in a spirit lamp you can bend it downwards, so that when the flask is standing upright the open end of the narrow tube may dip into the water. Now cause the flame of your spirit-lamp to play against the flask. The flame heats the glass, the glass heats the air; the air expands, is driven through the narrow tube, and issues in a storm of bubbles from the water. — JOHN TYNDALL, "The Forms of Water"

## THE WIGWAM

We decided one summer that the boy would play out of doors more contentedly if he had a wigwam instead of a playhouse. We selected a site for the wigwam that was well drained and, though it was in the open, protected from the direct rays of the afternoon sun. For the frame we used long beams in a circle, leaving an open space on one side for a doorway. We drew the poles together at the top and fastened them with a strong wire. Around the circle we planted morning-glory seed, and later the framework was thickly covered with vines. Shaded thus the inside of the wigwam provided a cool and attractive place for an imaginative boy to play. — Student's Theme

The modern builder thoroughly appreciates the importance of waterproofing foundation walls to prevent dampness from creeping into them and injuring them. Accordingly it is the custom to protect the foundation walls with a good coating of asphalt or the like. However, there are many buildings, particularly in the older countries, in which no such provision against the entrance of dampness and frost was made. In order to preserve these buildings, a method of insulating them against dampness has been devised by an engineer. It consists in sawing a slot in the foundation wall just above the ground line and introducing in the slot asphalt-coated lead plates. A special machine has been designed to saw the masonry, producing a kerf about one inch wide. As the work is done progressively, the plates being introduced as the sawing proceeds, the stability of the building is not endangered. However, to prevent any possible accident, conical iron cramps are introduced in the saw kerf. After the introduction of the insulating plates the slots are closed with temporary wooden forms, and then they are grouted with liquid cement, which completely fills them and any gaps still left open. The cement adds to the insulation, and the wall is thus thoroughly protected against creeping of moisture from the ground upward. To dry out the walls over the insulating plates, a special stove is provided.—  
*Scientific American*

### EXERCISE 17 — *Oral or Written Theme*

#### EXPLAINING A PROCESS

Choose some process with which you are familiar and explain it by stating its steps clearly and fully in sequence. If necessary use diagrams to aid clearness, but be sure not to allow obscurity in your wording through trusting too much to the diagram. (See pp. 22, 81, 84, for the use of the diagrams.) Choose a process which can be adequately explained in a single paragraph; for instance, one of the following:

1. How to wash dishes.
2. How to tie a four-in-hand tie.
3. Making an elliptical tulip bed.
4. Potting bulbs for winter flowers.
5. How to upholster a chair seat.
6. How to lay out a tennis court.
7. How to treat a severed artery.
8. How to study a history lesson.
9. How to make punch-work.
10. How to shoe a horse.

### EXERCISE 18 — *Oral Theme*

#### EXPLAINING A PROCESS WHILE PERFORMING IT

Choose some process with which not all the class are familiar, and one that you can perform before the class; for instance, an experiment in chemistry, the making of a cartoon, the felling of a seam, the tying of a sailor's knot, the scanning of the *Æneid*, the making of a willow whistle, the loading of a camera. Choose to do something that you can explain in a single paragraph and in four or five minutes, illustrating as you talk. Be sure to state your topic clearly and to speak especially for the people who do not already know how to do the thing explained.

(2) *Development by Enumeration.* Another simple and natural way of developing a topic is by stating several coördinate facts which are suggested or announced generally by a topic sentence. Such a statement as "There are three principal reasons why I have chosen to go to college" should, of course, be followed by an enumeration of these reasons. Sometimes the announcement is not quite so definite; for instance, "A boy on the farm has many chores

to do," or "Charlesburg has several unusual advantages as a business center." This method of development is easy enough if only the student remembers to live up to his promise in the topic sentence, stating fully and clearly all he has outlined there.

### EXERCISE 19

#### STUDYING DEVELOPMENT BY ENUMERATION

Study the following paragraphs and make an outline of each. (See outlines under Exercises 40 and 45, and also Chapter VI, pp. 410-413, if you have forgotten the form for an outline.)

There are several reasons why the dual, or twin, tires are used on large trucks. The weight carried by each inch of tire width should not exceed a certain amount. Therefore, when a heavy truck is loaded with several tons, the required width of the tire becomes so great as to make a single tire exceedingly unwieldy. Furthermore, the cost of production of such a tire would be greater than that of two of one-half the width. It is also possible that one of the dual tires would wear more rapidly than its companion on the same wheel, and in this event only the imperfect one need be replaced. Another important consideration in favor of the use of dual tires on large trucks is the better facilities afforded for attaching the two separate tires to the rims of the wheel. — Adapted from the *Scientific American*

The people who are opposed to football are usually the ones who do not understand the game. They do not comprehend in what ways the game is beneficial; they only know that it *looks* brutal and cruel. But there are reasons why the game is not altogether to be condemned. For one thing, football offers a clean, healthy means of enjoyment. For example, a student who has been working in school all day needs recreation, and in football

he finds a game that makes him stronger and healthier and at the same time affords him a great deal of pleasure. For another thing, football develops a clear head and steady nerve. Players must not only use their bodies well but they must think rapidly and keep perfect control over themselves. Then, too, football makes a man of a fellow. No sissy can play football; it takes someone who is not afraid of being hurt and who can be handled roughly. So, while there are undoubtedly some reasons why football is bad, there are also reasons why it is beneficial. — Student's Theme

### EXERCISE 20 — *Written or Oral Theme*

#### DEVELOPING A TOPIC BY ENUMERATION

Write or speak a paragraph on any one of the following topics, or one suggested by these. Make an outline for yourself, and be sure to make each point clear to the class.

1. There are several good ways of fighting flies.
2. When one tries to study in school he finds many distractions.
3. The railway mail clerk has a hard job.
4. We like our new house better than our old one in several ways.
5. There are five reasons why the —— car is the best for a person of moderate means.
6. The proposed site for the post office is undesirable from a number of points of view.
7. There are several scenes from "Treasure Island" that seemed to me especially vivid.
8. Of all the characters in "Vanity Fair" I found Becky Sharp most interesting on several accounts.
9. The —— books are sentimental and untrue to life in a number of ways.
10. There are three good methods of irrigation, each having its own advantages and disadvantages.

11. In shoeing a horse the smith must be very careful with regard to certain details.

12. There are several important causes for the War of 1812 (or other wars).

(3) *Development by Details or Particulars.* A general statement, easy enough to understand, often needs unfolding by details in order to be really impressive. The development by details is likely to take the form of a sequence or of an enumeration, or both, with perhaps divisions or repetitions by the way. Being very flexible in its form, it is applicable to a wide range of topics. It is a kind of filling in of the picture framed by the general statement, and each stroke should make the whole fact or truth more apparent.

### EXERCISE 21

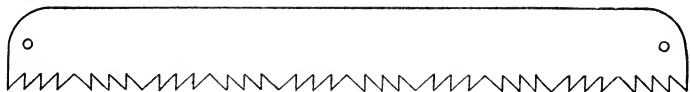
#### STUDYING DEVELOPMENT BY DETAIL

State the topic of each of the following paragraphs and point out the details used to illuminate the general statement. What reasons can you give for the arrangement of these details? What is the general form of each paragraph?

An election in England in the first half of the nineteenth century was very disorderly and corrupt. No building was provided in which the people could vote, but the election was held in the open. The sheriff stood on a platform and introduced the candidates to the people in turn. As each candidate was proposed, his followers, who were gathered around the platform, shouted, beat drums, shot guns, or did anything they could do to make a noise. The candidate whose followers made the most noise was declared elected. If the defeated candidate was not satisfied, he demanded that each voter register his name in a poll book, so that everyone might know how he voted. Thus, in order to do so

simple a thing as elect an officer, a process had to be gone through which lasted many weeks, during which serious riots often took place and many people were killed. Often the right man was not chosen, as the system of registering encouraged bribery. — Student's Theme

The French have invented a double-action saw that is said to be much better than the ordinary kind. As our illustration shows, the teeth of the new saw are arranged in alternate groups — four pointing forward and then four pointing back. For cutting metal the new saws are almost twice as efficient as saws of the usual pattern. They last six times as long. The blades do not break easily. They cut either wood or metal, and are made in a great variety of shapes and styles. — *Youth's Companion*



I said I would n't write anything more concerning the American people for two months ; but I may as well speak out to you. They are friendly, earnest, hospitable, kind, frank, very often accomplished, far less prejudiced than you would suppose, warm-hearted, fervent, and enthusiastic. They are chivalrous in their universal politeness to women, courteous, obliging, disinterested ; and when they conceive a perfect affection for a man, entirely devoted to him. I have met thousands of people of all ranks and grades, and have never once been asked an offensive or impolite question. The State is parent of its people ; has a parental watch over all poor persons, sick persons, and captives. The common men render you assistance in the streets, and would revolt from the offer of a piece of money. The desire to oblige is universal ; and I have never once traveled in a public conveyance without making some generous acquaintance whom I have been sorry to part from, and who has in many cases come on miles to see me again. — DICKENS, "Letters from America"

**EXERCISE 22 — Oral or Written Theme**

## EXPLAINING A GENERAL STATEMENT BY DETAILS

Develop one of the following topic sentences by details, or use a topic suggested by any of these. If you wish, use a diagram or sketch to help show the details.

1. A pawnshop window is always interesting.
2. One of the most contradictory characters in English history is that of Queen Elizabeth.
3. An important invention has recently been put upon the market.
4. For a long time I have been meaning to give you a brief explanation of the form of school government used here.
5. It is interesting to listen to the primary class recite.
6. Basket-ball gives good training in self-control.

(4) *Development by Illustration.* Again, a general statement may be enforced or illuminated not by details but by illustration, either from another field or from the same field as that of the statement itself. Illustration, then, may be either by comparison or by instance. Illustration may take the form of sequence or enumeration, and sometimes it is really a sort of repetition in concrete terms of some abstract idea.

**EXERCISE 23**

## STUDYING EXPLANATION BY ILLUSTRATION

Study the following paragraphs carefully, state the topic of each, and point out the illustration, showing whether it is a comparison or a particular instance. What is the general structure of each paragraph?



The cutting power of a stream of water depends very much on the amount of sand or pebbles it has in it. If we drive a stream of pure water against a pane of glass, it will not affect it, even if we keep it moving at a high speed; but if we have a little sand in it, the water will drive the sand against the glass, and in a few minutes it will appear like ground glass, from the cutting action of the sand. In the same way, the river water gets a power of wearing stones. — SHALER, "First Book in Geology"

Freak plays make baseball humorous, if not interesting. Some of these plays are said to be the result of quick thinking, but as a matter of fact, most of them are simply luck. Curious things happen. A ball fell into a tin can; and, since it could not be got out in time, can and all were thrown to the baseman. Another ball hit the end of a nail driven in the fence and could not be got down until all the runners scored. A swift hit glances off the pitcher's hand, is snapped up by an infielder and thrown to first, putting the man out. Red-hot liners or grounders sometimes hit the first or third base bag and glance away for singles or even two-baggers. The shortest two-bagger known was struck when the ball grazed the bat, shot up a few feet, and fell in front of the plate. As the catcher reached for the twirling ball, it glanced from his glove and bounded back to the stand, and the batter made second easily. A center-fielder saw a mitt in the way of the short-stop and walked about sixty feet in to move it out of the way, when he heard the crack of the bat and saw a hot ball coming straight at him. He could do nothing but try to catch it, and did, to his surprise. But he was given credit for being a great student of batters. — ARTHUR McDONALD in *American Physical Education Review*. (*Slightly adapted*)

The body of an animal may be well compared with some machine like a locomotive engine. Indeed, the animal body is a machine. It is a machine composed of many parts, each part doing some particular kind of work for which a particular kind of structure fits it; and all the parts are dependent on each other

and work together for the accomplishment of the total business of the machines. The locomotive must be provided with fuel, such as coal or wood or other combustible substance, the consumption of which furnishes the force or energy of the machine. The animal body must be provided with fuel, which is called food, which furnishes similarly the energy of the animal. Oxygen must be provided for the combustion of the fuel in the locomotive and the food in the body. The locomotive is composed of special parts: the fire box for the reception and combustion of fuel; the steam pipes for the carriage of steam; the wheels for locomotion; the smokestack for throwing off waste. The animal body is similarly composed of parts: the alimentary canal for the reception and assimilation of food; the excretory organs for the throwing off of waste matter; the arteries and veins for carriage of the oxygen and food-holding blood; the legs or wings for locomotion. — JORDAN and KELLOGG, "Animal Life"

Listen, you confirmed grumbler, you who make the evening meal hideous with complaints against destiny — for it is you I will single out. Are you aware what people are saying about you behind your back? They are saying that you render yourself and your family miserable by the habit which has grown on you of always grumbling. "Surely it isn't as bad as that?" you protest. Yes, it is just as bad as that. You say: "The fact is, I know it's absurd to grumble. But I'm like that. I've tried to stop it, and I can't!" How have you tried to stop it? "Well, I've made up my mind several times to fight against it, but I never succeed. This is strictly between ourselves. I don't usually admit that I'm a grumbler." Considering that you grumble for about an hour and a half every day of your life, it was sanguine, my dear sir, to expect to cure such a habit by means of a solitary intention, formed at intervals in the brain and then forgotten. No! You must do more than that. If you will daily fix your brain firmly for half an hour on the truth (you know it to be a truth) that grumbling is absurd and futile, your brain will henceforward begin to

form a habit in that direction; it will begin to be molded to the idea that grumbling is absurd and futile. When you sit down to the meal and open your mouth to say, "I can't think what my ass of a partner means by ——" it will remember that grumbling is absurd and futile, and will alter the arrangement of your throat, teeth, and tongue, so that you will say, "What fine weather we're having!" In brief, it will remember involuntarily, by a new habit. All who look into their experience will admit that the failure to replace old habits by new ones is due to the fact that at the critical moment the brain does not remember; it simply forgets. The practice of concentration will cure that. All depends on regular concentration. This grumbling is an instance, though chosen not quite at hazard. — ARNOLD BENNETT, "The Human Machine"

#### EXERCISE 24 — *Oral or Written Theme*

##### EXPLAINING A TOPIC BY ILLUSTRATION

Give orally, or write, a paragraph developing by illustration one of the following topic sentences. Illustrate either by particular instance or by comparison. If none of these topics interests you, choose a similar topic from your own experience.

1. There is that maketh himself rich, yet hath nothing; there is that maketh himself poor, yet hath great riches.
2. A rolling stone gathers no moss, but a standing stone gets no polish.
3. A new broom sweeps clean, but an old one is best for the corners.
4. A bad beginning does not always make a good ending.
5. Lowell makes "The Vision of Sir Launfal" interesting by the skillful use of contrasts. (Or substitute contrasts in "L'Allegro" and "Il Penseroso.")
6. Many accidents in the machine shops, railroad yards, etc. have been due to a kind of bravado.

7. The "Safety First" campaign is beginning to influence even the small boy on the street corner.

8. A pupil entering high school from the eighth grade is often rather dazed at first.

9. The American army at Vera Cruz made the people realize that our flag stood for fair treatment of prisoners.

10. A hydro-aëroplane must be at home in two elements. (Compare with bird and fish in structure.)

(5) *Other Means of Development.* The *repetition* of one idea in different terms cannot be accurately called a means of development; it is rather a means of enforcement or of illumination. A beginner should be on his guard in repeating an idea, that he may not merely repeat it unchanged, but may rather turn it this way and that, so that the reader may have an opportunity to look closely at it. The paragraph quoted from Lamb on page 5 is an excellent example of repetition, with an element of illustration. Indeed, repetition is almost sure to demand at least some metaphorical statement; the literal statement repeated again and again, positively and negatively, would lose rather than gain in force.

*Contrast* is another useful device in exposition, just as it is in description; illustrations are easily found. *Reasoning from cause to effect* or from effect to cause is another process likely to be useful at this or at that point in an explanation. Such reasoning, if it is used for a whole paragraph, will probably take the form of an enumeration of coördinate causes or effects, or of a sequence or chain of causes and effects leading from one to another. But the beginner should not forget that even a sentence or two giving a cause or effect of something may often help materially to make his point.

**EXERCISE 25 — Oral Discussion**

## STUDYING DEVELOPMENT BY A COMBINATION OF MEANS

Study the following paragraphs carefully for topics, general structure, and means of development, and report your discoveries to the class. Each sentence is numbered for convenience of reference. Find out what each sentence accomplishes. By way of illustration an analysis of the first paragraph is here given. Be ready to speak connectedly and pointedly. Study in the same way the paragraph from John Fiske (Exercise 35, p. 52).

NOTE. The topic of the paragraph below is found in the fourth and fifth sentences, with a reference to the first to explain what habit is meant. Briefly stated, it is: "The powerful and capricious habit of losing or mislaying one's temper can be met and conquered only by the even more powerful universal human horror of looking ridiculous." The first part of the paragraph is an enumeration (sentences 1-3) of the apparently powerful but generally ineffective arguments against the habit. Sentence 4 sums up these in the phrase "These arguments" and leads to the topic sentence, which is thus introduced as a contrast (sentence 5). Sentences 6-12, the latter part of the paragraph, are in general a repetition for impressiveness of the idea that losing one's temper is really ridiculous. Sentences 6 and 7 are a contrast. Sentence 8 repeats the idea of 7 in other terms; sentence 9 repeats and enlarges with some details. Sentence 10 is a kind of illustration, supported by 11 and 12, these three sentences taking the form of a sort of sequence.

(1) It is useless for a man in the habit of losing or mislaying his temper to argue with himself that such a proceeding is folly, that it serves no end, and does nothing but harm. (2) It is useless for him to argue that in allowing his temper to stray he is probably guilty of cruelty, and certainly guilty of injustice to those persons who are forced to witness the loss. (3) It is useless for him to argue that a man of uncertain temper in a house is like a man who goes about a house with a loaded revolver sticking from his pocket,

and that all considerations of fairness and reason have to be subordinated in that house to the fear of the revolver, and that such peace as is maintained in that house is often a shameful and unjust peace. (4) These arguments will not be strong enough to prevail against one of the most powerful and capricious of all habits. (5) This habit must be met and conquered (and it can be) by an even more powerful quality in the human mind; I mean the universal human horror of looking ridiculous. (6) The man who loses his temper often thinks he is doing something rather fine and majestic. (7) On the contrary, so far is this from being the fact, he is merely making an ass of himself. (8) He is merely parading himself as an undignified fool, as that supremely contemptible figure — a grown-up baby. (9) He may intimidate a feeble companion by his raging, or by the dark sullenness of a more subdued flame, but in the heart of even the weakest companion is a bedrock feeling of contempt for him. (10) The way in which a man of uncertain temper is treated by his friends proves that they despise him, for they do not treat him as a reasonable being. (11) How should they treat him as a reasonable being when the tenure of his reason is so insecure? (12) And if only he could hear what is said of him behind his back! — ARNOLD BENNETT, "The Human Machine"

(1) An acute observer says that the reason why the French woman is always so well dressed is that she never tries to hide from herself what her mirror tells her. (2) She always knows exactly what she looks like, and knowing that, asks herself not "What are they wearing?" but "What shall I wear?" (3) Having decided which of the current fashions best suits her type and years, she seeks the shops with a definite idea of what she wants, and is never persuaded on any specious plan to buy what does not suit her. (4) That is a "hint from Paris" that is worth remembering. — *Youth's Companion*

(1) When we are as yet small children, long before the time when those two grown ladies offer us the choice of Hercules, there comes up to us a youthful angel, holding in his right hand cubes

like dice, and in his left spheres like marbles. (2) The cubes are of stainless ivory, and on each is written in letters of gold — TRUTH. (3) The spheres are veined and streaked and spotted beneath, with a dark crimson flush above, where the light falls on them, and in a certain aspect you can make out upon every one of them the three letters L, I, E. (4) The child to whom they are offered very probably clutches at both. (5) The spheres are the most convenient things in the world; they roll with the least possible impulse just where the child would have them. (6) The cubes will not roll at all; they have a great talent for standing still, and always keep right side up. (7) But very soon the young philosopher finds that things which roll so easily are very apt to roll into the wrong corner, and to get out of his way when he most wants them, while he always knows where to find the others, which stay where they are left. (8) Thus he learns — thus we learn — to drop the streaked and speckled globes of falsehood and to hold fast the white, angular blocks of truth. (9) But then comes Timidity, and after her Good Nature, and last of all Polite Behavior, all insisting that truth must roll or nobody can do anything with it; and so the first with her coarse rasp, and the second with her broad file, and the third with her silken sleeve, do so round off and smooth and polish the snow-white cubes of truth that, when they have got a little dingy by use, it becomes hard to tell them from the rolling spheres of falsehood. — HOLMES, "Autocrat of the Breakfast Table"

(1) If a grasshopper be startled from the ground, you may watch it and determine exactly where it alights after its leap or flight and yet, on going to the spot, be wholly unable to find it. (2) The colors and marking of the insect so harmonize with its surroundings of soil and vegetation that it is nearly indistinguishable as long as it remains at rest. (3) And if you were intent on capturing grasshoppers for fish-bait, this resemblance in appearance to their surroundings would be very annoying to you, while it would be a great advantage to the grasshoppers, protecting

some of them from capture and death. (4) This is protective resemblance. (5) Mere casual observation reveals to us that such instances of protective resemblance are very common among animals. (6) A rabbit or grouse crouching close to the ground and remaining motionless is almost indistinguishable. (7) Green caterpillars lying outstretched along green grass-blades or on green leaves may be touched before being recognized by sight. (8) In arctic regions of perpetual snow the polar bears, the snowy arctic foxes, and the hares are all pure white instead of brown and red and gray like their cousins of temperate and warm regions. (9) Animals of the desert are almost without exception obscurely mottled with gray and sand color, so as to harmonize with their surroundings. — JORDAN and KELLOGG, "Animal Life"

### EXERCISE 26

#### PLANNING THE DEVELOPMENT OF VARIOUS TOPICS

Study the topics suggested below and decide what means of development or what combinations of means would be best for each. Discuss the topics in class and find the probable best development; determine what the approximate length of each paragraph will be.

1. The phrase "upwards of a hundred" is often misunderstood.
2. Saturdays and Mondays are for me very different days.
3. A bird in the bush is worth two in the hat.
4. Dickens entertains me more than Scott does.
5. Our pastor argues that it is unwise to feed tramps.
6. The long drought will be bad for the gardens.
7. I found an old diary of mine the other day.
8. There are several kinds of slang.
9. — is a picture that I like very much.
10. Last summer I tried to make some money by getting subscriptions to — *Magazine*.



11. The rules for the scansion of Latin verse are very simple.

12. The importance of *gender* is very much greater in Latin or German than in English.

13. The old-fashioned cook who measured with her eye would be quite astonished if she should come into our domestic-science class.

14. Last fall I had my first experience in judging corn.

15. The emphasis in commercial arithmetic is on the most practical aspects of the subject.

16. The references to musical terms in Browning's "Abt Vogler" are interesting to a student of music.

17. One of the best ways of preparing a roadbed is the following.

18. There are several things about the use of a dictionary that not every student knows.

19. There is no reason why the most ordinary article of household use should not have a certain beauty of its own.

20. When I first saw some pictures by the Italian painters, I felt inclined to laugh at them.

21. A lathe is one of the most useful of energy-saving devices.

22. A little ingenuity can often save a workman several minutes a day.

23. The profit-sharing plan saved the company money in at least one instance that I know of.

24. The old New England town-meeting had its advantages as a governing body — and its disadvantages.

25. In many respects our modern civilization is not so "modern" as that of the Greeks.

26. Emerson understood the art of compression.

27. Extravagance in dress is particularly absurd in young girls.

28. It is not always easy to say "no" and stick to it.

29. Stevenson's (or Henry Harland's) delight in color may be illustrated from a single page of —.

30. War is most burdensome to the poor.

**EXERCISE 27 — Oral Theme**

## DEVELOPING A TOPIC BY A COMBINATION OF MEANS

Speak in class on any one of the foregoing topics, taking all the hints given in the class discussion (Exercise 26). Be sure to develop your topic fully enough to impress your hearers. Of course you will have an outline ; see whether your classmates can discover, as you speak, what it is. Let them also tell what means of developing your topic you employed.

**EXERCISE 28 — Written Theme**

## DEVELOPING A TOPIC BY A COMBINATION OF MEANS

Develop by a combination of means one or more of the preceding topics as your teacher may direct, choosing different topics from the one that you used in Exercise 27. Be ready to analyze your paragraph, showing what means you have used.

*2. Emphasis of an Idea*

Besides developing all that is in the topic for your purpose, and developing it by the best means, you can increase the impressiveness of what you have to say by attention to certain matters of style and by a proper apportionment of your space. Some of the principles of emphasis you have perhaps already studied incidentally.<sup>1</sup> In a sense, too, unity and coherence are the most important means of emphasis. But since it is emphasis that young writers are likely to be most sadly lacking, some of its important principles are here stated. (See also Chapter VI, Exercise 9.)

<sup>1</sup> See, for example, the chapters on "Interest" and "Variety," in "A First Book of Composition."

1. In general, dwell at greatest length on the most important ideas. (See pages 44-45, and also Chapter VI, rule 7 under III, *D*.)

2. In general, put the most important ideas into main propositions and put subordinate ideas into subordinate propositions. (See Chapter VI, rule 10 under III, *D*.)

3. Place the most important ideas of each paragraph or sentence in the most prominent places ; these are the beginning and the end. (See Exercise 32, and compare the paragraphs in Exercise 25.)

4. Place in an unusual position a phrase, clause, or word expressing an idea to be emphasized, if this position does not make the meaning obscure. (See Chapter VI, rule 3 under III, *D*.)

5. Arrange the sentences so that they read aloud easily ; that is, see that the swing of the sentence brings the right ideas into prominence and that no unpleasant jingling of like sounds distracts attention. (See Exercise 33, and Chapter VI, rule 11 under III, *D*, and rules 1-3 under III, *E*.)

6. Variety aids emphasis ; monotony destroys it. Vary the kinds of sentences — loose, periodic, and balanced ;<sup>1</sup> or declarative, interrogative, and imperative, if the subject lends itself to these. Vary the length of sentences. Vary the wording and phrasing of your ideas. (See Exercise 34, and Chapter VI, rule 8 under III, *D*.)

7. On the other hand, parallel structure and parallel phrasing often aid emphasis. Cast in parallel form thoughts that are truly parallel. For example, in giving directions keep to the imperative form throughout, or to the third person, or to *should*, or to whatever form you choose ; do not say first "You should do this," then "Do that," then "The third step is taken so and so." (See Chapter VI, rule 9 under III, *D*.)

8. Contrast often aids emphasis. Opposites are foils for each other ; a dark background makes a white object stand out sharply. For example, use a short sentence for emphasis after long ones. (Compare rule *b* under III, *D*, 8.)

9. Repetition often aids emphasis. Repetition of connectives before each of several coördinate phrases or clauses, repetition of

<sup>1</sup> See, for example, "A First Book of Composition," pp. 209-211.

important phrases, repetition of a long and complex subject in a single word before the predicate, repetition of the same predicate with different subjects instead of a single predicate with compound subject, repetition of the same ideas in different words, — all these devices aid emphasis. (See Chapter VI, rule *d* under III, C, 20.)

10. On the other hand, conciseness aids emphasis. Repetition of unimportant ideas, saying the same thing twice for no reason, stating the obvious, using ten words where one word (if the right one) would suffice, beating about the bush, — all these faults blur the impression. "Brevity is the soul of wit" when every word of a brief statement is packed with meaning. Condense one part of your phrasing as carefully as you expand another.

It is evident that some of these principles are more or less conflicting, at least on the surface. At bottom they are all tending to the same principle — that to be impressive you must make one thing out of many; and this, as Mr. Palmer points out in his essay, is a task for an artist. But by practice you must learn to sacrifice a bit of emphasis now and then to coherence, and a bit of coherence now and then to emphasis, for the best effect; now to expand and now to condense your statements, always with an eye to the whole. In your choice only judgment based on study and care can guide you. You must see very clearly your own ideas and their relative importance to your purpose, and you must be able to make your words express these ideas — you must learn to use your tools.

The greater impressiveness of what is dwelt on at greater length has already been illustrated in the discussion of development (Exercise 15). What is true of a paragraph is true also of a sentence. A clause is more impressive than a phrase, a phrase than a single word, provided that the idea embodied in the words is not stretched thin by expansion.

**EXERCISE 29**

## STUDYING EMPHASIS THROUGH PROPORTIONS

Compare the following version with the original (Exercise 3), and state what ideas in the original have been made less emphatic here by compression.

Each community is the best judge of planting time. Growers for the early market intend to plant as early as possible without subjecting the young plants to severe cold. The crop should be planted so that the growing-time will come when rain is likely to be adequate. The dry month varies with the locality; and each potato grower should so time his planting as to be least affected by drought. In the warmer latitudes the crop for winter should be planted very late, so that it may remain in the ground until cool weather. On the other hand, farther north late varieties should be planted in time to ripen before frost.

**EXERCISE 30**

## STUDYING EMPHASIS THROUGH PROPORTIONS

Study the proportions of space allotted to each of the principal ideas in the paragraph from John Fiske on page 52. What proportion of the first paragraph, for example, is given to the comparison between medieval and modern methods of satisfying greed? to the Navigation Act of 1651? What is the comparative importance of these ideas in developing the topic of the paragraph?

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The saying that "Where everything is *very* nothing is *very*" conveys an important truth. Of things all alike no one is striking. To make some ideas stand out, subordinate

others, and be sure that you subordinate the less important. You have already, no doubt, considered practice in subordination and coördination. After studying a few sentences to review the possibilities of this device, apply it in your own writing. (See Chapter VI, rule 10 under III, *D*.)

### EXERCISE 31

#### EMPHASIZING BY COÖRDINATION AND SUBORDINATION

*a.* Find a well-written piece of exposition. Break the sentences into as many simple coördinate statements as are needed to convey all the ideas. Bring to class the two versions of the paragraph on separate sheets of paper. Exchange with one another the paragraphs of disjointed sentences, and then attempt to reconstruct as nearly as possible your neighbor's paragraph. Afterwards compare your version with the original to see whether the most important ideas have been made most emphatic and others subordinated. Of course it is unlikely that you will hit upon the exact wording of the original. Your version will be good in proportion as it subordinates the less important ideas.

*b.* In the paragraph from Tyndall in Exercise 16 what ideas are made important in imperative sentences? What are subordinated in phrases? Why are not all the directions given in coördinate imperative sentences? What elements are coördinated in the last sentence? Try the effect of subordinating some of these. Also try the effect of writing the paragraph in short sentences or in sentences compounded with *and* or *but*, making every idea coördinate with every other one. What important changes in emphasis does this arrangement produce?

## EXERCISE 32

## EMPHASIZING BY ARRANGEMENT

Compare the emphasis of each sentence in the following paragraph by Chesterton with the emphasis of the corresponding sentence in the denatured version that follows. What changes are the result of different arrangement of parts? What of different subordination?

(1) The seemingly quaint custom of comparing Dickens and Thackeray existed in his own time . . . (2) There must have been some reason for making this imaginary duel between two quite separate and quite amiable acquaintances. (3) And there is, after all, some reason for it. (4) It is not, as was once cheaply said, that Thackeray went in for truth and Dickens for mere caricature. (5) There is a huge accumulation of truth, down to the smallest detail, in Dickens: he seems sometimes a mere mountain of facts. (6) Thackeray, in comparison, often seems quite careless and elusive; almost as if he did not quite know where all his characters were. (7) There is a truth behind the popular distinction; but it lies much deeper. (8) Perhaps the best way of stating it is this: that Dickens used reality, while aiming at an effect of romance; while Thackeray used the loose language and ordinary approaches of romance, while aiming at an effect of reality. (9) It was the special and splendid business of Dickens to introduce us to people who would have been quite incredible if he had not told us so much truth about them. (10) It was the special and not less splendid task of Thackeray to introduce us to people whom we knew already. (11) Paradoxically, but very practically, it followed that his introductions were the longer of the two. (12) When we hear of Aunt Betsey Trotwood, we vividly envisage everything about her, from her gardening gloves to her seaside residence, from her hard, handsome face to her tame lunatic laughing at the bedroom window. (13) It is all so minutely true that she must be true also. (14) We only feel inclined to walk round the English

coast until we find that particular garden and that particular aunt. (15) But when we turn from the aunt of Copperfield to the uncle of Pendennis, we are more likely to run round the coast trying to find a watering place where he isn't than one where he is. (16) The moment one sees Major Pendennis, one sees a hundred Major Pendennises. (17) It is not a matter of mere realism. (18) Miss Trotwood's bonnet and gardening tools and cupboard full of old-fashioned bottles are quite as true in the materialistic way as the Major's cuffs and corner table and toast and newspaper. (19) Both writers are realistic : but Dickens writes realism in order to make the incredible credible ; (20) Thackeray writes it in order to make us recognize an old friend. (21) Whether we shall be pleased to meet the old friend is quite another matter ; I think we should be better pleased to meet Miss Trotwood, and find, as David Copperfield did, a new friend, a new world. (22) But we recognize Major Pendennis even when we avoid him. (23) Henceforth Thackeray can count on our seeing him from his wig to his well-blacked boots whenever he chooses to say "Major Pendennis paid a call." (24) Dickens, on the other hand, had to keep up an incessant excitement about his characters ; and no man on earth but he could have kept it up. — G. K. CHESTERTON, "The Victorian Age in Literature"

(1) Even in their own time the seemingly quaint custom of comparing Dickens and Thackeray existed. (2) Some reason must have existed for making this imaginary duel between two acquaintances quite separate and quite amiable. (3) After all, some reason for it does exist. (4) It is not that Thackeray went in for truth and Dickens for mere caricature, as was once cheaply said. (5) In Dickens there is a huge accumulation of truth down to the smallest detail ; he seems a mere mountain of facts sometimes. (6) In comparison Thackeray often seems quite careless and elusive ; as if he did not quite know where all his characters were. (7) The truth which lies behind the popular distinctions is much deeper. (8) Perhaps the best way of stating it is this : that Dickens, while



aiming at an effect of romance, used reality; while Thackeray, who was aiming at an effect of reality, employed the loose language and ordinary approaches of romance. (9) It was the special and splendid business of Dickens to introduce us to people who, if he had not told us so much truth about them, would have been quite incredible. (10) While Thackeray introduced us to people whom we already knew. (11) It followed, paradoxically but very practically, that his introduction was the longer of the two. (12) We vividly envisage everything about Aunt Betsey Trotwood, when we hear of her, everything from her hard, handsome face to her tame lunatic laughing at the bedroom window, from her gardening gloves to her seaside residence. (13) It is all so minutely true that she also must be true. (14) We feel inclined only to walk round the English coast until we find that particular garden and that particular aunt. (15) But turning from David Copperfield's aunt to Pendennis's uncle, we are more likely to run round the coast trying to find a watering place where he isn't than one where he is. (16) One sees a hundred Major Pendennis the moment one sees Major Pendennis. (17) It is not merely a matter of realism. (18) Miss Trotwood's cupboard full of old-fashioned bottles and bonnet and gardening tools are quite as true in the materialistic way as the Major's newspaper and toast and corner table and cuffs. (19) Realistic both writers are: but Dickens writes realism in order to make credible the incredible; (20) Thackeray writes it in order to make us recognize an old friend. (21) It is quite another matter whether we shall be pleased to meet an old friend; we shall be better pleased, I think, to meet Miss Trotwood, and find a new friend, a new world, as David Copperfield did. (22) But even when we avoid Major Pendennis, we recognize him. (23) Henceforth whenever Thackeray chooses to say "Major Pendennis paid a call" he can count on our seeing him from his well-blacked boots to his wig. (24) On the other hand, Dickens had to keep up an incessant excitement about his characters; and except him no man on earth could have kept it up.

**EXERCISE 33****STUDYING EMPHASIS BY ORDER, RHYTHM, CONTRAST,  
PARALLELISM, AND CONCISENESS**

If you have not already learned by heart Lincoln's Gettysburg address, do so, and repeat it aloud with careful interpretation of the meaning. Let the class repeat it in concert. Note how the important ideas stand out. Study it sentence by sentence, for emphasis, noting all the ways in which this quality is obtained. Try in your later writing to secure emphasis in all these ways.

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth.

## EXERCISE 34

## STUDYING EMPHASIS THROUGH VARIETY OF PHRASING

Variety of phrasing comes only with a wide vocabulary. Original expression comes largely from original ways of seeing things. A vigorous and new figure of speech, a happily chosen epithet, an unexpected turn of thought, add greatly to emphasis, especially in the more personal kinds of writing, where individuality reigns. Any imitation of such originality is the worst type of insincerity in writing, and consequently defeats its own end; but appreciation of it may sharpen our own faculties. Point out the unusual phrasing in the following sentences, and bring to class ten other examples, from expository writing, of particularly fortunate and original ways of saying things.

[Thackeray] did not know enough ignorant people to have heard the news.

While Emily Brontë was as unsociable as a storm at midnight, and while Charlotte Brontë was at best like that warmer and more domestic thing, a house on fire . . . etc.

Dickens seems to expect all his characters, like amusing strangers arriving at lunch.

Thackeray was equipped with a singularly easy and sympathetic style, carven in slow, soft curves where Dickens hacked out his images with a hatchet.

[Macaulay's] poem on the Armada is really a good geography book gone mad; one sees the map of England come alive and march and mix under the eye.

A style of ringing and rounded sentences, which at its best is like steel and at its worst like tin.

No woman later has captured the complete common sense of Jane Austen. — CHESTERTON, "The Victorian Age in Literature"

**EXERCISE 35**

## STUDYING THE FORCE OF A WELL-WRITTEN PARAGRAPH

Study the following paragraph, pointing out all the ways in which it is made forceful: the means of development of the topic, the proportions, and the emphasis secured by various elements of its style. Be ready to report your conclusions in a connected oral statement, and illustrate every point that you make by specific reference to the paragraph.

The rapid development of maritime commerce in the seventeenth century soon furnished a new occasion for human folly and greed to assert themselves in acts of legislation. Crude medieval methods of robbery began to give place to the ingenious modern methods in which men's pockets are picked under the specious guise of public policy. Your medieval baron would allow no ship or boat to pass his Rhenish castle without paying what he saw fit to extort for the privilege, and at the end of his evil career he was apt to compound with conscience and buy a ticket for heaven by building a chapel to the Virgin. Your modern manufacturer obtains legislative aid in fleecing his fellow-countrymen, while he seeks popularity by bestowing upon the public a part of his ill-gotten gains in the shape of a new college or a town library. This change from the more brutal to the more subtle devices for living upon the fruits of other men's labors was conspicuous during the seventeenth century, and one of the most glaring instances of it was the Navigation Act of 1651, which forbade the importation of goods into England except in English ships, or ships of the nation that produced the goods. This foolish act was intended to cripple the Dutch carrying trade, and speedily led to a lamentable and disgraceful war between England and Holland. In its application to America it meant the English colonies could trade only with England in English ships, and it was generally greeted with indignation. Cromwell, however, did little or nothing to enforce it in America. Charles II's government was more active in the matter

and soon became detested. One of the earliest causes of the American Revolution was thus set in operation. The policy begun in the Navigation Act was one of the grievances that kept Massachusetts in a chronic quarrel with Charles II during the whole of his reign, and it was a source of no less irritation in Virginia. — JOHN FISKE, "Old Virginia and Her Neighbors"

### EXERCISE 36 — *Written and Oral*

#### REVISING A THEME FOR EMPHASIS

Revise one of your last three themes for emphasis, choosing the one that most needs this kind of revision. Bring it to class and discuss the changes you make, or go over them in conference with your teacher.

### EXERCISE 37 — *Oral Theme*

#### SPEAKING WITH SPECIAL ATTENTION TO FORCE

Choose some topic in which you are truly much interested, and speak to the class with special attention to emphasis, that you may impress them just as you wish. You will find it necessary to make most careful preparation, applying all that you know of orderliness, clearness, and style. Be sure to look your hearers in the eye.

### EXERCISE 38 — *Written Theme*

#### WRITING AN EXPLANATION WITH SPECIAL ATTENTION TO FORCE

Write the theme given orally in Exercise 37, or write on a different topic, as the teacher may direct, using all the means in your power to enforce what you wish to make impressive. Plan very carefully, and revise for all points of unity and force. Hand in your very best work.

### C. COHERENCE : THROUGH UNITY AND COHERENCE OF SENTENCES IN THE PARAGRAPH

The clear purpose governs not only your choice of topic, its exact formulation, and its general means of development but also the arrangement of all sentences in the paragraph and of words and phrases in the sentence. That is to say, all the sentences, and therefore all the parts of each sentence, must work together, with not a single distracting or misleading suggestion. Such perfection of harmony is, of course, hardly to be attained by a young writer, yet is earnestly to be pursued.

The chief elements of that harmony and finish are the unity and coherence of sentences, both of which you have already studied. Each word group must fit into the groups adjoining it; it must be emphatic or subordinated as the idea demands; and it must be so constructed that each sentence conveys one thought and only one. A sentence may be as delicately adjusted to its purpose as a fine watch, but to make it so requires a touch as deft as a watchmaker's. This means that you must be willing to work patiently for skill. You have no doubt studied some definite ways of securing unity and coherence of sentences, chiefly perhaps by attention to grammatical agreement, to pronouns, to participles and gerunds, to proper coördination and subordination, to the order of arrangement of parts, and to the use of connecting words. Some positive and negative examples should bring your rules to mind. If you have difficulty in criticizing these, consult the summary of rhetorical principles, Chapter V.

EXERCISE 39 — *Oral*

## IMPROVING THE UNITY AND COHERENCE OF SENTENCES

The sentences given below illustrate some of the commonest and most troublesome violations of unity and coherence. Correct them and classify the errors. (See Chapter VI, III, *B* and *C*.)

1. It is his delight to get the upper hand over someone so that he could torment and worry them.

2. Certainly he must have possessed a very unkind nature mingled with cruelty, for on entering the room even the dog slunk under a chair.

3. He could have deceived them and made lots of money, but honesty kept him from it.

4. Words ending in *ce* or *ge* the *e* is kept before *a* and *o*.

5. Words ending in a single consonant preceded by a single vowel double the consonant when a suffix beginning with a vowel is added; that is, the syllable is accented which precedes the suffix. Otherwise it remains single.

6. He always spoke very jeeringly and insultingly to Godfrey because Mr. Cass liked Godfrey better and it made Dunstan jealous.

7. He was good-natured and affectionate, being shown by the attitude of the dog toward him.

8. He might have made lots of money curing the people who wanted him to.

9. His pride would not allow those around him to know his circumstances or it would ruin his social position.

10. Godfrey was led into selling Wildfire, drinking more than he should, and into marrying Molly.

11. On the way home he came to Silas Marner's cottage, finding no one at home he stole the money.

12. He trusted the God of Chance which is shown by the way he let things run on.

13. He was conscientious, so he could hardly lie. Because of this he began to drink.

14. The history of his character grew negatively until it ended which came to him by falling in a stone pit while escaping with the money of Silas Marner, and his body was not found for a number of years.

15. His honesty is shown when the people wanted Silas to treat them with herbs as they believed he could cure them, he refused them because he could not.

16. While using pliers they should be held with the right hand between the thumb and finger and with the close side toward you.

17. On entering the cabinet shop the first exercise is the making of a tabouret.

18. Ordinarily the term conductors are applied to metals alone, metals being solid and can stand a strain better.

19. When one drinks distilled water he is sure of it being pure. But this is not so with filtered water.

20. When one drinks distilled water you are sure of its being absolutely pure. This is not so with filtered water, either filtered through a household filter or through bone black, because this just removes some of the larger particles and makes it clearer in appearance.

21. All modern chemists and scientists use distilled water in their experiments, because the results they obtain will be more accurate, for in the process of distilling the water, all foreign matter is removed, therefore giving more satisfactory results for experiments.

22. No sooner had I done this when the car suddenly stopped, landing a big fat lady in front of me on top of my hat.

23. The school has no up-to-date ventilating system, which I think would be a great comfort.

24. The wearing power of metals is a great deal better and can be placed in the open where air and water with other substances of the atmosphere are continually eating things away.

25. Such bright colors and they were mingled together there!



26. The author, Helen Hunt Jackson, took many of the places and descriptions that she put in the story from the real places she had seen in the country, making it very real.

27. There has been some changes in the faculty since you were here.

28. She tells how they drove the Indians off their land.

29. The cell sap in roots is slightly acid, which may be shown by pressing the root of a sprouting seed against blue litmus paper.

30. Printing, as taught by technical experts, usually involves three processes, namely: first, by using engraved plates; second, from a level surface, as polished stone where the ink is confined by a repellent medium (this process is known as lithography); and third, from surface in relief, whereby the ink is transferred from the raised characters, which may be either on block or on separate or movable types.

31. It was not a minute before I discovered that it was not meant as an insult and had proceeded with my task.

32. The benches are numbered which helps an instructor very much in tracing a boy.

33. After straightening some rods in the cultivator, nothing was seriously damaged.

34. The paper also said two ships landed in New York from France which contained a large number of guns.

The coherence within the sentences of a paragraph will, of course, tend to give the paragraph itself coherence. It will not, however, insure paragraph coherence without attention to the linking of these sentences to one another by the same means as are used for joining their parts. Order of sentences in the paragraph, reference of sentence to sentence, and connecting words of various kinds joining sentence to sentence — these are all important to the coherence of the paragraph.

EXERCISE 40 — *Oral Discussion*STUDYING THE UNITY AND COHERENCE OF SENTENCES  
AND THEIR COHERENCE IN THE PARAGRAPH

In the first paragraph quoted from Arnold Bennett, p. 34, study the unity and coherence of sentences, keeping in mind the exact topic and purpose of the paragraph. Make an outline of the paragraph, noting the number of sentences to each division. Notice the order of elements in the sentences, how these elements are arranged to lead from one idea to another, and especially what is placed first and what last in each sentence to lead from one sentence to another. Notice also all linking words — pronouns, repeated nouns or synonyms, conjunctions, and connective words of all kinds. Notice how by coördination or subordination all the parts are made to convey one thought in each sentence. Why is the next to the last sentence so short? Pull some of the long sentences apart into short ones and note the effect. Be ready to recite definitely and coherently on any phase of this sentence study which your teacher may call for. Probably no one student will think of all the possible points to make. Be ready to contribute your share of the discussion. As an illustration of the kind of analysis expected here, study the following :

(1) In each generation there have been men of fashion who have mistaken themselves for gentlemen. (2) They are uninteresting enough while in the flesh, but after a generation or two they become very quaint and curious, when considered as specimens. (3) Each generation imagines that it has discovered a new variety, and invents a name for it. (4) The dude, the swell, the dandy, the fop, the spark, the macaroni, the blade, the popinjay, the coxcomb — these are butterflies of different summers. (5) There is here

endless variation, but no advancement. (6) One fashion comes after another, but we cannot call it better. (7) One would like to see representatives of the different generations together in full dress. (8) What variety in oaths and small talk! (9) What anachronisms in swords and canes and eyeglasses, in ruffles, in collars, in wigs! (10) What affluence in powders and perfumes and colors! (11) But "will they know each other there?" (12) The real gentlemen would be sure to recognize each other. (13) Abraham and Marcus Aurelius and Confucius would find much in common. (14) Launcelot and Sir Philip Sidney and Chinese Gordon would need no introduction. (15) Montaigne and Mr. Spectator and the Autocrat of the Breakfast-Table would fall into delightful chat. (16) But would a "swell" recognize a "spark"? (17) And might we not expect a "dude" to fall into immoderate laughter at the sight of a "popinjay"?—SAMUEL MCCHORD CROTHERS, "The Evolution of the Gentleman"

NOTE. The topic of this paragraph is the thought that the imitation gentleman, the artificial gentleman, passes with the fashion of his generation; unlike the true gentleman, he has no permanent quality linking him to others of his kind, and contributes nothing to the "evolution of the gentleman." Stated more briefly, the topic is the worthlessness of the mere fashionable imitation of a gentleman. It is stated in sentences 1 and 6.

Of all the ideas connected with this topic, the author chooses to impress most forcibly the momentariness of fashion, hence of her votaries. Almost every sentence in some way calls to mind the swift passage of time: "In each generation," "while in the flesh," "but after a generation or two," "quaint and curious specimens," "Each generation . . . a new variety," "butterflies of different summers," "no advancement," "One fashion comes after another," "different generations," "variety," "anachronisms," "will they know each other there," "Abraham and Marcus Aurelius and Confucius," "Launcelot and Sir Philip Sidney and Chinese Gordon," "Montaigne and Mr. Spectator and the Autocrat," "swell" and "spark," "dude" and "popinjay" call up a panorama of flying years. The topic, it would appear, is developed chiefly by division and then by repetition.

The outline of the paragraph is as follows :

1. Men of fashion as imitations of gentlemen.
  - a.* Found in each generation (1).
  - b.* Interesting specimens to the next (2).
  - c.* Called by various names (3 and 4).
  - d.* Making no advance (5 and 6).
2. An imagined meeting of various specimens.
  - a.* Pictured by suggestive details (7-10).
  - b.* Contrasted with meeting of true gentlemen (11-17).

Some of the ways in which sentence is linked with sentence for unity and coherence of the whole have already been suggested. Of actual connectives there are few, since the style is very informal and conversational. "But" (2, 6, 11, and 16) and "and" (17) are the only words connecting statements. But the repetition of ideas and names, and the use of pronouns, link the sentences and parts of sentences closely with one another. "Who" (1), "they" (2), "generation" (3), "it" (3), "dude," "swell," etc. (4), referring to "name" in 3, "these" (4), "here" (5), "fashion" (6), referring to 1 and to the idea of endless variation in 5, "the different generations" (7), "they" (11), "each other" (11 and 12), "swell" and "spark" (16), "dude" and "popinjay" (17) referring to 4 — these are the most important links. The sentences that contain none of these (8-10 and 13-15) are linked by parallel structure; and the names in the last group all refer to "real gentlemen" in 12, while the details in the first (8-10) expand the idea of 7. It is evident how close-knit a fabric this apparently free and easy passage really is.

If we look at the order in which the ideas are arranged we find other connecting links. Sentence 1 ends with the idea of the artificial gentlemen; sentence 2 picks this up with "they"; sentence 3 begins with "each generation," linking itself to the two preceding sentences, and ends with the idea of the various names, which sentence 4 expands in its beginning. This sentence (4) ends with a figure of speech that sums up the whole thought so far, "butterflies of different summers," a figure really suggested by the word "specimens" in 2 and carried out by "discovered a new variety" in 3, but here first explicitly stated. Sentence 5 contains the figure in "variation," but neutralizes it in the idea of "advancement" to lead back to the real men of fashion who are to be described in the remaining sentences. But "butterflies" has suggested the idea of worthlessness or uselessness, which sentences 5 and 6

emphasize by their endings and by the repetition in 6 of the idea in 5 except in more literal terms. The parallel structure of the two sentences helps out the emphasis. Sentence 7 begins with a new idea of the onlooker at a meeting of these men of fashion. This sentence begins the second main division of the paragraph, breaks apart from 6, and links itself rather to the first sentence or to the whole of the first part (1-6). Its close leads directly to the details in sentences 8, 9, 10; sentence 11 is joined to this group by the adversative "but." Sentence 12 begins with the "real gentlemen" in contrast with those mentioned in 11; sentences 13, 14, and 15 begin likewise with the names of some real gentlemen. The last two sentences, which might have begun and ended in like manner, by way of contrast are instead connected by "but" and "and," and the order of elements is changed lest monotonous repetition spoil the emphasis. But the separation of "swell" from "spark" and of "dude" from "popinjay" also recalls sentence 4, where they are all listed together as merely variations of the name of fashions; thus the idea here helps to round out the whole and to link the second part of the paragraph with the first.

The sentences in this paragraph are rather short, and the coördination *versus* the subordination is hence a less important element of unity and coherence than in somewhat more formal exposition. The most interesting example is in sentence 2 — the coördination of the main propositions "they are uninteresting enough" and "they become very quaint and curious," each with the time clause limiting it.

### EXERCISE 41

#### REVISING THEMES FOR UNITY AND COHERENCE

Revise one or more of your last three written themes for unity and coherence of sentences, and note whether the changes made improve the unity and coherence of the paragraphs. What different means do you find useful in securing these two important qualities? Sum up what you have learned.

**EXERCISE 42****FINDING CONNECTIVES THAT AID IN SECURING  
COHERENCE**

Make a list of fifty words or groups of words that you find placed at the beginning of sentences in expository paragraphs and looking back to preceding sentences. Which of these are purely connective? Which have an element of summary?

**EXERCISE 43****ARRANGING SENTENCES IN A PARAGRAPH**

Bring to class an example of a rather long, *well-written* paragraph of explanation (from the *Youth's Companion*, the *Scientific American*, *Popular Mechanics*, *Collier's Weekly*, *Harper's Monthly*, etc.), and also each sentence of the paragraph written on a separate slip of paper. Exchange the bundles of slips and try to arrange those you hold to form a coherent paragraph. Compare these paragraphs with the originals, and tell what guiding words or phrases helped to indicate the right place for each sentence.

**EXERCISE 44****USING CONNECTIVE PHRASES**

Find or compose, as your teacher may direct, a paragraph of well-connected sentences explaining something; then re-write, making each sentence well unified and coherent in itself but entirely disconnected from the rest in order of elements and in lack of linking words and phrases. In class exchange the second versions and let others try to make the paragraphs coherent by inserting connective phrases. Compare the class versions with the originals.

#### IV. WRITING AND CRITICIZING LONGER EXPOSITORY THEMES

##### A. ANALYSIS OF THE SUBJECT: OUTLINING

An exposition of several paragraphs is only an extended form of a single paragraph. If the material that we wish to present overflows the limits of a paragraph or breaks into several easily separable parts, we must make new paragraphs. The possible length of a paragraph varies from a single sentence to several printed pages, as the illustrations given above have already proved. Young writers are inclined to paragraph too freely, and in support of their tendency they find examples of short paragraphs in various editorials and in newspaper writing generally, which is intended to catch the eye and hold the interest of even very busy and very unpracticed readers. (See Chapter III, p. 206.) It is easy enough to print one paragraph to look like several, but it is not so easy to weld together several scraps of what should have been a paragraph. In your own expository writing any material that is worth presenting is hardly likely to be fully developed in less than an average page of theme paper. If it is enough for three pages or more, probably it has one or two natural dividing places, where new paragraphs are to be made. As a more or less arbitrary standard, about three hundred words may be considered an average paragraph. In exposition you will seldom be able to develop an idea adequately in less than one hundred words. You have probably already found yourself overstepping the limits of a paragraph because you have chosen a topic too big for your space. The new difficulties that present themselves in writing longer themes are chiefly those attendant upon handling a larger mass of material.

**EXERCISE 45 — *Oral Discussion*****STUDYING THE ANALYSIS OF A TOPIC AND ITS  
DIVISIONS INTO PARAGRAPHS**

Study very carefully the exposition here given, and its outline. The paragraphs quoted form the first section of Tyndall's lectures on "The Forms of Water." Would the opening paragraph be necessary or desirable if the section quoted comprised all that was said? What is the general plan of explanation? To which type of paragraph does this whole exposition conform? (See diagram, p. 22.) Why is the fourth topic treated so briefly? Why is the fifth topic developed at greatest length? Note the number of paragraphs required for the development of each topic. What, exactly, is the topic of the whole exposition? Condense the whole exposition into a single good paragraph. What do you leave out? Is your paragraph clear? Is it an adequate development of the topic? What rules and principles that you have found applicable to single-paragraph themes apply equally well to this larger exposition? Comment on the unity of the whole and tell some ways in which it is secured.

**CLOUDS, RAINS, AND RIVERS**

Every occurrence in nature is preceded by other occurrences which are its causes, and succeeded by others which are its effects. The human mind is not satisfied with observing and studying any natural occurrence alone, but takes pleasure in connecting every natural fact with what has gone before it and with what is to come after it. Thus, when we enter upon the study of rivers, our interest will be greatly augmented by taking into account not only their natural appearances but also their causes and effects.

Let us trace a river to its source. Beginning where it empties itself into the sea, and following it backwards, we find it from time



to time joined by tributaries which swell its waters. The river, of course, becomes smaller as these tributaries are passed. It shrinks first to a brook, then to a stream; this again divides itself into a number of smaller streamlets, ending in mere threads of water. These constitute the source of the river, and are usually found among hills. Thus the Severn has its source in the Welsh Mountains, the Thames in the Cotswold Hills, the Danube in the hills of the Black Forest, the Ganges in the Himalaya Mountains, the Euphrates near Mount Ararat, the Garonne in the Pyrenees, the Elbe in the Giant Mountains of Bohemia, the Missouri in the Rocky Mountains, and the Amazon in the Andes of Peru.

But it is quite plain that we have not yet reached the real beginning of the rivers. Whence do the earliest streams derive their water? A brief residence among the mountains would prove to you that they are fed by rains. In dry weather you would find the streams feeble, sometimes, indeed, quite dried up. In wet weather you would see them foaming torrents. In general these streams lose themselves as little threads of water upon the hillsides, but sometimes you may trace a river to a definite spring. The river Albula in Switzerland, for instance, rushes at its origin in considerable volume from a mountain side. But you very soon assure yourself that such springs are also fed by rain, which has percolated through the rocks or soil, and which, through some orifice that it has found or formed, comes to the light of day.

But we cannot end here. Whence comes the rain which forms the mountain streams? Observation enables you to answer the question. Rain does not come from a clear sky. It comes from clouds. But what are clouds? Is there nothing you are acquainted with which they resemble? You discover at once a likeness between them and the condensed steam of a locomotive. At every puff of the engine a cloud is projected into the air. Watch the cloud sharply; you notice that it first forms a little distance from the top of the funnel. Give close attention and you will sometimes see a perfectly clear space between the funnel and the cloud. Through that clear space the thing which makes the cloud must pass. What,

then, is this thing which at one moment is transparent and invisible, and at the next moment visible as a dense, opaque cloud?

It is the *steam* or *vapor* of *water* from the boiler. Within the boiler this steam is transparent and invisible, but to keep it in this invisible state a heat would be required as great as that within the boiler. When the vapor mingles with the cool air above the hot funnel it ceases to be vapor. Every bit of steam shrinks, when chilled, to a much more minute particle of water. The liquid particles thus produced form a kind of *water-dust* of exceeding fineness, which floats in the air and is called a *cloud*. Watch the cloud-banner from the funnel of a running locomotive; you see it growing gradually less dense. It finally melts away altogether, and if you continue your observations you will not fail to notice that the speed of its disappearance depends upon the character of the day. In humid weather the cloud hangs long and lazily in the air; in dry weather it is rapidly licked up. What has become of it? It has been reconverted into true invisible vapor. The *drier* the air and the *hotter* the air, the greater is the amount of cloud which can be dissolved in it. When the cloud first forms, its quantity is far greater than the air is able to maintain in an invisible state. But as the cloud mixes gradually with a larger mass of air it is more and more dissolved, and finally passes altogether from the condition of a finely divided liquid into that of transparent vapor or gas.

Make the lid of a kettle air-tight, and permit the steam to issue from the pipe; a cloud is precipitated in all respects similar to that issuing from the funnel of the locomotive. Permit the steam as it issues from the pipe to pass through the flame of a spirit-lamp; the cloud is instantly dissolved by the heat, and is not again precipitated. With a special boiler and a special nozzle the experiment may be made more striking, but not more instructive, than with the kettle.

Look to your bedroom windows when the weather is very cold outside; they sometimes stream with water derived from the condensation of the aqueous vapor from your own lungs. The windows of railway carriages in winter show this condensation in a striking

manner. Pour cold water into a dry drinking-glass on a summer's day; the outside surface of the glass becomes instantly dimmed by the precipitation of moisture. On a warm day you notice no vapor in front of your mouth, but on a cold day you form there a little cloud derived from the condensation of the aqueous vapor from the lungs. You may notice in a ballroom that as long as the doors and windows are kept closed, and the room remains hot, the air remains clear; but when the doors or windows are opened a dimness is visible, caused by the precipitation to fog of the aqueous vapor of the ballroom. If the weather be intensely cold the entrance of fresh air may even cause snow to fall. This has been observed in Russian ballrooms; and also in the subterranean stable at Erzeroom, when the doors are opened and the cold morning air is permitted to enter. Even on the driest day this vapor is never absent from our atmosphere. The vapor diffused through the air of this room may be congealed to hoar frost in your presence. This is done by filling a vessel with a mixture of pounded ice and salt, which is colder than the ice itself, and which, therefore, condenses and freezes the aqueous vapor. The surface of the vessel is finally coated with a frozen fur, so thick that it may be scraped away and formed into a snowball.

To produce the cloud, in the case of the locomotive and the kettle, *heat* is necessary. By heating the water we first convert it into steam, and then by chilling the steam we convert it into cloud. Is there any fire in nature which produces the clouds of our atmosphere? There is: the fire of the sun.

Thus, by tracing backward, without any break in the chain of occurrences, our river from its end to its real beginning, we come at length to the sun. — JOHN TYNDALL, "The Forms of Water"

#### OUTLINE OF "CLOUDS, RAINS, AND RIVERS"

- I. Introduction: man's interest in causes and effects of any natural occurrence.
- II. Apparent source of rivers: small streamlets in the hills.
- III. Source of streamlets: rain.

IV. Source of rain : clouds.

V. Source of clouds : invisible water vapor.

1. Condensation of vapor illustrated by

(a) that of a locomotive ;

(b) that of a kettle.

2. Diffusion of vapor illustrated by

(a) that of a locomotive ;

(b) that of a kettle.

3. Presence of water vapor in the atmosphere proved by

(a) condensation on window-glass or drinking-glass.

(b) condensation of breath vapor in winter.

(c) fog or even snow precipitated by cold air admitted into

(1) a crowded ballroom ;

(2) a subterranean stable.

(d) hoar frost collected in lecture room on a vessel filled with a freezing mixture.

VI. Cause of water vapor in atmosphere : the sun.

VII. Conclusion : real source of a river : the sun.

### EXERCISE 46 — *Oral Theme*

#### GIVING A CLASS THEME OF SEVERAL PARAGRAPHS

Choose some such topic as those suggested in previous exercises or any other topic interesting to you, a topic with which all the class are familiar — "Our School," for example — and which is capable of expansion by detail or by more minute analysis into a theme of four or five paragraphs. Let each member of the class separately outline a theme on this subject, and after a comparison of these outlines and discussion of points to be made let the class together work out a composite outline on which all agree.

Then let the class be divided into groups of nearly average ability, as many pupils in each group as there are to be paragraphs in the theme. After each group has carefully prepared, let it present the subject, each pupil giving one

paragraph in the theme. There will thus be as many themes on the topic as there are groups. Judges should have been appointed to decide which group presents the whole theme most effectively, scoring on clearest statement of topic, best methods of development, best connection between paragraphs, and best oral presentation. The members of a group or team should practice together and help each other, but each should do his own work, and paragraphs should not be written and memorized. The outline agreed upon may be on the board during the recitation. Two or more recitations may be needed to hear all groups, or the groups to compete may be chosen by lot after all have prepared.

#### **EXERCISE 47 — *Oral Theme***

##### GIVING A CLASS THEMES OF SEVERAL PARAGRAPHS

Proceed as directed in Exercise 46 except that each team has a different topic, and preferably a topic at least partially unfamiliar to others in the class. Each group should consult the teacher about its outline. Try to make the oral presentation more direct and forceful than before. Let every pupil stand straight, speak out, and look the audience in the eye.

#### **EXERCISE 48 — *Written Theme***

##### OUTLINING AND FILLING IN CONNECTIVES

Write, to hand in, a skeleton form of the theme presented by your group in Exercise 47, giving only the opening and closing sentences of each paragraph, to show the connections, and the topic sentences if these were not first or last. Write in full the paragraph that you presented orally in Exercise 47. In class let several of the skeleton forms be placed on the board for comparison and criticism.

**EXERCISE 49**STUDYING TABLES OF CONTENTS FOR THEIR ANALYSIS  
OF SUBJECT-MATTER

Bring to class and discuss the tables of contents from three of your textbooks of this year or last, showing how the subject-matter was analyzed by the author. Have these tables of contents written in the form of outlines. How well does the table of contents indicate what is in the book? Could you improve it? Note the number of pages under each main head. How does such an outline differ from the outline of a single paragraph? What is the chief difference between a table of contents and an index?

**EXERCISE 50**COMPARING TABLES OF CONTENTS FOR THEIR ANALYSIS  
OF SUBJECT-MATTER

Study the tables of contents in four or five books in the library (not stories) and bring to class samples of the fullest and of the most meager. Report the names of all the books that you consulted, and tell why you chose to look at them. What kinds of books need the fullest tables of contents? Show how the individual headings are worded to fit together and indicate some part of the whole topic.



Since the chief difficulty of longer expositions lies in the adequate analysis and the adequate welding together of a large mass of subject-matter, it is important that you should have considerable practice in planning longer themes. You should plan more than you will have time to write. Such study of other people's work as you have already done, and

such analysis of your own topics as you are to do, should be helpful not only in your own writing but in all study of books or problems. The habit of logical grouping of ideas, of logical breaking up and putting together again of thoughts, is one of the most valuable that anyone can cultivate. This analysis of the subject and its expression as a whole organized out of many parts about one central idea is the very essence of what we mean by composition — the composing or placing together of what belongs together. In all your more mature composition work the idea of development or organization should be uppermost in your mind.

**\*EXERCISE 51 — *Oral and Written***<sup>1</sup>

PLANNING AND WORKING OUT A TEST THEME IN  
EXPOSITION

Select and discuss with your teacher a topic in which you are interested and upon which you can work up an expository theme of six to ten paragraphs — that is, approximately as many pages — based upon first-hand study in the field or upon reading. It is well to choose a topic in a field where you are working — history, science, manual arts, mechanics, or whatever you like. If a paper is due on one of these subjects, perhaps you can arrange to use the same paper as your test theme.

While you go on with your exercises prescribed in this chapter, be reading or studying in the field you have chosen, and making notes on your topic. Before going to work, study carefully Appendix B. Report your progress

<sup>1</sup> Exercises marked with an asterisk form a series leading to the final test theme.

to the teacher from time to time, and let him glance over your notes. First of all you should roughly outline your subject, so that you will know what to look for. This first outline will probably be modified somewhat by what you find out as you work. Unless the teacher prescribes otherwise, make a note of each item that you are likely to need, each note on a separate slip of paper or a card of some uniform size. Enter also the exact source of your information—author, volume, page, magazine, or newspaper, with the date of reading or else the place and time of observation in the field. See Appendix B for full directions.

#### EXERCISE 52 — *Written*

##### OUTLINING A CHAPTER AND A PARAGRAPH

Outline a chapter from some textbook that you are using in which the outline is not fully given by headings. (Use as a model the outline of this chapter on exposition in the Contents, and also pp. 93, 100, and 101.) Outline in detail one paragraph from *this* chapter (for example, the paragraph on pages 70–71) or from the chapter that you have chosen to outline. Note the scale of the two outlines—how much more detailed the outline of a single paragraph will be. How many sentences to each point in the paragraph? How many sentences, approximately, under *a* in the chapter outline?

#### EXERCISE 53 — *Written*

##### OUTLINING A SUBJECT FROM LITERATURE

• Make an outline for a three-or-four-paragraph exposition on the setting or the characters of some novel or poem with which you are familiar; for example, one from the college-entrance list. Make your topic specific enough to treat in



the prescribed space ; for instance, "The Relation between the Background and the Events of 'Silas Marner,'" or "The Contrast between Miss Hepzibah and Phoebe in 'The House of the Seven Gables,'" or "Watson in the Sherlock Holmes Stories." Be sure to put your outline in perfect form.

#### EXERCISE 54 — *Written*

##### OUTLINING AN EXPLANATION BASED ON EXPERIENCE

Make an outline of a theme of three or four or five paragraphs explaining how to make or do something or how something works, is done, or grows. Choose a topic with which you are perfectly familiar from your own experience, and plan a theme similar to that called for in Exercise 17, except on a larger scale. Some suggestive titles follow. You will notice that in the development of some of these topics a large element of narration is admissible, and that the order of subtopics may be chronological. Try to phrase parallel topics in parallel form.

Some of the outline should be placed on the board for criticism. The points for special consideration are: Is the sum of the main topics equal to the title? Are any gaps left in subject-matter between the main topics? Do the main topics overlap? Is the sum of the subtopics under each head equal to the main topic? Are coördinate topics lettered or numbered alike? Are coördinate topics stated in parallel form? Are different margins properly observed?

When the outlines have been corrected preserve them for future use.

1. How to Equip a Shop.
2. Making a Motion-Picture Tripod.
3. Making a Mold.
4. The Making of a Sewing Bag.

5. Making a Soft Shirt.
6. Distillation of Water.
7. Manufacture of Coal Gas.
8. The Making of a Tooled-Leather Cardcase.
9. How to Construct an Alternating-Current Dynamo.
10. How I Made my First Hat.
11. Making a Shifter-Handle Pattern.
12. Wiring a House for Electric Lights.
13. How to Make Camp.
14. How the Boy Scouts (or the Camp-Fire Girls) are Organized.
15. The Construction of the Simplest Form of Aëroplane.
16. How to Make and Sail a Box Kite.
17. The Baling of Cotton.
18. Getting a Patent.
19. How to Develop Films.
20. Taking Moving Pictures.
21. Our Coöperative Housekeeping.
22. How Our Society Makes Money.
23. How to Write a Good Exposition.
24. The Harvesting of Broom Corn etc.
25. My Ideas of how to Use a Million Dollars.
26. How to Fatten Cattle for Market.
27. The Development of a Plant from Seed. (Corn, beans, etc.)
28. The Destruction of Chinch Bugs.
29. One Solution of the Cost-of-Living Problem.

### \*EXERCISE 55

#### MAKING AN OUTLINE FOR THE TEST THEME

Plan your test theme carefully (see Exercise 51) and bring to your teacher for criticism a tentative outline. This may be subject to change as your reading may indicate some different emphasis. Continue work on this reading, submitting your notes to your teacher as directed.

*B. COHERENCE OF THE WHOLE**I. Transition*

Aside from the logical analysis of the subject-matter nothing is more important to clear exposition than the right use of transitional phrases or sentences or paragraphs. Transition is a kind of bridging over from one phase of the subject to another. It is most important when the change in topic is most marked; hence, at the chief divisions of the theme. The writer must not leave even a ditch unbridged, else the reader will come into the new field with such a jolt that he will hardly know where he is. This bridging over or linking together has already been illustrated for a single paragraph (Exercises 39-44). It is, of course, even more important in longer themes.

Transition may often be accomplished by a phrase or a word summarizing the preceding paragraph. Sometimes, however, a sentence or, if the subject under discussion is larger, even a whole paragraph is needed. For most of the material that you will handle, the phrase or sentence of transition will be sufficient. Very seldom do young writers fully appreciate the importance of these bridges or, to change the figure, of this cement which makes separate units into one building. (See Chapter VI, rules 4 and 5 under I, *E.*)

**EXERCISE 56**

## STUDYING THE COHERENCE OF SEVERAL PARAGRAPHS

In the nine paragraphs from Tyndall (pp. 64-67) what is the general topic? What is the author here trying to accomplish? How has he welded the paragraphs together? How

is the first made to lead up to the second? How is the second made to take hold of the first? to lead to the third? How is the third made to take hold of the first and second? How is the last paragraph concluded? Study also the three paragraphs in the second division of George Herbert Palmer's "Self Cultivation in English" or a similar passage assigned by your teacher.

## 2. *Summary*

Summaries either in the form of a few sentences or of a paragraph are often useful at the conclusion of a whole discussion or of some of its principal divisions. If the subject has been clearly outlined, step by step, such a summary may not be necessary; but even then it enforces what has been said, repeats important points which might have been forgotten, and condenses the discussion into a form easy to remember. A concluding paragraph is often only partly summary, gathering together all that goes before and in addition throwing new light on it. A summary with an added sentence or two — sometimes merely a phrase — looking forward to a different aspect of the subject becomes an excellent means of transition.

### EXERCISE 57

#### FINDING AND SORTING TRANSITIONAL AND SUMMARY PHRASES

*a.* Bring to class as long a list as you can make of words, phrases, and sentences of transition which you can find attached to the ends and beginnings of expository paragraphs in magazine articles, newspapers, or books. Take several days to make your lists. From those brought to class make on the board a carefully chosen list of the transitional expressions

most generally useful. Note also particularly individual, original, or technical means of transition not generally used.

*b.* Which of the transitions involve a summary of preceding thoughts? While you are making the collection called for above, be on the watch for summary sentences and phrases that are not transitional.

*c.* Bring to class the outlines prepared in Exercise 53 and try the effect of some of these transitional phrases and sentences and summary forms, adapting them to the topic considered.

### EXERCISE 58

#### STUDYING SUMMARY PARAGRAPHS

Bring to class three summary paragraphs from the close of chapters in your textbooks or in other books. Bring also two concluding paragraphs that are partly summary and partly presentative of new light on the subject. Bring one paragraph that uses a summary to make a transition. Be ready to read well in class the paragraphs you bring and to comment on them.

### EXERCISE 59

#### MAKING A SKELETON DRAFT OF THE TEST THEMES WITH TRANSITIONS

Fill in the outline of your test theme with rough notes for the development of each paragraph, and write the transitional and summarizing sentences which bind the whole together.

### 3. *Introductions*

Sometimes the greatest difficulty in writing a theme is beginning it. The rule for beginning is to begin. Usually in a paper of the scope of a theme, even a long theme, a

whole paragraph of introduction is unnecessary; it hinders rather than helps the reader. A clear topic sentence, a brief definition of the exact subject, or a sentence explaining the exact motive for writing or the point of view, incorporated in the first paragraph, is all you are likely to need. A running start of ten rods for a three-foot jump is a sad waste of energy.

### EXERCISE 60

#### STUDYING INTRODUCTORY PARAGRAPHS

Go through two or three magazines, noting the paragraphs of all articles not fiction, and make notes on those examined. How many of the opening paragraphs are purely introductory? How many of these definitely lay out the ground for the building of the article that follows? How many set the tone of the article? How many, on the other hand, have merely a sentence or two of introduction attached to the beginning of the discussion? How many plunge into the discussion with no introduction at all? Bring to class what seem to you the three best of these opening paragraphs of different types.

### EXERCISE 61 — *Written Themes*

#### MAKING OUTLINES AND WRITING OPENING PARAGRAPHS

Make outlines for one, two, three, or more themes, on successive days (as your teacher may direct), and write the introductory or opening paragraph of each. Choose topics not previously outlined in Exercise 54.

## C. CRITICISM AND COMPOSITION OF LONGER THEMES

**EXERCISE 62 — *Oral Discussion and Written Theme***

## CRITICIZING AN EXPOSITION

Study these explanations of making a Christmas card and a tabouret. Are the outlines good? Are the paragraphs properly divided? Is there a topic sentence in each? Is the explanation clear at every point? Are the connecting links well provided? Find and correct all sentences that are lacking in coherence. As it is much easier to see other people's mistakes than one's own, probably every student who examines these themes will realize that he could improve them. Either individually or as a class rewrite one of the themes, improving it in every possible way. If several of you attempt the revision, read the rewritten themes aloud to the class and let them decide whose version is best.

## MY EXPERIENCE IN MAKING A CHRISTMAS CARD

The first step in the making of the Christmas card was to space upon the card a short poem in Roman letters, which were the kind of letters I chose to use; secondly, the spacing of the border on the card; and finally, the drawing of the letters of the poem in ink.

The next was to make a charcoal drawing of a spray of apples, which was the first fruit that I chose. From it I made my unit for the border and other decorations.

After this I took and drew pencil drawings of different parts of the spray. Then I used a looking-glass and placed it at different angles perpendicularly to the drawing until I got a series of smaller units. I selected the best one, and made a stencil small enough to place correctly in the given space for the border.

My next step was to draw over the stencil of unit until I got the entire border in. Then I repenciled it, and blackened it with ink.

I made use of the same units of the spray of apples and decorating in the initial letters and largest of spaces between the words.

At the bottom of the card I drew a scene of an eastern building in the distance, completely surrounded by mountains. (The term *eastern building* is a building of Byzantine architecture, and generally consists of a great many round domes on the towers and in the principal parts.)

After inking this in I sent the card over town to have it reduced one third of its size, after which I had it printed on a certain kind of paper. Receiving the printed cards from the print shop, I hand-painted all of the initial letters and apples in border and decorations. When finished, I placed each carefully in an envelope of the same paper as the card. After this all the cards were put on sale in the art department.

#### THE TABOURET

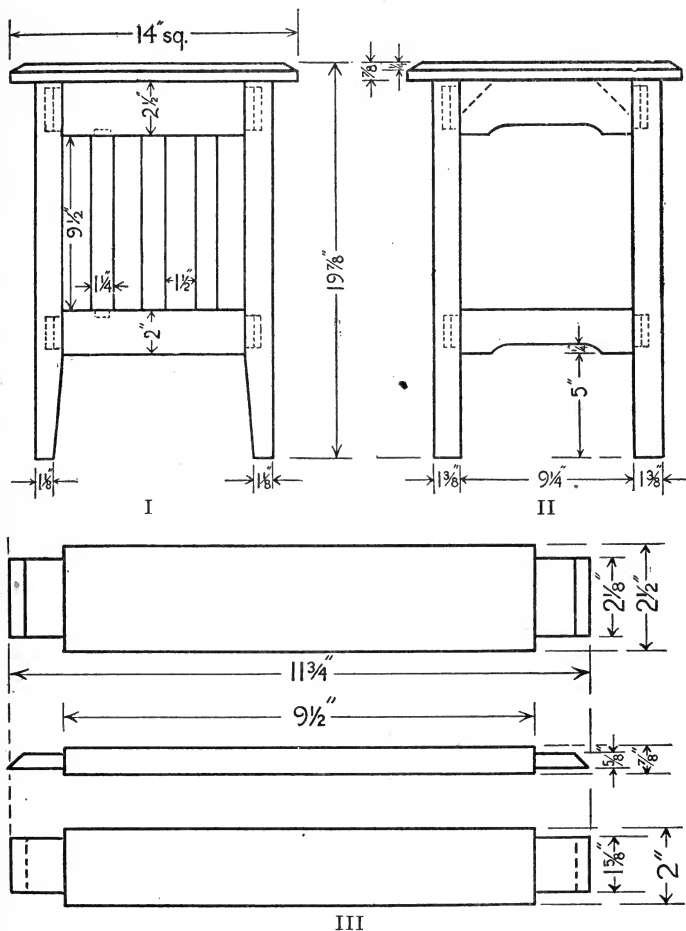
In making a tabouret during a term in the cabinet-shop, the first thing we need is a drawing, then we have to make out a mill bill and take this to the mill room where we receive the material.

In drawing the tabouret the size of the sheet after being trimmed is seventeen inches long and twelve and one-half inches wide. The border is to be made one-half inch on top, bottom, and right side, and an inch and one-half on the left side. Then the top, front, and side views are to be given at a scale three inches equal to one foot. In drawing the top view only the top piece is shown because it is the largest piece lying horizontal. It is fourteen inches square. The front view, figure I, shows a little more than the top, as there are two legs, two cross rails, three slats, and the thickness of the top which is seven-eighths of an inch. The side view, figure II, is almost the same except that there are no slats.

In the detail drawing, shown in figure III, are given the exact length, width, and thickness of each piece on a scale of six inches equal to one foot, and it shows how they are fitted together.

When the drawing is finished, the mill bill is made out, giving the exact dimensions of each piece, the number of board feet, and the cost. This is taken to the mill room where we are given our stock.





After receiving our material the first thing to do is to plane the four legs down to size. They should be one and three-eighths inches square by nineteen inches long. Then the mortises are cut on two adjacent sides of each leg. On each of these two sides the mortises are made one-half inch from the top, three-eighths of an

inch wide and one and three-quarters inches long, while the second is nine and three-quarters inches from the other, has the same width, and is one and one-half inches long. Next are the cross rails, four upper and four lower ones. These cross rails are nine and one-fourth inches long with tenons three-quarters of an inch extending on both ends. The rails have to be planed to a thickness of five-eighths of an inch and the upper ones to a width of two and one-half inches, while the lower ones are two inches wide.

When this is done the slats come next. They are made similar to the cross rails except the dimensions, which are nine and one-half inches long, and one and one-fourth inches wide, and one-fourth inch thick.

After the completion of this we glue the slats, cross rails, and legs together. Then the top is the last piece or band. It is to be planed seven-eighths of an inch thick, fourteen inches long, and to a width of fourteen inches. It is then placed on the frame, held there by clamps, and then stuck there with glue blocks. This system prevents it from warping.

When this is completed it is then sandpapered carefully and then stained. When dry a coat of shellac is put on to fill the cracks. Then it is given a coat of varnish and it is finished.

### EXERCISE 63

#### COMPARING AND IMPROVING EXPOSITION

Compare these two explanations of the distillation of water. Which has the better outline? beginning? ending? Which is paragraphed more sensibly? Is the paragraphing satisfactory in either? Which theme is more coherent? Point out incoherent sentences and remedy their defects. What points are made by both themes? What by only one? Which of the latter are worth making? Does the diagram help you to understand the explanation? Does either writer rely on the diagram for clearness at the expense of verbal

accuracy? When you have the necessary subject-matter all provided, as it is in these themes, you can concentrate your attention on the organization and the expression of that subject-matter and so gain skill in these important matters of form. As preparation for your original work try now, either in class or individually, to make one good theme from these two, using the phrasing of either whenever it suits you, but substituting your own whenever you can better the original.

#### DISTILLATION OF WATER — I

All modern chemists and scientists use distilled water in their experiments, because the results they obtain will be more accurate, for in the process of distilling the water all foreign matter is removed, therefore giving more satisfactory results for their experiments.

When one drinks distilled water he is sure of its being absolutely pure. But this is not so with filtered water, either filtered through a household filter or bone black, because this just removes some of the larger particles and makes it clearer in appearance.

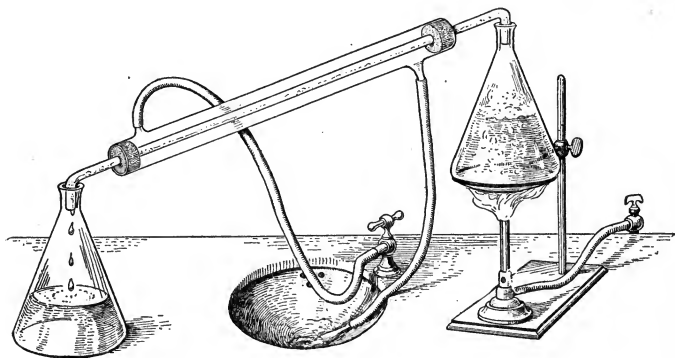
The apparatus we used in the chemical laboratory was on a small scale. It consisted of a flask partly filled with water and supported on a bracket over a Bunsen burner.

The condenser was made entirely of glass, and consisted of a large tube both ends of which were drawn down and sealed onto a small tube, which passed lengthwise through the larger one and projected about four inches beyond the ends. On opposite sides of the larger tube, and about two and a half inches from either end, were hose connections.

The condenser was connected to the flask by means of a small glass tube, bent to an acute angle, one end passing through a cork in the neck of the flask, and the other end passing through another cork in the end of the inner tube of the condenser.

The water in the flask was brought to the boiling point by the Bunsen burner, and as the vapor rose from the water it was carried

into the inner tube of the condenser by means of the small bent glass tube. The inner tube of the condenser was surrounded by cold water, which was supplied through the lower hose connection and was carried away by the upper connection. As the water passed downward around the inner tube it cooled the hot vapor from the flask and changed it back to water, which flowed out of the lower end of the inner tube and was collected in another flask



as distilled water. This is called a physical change, because the hydrant water which is in the flask is changed into vapor and the vapor condensed back to water.

Distilled water has a flat taste compared to hydrant or filtered. This is due to the removing of the minerals and the air that is in it, but this taste can be greatly improved by aërating the water.

#### DISTILLATION OF WATER — II

No substance is of greater importance than water. Its distribution is enormously wide, since there is more water than land. In nature water is never perfectly pure. It gets its impurities from the materials with which it comes in contact. These may be either solid, liquid, or gaseous.

The ancients knew how to purify water by passing it through wool, and it is sometimes done by the same method now, or it is filtered through bone black or charcoal. But the most effective method of purification is distillation. Distillation is a process of condensing the steam which arises from boiling water. The impurities always remain behind in the boiling water and the condensed steam is pure hydrogen and oxygen.

A condenser, or the part of the apparatus that condenses the steam, is a glass tube about twenty-four inches long and one-half inch in diameter. It is composed of two parts. The inner part is the part that the steam goes through. The outer part has two outlets, one at the top and one at the bottom. The condenser is set up and clamped in a slanting position. The lower outlet is connected with a hose to the cold-water faucet. The cold water is allowed to pass through the outer part and out the other outlet. The object of the cold water is to condense the steam.

The water to be distilled is put in a flask. The flask is corked and an acute-angle bend is inserted through the cork. An acute-angle bend is made by heating glass tubing and bending it to the desired angle. This is inserted through the corked end of the condenser. The water in the flask is heated. As the steam forms it passes up through the acute-angle bend and into the inner part of the condenser. The cold water condenses the steam, and slowly the clear crystal drops collect, — drops that are free from chlorine and all kinds of germs.

Distilled water has a flat taste due to the air and minerals being taken out of it. This can be remedied by filtering the water through powdered charcoal or by aërating. Aëration is simply a process of pouring the water from one glass to another in order to get air into it.

Since distilled water is perfectly pure, it is always used by chemists, because the results from their experiments will then be more accurate. Well water, river or lake water, and even rain water may contain various elements disturbing to experiments.

EXERCISE 64 — *Oral Discussion*

## STUDYING THE VARIOUS STAGES OF AN EXPOSITION

The various steps in working up an exposition based on experience are pretty well illustrated in the three themes that follow. The sentence form of outline—a sort of summary—is especially easy and suitable for this kind of material.

*a.* In this first theme has the writer followed his outline? What is his general means of development? What has he added to the rough notes to make his first paragraph? his second? his third? The first draft is annotated with the probable mental criticisms of the writer on his own work. How has he followed them in his final draft? Has he improved the theme by every change? In the final draft criticize the punctuation of sentences 6, 22, and 23 and the capitalization in sentence 5. Make improvements in coherence in sentences 8, 12, and 23. The order of elements in sentence 26 is not the best for coherence; improve it. In sentence 36 is the reference of "these holes" clear? Is sentence 27 clear? Is coal tar a method? Improve this sentence. Are the introductory, transitional, and concluding sentences satisfactory?

## I. OUTLINE OR SUMMARY

## HOW TO DESTROY CHINCH BUGS

There are at least two periods in the life history of a chinch bug when it can be destroyed.

1. The bugs can easily be killed during hibernation.
2. The bugs can be destroyed while they are active and migrating.
  - a.* Chinch bugs are easily destroyed by kerosene while migrating.
  - b.* Chinch bugs are easily trapped by the use of coal tar while migrating.

II. ROUGH NOTES

First paragraph.

Clean up the farm :

Destroy shocks of corn.

Clean fence corners.

Expose bugs to weather and birds :

By pasturing.

By burning.

Second paragraph.

Destroy while migrating :

By emulsion of kerosene.

By direct application of kerosene.

Third paragraph.

Destroy while migrating :

By coal tar.

III. FIRST DRAFT

*Writer's own probable criticisms :*

Omit

Word?

Coh.

4 might be omitted for unity

Plural? Repet.

Pastures are important too.

Repetition in idea. One of the words can be omitted.

Is the imperative best?

(1) There are at least two periods during the life history of the chinch bug when it can be most easily destroyed. (2) The first of these periods is during hibernation. (3) By hibernation we mean the time in the life history of an insect when it is inactive in its matured form, usually during the winter season. (4) All insects, however, do not hibernate. (5) The chinch bug passes the winter under the leaves along the fences, in fodder shocks, between the stalk and blade of corn stalks left standing in the fields, and in many other such places as these. (6) So to get rid of this injurious pest do not allow weeds and leaves to collect in fence corners, cut the old stalks and burn them in the fall of the year, and do not let shocks of fodder stand out in the fields till spring. (7) Along the edges of

|                                     |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|-------------------------------------|-------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Awkward                             |       | woods it would be a rather difficult <u>work</u> to take off the leaves, but if the leaves can be                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Not merely <i>stirred</i>           | Ref.? | <u>stirred</u> or turned over in some way <u>this</u> will expose the <u>bugs</u> to the weather and to one                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Unity                               |       | of <u>its</u> worst enemies, the birds. (8) The <u>bug</u>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Wordy                               |       | <u>during hibernation</u> can stand a great deal of cold weather when the change is not too sudden. (9) <u>So</u> by exposing them to the                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Repet.                              |       | weather <u>so</u> that the change will be greater                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Abrupt; transition needed           |       | they are <u>easily</u> killed. (10) Stock (especially pigs) allowed to run in the woods will, in walking and rooting, turn the leaves over and thus leave the bugs exposed to the weather.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Condense                            |       | (11) <u>The burning</u> of all grass about the farm will destroy thousands of bugs in their winter quarters; but sometimes <u>the matted blue grass</u> remains green <u>in winter</u> , or the weather is not sufficiently dry <u>to enable the farmer to burn over such places</u> . (12) <u>In such cases</u> a flock of sheep, if given the freedom of the field during the winter and spring, will eat off all living vegetation and trample the ground, <u>so that not only</u> is all covering for the bugs removed but also <u>the bugs</u> are crushed to death. (13) In short, the first <u>protective</u> measure to be carried out is a general clearing up in winter or early spring <u>either by burning or pasturing</u> , or both. |
| Not only this                       |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Wordy                               |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Coh.                                |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Is this needed?                     |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Not all                             |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| No. Rather, <i>destructive</i>      |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Coh.                                |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| When? A transition phrase is needed | Emph. | (14) <u>In destroying the chinch bug</u> there is a no more useful substance than kerosene, either in the form of an emulsion or undiluted. (15) <u>From its penetrating nature</u> , its prompt action, and its fatal effects on the chinch bug, even when used as an emulsion, <u>it is inexpensive</u> (while it has a further                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Coh.?                               |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Emph.?                              |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |



|                                                     |                                                                                                                                                                                                                                                       |
|-----------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Maybe not                                           | advantage of being always at hand in every farm house for immediate use). (16) The emulsion is better than the <u>undiluted</u> kerosene in that it is strong enough to kill the bugs yet not                                                         |
| Or injure<br>Coh.                                   | strong enough to <u>kill</u> vegetation. (17) <u>Diluted and ready for use</u> prepare the emulsion as follows: Dissolve one half pound of hard                                                                                                       |
| Punct.? Omit?                                       | soap in one gallon of water, rain water is the best, heated to the boiling point, and pour the suds while still hot into two gallons of kerosene. (18) Churn the mixture for a few                                                                    |
| Unnecessary if it is<br><i>jellylike</i>            | minutes until it forms, on cooling, a jelly-like mass which will stick to glass <u>without oiliness</u> . (19) For each gallon of this emul-                                                                                                          |
| Needed?                                             | sion use fifteen gallons of water, <u>mixing thoroughly before using</u> . (20) If <u>this mixture</u>                                                                                                                                                |
| Unity<br>&<br>Coh.                                  | is applied to corn or other plants infested with chinch bugs <u>they will get</u> the kerosene into <u>their stomach, which</u> causes death.                                                                                                         |
| Not a sentence!                                     | { (21) To apply the kerosene directly to chinch bugs when they are migrating from one field to another <u>as from a wheat field to a corn</u>                                                                                                         |
| Not needed                                          |                                                                                                                                                                                                                                                       |
| Neither coherent<br>nor well unified.<br>Try again! | { <u>field</u> . (22) Plow a deep furrow between the two fields and the bugs will, in trying to climb the steep sides of the furrow, in order to get from one field to the other, fall back to the bottom, where they can be sprinkled with kerosene. |
| Unity<br>&<br>Emph.                                 |                                                                                                                                                                                                                                                       |
| Perhaps not;<br>awkward anyway                      | { (23) Coal tar is not so good as kerosene and is used in an indirect way to kill chinch bugs. (24) As it cannot be applied directly to the bugs, <u>the only way in which it can be used is as a barrier</u> . (25) <u>The following way</u>         |
| Repet.                                              |                                                                                                                                                                                                                                                       |

|                                 |                    |   |                                                                                                                                                                                                                                                                                                                                                                                      |
|---------------------------------|--------------------|---|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Wordy<br>Condense               | Unity<br>&<br>Coh. | } | field where such a one adjoins the one to be protected. (26) This can be done with a sharp hoe, as the margins of fields usually become compacted and a path as smooth and almost as hard as a floor can be <u>made along this path</u> , dig circular post holes and                                                                                                                |
|                                 |                    |   | run a line of coal tar around them. (27) <u>The bugs, on reaching the train of coal tar, will follow along until they reach a post hole, while those meeting with the post hole will usually divide, and following around it, join with the flow of bugs moving along the train of coal tar.</u> (28) The result is that they form an <u>acute angle</u> where the coal-tar train is |
| Not necessarily                 | Coh.<br>&<br>Emph. | } | intercepted by the post hole. (29) Those in the apex of <u>this angle</u> cannot turn back, and are thus <u>continually pushed into the post holes by those behind them.</u> (30) From <u>these holes</u> they cannot escape, and here the                                                                                                                                           |
|                                 |                    |   | bugs can be easily buried or killed by pouring hot water <u>into the holes.</u> (31) There can be little doubt, <u>however, that</u> if the above methods are <u>followed and carried out that the chinch bug can be exterminated in this country.</u>                                                                                                                               |
| Awkward<br>Why <i>however</i> ? | Coh.<br>Wordy      |   |                                                                                                                                                                                                                                                                                                                                                                                      |

#### IV. FINAL DRAFT

#### HOW TO DESTROY CHINCH BUGS

(1) There are at least two periods during the life history of a chinch bug when it can be easily destroyed. (2) The first of these periods is that of hibernation. (3) By hibernation we mean the time in the life history of an insect when in its matured form it is inactive. (4) The chinch bug passes the winter under leaves along fence rows or edges of woods, in fodder shocks, between the stalks

and blades of corn left in the fields, in pastures down among the grass, and in many other such places. (5) We can, to a great extent, get rid of this pest by not allowing weeds and leaves to collect in the fence corners, by cutting and burning the corn stalks in the fall of the year, and by not letting shocks of fodder stand in the field until spring. (6) Along the edges of woods it may seem to be rather difficult to take care of the leaves, but if the leaves can be turned over in some way the bugs will be exposed to the weather and to one of their worst enemies, the birds. (7) Chinch bugs can survive through a very low temperature if the weather is not changeable and the changes are not sudden. (8) By turning over the leaves they are exposed to the changes of weather and are killed. (9) But how can the leaves in a wood be turned over? (10) Stock, especially pigs, allowed to run in the wood will, while walking and rooting, turn the leaves over, thus leaving the bugs exposed. (11) Burning all grass about the farm will destroy thousands of bugs in their winter quarters, but sometimes the grass remains green through the winter, or the weather is not sufficiently dry to make the grass combustible. (12) A flock of sheep, if given the freedom of such fields during winter and spring, will eat off all living vegetation and trample the ground; thus not only removing the bugs but also crushing many of them to death. (13) In short the first method to try in destroying the chinch bugs is to give the farm a general cleaning up in winter or early spring either by burning or pasturing.

(14) In destroying chinch bugs during the active part of their life history there is probably no more useful substance than kerosene. (15) Kerosene can be used either as an emulsion or undiluted. (16) Its value as a poison to chinch bugs is unequalled because of its penetrating nature, its prompt action, its fatal effect on the pest even when used as an emulsion, and its cheapness. (17) The emulsion is better than the pure kerosene in that it is strong enough to kill the bugs, yet not strong enough to injure vegetation. (18) Diluted and ready for use, the emulsion is prepared as follows: Dissolve one-half pound of hard soap in one gallon of water heated

to the boiling point, and pour this suds while still hot into two gallons of kerosene. (19) Churn the mixture for a few minutes until it forms, on cooling, a jellylike mass which will stick to the surface of glass. (20) For each gallon of this emulsion use fifteen gallons of water. (21) Apply this mixture to corn or other plants infested by chinch bugs. (22) The pest will eat some of the kerosene which causes death. (23) When chinch bugs are migrating from one field to another kerosene can be applied directly to them without injury to vegetation. (24) Plowing a deep furrow between fields will hinder the migration of the chinch bugs. (25) They will get into the furrow, whose steep sides they are not able to climb. (26) Kerosene can then be sprinkled over them very easily.

(27) Coal tar, not so good as kerosene, is yet another method to kill chinch bugs. (28) As it cannot be applied directly to insects it is used principally as a barrier. (29) The following is a good way to use it. (30) After having scraped a path with a sharp hoe along the margin of the infested field from which the bugs are migrating, dig circular holes in the path. (31) Then connect the outside edges of the holes with a line of coal tar along the margin of the path. (32) On reaching the line of tar the insects, coming from all directions, will not cross it but will follow along the line until they come to the hole. (33) Here they will try to turn aside. (34) Some bugs will be pushed into the hole and some will crowd around it and move on along the tar line. (35) Those nearest the hole cannot turn back and are forced over the edge by the push of those behind. (36) As the pests cannot easily crawl out of these holes, they can be killed by pouring hot water on them. (37) There is little doubt that if the above methods are used, the chinch bugs can be exterminated in this country.

*b.* Make a critical comparison of the outlines and the draft of the following theme, and comment on them in detail. Note especially all matters of coherence and emphasis. Make any marginal criticisms which would lead to improvement.

## I. OUTLINE

## SETTING OUT A PATCH OF RASPBERRIES

In setting out a patch of raspberries you must attend to certain things :

1. You must choose a suitable piece of ground.
2. You must select a good variety of berry.
3. You must prepare the ground properly.
4. You must set the plants in a certain way.

## II. ROUGH NOTES

## HOW TO SET OUT A PATCH OF RASPBERRIES

In setting out a patch of raspberries you must attend to certain things :

1. You must choose a suitable piece of ground.
  - a.* Not too close to road.
  - b.* Soil of good composition.
  - c.* Some slope to insure good drainage.
  - d.* Southern exposure.
  - e.* If possible, land that has been in clover or similar crop (fewer weeds).
2. You must select a good variety of berry.
  - a.* Eaton — large, fine-tasting — too soft, and hard to pick.
  - b.* Cuthbert — small — flat flavor — soft.
  - c.* Dusty Miller — color not attractive — not very solid for shipping.
  - d.* King — good size and color — fine flavor — hardy vine — not too soft for shipping.
3. You must prepare the ground properly.
  - a.* Fall plowing (allows ground to get in better shape).
  - b.* Double-disking (spring).
  - c.* Harrowing (twice).
  - d.* Marking off into rows (seven feet between rows).
4. You must set the plants in a certain way.
  - a.* Dropping (three feet apart).
  - b.* Setting.
  - c.* Hoeing.

## SETTING OUT A PATCH OF RASPBERRIES

As raspberries are such a paying crop nowadays, it is well worth your while to set out a patch of some two or three acres. Whether your patch is to be a large one or not, it is very important that you attend to certain things. First, you must choose a suitable piece of ground. Select land that is not too close to the road, otherwise you are almost sure to be troubled by boys and passers-by. The soil must be of good composition. It should be black, preferably, and should contain a reasonable amount of humus. Of course you should not put berries on a piece of land that will not grow anything else. If possible choose ground that has some slope. You will then be sure of the necessary drainage. The slope should be to the south so as to protect the bushes somewhat in severe weather. If you can, choose land that has been in clover or some similar crop, for you will then have few weeds during the first year. Such a condition means, of course, less work for you and a better chance for the berries.

Having chosen a suitable piece of ground for your patch, you are ready to decide on the variety of berry. The success of your venture depends on this selection. In the case of black raspberries you have little chance of making a poor choice. The "Cumberland" and the "Plum Farmer" probably are the two most popular varieties. You would make no mistake in choosing either of these. In case of red raspberries you have more chance of making a mistake. There are several varieties, backed by as many nurserymen. One of these varieties is the "Eaton." This berry is very large, sometimes over an inch in diameter. The flavor is fine. But there are two reasons why you should not select this variety. It is very hard to pick, as it crumbles easily; and it makes a poor commercial berry, as it is too soft to stand shipping. Another popular variety is the "Cuthbert." You would find that this berry is small, possesses a flat flavor, and has poor shipping qualities. You would find the same thing true of the "Dusty Miller." It seems to me that the best raspberry you can find for

commercial or private use is the "King." This berry is of a very marketable size, bright color, and excellent flavor. The vine is hardy. The berry is easily picked, as it is quite firm, and for the same reason it is easily shipped.

You may have done well in regard to selecting the patch and the variety of berry and still not get a good stand of fruit. You must prepare the soil properly. Plow the ground in the fall. By so doing you let the weather put the soil in good condition and kill many injurious insects. As soon as the ground is workable in the spring, double-disk the land. Then harrow it both ways. This treatment will work the soil up pretty thoroughly. But you cannot do too much, as the soil must be in prime condition if the plants are to grow well. Now mark off the rows with a one-horse marking plow. If convenient, run the rows north and south; if not, run them the other way, as this matter is not of very great importance. Place the rows seven or eight feet apart, so that a team can pass between them, both in cultivating and in fertilizing. You will find that it is easier to make straight rows if you put up sticks to drive by. Put them about a hundred feet apart and tie rags or paper on them. It will pay you to prepare the ground well, for by doing so you make the following work much easier.

You must take great care in the setting. First take a basketful of plants and walk along the row, dropping a plant about every three feet. Now squat down by each plant and set it. Do not kneel, as it is harder to get up each time when you kneel. Holding the plant in your right hand, brush the dirt out of the furrow with your other. Now place the roots on this cleaned spot and push the dirt over them with your hands, crumbling the larger clods. Be sure to cover all the roots. You will find that this process is not as long as it sounds. With some practice you can set several plants a minute. The work also is not very tiresome, as straightening up each time rests you. After setting the plants, take a hoe and go over each row, filling up the furrow and throwing a little loose dirt around each plant to prevent the soil that is about the roots from drying up so quickly. If you choose good

land and berries, prepare the soil, and set the plants carefully, you are sure to get a good stand of bushes and, of course, a good crop of berries.

### EXERCISE 65 — *Written*

#### PLANNING EXPOSITIONS

Make outlines and rough notes, similar to the above, for one, two, or three expository themes based on experience. If possible choose one topic from another study, one from a field of knowledge outside of school, and one from a field of your own particular interest, but all of them topics upon which you do not have to read for the occasion. Narrow your topic carefully. What is your exact point of view? For what kind of readers are you to write? What are the main divisions of your topic? How many paragraphs shall you give to each? What details belong under each division? What is the best order for your main divisions, subdivisions, and details under each? Are you planning to expand the most interesting and important parts of your subject? Have you the right proportions of space for connecting links and minor divisions? Is your outline too detailed — almost as long as your theme? Do you think of details for which you have no place? Do they fall outside your topic, or have you omitted some main division under which they belong? Do you need illustrations here and there?

### EXERCISE 66 — *Oral Discussion*

#### STUDYING EXPOSITIONS AND OUTLINES

Compare these two themes on the apple orchard, differing in point of view and in style. The first is impersonal, the second personal; the first scientific, the second literary exposition. What is the exact topic of each? For what kind



of readers is each intended? What is the general means of development? the topic of each paragraph? its means of development? Comment on the introduction, transitions, and conclusion of each. Compare the style of each with that of the other. Note variety or monotony of sentence length and structure. Make an outline for the first similar in form to that given for the second, noting the number of paragraphs required to develop each main division, as the writer of the outline has done. Criticize the two themes for coherence, pointing out excellences and defects.

#### A. THE APPLE ORCHARD

The apple orchard, as a rule, is greatly neglected on the ordinary farm. The reason for this neglect is that most farmers think the apple tree is too hardy to require any care. This belief is wrong, and the poor fruit, together with the early decay of orchards, is sufficient contradiction to it. In fact, no other fruit tree needs better care than the apple tree. The purpose of this article will be to give a few general rules for the planting and care of an apple orchard.

One of the first things to be considered in the planting of an apple orchard is the soil. Although the apple tree will adapt itself to many different soils, it thrives best in a clay or composite one. There are, however, some varieties which prefer a sandy soil, such as the "Grimes Golden" and the "Jonathan." Lands which have been recently cleared of timber are especially good for orchards, because they contain all the necessary plant food, and trees planted on such lands grow to nearly twice the size of those planted on old and well-tilled soil. It is not desirable to have the orchard face the south, because thawing and freezing alternately in winter is one of the most common dangers to trees. An eastern slope is particularly good for the location of an orchard, although many successful fruit-growers prefer a northern exposure.

After selecting the right location for the orchard, the next step is to see that the land is thoroughly drained. The soil must not be sticky, for trees set in muddy soil make very slow growth, if they grow at all. If the ground is very wet, it is best to put in a good tile drain. Besides being well drained the ground should be clean and in workable condition before the trees are set out.

The setting out of the trees may be done either in the spring or in the fall, although spring planting gives best results to home growers. If the trees are set out in the fall, they must be slightly mounded up and staked to prevent being twisted by the wind. However, in wind-swept sections of the country trees planted in the spring should also be staked. Before the trees are planted all the branches should be cut back or entirely removed, because the leaves will absorb all the moisture from the tree and cause its death. On the other hand, the more roots the tree has the better. Only those which are injured in digging should be cut back. Holes should be dug large enough to accommodate the roots, so that these may be spread out naturally. The holes should be about twenty-five feet apart, a distance which will give the trees time to do their best work before their branches interfere with each other. Great care should be taken to fill and compact fine soil about the roots, but the last four inches of soil may be left loose to absorb moisture and to act as a mulch.

The home grower must not think that since he has paid especial attention to the planting of his orchard his duty is done. The orchard should be tilled as regularly as other crops. Orchards grown on sod increase greatly in productiveness if frequently tilled, although if the orchard is located on a hillside, tillage is not desirable. Since trees make all their growth before the summer months, it is at this season of the year that they need the most food and moisture and hence the most tillage. While the time for tillage differs in different regions, on the average it is from the earliest possible moment until July. In tilling the orchard care should be taken to avoid barking the trees. Generally a few feet around the tree may be left untilled without doing any harm.

After the tilling is done, either a clover crop may be sown or the weeds may be allowed to grow.

Feeding an apple orchard is an important part of its care. As a general rule soils have lost some of their elements necessary to the growth of trees. Well-rotted barnyard manure is a good fertilizer. It is better mixed with wood or coal ashes. In fact, wood ashes, if used in large amounts, furnish more direct food for the apple orchard than anything else that can be applied. Among the commercial fertilizers to be used are muriate of potash, which is applied at the rate of three hundred pounds to the acre, and phosphoric acid. Nitrogen may be added to the soil by cover crop. To accomplish this, after the tillage of the orchard, alfalfa, clover, or cowpeas are sown to remain through the winter and protect the roots of the trees. These are the leguminous plants; they have the power of gathering nitrogen from the air and transmitting it to the soil. Then, too, when such crops are plowed under they furnish decayed vegetable matter to the soil.

It is necessary to prune an apple orchard in order to make the trees strong and well shaped and to give the fruit more food and sunlight than it could otherwise obtain. When cutting off suckers and small limbs one should cut deep enough into the bark in order to get rid of the dormant buds around the base of the shoots. In cutting off large limbs he should saw them off close to the tree and paint over the wound in order to protect it until the wood heals over. A good plan when planting an orchard is to set low-headed trees and then gradually raise the heads until the orchard can be plowed.

Apple trees have many enemies. Among them are rodents or gnawing animals. To get rid of these the trunks of the trees may be smeared with carbolic acid in solution. Wrapping paper around the trunks or painting with wood veneer has also proved effective in stopping the ravages of these animals. Some insects do more damage than rodents and are far more numerous. One should begin to guard against these pests early and spray with lime and sulphur while the trees are dormant. The cankerworm and other

insects which attack the leaves may be prevented from doing their work if the larvæ are sprayed with Paris green. The codling moth is active during the blossoming season. The remedy now generally used is the Bordeaux mixture, consisting of four pounds of copper sulphate, four pounds of lime, and five gallons of water. The spraying should be done before the buds swell and again while the calyx is open. Among fungous diseases the apple scab is the most common. For this the Bordeaux mixture should be used, and the spraying should be done when the buds break, again when part of the blossoms are fallen, and lastly when the apples are the size of marbles. Crown gall, which is an irregular growth of tissue on the roots of trees, is very serious. No effective remedy has been discovered, and the only way to prevent its spreading is to dig up affected roots and burn them at once.

From the foregoing rules it will be seen that to have a good orchard is no easy task. But nothing will better repay hard labor than the apple orchard: first, it has a monetary value; second, there is delight in eating its fruit; third, the apple tree is eminent among the class of trees known as homelike, and its association with childhood has a value in itself. Therefore, it behooves the farmer to recognize the importance of his apple orchard and its claim upon his attention.

### B. ORCHARD MEMORIES

- I. Introduction (1).
- II. Memories of beauty of orchard (2).
  1. In the spring.
  2. In the summer.
  3. In the fall.
- III. Memories of play in the orchard.
  1. The playhouse (3).
    - a. Location.
    - b. Material and contents.
  2. The swing (4).
    - a. Location.
    - b. Kind.

- c.* Pleasure in swinging.
- 3. The games (5).
  - a.* Hide and seek.
  - b.* Andy-over.
  - c.* Hiding Easter eggs.
- IV. Conclusion (6).

There are commercial orchards, whose long prim rows of trees, carefully pruned and sprayed each year, plainly tell the fact that they are for profit. Then there are small orchards with gnarled old trees beneath which the sod has not been disturbed for years. These orchards yield only enough fruit for home use and perhaps a little surplus to be sold to the grocer or given to the neighbors. Around such an orchard many of the happiest memories of my childhood center. When my father and mother made a home on the little bare prairie farm, they set aside a small plot for fruit trees. The original trees when they died were replaced by others; so as I remember them they ranged in size from tall, wide-spreading ones to slender little switches recently brought from the nursery. Since on a small farm there must be economy of space, the orchard served as chicken yard also. Two henhouses stood in one corner, and in the summer the motherly speckled hens led large families about their village coops near by. Near the henhouses were the wagon shed and piles of wood neatly corded. Not far removed from these buildings was an old-fashioned curb and sweep.

One of the pleasant memories of this old home orchard is that of its beauty. In spring the dainty pink of peach blossoms and the feathery white plum and cherry blossoms softened the rough walls of the henhouses. Before these flowers were gone others of pink and white covered the apple trees. In the evening it was a delight to walk down the paths of the orchard and breathe in the mingled odors of the flowers. But blossoms fell, and their places were taken by little green peaches, plums, cherries, and apples. Soon the cherries were no longer green but hung on the limbs in red clusters that were a great temptation to robins and little girls. With the early summer came red apples about as big as your

thumb but with as good a flavor as if they were the size of your fist. From that time till October the trees were filled according to their kind with yellow, red, and striped apples or with pink and yellow peaches or crimson plums.

This orchard was the place of all places for play and was especially suited for playhouses. Mine stood under an apple tree near a winding footpath. It was divided into four rooms by partitions made of narrow, upright boards held in place by stakes driven into the ground. The front door, which was merely an open space in the wall, led into the living room. This room had furniture fashioned of boxes, boards, and stones. The walls above the low boards were a unique feature of the room, for whether they were delicately tinted or hung with the latest designs in wall papers depended entirely upon the imagination of the beholder. They had a peculiar quality too that enabled one to look through them and see the bedroom, kitchen, and dining room. But the roof of the playhouse was most pleasing of all, for the limbs of the old tree were covered with fragrant pink and white blossoms or hung with yellow apples, and furnished nesting places for the birds, who paid for their lodgings with music.

Robert Louis Stevenson says that to go up in a swing is

The pleasantest thing  
Ever a child can do.

At any rate it is one of the pleasantest things. My swing, which hung from the limb of a tall old apple tree, was made of rope. I spent many a long summer evening swinging. It was exhilarating and restful to fly back and forth through the air, for every muscle, cramped from sitting at a schoolroom desk, was brought into play. The swing was the best of all places for day-dreaming. There a little girl might become almost anything, might travel almost anywhere. So she swings and dreams until she suddenly realizes that the trees and woodpiles and buildings are casting black shadows, and that she must run the gantlet between them before she can reach the lighted living room of her home.

But all my good times in the orchard were not solitary ones. There were games to be played with my brothers and with neighbor children. One of the most interesting games was hide and seek. While you have pressed your face close to the trunk of some tree and counted to one hundred and shouted the warning, "All eyes open; here I come! One, two, three, for all around me," the other children have been scattering over the orchard. Some are behind trees, and some have climbed into their branches, and others are peeping under borrowed hats and bonnets from the corners of wagon shed and henhouses. The wagon shed was a capital building for the game of Andy-over. There were no windows to break, and it was low enough so that childish arms could easily toss the ball over. Not least in the list of good times was the annual pre-Easter egg-hiding. It was a time-honored custom that the children of the family should hoard up as many eggs as they could slip out from the nests, then bring them to the kitchen in a great bunch on Easter morning. The pleasure in this consisted in the sly creeping into henhouses, out again with your booty, and to the hidden hoard of eggs without being discovered.

I sometimes pass the old farm now and note the changes in the orchard. The wagon-shed roof is sagging in the middle, a pump has replaced well curb and sweep, trees that were too young to bear fruit are yielding abundant crops, and some of the old trees are gone. Yet I still play Andy-over over the wagon shed, or peep over the well curb at my picture in the water, or build playhouses under the trees that are gone — in memory.

#### EXERCISE 67 — *Written Theme*

##### WRITING AN EXPOSITION BASED ON EXPERIENCE

Write either the exposition outlined in Exercise 65 or one suggested by any topic there or elsewhere in this chapter, provided that you have first-hand knowledge of the subject. Work up your theme as the writers of the themes in Exercise 64 have done; but unless your teacher direct otherwise,

hand in only the outline and the final draft. The outlines may be in any form given in the last three or four exercises and should be submitted to the teacher for criticisms before the theme is written.

**\*EXERCISE 68 — *Written Theme***

TEST THEME: WRITING AN EXPOSITION BASED ON  
READING OR ON FIELD WORK

Write, to hand in, the theme you have been planning (Exercises 51, 55, 59), making it embody all you have learned about writing an exposition. The finished theme should be from six to ten pages in length, or longer if your teacher permits, so that it may show your mastery over a considerable body of material. Revise it with special care for coherence and emphasis.



## CHAPTER II

### ARGUMENT AND DEBATE

#### I. ARGUMENT

##### A. GENERAL ARGUMENT

1. **Definitions.** There are perhaps as many matters in the world about which men disagree as about which they have the same minds. And disagreements run through a great range, from tacit recognition of difference to violent wrangling or formal debate. If discussion develops a disagreement, each side maintained by one or more advocates, it becomes an argument; if to this there be added some degree of heat, it is a dispute, which when long continued, with varying evidences of bad manners, becomes wrangling. If formal, the sides alternately presenting their cases under certain conventions, that they may win the verdict of judges, it is a debate.

2. **Frequency.** Disagreements being common, arguments are inevitable; and so important are many of them that for centuries and centuries there have been professions built largely on the need of man to have his cause presented in the best possible way. In few vocations do people pass much time without having disagreements and consequent arguments. The lawyer argues that he may convince the judge and jury, the preacher that he may lead man into

righteousness, the scientist that he may establish a theory, the salesman that he may quicken a need for his particular goods, and all of us in friendly intercourse that we may justify our convictions and set up social harmony; as a matter of fact, in "thinking over" a matter we often argue to ourselves, advocating each side in turn that we may learn which is the stronger. It must be noted that many arguments are in a way masked: a salesman argues, although everything he says be description and exposition of the wares he wishes to sell; an advertisement often argues, anticipating unvoiced objections by whoever reads; and a storyteller may subtly but cogently argue for a cause, although apparently using only narration and description.

### EXERCISE 1

#### CONSIDERING THE CAUSES OF ARGUMENT

Keep your ears open for a day and record all disagreements that you hear, whether they were settled or passed over. How did each one arise? What was the cause of disagreement? If an agreement was reached, tell how. If not, tell why not. What would it have been better for either of the parties to the disagreement to do? If in the future they can avoid any of the kinds of arguments noted, tell how they may do so.

3. **Causes.** Disagreement arises from a variety of causes; frequently it is justified by intelligent difference of opinion, but just as often, perhaps, it is due to poor mental habits. Sometimes it springs from a person's failure, because of haste or prejudice, to suspend his judgment until he understands precisely what the topic to be discussed is. Precipitous

participation in indefinite argument is not characteristic of common sense. Sometimes it is due to such satisfaction with one's own interpretation of a topic that there is no adequate understanding of another's modification of it, which may produce a wholly different mental attitude and consequently a different set of "issues" to be debated. Whenever one is a participant in a disagreement, especially when it grows into a dispute or wrangling, it is wise for him to stop short off and endeavor to find out just wherein he and his opponent differ in their primary conceptions. Sometimes after permitting himself prematurely to take a position, largely because of prejudices or unconsidered tradition, a person then argues without recognizing the fact that he does not possess sufficient data. Few people are consistently conscientious in inquiring whether they have enough credible facts fully to support the position that they have taken. Finally, even when one has enough substantiated facts, he sometimes fails to consider them frankly to learn what bearing they have on the proposition, and then to present them in such a way as to convince others who may in the beginning have a somewhat different point of view. Later in this chapter each of these causes of disagreement will be further considered.

### EXERCISE 2 — *Oral Theme*

#### DISCUSSING INFORMALLY TO DEVELOP A UNIFYING PROPOSITION

a. From the following suggested topics, or similar ones, select two, and before the next recitation period think them over carefully so as to be ready to discuss one of them with a classmate who has similarly prepared.

1. "Keeping in" as a Method of Punishment in the High School.
2. The "Big Brother" Plan in High School.
3. Honor Systems in Examinations.
4. The Use of Translations.
5. Interclass Athletic Competitions.
6. School Observance of National Holidays.
7. Different Treatment of Freshmen and Upper Classmen.
8. The Paid Coach.
9. Sex Segregation in Certain Classes.
10. Intramural Social Life.
11. Compulsory Membership in the Student-Body Organization of Our School.

*b.* When the class assembles and reports are made as to the topics which have been prepared, the teacher will select two or more students to discuss one designated topic. This informal discussion should continue until each of the participants has contributed his more important ideas and commented, in turn, upon those contributed by the others. Those discussing the topic must, of course, observe the propriety of allowing each speaker to complete his statements without interruption; they should also endeavor to make their statements in complete sentences so definite as to leave no cause for misunderstanding.

*c.* During the discussion the rest of the class will take notes preparatory to a consideration of the following questions:

1. What phases of the topic were introduced on which there were differences? What were the chief causes of these differences?
2. Which of these phases were discussed most? What principle of unity, if any, confined the discussion to proper limits?
3. Which one question arising in the discussion seems most worthy of further consideration and argument?

**EXERCISE 3 — Oral Theme**PREPARING, CONDUCTING, CRITICIZING, AND  
SUMMARIZING INFORMAL ARGUMENT

*a.* From the best questions listed in the preceding exercise choose one on which you have a positive opinion differing from that held by several classmates. Prepare during your study period to argue informally the merits of the side you have chosen.

*b.* At the recitation period, while all the other members of the class take notes in order to report later, two or more of you will argue informally the question on which you have prepared. As this is the kind of argument that adults maintain in their social intercourse, each one may speak as often as he pleases, providing he courteously gives his classmate equal opportunity; but he should at the same time realize that there is economy and consequent effectiveness in making his points so clearly, so fairly, and so cogently that he will not have to repeat them later in a better form in order to enable his opponent to recognize and remember them.

*c.* After the informal argument is concluded, consider the following questions:

1. Did the question mean exactly the same to each one arguing it? If not, what were the differences in meaning? What caused them? What was the effect of these differences? How might agreement have been reached?

2. Was there any substitution of dogmatic assertion for convincing argument? If so, what was the effect?

3. Which was apparently the purpose of each participant, to win at any cost or to convince his opponent of a clearly conceived truth?

4. What was the most effective point made by each side? Can you suggest any improvement on the way in which each was presented?

5. When did either participant continue to argue a point after he should have yielded? When did either one yield although he should have continued to argue? Show how he might have rejoined fairly and effectively.

6. Where was time most wasted by lack of clearness, unnecessary repetition, the overemphasis of unimportant points, and the like?

d. Using your notes, give an oral summary of the argument. While taking care to make your statements uniformly complete and the whole report as coherent as possible, try to select words that tell with exactness what was said. Seek especially synonyms for *said* and *replied*. The class will use the following questions in evaluating the report:

1. By its fidelity to fact, of both matter and manner, was the report fair to both sides? How far do you hold the student making the original argument responsible for defects in this report?

2. Did the report emphasize the important points and subordinate or omit the others?

3. Which of the words, phrases, or sentences used in the report impressed you as particularly good for their purpose?

e. Prompted by the class, someone will write in parallel columns on the board all the arguments — good, bad, or indifferent — made for and against the proposition discussed. Copy these into your notebooks and keep them for future use; they will be called for. Take pains to use such form for the record that the relations of the arguments will be instantly clear.

4. **Results.** Disagreement and its consequent argument not infrequently, as you have here and there seen, tend to develop in some people bad mental habits. With the untrained, or the uncultured whatever their training, there

often results wrangling instead of discussion, much disordered assertion instead of effective presentation of fact, more or less violent dogmatism instead of calm assurance, and eagerness to overcome an opponent rather than to reach an agreement at the bar of truth. There is no evidence of intellectual strength in anyone who is like the character in Irving's "Salmagundi" papers. He thought "his arguments were conclusive, for he supported every assertion with a bet." One may develop a habit of arguing about everything, a readiness to take up any issue, regardless of information or conviction, and to press it with blatancy, even against opponents strong because aware of their own unpreparedness. "Young men," wrote Plato long ago, ". . . when they first get the taste in their mouths, argue for amusement, and are always contradicting and refuting others . . . ; like puppy-dogs, they delight to tear and pull at all who come near them." "(They) pursue a merely verbal opposition in the spirit of contention and not of fair discussion."<sup>1</sup> Such habits are bad, of course, whatever skill in mental gymnastics they may develop, and unless corrected they will inevitably result in disintegration of intellectual honesty.

Fortunately good results from practice in argument and debate are also possible. If one learns from it habitually to ascertain exactly what the question for discussion is ; if he always "defines and divides," as Plato says, and so learns the issues between him and an opponent ; if he strengthens the habit of suspending judgment until he has reliable facts to justify an opinion ; if he acquires such a love for truth as will make him not only search diligently for all necessary facts but also relate them in such a way as to lead to honest

<sup>1</sup> "The Republic," Books VII and V.

conclusions ; if he learns consistently to review his own as well as his opponent's argument, that he may detect and destroy fallacies ; if he uniformly seeks the ability to express precisely what he thinks on a subject ; and, last of all, if he becomes honest enough to accept without question or quibble the conclusions to which the argument may lead, whether they be distasteful or not, — then surely he has gone far toward becoming a cultivated man.

### B. APPLIED ARGUMENT

1. **In Advertising.** In some of its applications argument may not ordinarily be recognized, partly because of the fact that it is altogether one-sided, and partly because of the elliptical form in which it is often presented. By newspapers, billboards, circular letters, and various other means the merchant presents an argument, or at least the essential parts of one, with the intention of inducing a certain desired action. As there is no immediate verbal reply to indicate incompleteness or inadequacy, he needs more carefully than in conversational argument to define for himself precisely what result he desires, and anticipating the objections that may be made, most carefully to forestall them. His first problem, perhaps his most difficult one, is to secure attention and then interest. With this temporary basis he must quickly and definitely present the arguments that he thinks will be most effective. Conditions vary widely. A man with an established business may wish merely to remind people that he is still ready to serve them ; he assumes that his reputation for giving satisfaction will, after the advertisement attracts attention, be sufficient to send to him those who need his services. This may be called the *formal*



advertisement. Other types are the *informing*, which merely conveys new information (leaving the reader to make all applications), and the *compelling*, which presents information new or old in such manner as most effectually to compel the reader to a desired action.

#### EXERCISE 4

##### STUDYING ADVERTISEMENTS AS ARGUMENTS

Study the advertisements in several different types of newspapers, classifying them as formal, informing, and compelling. Under what circumstances do the first kind attract custom and business? Recall instances that you have personally known of their effectiveness. Does this type of advertisement serve any other purposes? Under what circumstances do you think it pays? Why do business men use the informing advertisement? On what assumptions are these newspaper advertisements based that make them true arguments? Is there a need in any instance of making the argument more obvious, of changing the advertisement to the compelling type? Why and under what circumstances do business men resort to the compelling advertisement? Note and criticize the devices used for attracting attention and for making the appeal personal. Are the subject-matter and style adapted to a particular class of customers? Give the full arguments of several advertisements, stating definitely all that the writer assumed or suggested.

After studying the advertisements by the questions given, prepare to present orally to the class the points that seem to you most significant. Make an outline and talk from it informally. Try to indicate by suitable introductory words and phrases the introduction of each new point.

EXERCISE 5 — *Written Theme*ARGUING THROUGH CRITICISM FOR BETTER  
ADVERTISEMENTS

After considering the advertisements in your local newspapers, compose an argument of two or three paragraphs on one of the appended topics. First of all, decide what will be the general plan of your theme, how many paragraphs it will require, and what will be the best type of development for each. (See Chapter I, pp. 21 ff.) Be careful to have a definite topic sentence for each paragraph, to link your paragraphs closely by transition words or phrases, and to secure definiteness by illustrations of bad points and good. So far as you can, adapt your diction to the person for whom you compose your arguments.

1. The Blank Company's advertisements are unlikely to increase its business.
2. The Emporium's advertisements illustrate the best type of newspaper advertising.
3. Our local merchants should pay more attention to special classes of customers.
4. The devices used in local advertisements to attract attention could be considerably improved.
5. Our local advertisements would gain in effectiveness if they contained more definite suggestions.

The advertisements in magazines differ from those in newspapers chiefly in that they are addressed to a less local circle of readers and in that they are usually more skillfully composed. By a careful comparison of the advertisements in the two mediums one can learn much about the art of securing business through "the silent salesman."

**EXERCISE 6 — Oral Theme**FINDING ELEMENTS OF ARGUMENT IN MAGAZINE  
ADVERTISEMENTS

Examine the advertising pages of a magazine like the *Saturday Evening Post*. What in these advertisements attracts you first? Which of these devices are separate and apart from the commodity for sale, and which are involved in it? Which is most economical of interest and hence most effective? How does the writer hold your interest after securing your attention? How does he make his appeal to you personally? What devices does he use to impel you to do something, either to buy or to manifest such interest that he may follow up his advertisement with arguments of another nature? Prepare to present your answers to these questions in a well-ordered oral theme.

**EXERCISE 7 — Written and Oral Theme**

## PREPARING AND DEFENDING AN ADVERTISEMENT

Assuming that you have some commodity to sell—your services, a steel-wire cleaner for cooking utensils, subscriptions to a magazine, or a second-hand camera, for instance,—decide what argument you would use orally if you had a prospective buyer's interested attention. Then, after deciding what you can safely assume, select the arguments that you will specifically state or clearly imply in an advertisement. Write the advertisement, using any means that you think will be effective—arresting word, phrase, or convincing statement, or what not—to secure interested attention, to make the argument personal, and to stimulate to immediate action. Present the complete advertisement to the class and

argue to them, as if they were the firm for whom the advertisement was written, that it will prove effective. In preparing this oral argument take pains to secure definiteness, concreteness, and completeness of the statement of your case. Consider if the questions that the prospective purchasers of your advertisement ask are indicative of weakness in your argument, either in its facts or in its presentation.

2. **In Salesmanship.** If you observe or recall the work of salesmen in a store, you will see that much of their time is occupied with duties almost as mechanical as those of an automatic vender of chewing gum or cakes of chocolate. With these duties we have here no concern. Real salesmanship, according to one expert,<sup>1</sup> consists in securing the undivided attention of the prospective customer, arousing his definite interest, creating an unqualified belief in and accord with statements, and effecting in him an impelling resolution to do what he is urged to do.

### EXERCISE 8 — *Oral Theme*

#### RECALLING EFFECTIVE SALESMANSHIP

Recall the best efforts at salesmanship that you have heard, either from clerks in stores or from agents who called at the door. From these prepare to present orally a summary of a good piece of salesmanship that is likely to achieve each of the desired ends that were mentioned above. What will determine the form of your exposition? Introduce into your theme such touches as will make it of real interest.

<sup>1</sup> William Maxwell, "Salesmanship," in *Collier's Weekly*. Quoted by Opdycke, in "News, Ads, and Sales," p. 140.

Persons coming into a store usually are brought there by a definite interest; however small this may be, it is the spark that the salesman must nurse until he can fan it into the flame of action. A salesman who is more than an automaton endeavors by argument, direct or suggested, to clinch a doubtful sale or to lead customers to purchase a better article or more than they originally intended. But whatever he does, he is taught in the best stores that his most effective argument for future business is to send customers away satisfied.

In applying argument to selling, a salesman needs, first of all, sincerity, which results only from knowing his wares well and believing in them; from this he should develop an interest in his work, in achieving the maximum possible results. With this basis he needs to anticipate what he will say or do under given circumstances, what will be the strongest argument for different men in different moods — in other words, he needs to select from his stock of arguments according to the point of view forced on him by each individual customer. And finally, the salesman needs to consider the presentation of his argument: what he will explain by words; what he will demonstrate; how he can manage to retain unity, returning time after time to his point, without offense, until he either effects the sale or loses it; how he will make his case hang together, securing coherence by careful organization, summary, or other means; how he can drive his points home, adding emphasis by accompanying demonstrations, obvious frankness, interest, quotation from others, and definiteness. The salesman must present his points as rapidly as he can gain an interest in them, chiefly through showing how in some way it will be to the customer's interest to purchase the goods.

EXERCISE 9 — *Oral Theme*

## ADAPTING ARGUMENT TO THE CUSTOMER

Assuming that you are attempting to sell something with which you are thoroughly familiar, — an article of merchandise, a book, subscription to a magazine, or stereopticon slides, for instance, — be prepared to present in an oral theme an argument adapted to one of the following types of prospective customers :

1. One who is "just looking."
2. One who hesitates about buying: "I don't know what I'd better do."
3. One who procrastinates: "Not this afternoon."
4. One who wishes "to look elsewhere before deciding."
5. One who thinks he cannot afford to buy the article.

3. **In Circular Letters.** Many business houses attempt to secure sales by the extensive use of circular letters. These go considerably beyond the ordinary advertisement in that they present in some detail such arguments as a salesman would try to use. Obviously it is much more difficult to consummate a sale by means of the impersonal circular letter than it is by means of a personal effort. In the latter case the salesman can answer questions, gain information from the remarks and facial expression of the customer, and modify his campaign as the situation may require. The writer of circular letters, on the other hand, has none of these advantages; he must anticipate questions and objections and then present his case all at once, securing an immediate interest that will save the letter from the waste-basket, convincing by the cogency of the argument, and persuading to action without delay.

**EXERCISE 10 — *Oral Theme***

## CRITICIZING CIRCULAR LETTERS

Secure from some business man circular advertising letters, and (with or without his aid) criticize them. Do they achieve one or more of the ends mentioned on page 118? If so, how? Outline the oral argument, expressed and suggested, in the most cogent of the letters. Ascertain from the recipient of the letters what appealed most to him. What suggestions can you make for improving the content of any one of the circular letters? Prepare to present your answers in a coherent oral theme.

Criticize one of the circular letters as to the correctness of form. What changes would add to its effectiveness with business men of education? If the writer has secured an attractive personal tone in his letter, or if he has attempted to do so, note carefully the means he has employed.

**EXERCISE 11 — *Written Theme***

## WRITING A CIRCULAR LETTER

Write a circular letter addressed to a specific class of patrons — high-school boys or girls, farmers or their wives, residents in apartment houses, or young people planning for a summer outing, for instance, — endeavoring to persuade them to buy something. Review all that you have learned in the preceding paragraphs, and if you can get the interest of a practical business man talk the whole matter over with him before beginning to write. To insure the soundness of your argument, set down in your notes exactly what you wish to prove and the supporting facts; those that you use will be largely determined by the character of the people whom

you wish to influence. Make your letter as brief as you can for effectiveness, and be sure that the form is correct.

4. **In Social and Business Letters.** Argument finds frequent use, too, in letters both of business and of friendship. Sometimes the whole of a letter is given up to argument; but as a rule, especially in correspondence between friends, there is no such unity, either achieved or desired. As anywhere else, argument in letters must be soundly logical; but, in addition, it must be presented in a way peculiarly to convince the person addressed. This means that his information, his general prejudices, and his attitude on the particular proposition to be discussed must all be known and considered in the preparation of the argument, and that his objections must be anticipated and answered. Perhaps even more than this, the "tone" of the letter must be exactly suited to him — a spirit of raillery that might please one person would surely offend another.

#### EXERCISE 12 — *Written Theme*

##### PRESENTING ARGUMENT IN LETTERS

After carefully formulating possible arguments, write one or more of the letters that would grow out of the following or similar situations. The success of your effort will be measured largely by the clearness of your explanation and the manner in which you present the selected details of argument to the individual addressed.

1. The rule of a public library that fountain pens shall not be used in the reading room results in such inconvenience as to warrant a protest. The librarian will have a good defense, perhaps, if you do not take the pains to present your whole argument.



2. A citizen, feeling that the street manners of pupils returning home from school are bad, writes a complaint to the principal. Naturally you resent the criticism and receive permission to defend yourselves in a letter. The citizen replies, courteously pressing his point and attempting to convince you that he is at least partly in the right.

3. A group of boys going on a camping trip order a transfer company to ship for them by freight their camp equipment, weighing about three hundred pounds. The packages arrive by express, with charges of \$5.65. Feeling that the transfer company should pay, or at least share, the difference between the express and freight charges (\$4.13), the boys write to the company. Several letters are exchanged before the matter is settled.

4. Because of abuses of the privilege, the principal of a high school decided that pupils might not use the school telephone. The pupils devise a compromise, which they present with an argument for its adoption.

5. The annual discussion having risen as to whether the seniors should wear uniform dress on graduation day, the School Board demands written arguments before deciding the matter.

6. A friend is undecided as to which college he will enter. Write a letter to convince him that Blank College will be the best place for him.

7. A father complains that his son, who attends a boarding school, is writing home too frequently for money. The boy proposes that he be given a flat sum for his yearly expenses, with the understanding that he may have all that he can save.

8. You have seen a moving picture that seems so unfair to a sect or race that you feel it your duty to protest against its public presentation.

9. An inexperienced friend plans to earn money during the summer by selling subscriptions to a magazine or some other commodity. He needs argument to convince him that he can succeed only by doing certain things and leaving others undone.

10. Newspapers often publish without charge "stories," which are in effect arguments for patronage, concerning games, exhibitions, and the like by high-school pupils. To appear as reading matter they must be interesting; to increase the attendance they must suggest attractive arguments.

11. An acquaintance who lives in another town owes you some money. Although the time for payment has passed, you are not sure but that he has forgotten the matter or else has a good excuse for delay. As he does not reply to your first letter, you write a second.

12. An engraving company bids for the contract to supply the invitations for your commencement exercises, giving detailed argument why its offer should be accepted. The class orders the invitations, sending the money with the order, as required. The invitations arrive without envelopes so late that the class must supply their need as best they can from a local stationer. The company, when complaint is made, offers to send the envelopes but refuses to refund any money. What reply should then be made? The whole correspondence should be written.

## II. DEBATE

### A. INTRODUCTION

1. **Dangers.** Debate is argument presented orally, under certain conventions, to convince chosen judges. Instead of a battle it is usually a tournament, with rules to insure fair combat and to preserve the forms of courtesy. Its dangers are that through the artificiality of the contest it may encourage insincerity, developing a habit of mind which, regardless of conviction, is eager to argue on either side of any question; that through the discussion of subjects too large to be adequately comprehended without much mature study it may foster superficiality; and that because of rules often laid

down for judges. It may rely on borrowed arguments and carefully coached delivery of memorized speeches instead of exercising individual powers, which are being developed independently, to convince others by ready adaptation of argument that they should think or act in a certain way.

2. **Good Results.** These dangers are serious, and if debate cannot be held without their accompaniment, it would better not be held at all. Properly conducted, debate should develop ability to go to the heart of a clearly comprehended problem and, in case of disagreement with someone, to select the true issues; love of truth, whether it be favorable to pre-judgment or not, and skill to find needed facts quickly and accurately; power to arrange facts, when ascertained, in the most convincing way; and facility in adapting argument to the attack or defense of the other side. These ends are all of great value in life; and inasmuch as in debate permanent attitudes toward them are likely to be strongly influenced, each one should be very definitely and consistently sought.

In the classroom exercises insincerity and superficiality may to a great extent be prevented by the intelligent choice of topics for debate. Such choice is determined by the inherent worth of the subject itself, by the ability of the pupils to comprehend it, and by the amount of existing or potential interest that they have in it. The one most ambitious debate held by the students during the term should probably, for several reasons, concern a subject of general importance, like the initiative and referendum; but excellent practice on all the essentials of debate can be had with less labor when the subjects concern the immediate problems of the pupils in their daily work and play. It is in every sense futile and wasteful to expend time and energy in attempting

to decide such old-time debating-society questions as "Which is of more value to man, fire or water?" No conclusion can be reached, no valuable information is likely to accrue, and all the machinery of argument could be much better employed on questions that have some real and immediate bearing on life. The questions, for instance, of cap and gown for graduates, special privileges for seniors, student self-government, or a new plan for administering school athletics may as well be decided through orderly classroom debate as in any other way.

3. **Plans.** The dangers of insincerity or superficiality are greater in debates held between rival schools or in literary societies. Such debates are likely to be profitable in proportion as they are supervised; they must be undertaken as seriously as any other work of the school and, so far as practical, should be the natural outgrowth of regular classroom activity. An excellent plan for developing sincere debate is the following.<sup>1</sup> From a list of topics presented by the members as good for debate, one of them, not yet formulated into a proposition, is by some determined means chosen for discussion at the following meeting. In preparation for this meeting each member thinks over the topic, does some preliminary reading, and decides more or less exactly his own attitude toward it.

At the meeting devoted to the discussion of the problem investigated the various solutions are presented, together with the arguments and data in their support. If, as a result of their discussion, the members come to an agreement as to the best solution of the problem, the question is dropped. If, on the other hand, the discussion fails to result in such an agreement, there results a clash which

<sup>1</sup> This plan is presented by Professor A. Monroe Stowe in Chapter XVIII of Johnston's "The Modern High School" (Charles Scribner's Sons). The whole chapter should be read.

naturally calls for debate, and thereupon one of the solutions proposed is incorporated into a resolution to be adopted by the club. . . .

From those eager to have the resolution adopted two affirmative debaters and their two alternates are selected, while from those who believe in other solutions of the problem are chosen the two negatives and their alternates. If, during his preparation, any one of the debaters discovers evidence which destroys his conviction, it is his duty to withdraw and to allow his place to be taken by one of the alternates working on his side. It will be noted that as a result of this method of selecting debaters all the men selected are vitally interested, and that each man is an ardent advocate of the side he has espoused, not because it strikes his fancy but because it is an expression of his solution of a problem to which he has given impartial study.

In any class or club debate it is well to provide an opportunity for miscellaneous discussion after the assigned speakers have concluded. This makes possible argument based on conviction and affords excellent practice in adaptation of material to what has been said, as well as in rapid organization and effective delivery of a single point. These speeches in general discussion should be sharply limited in length and subject to criticism just as those delivered in the formal debate. A volunteer speaker should be especially criticized if he adds nothing material to what has already been said.

4 **Conventions.** A debate, even when in the classroom, is usually conducted under certain conventions. There are a president, who introduces the speakers in turn, preserves order, requires strict adherence to the demands of courtesy, and rules on any matters like "personal privilege" that may come up; a secretary, who announces the proposition for discussion and keeps such records as are required; a time-keeper, who notifies the president when each speaker's

allotted time has expired; and one or more judges, who determine which side has presented the stronger argument in the more convincing way. Usually the judges are three in number, but there are advantages in having all of an audience ballot on the result. Although technically trained judges are usually sought, a general audience is likely to be more truly representative of those whom argument is intended to convince.

Besides the organization there are other conventions of the debate. The first is that no one participating in the debate shall be spoken of by name; it is *Mr. President, honorable judges, our opponents, the first speaker on the negative, the gentleman who immediately preceded me,* etc. In beginning his speech a debater usually addresses *Mr. President, worthy opponents, honorable judges, ladies and gentlemen.* These formalities may be dispensed with, of course, but they are like the salutation and complimentary close of a letter — conventional inheritances that persist. The speakers of the affirmative and negative sides take turns in presenting their speeches, but in the rebuttal the order is not infrequently different, the affirmative usually having the closing speech.

### B. THE QUESTION OR PROPOSITION

The exact statement to be debated, called the *question or proposition*, is usually presented conventionally as, "*Resolved, That so and so.*" It is not always easy to formulate a proposition that has two more or less tenable sides and at the same time insures a real debate. It not infrequently happens that men join in argument and even in debate without knowing precisely about what they have disagreed. In such

cases each one may assume an opponent that does not exist and charge windmills with quixotic futility. In other cases, although the proposition is understood, it is not so stated as to insure a direct clash of opinion; and, still again, it is too complex to permit of any satisfactory conclusion.

The first requirement of a proposition, then, is that it be unambiguous, that it mean precisely the same to both sides. This result can be secured sometimes by exact choice of words in the proposition, at other times by a supplementary agreement as to what it means. The most frequent cause of ambiguity lies in the fact that many words and phrases — or *terms* of the proposition, as they are called — have in our language several different but perfectly acceptable meanings. Inflamed by some such word as *socialism* in a proposition two men may argue and even quarrel before realizing that they hold essentially the same opinion, but that while one has defined the term to mean reasonable democracy, the other has conceived it to imply unjustifiable lawlessness. Terms like *right*, *good*, or *best*; *amateur*, *hero*, or *democracy*; and *should be improved*, *ought to be done*, or *must be provided* are likely to be interpreted so differently as to result in much discussion without any real clash of opinion, unless the difficulty is cared for beforehand. Just here it should be noted that the dictionary can seldom be relied on to define satisfactorily the terms used in a proposition for debate. Many of these terms are too long to find a place in the dictionary, and for those that are defined is given not one but every accepted meaning. It will prove much more satisfactory if, by reference to those who have authoritatively used the terms, the contenders in argument or debate agree in the very beginning on what meaning each term shall

be understood to convey. An illustration of this careful definition of terms will be found in Appendix C.

Another requirement of a good proposition is that it insure a head-on clash between two opinions. If it is admitted, as it should be, that all debate is for the purpose of arriving at truth, both immediately and ultimately, then the proposition should be so stated as to force the debaters to meet each other frankly and fairly, with the hope that the weaker side and the auditors may accept the stronger arguments. Occasionally real debate is impossible, because the proposition, or some issue resulting from it, *begs the question*, — that is, assumes as true something that would not be admitted by one side or the other. This assumption may be manifest by some one word or phrase in the proposition. What chance, for instance, would the advocates of football have of success in debating the proposition, “*Resolved*, That the Board of Education should forbid the brutal and demoralizing game of football”? It will be seen later that the question may be begged also in the progress of the argument, as well as in the formulation of the proposition. There is no real gain in forcing upon an opponent a statement of the question which the latter feels does not fairly express what he believes; by doing so one may win a hollow victory, may secure the technical verdict of the appointed judges, but will fail to convince his opponent or anyone else of the truth or falsity of the essential question.

A third requirement of a good proposition is that it be simple rather than compound, and positive rather than negative. Especially a proposition should not be compounded of two phrases that are not vitally related so as to give an essential unity. The proposition, “*Resolved*, That the



students of our school should contribute one dollar a year to the Athletic Association and that the team managers shall not decide how the money is to be spent" involves two contests, not one. If the control of the money determines the attitude of some students toward the contribution, it should be an assumption to the real proposition. It might then read, "*Resolved*, That the students of our school should contribute one dollar a year to the Athletic Association, it being understood that the team managers shall not decide how the money is to be spent." Of course the latter phrase might be omitted from the proposition. The statement of the question in the affirmative rather than in the negative form is preferred because of the frequent difficulty or impossibility of proving a negative. Moreover, a victory for the side representing the affirmative of such a proposition, as will be seen on considering the first illustration in this paragraph, would not decide how the money should be spent after the means of securing it was approved.

One cannot argue a term. "Student self-government" may suggest a number of interesting discussions, but it does not necessitate any one of them. "Student self-government is desirable" is a simple, affirmative proposition and one concerning a matter well worth discussion, but its terms are too indefinite; there is no assurance that two sides discussing it would come to any head-on collision of opinion. Exactly what is student self-government? It is desirable for whom? There will be no assured conflict unless these terms are made clear by definition or by agreement. "Student self-government as explained in the *School Review* 32 : 57-69 should be established in Wakefield Academy." This is now a good statement of the proposition, provided that those

who are to debate it agree to waive the matter of how such a system could be established at Wakefield Academy.

As suggested earlier, it is best to formulate a proposition after a free discussion of the principal terms involved. The usual plan, however, is for one group to formulate and submit the proposition, leaving to the other the privilege of selecting the side it will represent.

### EXERCISE 13

#### FORMULATING PROPOSITIONS FOR DEBATE

Which of the following are good statements of debatable propositions? Justify your answers. What defects have the others? Modify these latter in such ways as may be necessary to make them good propositions. Think your reasons out carefully and be prepared to present them in complete, orderly statements. Your recitation will be an argument to convince your classmates and teacher that you are right. Keep for future use or reference a memorandum of the improved propositions.

1. A woman is as good as a man.
2. The planet Mars is inhabited.
3. The Australian ballot.
4. Everyman ought to learn a trade and follow it for three years.
5. Brick is better building material than cement.
6. Participation in politics is not unladylike.
7. Honesty is the best policy.
8. A farmer ought to irrigate.
9. Plants are colored by chlorophyll.
10. Seed-testing is more valuable than parsing.
11. A girl should make her own hats.
12. The bull terrier is the best kind of dog.
13. The schoolmaster in politics.

14. Japanese are desirable immigrants.
15. The downy woodpecker does more good than harm.
16. In algebra subtraction is more difficult to learn than multiplication.
17. Gladstone was a great statesman.
18. Pocahontas really did save Captain John Smith's life.
19. The elective system in our school has not been a success.
20. The doctor is more important than the inventor.

#### EXERCISE 14

##### \*BEGINNING PREPARATION FOR A FORMAL DEBATE<sup>1</sup>

At this point, after following some such plan as presented on pages 124-125, all the members of the class should belong to the one or more groups approved by the teacher, each studying for formal debate an approved subject of some general importance; for example, Compulsory Arbitration of Labor Troubles, Military Preparedness, The Conservation of Mineral Resources, A Legal Minimum Wage, or Old-Age Pensions. The first task of each group will be to formulate a satisfactory debatable proposition. By consent of both sides this may later be modified as improvements are suggested. You should begin at once making a bibliography and reading on the selected topic, and from time to time you will make reports to your group and to your teacher of the progress of your work.

#### C. THE FACTS

In many informal arguments one can satisfactorily define the question and select the essential issues without extensive reading of what others have written on the subject; in preparation for formal argument or debate he is likely to

<sup>1</sup> Exercises marked with an asterisk form a series leading to the final-test theme.

need help. But as a prospective participant in debate is not likely to be entirely ignorant of the subject for discussion he should, before beginning to read in the library, make a tentative statement of the issues that seem to him most important. Although this set of issues is almost sure to be modified later by more complete knowledge, it will in the meantime tend to insure purposeful, and therefore economical, reading.

In preparing for any kind of argument, formal or informal, one should first of all make a careful inventory of what he really knows of the subject and then of what he can prove to others who may question. This inventory should be utterly impartial; facts on one side should be recorded as fairly as those on the other, for self-deception is a poor foundation for victory over opposition. The next step is to record what one should know, what he must know to support his own contentions and to defeat attacks. Too much thought — active thought as contrasted with futile dreaming or worry — is not likely to be given to this part of the preparation; a clear knowledge of the strength or weakness of each side will save time and facilitate later the organization of details. One is helped to gain this understanding of the general situation if he talks over the subject with some acquaintances, preferably with some who are inclined to hold the opposite point of view. The larger the number of objections one can consider to the reasons for his beliefs, the better prepared he is not only to meet arguments that may be used against him but also actively to carry the war into the enemy's territory. It will prove economical to relate each new fact immediately to the tentative outline.

**\* EXERCISE 15**

## CONSIDERING THE PREPARATION FOR DEBATE

Show to your teacher the issues as you have defined them in preparation for the final debate and the statement of what you know and of what you will need to know under each. At this stage in your preparation be eager thoroughly to understand objections rather than immediately to disprove them; you may, and should, after understanding them seek to find how valid they are and how they may best be answered if they appear in the debate.

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Having clarified his mind by the inventory of what he knows and the estimate of what he needs to know, one is ready to consider the stated opinion of others without the same degree of danger that he will be unduly influenced rather than intellectually convinced. Certainly for a broad understanding of any except the most personal subject one must profit by the opinions of others, and for much necessary data he must rely on published facts. In further preparation for debate it is best first of all to find some brief article, probably in an encyclopedia, that gives an impartial and fairly comprehensive consideration of the whole subject—a bird's-eye view, as it were, that will manifest the general organization and the values of its parts. After this one may read a few, but not many, partisan discussions, each of which he will consider for what it will contribute of sound value to the problem in hand. His questions should constantly be such as these: Is this reasonable? What bearing does it have on the situation as I have conceived it? How can I verify the fact or further strengthen the argument?

What admissions are made? Wherein is the writer so extreme as to defeat his purpose? Modifications of the original issues must be made as one is convinced of their need.

Then should come the making of an extended bibliography, a rapid acquaintance with the available items, an evaluation of each, and a careful use of the more important ones. Everyone should make his own bibliography whether or not there are already prepared lists of references on the subject. On many of the general subjects for debate such lists may be found,—for instance, in Brookings and Ringwalt's "Briefs for Debate" (Longmans, Green, & Co.) and in the various volumes of "The Debaters' Handbook Series" (The H. W. Wilson Company). Most of the reading from this time on should be for the purpose of securing data felt to be necessary for maintaining a thesis.

#### \* EXERCISE 16

##### CONFERENCE ON BIBLIOGRAPHY FOR FINAL DEBATE

Exhibit your complete bibliography on the question chosen for the final debate, tell how you prepared it, why you discarded certain items, and what aid you expect to get from those retained. In preparation for this exercise study Appendix B.



Books and magazines are not the only source of information for one preparing an argument; on many questions there are available original sources ready to yield material. If there are records accessible, one should collect from them and interpret the data; if there are near at hand men who have been concerned in the matter under discussion in such

way as to make them possessed of valuable first-hand information, one may go to them with a few definitely prepared and intelligent questions. If a young person shows himself interested and in earnest, he is more than likely to receive cordial assistance from even the busiest of men. But he should constantly remember that he has sought the interview to gain, not to display, information; he should remember also that however virile and vigorous these men may be, their statements must be subjected to precisely the same critical inquiry as if they were recorded on the pages of a book. In order to tell the truth, men must have such training and experience as will make them competent witnesses, they must have a desire to make their statements complete and accurate, and they must possess a strength that will enable them to overcome prejudices, however subtle these may be. Even from such men facts are more important in debate than opinions.

#### D. THE ISSUES

After the question is formulated and some facts collected, the next step in the orderly preparation for debate is to determine the *issues*; that is, the chief points which if substantiated will prove or disprove the proposition. The issues cannot be invented, for they are inherent in the proposition, to be discovered by insistent thought or industrious study. Each debater must seek the issues on both sides of the question, for no attack is likely to succeed unless developed with constant consideration of a probable defense, and defense is meaningless except as a response to attack.

In preparation all issues should be discovered and considered, even if in debate they cannot all be advanced and

argued. When a tentative list of points is made, it will soon be apparent that they are not of equal value: some are trivial, some weak, some admitted by the opposition, and some of indirect worth only as supporting those of major importance. Careful thought is necessary to discover those fundamental issues which must be established in order to prove the proposition, and then to subordinate all the other points that need to be retained. Each issue thus becomes a minor proposition supported by argument or evidence. But seldom is it wise to retain even all of the resulting issues; only the strongest can be used, for each point that the opposition destroys, however unimportant it really is, weakens the case as a whole. A safe rule is that the smallest number of issues that will substantiate the proposition is best. Furthermore, the issues retained should be those most likely to appeal to the special audience to whom the debate is directed; and finally, the issues must be so selected and combined as to make as a whole a well-rounded and convincing argument.

The dangers to be guarded against are that subordinate points will be stated as issues, that some important issue will be overlooked, and that all of the issues together will not, even if established, substantiate the proposition. It usually is the case that the issues must all be sound so that together they prove the proposition; but, as will be shown in detail later, it sometimes happens that any one of them, if sound, is sufficient.

There can be no debate, of course, unless the issues are so selected as to insure a direct clash between the two sides, but this clash may be of two kinds: one side may deny every issue adduced by the other, thus making a series of



minor debates within the larger one ; or it may admit some, or even all, of the issues, opposing them by others which it contends are more cogent in determining the decision. The first of these two types of debate concerns facts ; in it a clash of statements is insured, for the fact in dispute is or is not true. The second type concerns policies ; in it the clash is of opinion concerning the relative weight of the issues proposed by each side, the question as to which of the two plans is better being decided by the preponderance of evidence. In this kind of argument a death blow is seldom possible. When in debating the proposition "*Resolved, That the new football rules are better than the old*" a student contended that "the game is now more interesting to spectators," he set up an issue of fact which his opponent met with evidence to the contrary. When he contended further that "the game now results in fewer accidents," he set up another issue of fact ; this the other side admitted but opposed it with an issue thought to be more cogent, that "the old game developed a desirable subordination of the individual, as the new game does not."

As suggested in the illustration above, the issues advanced by the two sides will not always be affirmation and denial of the same points, though such clashes are frequent. Only one of the five issues advanced by the two sides in the illustrative brief printed in the Appendix fails to clash directly with a corresponding issue on the other side. If a student has thoroughly acquainted himself with his subject and if he has been absolutely honest in searching for arguments on both sides, he need have little concern as to what issues his opponent may present ; there is only one set of real issues, regardless of personal desires or errors, and the debater who

does not use these is not likely to win the verdict of fair-minded and competent judges.

In preparation for debating the proposition "*Resolved*, That student self-government should be established at Wakefield Academy" a student might set down the following tentative issues :

#### AFFIRMATIVE

1. Student self-government has been successful in many other schools.

2. The system of government now used in Wakefield Academy is bad.

3. Student self-government will relieve teachers from duties of discipline for more important duties of instruction and guidance.

4. It will develop in pupils a social consciousness, an understanding of the rights of others.

5. Under it are developed personal self-control and respect for law.

6. Pupils have to manage others.

7. It admits of individual development.

8. It prepares for rights, duties, and privileges of citizenship.

9. Student energy has found in it a rational and healthful outlet.

10. Pupils confer with teachers.

11. It will result in better behavior in school and in the development of independent powers.

#### NEGATIVE

1. Student self-government is not needed in the Wakefield Academy.

2. Even if introduced it would not be effective.

3. Its benefits are to a few leaders only.

4. It has failed in several places where tried.

5. It causes officers to lose social caste.

6. Pupils lack wisdom to be just.
7. It lessens the teachers' authority.
8. It necessitates a complicated machinery requiring much time of the teachers.
9. The school needs government by the young no more than the home does.
10. Students would in times of crisis be superseded by teachers, and then the whole system would fall.

On a careful consideration of these points the debater would find that he has more issues than he can effectively present ; that the issues as stated are of very uneven value, some of them not being issues at all ; that there is no organization so that one can see the relative values of the issues ; and finally that the form in which the issues are stated is without consistency. He might decide that his major issues on the affirmative should be only three :

1. The present system of government is unsatisfactory.
2. The proposed plan is better.
3. It can be successfully introduced and administered.

In that case he would discard some of the points set down in his tentative list of issues, subordinate others, and seek such a uniform statement as to insure an obvious organization.

### EXERCISE 17

#### SELECTING AND ORGANIZING ISSUES

*a.* Select the main and the supporting issues for both the affirmative and the negative side of the proposition concerning student self-government and set them down as a tentative outline for further study of the subject. Consider

what you will need to prove in order to justify each side and indicate gaps in the outline that must be filled. Remember that points similar in purpose should be expressed in similar form. You will be aided in this exercise by studying the brief presented in Appendix C. Put several of the tentative outlines on the board; compare and discuss them.

*b.* Make a similar exercise, all the class working together, from the notes recorded in Exercise 3.

### EXERCISE 18

#### CRITICIZING AND REORGANIZING A SET OF ISSUES

One spring a visitor at the New York Zoölogical Garden wrote to a newspaper protesting against the close confinement of Gunda, a big elephant. The correspondent thought that it was cruel to keep the elephant in a cage chained by two of his legs to the floor. The protest was answered, and for some time there was a lively fusillade of arguments for and against greater freedom for the elephant. As might be expected, some of the arguments were much more to the point than others. Most of them have been roughly classified and set down in this exercise, numbered for convenience of reference. Although the argument on each side is composite, it is similar to that of the untrained individual.

Make a definite statement of the proposition, or question, that was supposed to be argued. Which points are not pertinent? Which are too trivial for argument? Which are so extravagant as to weaken any serious advocacy of the proposition? Which would be admitted by both sides? Which statements are directly opposed and so bring about a real clash of opinion? Which others should be retained in

making an outline for argument? Set down in a reasonable order a series of issues that should be advanced by each side.

1. Gunda should be unchained, for his present confinement is cruel.

2. Impossible; he is too dangerous. He has already wounded a keeper and in another attack broken a tusk. Besides, he has a vicious look in his eyes.

3. His viciousness is caused by lack of a mate and by close confinement.

4. Gunda would injure a mate, as a giraffe and numerous other animals have done.

5. Keepers do not learn from experience; even after the death of a giraffe from loneliness, new ones were kept separate.

6. The keepers are expert and should not be criticized.

7. But despite expertness, results are bad; an expert in a circus said that he had never known an elephant so mean that he had to be chained up by two feet. Anyway, this country is a democracy guaranteeing free speech.

8. This is an attack on the whole Garden, weakening its influence and public confidence in the management. Such an attack was unexpected from a leading newspaper. It recalls days when men were dedicated "To the thumbscrew and the stake for the glory of the Lord." If Gunda is unchained, what could be done with him?

9. Confine him in a moated jungle. Frank, an elephant in Cleveland, is happy in a big yard.

10. That would cost too much. Besides, if once freed, Gunda could not be chained up again without endangering his keepers.

11. He could be coaxed back and forth between the yard and the cage. A woman, who has had experience with cats and dogs, offers to care for him without ever entering his cage. He might be given two cages.

12. That would be one-fourth of the elephant house; Gunda is n't worth it.

13. The space in the Garden is very unwisely distributed ; there are empty cages in some sections and close confinement in others. A satisfactory cage could be designed by an engineer to secure Gunda and to protect his keepers.

14. Gunda's cage, which is ten times as strong as necessary, was designed by an engineer. There is no evidence that the big, sluggish, insane brute suffers.

15. Human beings closely confined suffer ; therefore it is reasonable to suppose that Gunda suffers. Anyway, the method of his confinement causes spectators to suffer.

16. Gunda is unimportant as compared with human beings ; complaint is made of the reasonable restriction of this crazy elephant while thousands of men and women are confined under worse conditions in our penitentiaries. Shall we ruin our country by freeing all life prisoners ? This attack on the Garden is caused by sickly sentimentality, another symptom of the feminization of modern thought.

17. The plea for Gunda is approved by no less than the Society for the Prevention of Cruelty to Animals.

18. The Society would better attend to more important matters. What about the cruel treatment of draft horses ? If attacks continue, Gunda will have to be shot as a sacrifice to sentimentalists.

19. The alternatives are not shooting and dangerous liberty ; they are cruel confinement by shackles and reasonable freedom.

20. If people are not satisfied with the director's thirty-seven years' study of the minds of elephants, they may have Gunda's blood.

21. Little boys want to see Gunda alive and loose, not dead and stuffed.

22. If Gunda becomes better tempered he will have more freedom. Further attacks on the Garden should be answered by dignified silence.

23. Isn't the remedy bad ? Gunda has already had two years of it.

24. We are doing all we can. Gunda deserves what he gets.

25. Other animals in the Garden also suffer; for example, the polar bears. Why collect animals that suffer in captivity?

26. The polar-bear den faces north and is well shaded. No bear in it ever lacked comfort.

27. The polar bear's constant motion is evidence of his suffering.

28. It is the polar bear's nature to "weave" back and forth. Cruelty to animals is worse in Cuba, where a bear was once tied in a cage only four feet wide by five feet long.

29. Close confinement of animals is one of the most brutal and debasing things in our civilization. Animals are seized and for no offense condemned to life-long imprisonment.

30. Silence.

31. Let Gunda live; make him happy. If he is not happy in confinement, send him back to his own native jungle. Was Gunda consulted when captured?

32. Silence.

33. (Three months later.) Chained, hopeless, and with nothing to look at but groups of men and boys apparently deriding and ridiculing him — could there be a more horrible fate? Can nothing be done to free Gunda?

### EXERCISE 19 — *Oral Theme*

#### CRITICIZING A SET OF ISSUES

Criticize the subjoined outline of the argument made by Dr. King to support the proposition "Mosquitoes cause malaria." It must be borne in mind that when this argument was made, in 1882, the medical profession was ignorant of the cause of the disease. After considering if each of the points is a major issue, if it is necessary, and if they all together, when established, prove the contention, state your criticism in a coherent paragraph.

1. The malarial season corresponds to the season of mosquito abundance.

2. Malarial country is suitable for mosquito breeding.

3. Similar conditions afford protection against malaria and against mosquitoes.

4. Exposure to night air means exposure to mosquitoes.

5. Influence of occupation. Soldiers, tramps, and fishermen are particularly susceptible to malaria and are especially exposed to mosquitoes at night.

6. Turning up the soil or making excavations in previously healthy districts is often followed by malaria, but this turning up of the soil gives opportunities for water to accumulate and thus for mosquitoes to breed.

7. Coincidence of malaria and mosquito abundance — increase of both in late summer and early autumn.

It is only fair to mention that in the original paper there were twelve other points, two of which are as follows :

1. Malaria has an affinity for dense foliage, which has the power of accumulating it when lying in the course of winds blowing from malarious localities, and mosquitoes accumulate in and are obstructed by forests and trees.

2. And in proportion as countries previously malarious are cleared up and thickly settled, periodical fevers disappear.

Do you think that these two points strengthen the argument? Are they necessary to make the case conclusive?

### EXERCISE 20

#### SELECTING AND JUSTIFYING ISSUES

Prepare at home the issues which you think should be urged to justify or disprove a proposition selected from the following list. At the recitation period place on the board all the issues that are suggested by members of the class, and then after discussion formulate the true issues that should be urged in debate.



1. The single (or double) session plan is best for our school.
2. We should continue athletic contests under the existing plan with Blank High School.
3. Boys or girls should be segregated in the first-year classes of our school.
4. Military drill should be compulsory in public high schools.
5. Girls should hold active membership in the school athletic association.
6. The honor system in examinations should be adopted in our school.
7. Credit for graduation should be given for music taken outside the school.
8. Hamlet was insane.
9. Shylock was punished too much.
10. In "The Lady or the Tiger?" the princess sent the man to death.

**\*EXERCISE 21 — Conference**

JUSTIFYING ISSUES SELECTED FOR THE FORMAL  
DEBATE

Present to the teacher for criticism the issues that you have selected for use in the formal debate. Show also the issues that were considered, discarded, or subordinated, and justify your final choice.

*E. THE REBUTTAL*

Any satisfactory preparation for debate demands, as has previously been said, a study of the whole question; and each careful debater will prepare almost as detailed a brief for the opposing side as he does for his own. Then as he accumulates facts and counter-arguments he records them on cards, which he indexes for ready reference if they are needed in the debate. Although usually a limited time is

provided after the major speeches for rebuttal, each speaker after the first will weave in answers to what has been asserted by the opponents who precede him, and it is not unusual for one side to anticipate some arguments of the other and answer them even before they can be made.

The rebuttal calls for the quickest of thinking: immediate analysis and careful selection of points to attack and of material for use, and then effective organization of the reply. In the limited time of debate it is obviously impossible for one to discuss and disprove, even if it were possible, all of the arguments that have been advanced; he must quickly seize upon those which, if destroyed, will most weaken the case of the other side. As shown on page 150, some propositions are supported by a number of contentions any one of which, if established, is sufficient for victory, while others require the cumulative support of all that is urged in their favor. The type of rebuttal is necessarily different for each form of argument.

There are five questions that one may ask concerning the argument of the opposition before making a selection of a point of attack. First, has the question been consistently interpreted according to the accepted definition? Second, do the issues that have been argued, even if established, prove the case? Third, are the adduced facts true, not only in isolation but also in the context given? Fourth, are the deductions justified? Here most of the fallacies are likely to appear. And fifth, for certain types of proposition, is there a better plan than the one proposed by the other side? The answers to these questions will indicate the points of attack.

Next come the selection from memory or from the card index of the material to be used and its organization. All

that has been suggested for the preparation of a forensic holds true regarding that of the rebuttal. First of all, as a rule, should come a definite statement of what is to be disproved, great care being taken to make all quotations from preceding speeches absolutely accurate ; and at the end there should be a summary in which appear the contentions of each side with the chief supporting arguments.

#### F. THE BRIEF

If a large number of facts have been collected and not immediately related to an issue, many of them will on review prove irrelevant, too weak for use, or for some reason unnecessary ; these should of course be freely discarded. Even if each fact when it was found was carefully considered in relation to the issues, a review of the whole case will probably show the wisdom of judicious discarding ; a few sound facts supporting with some degree of completeness the more important issues are far more convincing than a mass of loosely related statements that invite attack on weak points and so discredit the strong ones and the effect of the whole.

However many and important the individual facts, and however cogent the individual arguments, they cannot have their full effect unless skillfully organized. A satisfactory organization must first of all show with absolute clearness what the issues are and how each one is supported, and second, what is the contribution of each part of the argument to all the other related parts. The organization can be seen clearly, reviewed quickly, and tested economically best perhaps when it is presented in the form of a *brief* ; that is,

a tabular outline of the argument so arranged as to show the relations of each part to all the others. Every complete brief for a formal debate will have some such form as this :

#### INTRODUCTION

- I. Statement of the proposition.
- II. Explanation of the timeliness of the question.
- III. History of the question.
- IV. Definition of terms (often incorporated under III) and limitations agreed on for this debate.
- V. Statement of what is admitted by both sides.
- VI. Definition of the issues.

#### PROOF

The proposition.

- I. The first issue is true, for
  1. This reason, which is true, because
    - a.* This is true (evidence given).
    - b.* This is true (authority stated).
    - c.* This is true, since
      - (1) This is a fact.
      - (2) This is a fact.
  2. This reason, which is admitted.
  3. This reason, which is supported by
    - a.* This fact, based on
      - (1) This law.
    - b.* This fact, which is true, because
      - (1) This is true.
- II. The second issue is true, for
  1. This reason, which is supported by
    - a.* This fact.
    - b.* This fact.
  2. This reason (evidence stated).
  - 3'. (Refutation) Although it is urged that a certain fact refutes II, it really supports II, for
    - a.* This reason.
    - b.* This reason.

- III. The third issue is true, for
  - 1. This testimony.
  - 2. This evidence, which is supported by
    - a.* This fact.
    - b.* This record.
- IV'. (Refutation) Even though certain facts brought forward by our opponents appear to refute IV, they do not, because
  - 1. This is admitted.
  - 2. This is proved, by
    - a.* This testimony.
    - b.* This evidence, and
    - c.* This record, which is guaranteed by
      - (1) Its source, and
      - (2) Its date.

#### CONCLUSION

Since

- I. The first issue is true ;
  - II. The second issue is true ;
  - III. The third issue is true ; and
  - IV. The fourth issue is true ;
- therefore, the proposition is substantiated.

It must be understood that the preceding outline is an illustration merely ; it will be varied in many ways to suit the needs of each debate. For instance, in the introduction the explanation of how the question arose and its history will not infrequently be combined, or the limitations to the debate may be so many and so important as to demand separate treatment ; and in the proof the number of issues and the kinds of justification for each will vary widely. It should be noted that the justification of each issue is carried on until it is based on some fact that is considered impregnable. A consideration of the development of the brief and the use of rebuttal material will occur later in this chapter.

It should be noted further that the justification of each point may be of two kinds: any one of several coördinate entries may be thought sufficient justification for the proposition that they are all given to support (see illustration *A*, below), or the collective force of all the coördinate points may be necessary (see illustration *B*).

### *A*

PROPOSITION: Richard Roe has participated unfairly in high-school football games, for

- I. He is above the age limit.
- II. He has not carried the required number of studies, and
- III. He is a professional, since
  1. He received pay for playing baseball, and
  2. He has sold prizes won in athletic competition.

### *B*

PROPOSITION: The purchase of such apparatus is an extravagance, for

- I. It is costly.
- II. It soon wears out, and
- III. It is not absolutely necessary.

## RULES FOR BRIEFING

1. Make the brief unmistakably clear both to yourself and to others.
2. Make of each issue an affirmative statement in the form of a simple declarative sentence and support it by reasons, each of which in turn will be further supported until it is ultimately based on admitted or irrefutable facts. Introduce each reason by *for since*, or *because*.
3. Indicate by numbers or letters, marginal indentation, and connective words the complete relations of each entry. Entries similar in use should be similar in form.

4. Leave nothing debatable in the introduction; be sure it contains no *for* or *therefore*.

5. Anticipating assured argument by your opponents, present items of refutation where they will be most effective, either in the development of the proof of single issues or just before the conclusion. Introduce each entry of refutation by *Even though it is asserted that . . .* or *Although it is argued that . . . , yet . . .*. Indicate each entry of refutation by a symbol, preferably by a number or letter followed by a prime mark; for example, A' or 2'.

6. In the conclusion introduce no new matter, summarize what you have attempted to prove, and end with the proposition preceded by *therefore*.

### EXERCISE 22 — Oral

#### CRITICIZING BRIEFS

a. Examine the specimen briefs given in this chapter and in Appendix C to see wherein they accord with or depart from the rules given for briefing. Try to justify any variations or be ready to revise the briefs so as to make them correct.

b. Examine a brief of Burke's "Speech on Conciliation with America"<sup>1</sup> and see how quickly you can ascertain the proposition, the issues, and the most important reasons supporting each.

### EXERCISE 23

#### CRITICIZING ANOTHER TYPE OF BRIEF

Under what circumstances would the following type of brief be effective?

Inasmuch as

- I. This is true, because of
  1. This fact, and
  2. This admission, and

<sup>1</sup> See the introduction to almost any school edition.

- II. This is true, as proved by
  - 1. This record,
  - 2. This evidence; therefore

A. This issue is true; and  
Because

- I. This is true, and
- II. This is true; therefore

B. This issue is true.

As the first issue is true and as the second issue is true, therefore the proposition, now for the first time formally stated, is inevitable.

### EXERCISE 24

#### PRACTICING BRIEF-MAKING

*a.* Working together in class, make a composite brief for the proposition used in Exercise 20 and another for the following editorial from *Harper's Weekly*.

#### A BAD BILL

The railroad-securities bill passed by the House and now pending in the Senate ought not to be enacted in its present form. It requires the Interstate Commerce Commission to approve and authorize issues of railway securities and to fix the minimum prices at which they shall be sold. This would impose a task on the Commission which it could not properly perform. There are from five hundred to a thousand issues of railway securities every year. Until the physical valuation of railroad properties is completed, an adequate investigation of each issue would require a long time, extending to months in some cases. If the Commission should attempt to do the work thoroughly, it would break down, and the delay in the approval of the securities would cripple the railroads.

The fixing of the minimum price of sale by the Commission would also have an unfortunate effect. Purchasers would think that the Government had practically guaranteed that the securities were worth the price fixed by it, and would look to the Government to maintain that value.



It is not generally known that the bill has the active support of the railroads. This is due to their belief that the approval of the Interstate Commerce Commission will by necessary implication exclude action by the state commissions. And very probably that would be the result. The railroads are willing to face any risk in order to be rid of the state commissions. They do not, however, dare to insert in the bill an express provision ousting the state commissions. Southern states-rights Democrats would never vote for that. It will be a singular thing if a Democratic Congress allows the railroads to put over indirectly what would have no chance of passing if expressed.

*b.* Prepare to make in class a composite brief from the material concerning Gunda on pages 141-143. Where facts that you consider necessary are lacking simply indicate in the brief what you would look up and insert if there were more time.

*c.* Make independently a brief of some argument studied in the literature, civics, or history class. Compare the briefs made and decide what is the best form.

**\* EXERCISE 25 — Conference**

JUSTIFYING THE BRIEF MADE FOR THE FORMAL DEBATE

Present to your teacher for criticism the brief that you have made for the final debate.

G. FALLACIES IN ARGUMENT

It is difficult while preparing a brief to avoid committing some *fallacy*, — that is, some failure to satisfy the demands of logical proof. Even after the proposition has been satisfactorily formulated, the terms defined, the limitations accepted, and the issues selected, each individual participant

in the debate must find his facts and so relate them as to convince others that the weight of evidence is on his side, and in this finding and marshaling of facts is his danger. Interest and enthusiasm may lead to self-deception, to a too ready acceptance of what needs the most careful scrutiny; the opposition and impartial judges lacking the advocate's emotional prepossession will fail to follow him to his conclusion. What is more, they may find the weak places in his argument, reject what have seemed to him facts, and justify an entirely different answer to the original question. It is necessary, then, for each one, before attempting to clothe the well-articulated skeleton with the attractive flesh of diction, to review searchingly in order that he may accomplish the desired end of debate — convince others of the truth.

Fallacies may lie in the facts used or in the conclusions drawn. First of all, a fact used as a basis for argument must be accepted as a fact by others. It is not likely that an opponent conscientious in his position will accept as authoritative a mere "They say," or "It is said by those competent to know," or even "Everybody knows." He will yield only to the testimony of those who by experience and training are able to know, have had the time and opportunity to ascertain, and evince a willingness to report the truth regardless of its consequence. Mere opinion, however warmly supported by enthusiasm, must always yield to such testimony; consequently facts that are at all likely to be disputed must be presented with the most accurate citation of authority.

The fallacies of conclusion are more numerous and more difficult to detect. Of these only the commonest in debate

will be discussed here. First of these is the fallacy technically called *non sequitur* (Latin for "It does not follow"). It is manifested, as the name implies, when a conclusion is drawn that is not justified by the evidence presented. Sufficient evidence may exist, but it must be adduced to support the conclusion; this fallacy would be obvious if a boy gave "Just because" as a reason for refusing to steal. The fallacy of *non sequitur* would also be committed when facts sound in themselves, but not pertinent, are adduced as a reason for a conclusion, or when a term is used in a sense different from that which it should have. Professor Minto's classic illustration of the latter phase is in the syllogism: "All cold can be expelled by heat; John's illness is a cold; therefore it can be expelled by heat." Of course in debate the violations of logic are not likely to be so obvious as in these illustrations, but they very well serve as brief explanation through examples.

The second of the fallacies of conclusion lies in basing an answer on negative evidence. "Such a thing never has happened" is the argument, or "I have never heard of such a thing." "The lapse of time," wrote George Eliot, "during which a given event has not happened, is . . . constantly alleged as a reason why the event should never happen, even when the lapse of time is precisely the added condition which makes the event imminent. . . . It is often observable that the older a man gets the more difficult it is for him to retain a believing conception of his own death." And of course there are many perfectly true facts of which one may never have heard. Neither the fact that something has never happened nor the fact that one has never heard of it justifies the conclusion that it is impossible. .

The last of the fallacies to be mentioned are those of drawing a conclusion from insufficient evidence. Appearing in different forms, it is correspondingly difficult to detect. When a film is fogged, the photographer commits the fallacy if, without considering all the evidence, he declares that someone must have secretly opened the camera before the film was removed for developing; there might be any one of a half-dozen other causes. Likewise we commit the fallacy when we draw conclusions ignoring changed conditions; beefsteak may be good for an athlete but not for an invalid. Very frequently in argument it is asserted, to use another illustration, that a plan has worked well in this school or city and therefore it must succeed everywhere, when as a matter of fact conditions favorable to the plan may occur only rarely. Almost identical with this is the fallacy of basing a conclusion on an insufficient number of cases, especially if they are selected for the purpose of proving a point. Almost anything, even that blackbirds are white, can be "proved" by this method.

One of the commonest forms of weak logic is known as the *post hoc* fallacy (Latin *post hoc ergo propter hoc*, for "following a certain fact, therefore because of it"). A standard illustration is "The rooster crows and then the sun rises; therefore the sun rises because the rooster crows." But detection of the fallacy is not always so easy; especially is it difficult when one believes the conclusion to be true for other reasons that are not urged in the argument. For example, John Doe as a boy smoked cigarettes; as an adult he is only five feet tall; therefore his growth was stunted by cigarette smoking. This conclusion may or may not be true; the mere fact that the condition follows the act does

not establish the assertion. The situation is even worse when it is not apparent that the asserted cause really did precede the alleged result.

Closely related to this form of weak logic is another fallacy which may be called the fallacy of similar cases. This assumes that a result is inevitable because it has occurred in one or more cases similar to the one under consideration ; the weakness lies, of course, in the failure to identify the real causes of the result and to look for them in the new situation. As an illustration : A mother opposes her son's attending a certain college because John Smith, who attended that college, returned home with dissolute habits. Her conclusion is unsound, if based merely on the evidence cited, because of the unconsidered factors in the situation ; however, if nine of the ten boys whom she had known as students of this college had returned with dissolute habits, there would be a strong presumption, but not proof, that the college is a bad place for the son.

And finally, in this group there is the fallacy of analogy, of attempting proof by a figure of speech. Analogy in argument is attractive to the debater who wishes to make himself clear and usually is interesting to the audience, but as argument it is weak and dangerous. One may use it as an illustration, but he should never attempt to use it as proof, and even as an illustration it tends to go too far : because a man has " the eye of an eagle " it does not follow that he is perspicacious or even that he can fly ! In testing argument for fallacies of insufficient evidence one must constantly ask if the conclusion advanced, whether for other reasons it be true or not, is warranted by the evidence stated.<sup>1</sup>

<sup>1</sup> A fallacy peculiar to the forensic will be discussed on page 166.

EXERCISE 26 — *Oral*

## FINDING AND EXPLAINING FALLACIES

a. Test these arguments to see whether they are explicitly stated or merely implied. If they are unsound, tell why.

1. My camera can't have a leak in it, for the last film was only partly fogged.

2. It is one of nature's laws that we should sleep at night; therefore night labor for women and children should be prohibited.

3. I know of no cure so infallible for pessimism, tired nerves, mental strain of any sort, or even physical fatigue as the modern dances. A change of action is often the best kind of rest, and even one dance before dinner gives appetite to the tired business man and, I am sure, makes him much more agreeable during dinner.

4. Sanitas Food will cure nervous diseases of all kinds, as one can know by reading the testimonials and recommendations of Senator Grout and the Rev. Mr. Hilquitt.

5. As the enactment of the new tariff bill has been followed by great crops and prosperity, it should not be repealed.

6. "Billy" Holliday claims to be one upon whose head has been poured the divine oil of authority. He believes that he has been called to preach the gospel of Christ. When God calls someone to deliver his message, he will select a person with a better vocabulary than Holliday's.

7. The honor system in examinations prevents cheating, for our class average is lower now that we have charge than it was when we were watched by teachers.

8. Suppose the city should cut down the police force by forty men and spend that money for forty trained playground directors. In five years it would inevitably prove possible to drop 200 police from the immediate neighborhoods of the playgrounds in charge of these directors.

9. It was obvious from the prosperity of the whole state of California that immigration of Orientals had not been harmful.

10. Bill Johnston, the political boss, declares that one-third of the voters can be bought for two dollars, one-third can be persuaded to "vote right," and the remaining third are not for sale.

11. Even Joe Post is sure to come to a bad end, for one brother was hanged and another is in the penitentiary.

12. They say that inoculation will prevent typhoid fever, so I shall try it.

13. Because the greatest painters, poets, inventors, soldiers, and statesmen have been men, it is evident that men have more mental ability than women.

14. Imitate the birds of the air; sing at your work and you will be happy yourself and bring joy to others!

15. I have no faith in vaccination, for although I have never been vaccinated I have never had smallpox.

16. There is no need for a higher education; Lincoln had none.

17. As evidence of a special providence I may cite the fact that after the carousal at the Lotus Club the building was struck by lightning and burned to the ground. During the same storm the Baptist church was burned.

*b.* Review the notes that you took in Exercise 24 and also the arguments concerning Gunda on pages 141-143. What fallacies do you find?

*c.* What fallacies, explicit or implied, can you find in the editorials, advertisements, and "Letters from the People" in one issue of a newspaper?

### \*EXERCISE 27

#### TESTING A BRIEF FOR FALLACIES

Go carefully over the brief that you have prepared for the formal debate and test it at every point for fallacies. Eradicate each one.

### H. THE FORENSIC

The fully expressed argument in a debate is called the *forensic*. In the brief the debater has taken care to organize logically his facts; in the forensic he must adapt his argument to his audience and to the defense or attack of his opponents. Seldom, unless in summary, will he quote his brief directly; in fact, although logical, it would be highly ineffective without attractive elaboration. The length and completeness of a forensic will depend primarily on the audience — how much or how little they know of the subject, how prejudiced they are on one side or the other, and how closely they are able to follow a chain of logic.

The first speaker on the affirmative has the difficult task of explaining what the proposition is. As already stated, he must do this so fairly and completely that the opposing side will have nothing to correct or to add; otherwise there can be no honest argument, no direct clash of forces. Not only this, he must adapt his explanation to the audience so as to arouse and satisfy their curiosity without offending by over-information. Whenever the history of the case is in any way important to the discussion he must also outline that. After this introduction he is ready to begin the argument proper. He is the only participant in the debate who can know beforehand precisely what he is going to say; and after his work of explaining the proposition and giving the history of the case, he usually has time for very little development of the argument. He states all the issues and, so far as time permits, supports the one or more assigned him.

Each of the other speakers must plan his forensic in a less detailed way, for he must adapt his argument not only



to the audience but also to what has been said by those who have preceded him. Whatever points the first speaker has argued, the second must admit or attack before going on to introduce new material; and in the best type of debate he cannot decide on the form of his defense and counter-attack until he knows the nature of the offensive. In like manner the arguments of the succeeding speakers will be more and more determined by what has previously been urged. This adaptation.—the parry to meet the thrust and the return thrust to break through the guard where it seems weak—is the very essence of debate; and in it all the frankness to admit what is proved and the ability to keep unruffled the spirit of courtesy are to be sought first, last, and all the time.

In team debating it is usual to divide the work in such a way that all the speeches on one side will together make a more or less complete argument. This is possible if, after the members of a team have done the preliminary work together, they each prepare for presentation the complete development of one logical division of the subject, such as the legal, the economic, or the social aspects, or such as consideration of what ought to be done, what has been done in other places, and what can be done. Moreover, the first speaker on each side usually outlines the general plan to be followed by his team, and the last speakers usually give a summary. As the members of the team are working for the same end, each must freely contribute ideas to the others and each must understand thoroughly just what part his own argument and the arguments of his co-workers will play in the common contest. In the delivery of his forensic each speaker must, of course, keep to his own field, unless

in the debate occasion should arise that makes necessary the immediate introduction of some argument assigned to a team mate. This adaptation in teamwork is a much higher game than the preparation or recitation of "set speeches." Because of the disadvantage of the opening speech and because of the rule that "he who affirms must prove," the affirmative is frequently permitted to close the debate.

The question often arises whether or not a forensic should be written. By the very nature of things no forensic in a true debate, except that of the first speaker on the affirmative, can be written in detail before it is delivered. Instead of writing and memorizing a set speech, one can prepare and learn the arguments to support his contentions and to refute those expected from the opposite side; then with brief before him he can repeatedly think them over — better still, he can talk them over to some patient and critical auditor. In these rehearsals he is likely to hit off now and then good phrases or sentences, to detect passages difficult to present smoothly or forcefully, and to experience the not unusual embarrassment in beginning and closing his forensic. He should record the happy phrases and probably write out the other passages; even if he does not memorize these, he will find the consideration of sentence forms that proved necessary a help when he comes to actual debate. Then, if he has really mastered his facts and practiced presenting them as suggested above, the stimulus of the occasion is likely to be sufficient to carry him well through the time allotted. The power of easy and forceful speaking is likely to come to no one without much practice after careful preparation. Don't despair.

**\*EXERCISE 28 — *Written and Oral Themes***WRITING THE INTRODUCTION AND CONCLUSION OF  
A FORENSIC

Write out the introduction and conclusion of the forensic that you are preparing for the formal debate. For revising your own work make a set of critical questions based on what you have previously learned and use them in discussing the themes that are read in class. Present your entire criticism in an orderly oral paragraph.



In the beginning of the forensic each debater should inform the audience exactly what he intends to prove; as he introduces each argument he should state clearly what it is designed to support, and before he concludes he should tell what he has proved and how he has done it. There is small danger that these guides to clearness will be too many, but both promises and summaries must be justified. The summaries should be as brief as clearness will permit and stated in as memorable a form as possible. In the development of each argument clearly stated topic sentences are helpful, both to the speaker and to the audience, and for coherence of the whole various devices to indicate transition should be freely used. They will guide the debater in the logical path that he has blazed and will help the audience "follow the line of argument" all the more surely. Usually an argument that is not introduced at the place prepared for it is as well left out altogether; postscripts in a debate are likely to suggest weakness. In all your preparations and delivery keep constantly in mind that you are endeavoring to convince an audience.

## EXERCISE 29

## PREPARING TO SECURE COHERENCE IN THE FORENSIC

Make a list of such words and phrases as you think will be helpful to indicate transitions in your forensic. Amplify the list after comparison with those reported by your classmates. In practicing the development of your brief refer to this list from time to time to see if you cannot enlarge your working stock.

\*EXERCISE 30 — *Written Theme*

## PREPARING SUMMARIES FOR USE IN THE FORENSIC

Write out several of the minor summaries that you hope to use in your forensic. Seek to make your points absolutely clear and attractively memorable.

**Persuasion.** The first purpose of argument is to convince; the second, to persuade. Persuasion is more subtle than conviction, for it involves the feelings as well as the intellect; in fact, the soundest persuasion begins where argument leaves off, and seeks to build action on conviction. There are speeches designed solely to move others to do what they already know might be done; but we are interested in persuasion only as it is added to argument.

The first essential, after carefully wrought argument, for persuading others to act is that the speaker make it apparent that he himself is sincerely convinced of the justice of his cause. Sincerity has no time for the trivial; it scorns whatever fails to further its cause or whatever furthers it unworthily. Flattery of an audience it never uses — the obvious because it is ineffective, the skillful because it is dishonest.

To sincerity the ideal debater must add evidences of fairness. If there are admissions to make, he will make them frankly; sarcasm he will avoid as a poison; and whatever anticipatory sense of exaltation he may feel he will subordinate to a real desire that truth be found and be made effective.

Further than this there must be tact; that is, in brief, a consideration for what the audience already feel and a careful selection of such arguments as may move without giving offense. The vagueness of this statement suggests the difficulty of persuasion; the most careful preparation may offend one auditor while convincing another. However, there is in nearly every audience a large degree of homogeneity, and consequently tact can be exercised so at least as not to offend any considerable number while at the same time winning the good will of the others. Sometimes in debate the prejudice of an audience must be respected even though it is not respectable.

The most persuasive arguments are those which are related closely to the persons addressed, especially if specific and concrete results are definitely foretold. An auditor may assent to an abstract argument against the keeping of dogs in apartment houses; but let the argument be extended to show that consistency would necessitate her giving up a pet cat, and feeling of an intense kind may at once manifest itself. One story of a child heartbroken over the loss of a dog may arouse intense emotion and consequent action against vivisection, even though there be perfectly logical and intellectually conclusive argument in its justification. To gain a concrete realization of what results may follow a certain decision, a debater sometimes resorts to description—

“word pictures,” it is called. When skillfully done it undoubtedly is a help in persuasion, but the amateur must attempt it with caution.

Involving the emotions as it does, persuasion is accomplished largely by appeals to the feelings. To win an audience someone has advised “Make them laugh; make them cry!” This is doubtless effective, but at the same time it is difficult; moreover, one needs very carefully to avoid anything that tends to blind him to the fact that no persuasion can be decently honest that is not based directly on cogent argument. It is eminently proper, of course, to use humor in debate when humor furthers the cause legitimately; but anecdotes dragged in merely to raise a laugh, incidents that have remote connection, if any, with the point that is being developed, are intellectually disintegrating—to speaker and audience alike.

In the forensic sometimes occurs the fallacy of *ignoring the question*, which is explained by its name. It appears when the speaker dwells on some topic more or less closely related to the proposition but not essential to it, — usually a topic that is easy to argue, especially because of some known prejudice on the part of the audience. Sometimes it is due to poor thinking; at others, to a mischievous intent to deceive. Such a fallacy was committed by the congressman who when called upon to defend his party for passing a tariff bill spent his whole time in eulogy of the founders of the party and the great men who had been affiliated with it; it was committed by an admiral of the navy when to disprove the proposition that preparation for war leads to war he adduced a number of instances to show that wars frequently come about when preparation is conspicuously absent. The fallacy

is very easy to attack; the moment it is exposed, that moment it loses most of its power and, moreover, probably injures the effect of accompanying sound argument.

### I. THE DELIVERY

Probably no speaker, however eloquent and graceful he afterward became, ever rose to his first public speech without embarrassment. The usual advice to the amateur, that he be natural, is the hardest to follow, for the position is to him unnatural and the task a formal one; he needs to improve on nature, to drive out nervousness by sincerity and by skill. When standing before the battery of critical eyes, the beginner does well to avoid seeming as nervous as he is, — to keep his hands from hopping into and out of his pockets or from tugging at his clothing, and to control his voice. Often a book or paper will give the hands occupation, and a table or reading desk will furnish a temporary fortification until courage returns. But the surest strength comes from conviction of truth and mastery of the supporting materials.

Gestures are natural and effective aids to expression; although they seem foreign and artificial to a beginner when he tries to introduce them into his formal speech, he will find that daily in his conversation with friends he uses "embryonic gestures," especially of the hands and head. These tendencies to gesture, which usually come when the oral expression can be aided, he should encourage by giving them full growth. He should make the most of gestures above the plane of the shoulders, letting the hands and arms move farther than the first impulse would have carried them. Gestures that thus originate in natural impulse stimulated

by a conscious need are never likely to seem to others as awkward as they feel; from them grace and forcefulness can most easily develop. The danger of repeating some one gesture until it becomes a mannerism he must avoid, breaking up the incipient habit by consciously developing other gestures of which from time to time he feels a lack. Of course everyone can learn much about this, as well as other phases of delivery, by carefully observing practiced and effective speakers.

One should avoid monotony, not only of gesture but also of physical position. It is usually a relief to an audience when the speaker moves about somewhat on the platform, providing he does not overdo the matter. This being true, one should make his movements indicative of something more than nervous restlessness; a change of position so as better to reach a certain part of the audience will sometimes gain a personal relationship with them, and a pause followed by a few steps to one side or to the other at a logical division of the speech is effective in emphasizing the introduction of the new topic. Of course any movement should be made to seem as spontaneous as possible.

In debate the voice is to convey thought,—a fact apparently never realized by some beginners, who rise in public and recite in a low tone as if only to themselves. A speaker, especially if his audience be large, must take his time lest his words seem an inarticulate jumble. It is usually a good plan for him to select in different parts of the hall two or three people, preferably those whose faces manifest intelligent interest, and speak to them as if they were alone before him, for few things are so disturbing to the effective presentation of an argument as the unindividualized mass called



an audience. He should, for the first few minutes at any rate, talk directly to the few that he has chosen, endeavoring to make them feel that he wishes them personally to hear and agree with what he is saying; the expression on their faces is likely to be an index of his success or failure with the whole body before him. Attention can often be gained and momentarily held by a mere change of tone or pace; monotony in voice as in physical posture is wearying.

Criticism, whatever its animus, should be considered with care. Adverse criticism always hurts,—there is no use denying the fact; but even though it be given in malicious spirit, it will be profitable if it prevents the continuance of bad practices. Praise should be considered just as carefully as blame, especially when it is specific; but as a rule it is less likely to be helpful. Criticism may come from several sources; in all work of classes or clubs some of it should be given by an official critic. During the debate this critic needs to take careful and specific notes, so that in his report he can justify each criticism with definite quotation or reference. The purpose of such a report is, of course, to encourage sincere effort and to point out wherein the work can be improved. Its spirit should without variation be kindly, and it is better for the critic to convince the speaker of a few points than hurriedly to enumerate many. The whole debate is his province; he may comment on the preparation of the speaker, on the accumulation, selection, and organization of the material, on the spirit with which he met the opposition, and even on such details as pronunciation and enunciation, but if he is wise he will emphasize the large rather than the smaller elements and seek to develop through specific praise rather than to find fault promiscuously.

## EXERCISE 31

## CRITICIZING A CRITICISM

Following is a critic's report, written out afterward from notes taken at the time, of a pupil's participation in a classroom debate. Consider as you read it what parts were likely to help the debater and other pupils overcome faults, and explain, as far as you can, why certain other parts probably were ineffective. If you were the pupil criticized, what more should you like to have in order that you might be helped?

The next speaker was George Reynolds. We suspected it was George when we saw the plaid necktie, and we knew it when he began to comb his hair with his fingers. We get so interested watching this automatic comb that we forget what he is saying. George gets excited too and doesn't remember that other opinions may be as good as his own. To-day in his excitement he forgot that the other side had admitted one of his points, the one about men getting more money from corporations than they could from the government, and so he wasted about a third of his argument. One other thing, George needs to pronounce his words better; he should n't keep up his prejudice against middle syllables. He habitually says *gov'ment* and *pol'tics*. But on the whole George made a pretty good speech. If he will get rid of his bad habits he can make a better one.

EXERCISE 32 — *Oral Theme*

## CRITICIZING A SPEECH

a. Consider carefully the delivery of some address that you have recently heard. What details of it were ineffective? Try to decide why they were so. Which of these details should the speaker entirely eradicate? What changes should be

made in the others? Consider if you have, or are likely to acquire, any of the details of delivery that you have criticized.

What details added to the effectiveness of the address? Try to find the causes of the results. Consider which ones you have in any degree and how you may develop them so as to improve your delivery. Which of them were so personal to the speaker that they could not sincerely be adopted by anyone else?

*b.* Using the suggestions just given, prepare a criticism of the delivery of the address. Present this criticism to the class, taking especial pains with the details of your own delivery. Maintain a good position before the class; regulate your voice to your needs; make the faults and the merits of the speaker criticized so specific and clear that each member of the class will be convinced that he himself should seek definite improvements in his own delivery.

**\* EXERCISE 33 — *Oral Theme***

PRESENTING A FORMAL DEBATE

Present with all the usual conventions the formal debate on which you have been working for the past few weeks. Have appointed a number of critics, each one of whom will look for certain assigned points throughout the debate or else will prepare to criticize the entire effort of some one of the debaters.

**\* EXERCISE 34 — *Written or Oral Theme***

CRITICIZING A FORMAL DEBATE

Present and discuss criticisms on the formal debate.

## CHAPTER III

### JOURNALISM

#### I. NEWSPAPER READING<sup>1</sup>

Newspapers form by far the greatest part of the reading matter of the American public. Of daily papers alone there are over 2600 in the United States; including weeklies there are more than 25,000. Many of the leading papers have a circulation of 200,000 and upwards. The great metropolitan dailies are distributed hundreds of miles from the home city, and the weeklies that summarize the news — such as the *Literary Digest*, the *Outlook*, and the *Independent* —

<sup>1</sup> As laboratory material for this course the students or the school should provide:

For the first month a month's subscription, for each student, to some good newspaper, varied so as to include several metropolitan dailies, as well as the local papers, if the school is in a smaller community. The best four of them should be continued.

For the second month, for each student, one of the following weeklies: *Literary Digest*, *Outlook*, *Independent*. A single copy of each of these should be taken regularly by the school library.

For the third month a monthly magazine with as much diversity of choice as will cover the range of probable interests in the class. Some of the standard monthlies, including any technical magazines that bear on the particular interests of the school, should be taken regularly by the library.

The following books on journalism will prove helpful: Bleyer's "Newspaper Writing and Editing" (Houghton Mifflin Company); Harrington's "Typical Newspaper Stories" (Ginn and Company); Harrington and Frankenberg's "Essentials in Journalism" (Ginn and Company); Opdycke's "News, Ads, and Sales" (The Macmillan Company); Cunliffe and Lomer's "Writing of To-day" (The Century Co.).

are read in homes all over the country. There are papers especially adapted to every class, — city and country, conservative and radical, English-speaking and foreign, the scholarly and the almost illiterate.

This vast development of newspapers, which has come within the last hundred years or less, has been made possible only by modern invention and by modern social and political conditions. Before the Revolution, when Franklin printed the *Pennsylvania Gazette* on a hand press, there was no systematic way of gathering news; no telegraph, cable, or telephone to report news from a distance; no machinery for rapid printing; no railroad system to distribute the papers when printed. Moreover, there was no great public demand for news; even the Declaration of Independence did not get into the papers for ten days. In the last hundred years, however, the development of common schools has made the great body of people able to read; the growth of democracy, putting more and more power in the hands of the common people, has made them eager to read; and the habit of city living, combined with the ease of distribution through railroads and rural mail delivery, has brought the whole public within easy reach of the newspaper office.

#### EXERCISE 1 — *Oral Theme*

##### CONSIDERING THE NEWSPAPER AT HOME

What daily or weekly newspapers come to your home? Which papers and what parts of them are read by each member of your family? Is there family conversation about articles in the papers? Listen, especially at the breakfast

table and the dinner table, and note what is said that is based on the day's news.

What parts of the paper do you read? Do you follow the sporting page? foreign news? politics? police news? anything else? Do you read the paper to be amused or to be informed? Justify your habit. What values has it?

Find out if you can what papers have the biggest circulation in your community. Which are Republican? Which Democratic? What paper is most read by laboring people? by the average business man? by professional men? Why?

Expand into a statement, with clear explanation or illustration, any answers that you find interesting. Present this to the class as a clear, straightforward, two-minute oral theme.



Nobody whose time is of much value reads a newspaper straight through; he is far more likely to buy several papers and read the parts that are of special interest to him. Especially in times of public excitement—a war, a presidential election, a great disaster, a World's Series ball game—one wishes to get reports and editorial comment from a number of points of view. In less exciting times one man will read the stock reports and the news items that affect the business world; his wife may read the death and marriage notices, the hints to housekeepers, and the dry-goods advertisements; or both of them may be interested in politics and so may turn to see what Congress or the board of aldermen is doing. The same man on his way home from business, tired and desirous of amusement, may turn first of all, in his evening paper, to the humorous column or to the doings of Mutt and Jeff.

All newspapers attempt to enable the reader to find what he wants as easily as possible, and having found it to get the essential ideas at once, without having to read further than he wishes. Newspapers accomplish this through (1) headlines; (2) consistent arrangement of pages and, in a less degree, of material on each page; (3) indexing; and (4) a special method of writing, which consists of putting the essence of each long story in a very condensed opening sentence or paragraph called the *lead*.

### EXERCISE 2 — Oral Theme

#### EXPLORING A NEWSPAPER

Make a collection of as many different daily newspapers as possible of the same date. Select one for your individual study.

Is there anywhere in the paper an index or summary of the news?

On what page are the editorials? How do editorials differ from news? What else appears on this page? Can you guess why?

Where is the financial section? What does it include?

Where is the sporting section? Is any attention given to sports that are not in season? If so, why?

Has the paper a regular column or department for arrival and departure of vessels? for theaters? concerts? book reviews? affairs at the state capitol? household interests? crops? schools? Are there any other regular departments?

On the front page what is the most conspicuous position? Does the same news occur in that part of the page in all the papers? If the position is different, what does this show regarding the special interest or bias of each paper?

Present orally to the class a criticism of the "make-up" of one paper, stating clearly why it is good or bad and suggesting improvements, if you can. If you can convince the class that your suggestions are sound and worth while, send them in a courteous letter to the editor.

Discuss the use of headlines as an index to the paper before you.

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In some schools a board of student editors manage for the benefit of the school a daily bulletin board of important news. Some high-school students seldom or never read the papers and hence have very little idea of what is going on in the world; they might take time, though, to stop in the library or a corridor for a few minutes and glance over some well-selected items of real interest and importance. A class studying journalism may well undertake to prepare such a bulletin board. It is important to limit the items displayed to a few well-considered subjects, which should be printed at the top of the board. These might be POLITICS, SCIENCE, PERSONAL, LOCAL NEWS; or FOREIGN, NATIONAL, STATE, LOCAL, etc. The clippings should be selected because they concern matters important for all well-informed people to know about; matters that are merely thrilling or gossipy or that appeal to a group rather than to all should not be posted. It will not be necessary to post long articles; the "lead" and one or two following paragraphs will suffice. The most important of the clippings that are removed each morning from the bulletin should be pasted on paper (typewriter size) and filed flat in manila envelopes, which can be indexed and kept in the library for use in debates or reports on history and current events.



**EXERCISE 3**

## PREPARING A NEWS BULLETIN

After agreeing on four or five main news headings, let the class be divided into squads, each of which shall prepare its own bulletin. Each squad shall consist of one editor for politics, one for science, etc., according to the headings agreed upon. Each editor is to clip from all the papers whatever he wishes to use and assemble his clippings (if possible post them on the walls of the schoolroom) within twenty minutes. The rest of the period may be given to criticism of the various bulletins and to agreement on details of arrangement for the regular school bulletin. Each squad will then be appointed in turn a regular board of editors for one week and will be expected to meet twenty minutes before school, clip and post the news on a bulletin board to be displayed in some conspicuous place, and file the clippings of the preceding day. The help of the school librarian or an English teacher will be required at first.

**EXERCISE 4 — *Written Theme***

## CRITICIZING A NEWSPAPER

Write in the form of a two-hundred to three-hundred-word letter to the editor your conclusions after following one of these assignments :

1. Go over a newspaper and tabulate carefully the various kinds of material in it. Try to explain why each kind is included. What changes can you suggest that may secure more readers — changes either in the kind of matter included or the way it is treated? Whose interests have you considered or should you consider in answering this question?

2. Compare any two newspapers that have been before the class in respect to such matters as the especially strong features of each, the tendency of each to emphasize certain kinds of news, the policies of each, and the public to which each makes its appeal.

3. Of the papers that have been before the class, which should you prefer to see regularly, and why?

NOTE. All written exercises for this course should be in proper form to go to the printer. They should be written on one side only of full-sized paper, typed or in ink, with great care to secure legibility. Proper names and difficult words should be printed out. The pages should be numbered and arranged in the right order, and the end should be indicated by the conventional sign #.

## II. NEWS-WRITING

**A. Introductory.** In the following sections the principles of collecting and writing various sorts of news, special articles, and editorials will be studied as they are seen in professional journals, and will be applied to the problems of a school paper.

There are several types of school papers, each with its advantages and disadvantages.

1. The monthly magazine, usually a miscellany of fiction, news, editorials, illustrations, and special departments. This very common type has the advantage that it appeals to all tastes, is easily filed or bound, and gives the editors time to collect and edit the material. The main disadvantage as a purveyor of news is that it is old long before the magazine is printed, and that news items are lost among all the literary and other features.

2. The news sheet (usually four or eight pages), issued weekly in a number of schools and daily in several high schools, with a separate board of editors for each day of the week. The news is fresh and timely, and the resemblance to a real newspaper attracts

readers; but without special skill and effort the editors have difficulty in finding news enough. Literary matter is sometimes issued as a special supplement, either in the same form as the newspaper or as a monthly or quarterly magazine. The news sheet is sometimes printed, as well as edited, by students.

3. The manuscript newspaper, in which the paper is brought up to the point of publication but instead of being printed is assembled in envelopes or binders and passed about. This avoids the considerable expense of printing and is practical in small schools and to a large extent in colleges of journalism. A compromise between the printed and the manuscript paper is the paper reproduced by hectograph, mimeograph, or multigraph.

**B. What is News?** Writers on journalism define "news" as "the record of interesting current happenings" (Opdycke); as "anything timely that interests a number of people" (Bleyer); as "that characteristic of any happening which gives it an appeal beyond the circle of those immediately concerned in it" (Harrington and Frankenberg).<sup>1</sup>

Timeliness — the sense of being "up to the minute" — is a very modern thing. In colonial times news from Europe was often months late, especially in winter, when ships arrived infrequently even at the leading American ports. Such important news as a declaration of peace was at times so delayed that fighting continued for days and even weeks afterward in distant regions. As recently as the time of the Civil War the longer news stories were written out and mailed from the front or carried by special messenger. Now, however, after any important event brief announcement in extras will be on the streets within a period counted

<sup>1</sup> A number of other definitions by newspaper editors will be found in *Collier's Weekly* for March 18, 1911.

by minutes; within a few hours lengthy and detailed accounts will be in print. The way that the organized skill of a newspaper force makes this possible is shown in two articles cited on page 238. There is great rivalry among newspapers as to which shall be the first to publish a striking piece of news—in newspaper language, to secure a “scoop” or a “beat,” though in all large cities there is now a central news bureau which distributes important news facts as they are collected by any paper associated with the bureau.

Interest depends on a great many factors—most of all, on the section of the public a particular paper wishes to reach. A paper used chiefly by business men will have accounts of shipping, finance, and legislation that affects commerce; a “home edition” will print news about the schools, housekeeping, and the like,—each appealing to interests already existent. In general, news is of interest when it throws some new light upon, or stirs up unexpected feeling about, some part of everybody’s experience or knowledge of life. People are interested in anything that indicates an important change in general conditions: a new president is elected; peace has been declared; a subway has been opened; the milk supply is cut off by snowstorms; an insect pest is spreading over the farms of the state. People are interested in even trivial facts in the personal life of prominent men and women. They are interested in anything extraordinary or unusual; as a famous editor, Mr. Dana of the *New York Sun*, used to say, “When a dog bites a man, that is not news; but when a man bites a dog, that is news.” They are interested in danger and suffering, especially when it brings out heroism. They are interested in

striking contrasts—a fortune coming to a working girl, a millionaire dying in poverty—or amusing contrasts, such as an oxcart on Fifth Avenue. Many people are interested in seeing themselves in print; the news value of personal notices or of the doings of local clubs and groups of people is much greater in local than in metropolitan papers, partly because in a small town everybody knows everybody else and partly because there is little news of greater importance.

A school paper, since it is local in its appeal, must rely largely on the ingenuity of its editors in imagining what news will appeal to groups of its readers. The field is by no means limited to athletic events, addresses before the school assembly, reviews of school plays, and criticism of the lunch room. A very wide-awake high-school paper in California gave an entire issue to supporting the school superintendent in a political fight; under the headline "The Plain Facts in the School-Bond Question" it displayed the essential points under debate, and filled eight pages with accounts of recent developments in each school in the system and of the success of the graduates. The schools won the election. The same paper, in another issue, gave the chief place to an account of a new system of self-government and had, besides items on athletics, debating, dramatics, and parties, a note on the state convention of the Student Press Association, a report of the success in law school of a graduate, correspondence from China, an account of a girls' Camp-Fire trip, and two columns, with a half-tone cut, on tramping in the Sierras. One of the most important characteristics of a good reporter is the ability to see in the apparently commonplace what is likely to interest others.

EXERCISE 5 — *Oral Theme*

## FINDING NEWS AND JUSTIFYING IT

Select one of the fields suggested below and list several possible news items. In a short, well-organized oral composition tell the class which item you as editor of the school paper would reject first, which you would be doubtful about, and which you would develop into a "story." How many paragraphs shall you have? How shall you indicate to your auditors the beginning of each new paragraph? Present your coördinate reasons in similar form and so clearly that the class can enumerate them after you conclude. (See Chapter I, pp. 27-30.) In your preparation consider what words and phrases you have difficulty in pronouncing. Practice until you can say them easily or distinctly. Don't use *er's* and unnecessary *and's*.

1. Local political issues, such as school-board elections.
2. Politics within the school (class elections; student government).
3. New projects or developments in the school: courses, laboratories, shops, library, gymnasium, etc.
4. The alumni: what they are doing. The less interesting the person, the more interesting the news must be.
5. Newcomers in the school, teachers or students, about whom something of interest could be told.
6. Unusual experiences of students in vacation or in business ventures.
7. Human-interest stories, serious or comic.
8. If your school paper exchanges with others, look over a number of papers from different schools and make notes of kinds of news not included above.
9. Add topics of your own; try to think of kinds of news neglected by most school papers.

**C. How News is Obtained.** Newspapers do not have to rely on their own staff for everything they print. Most of the leading papers are members of one of the great organizations for gathering news, like the Associated Press, which keep trained men constantly on the trail of the news and telegraph it to all papers subscribing for the service. Many papers buy what is called "syndicated material," matter sold by a syndicate for publication to as many papers as will buy it. For example, the Fontaine Fox cartoons, the rotogravure pictures in the *New York Sunday Times*, the "Tribune Institute" pages in the *New York Sunday Tribune*, appear as syndicate matter in papers of other cities. Country papers fill up empty columns with "plate matter," which is bought in the form of electrotpe plates all ready to print from; or they may even use "patent insides," which means that the paper comes to the country editor with the inner pages already printed with reading matter, and the outer pages left blank, to be filled with local news.

Another source of material is the "morgue," as newspaper men call the collection of pictures, biographical data, and miscellaneous information that is kept in each office. Any odd bit of information that might have future news value; pictures of men just coming into public life, as well as those widely known; articles, already written, summarizing the life history of prominent men, — all such information is filed and carefully indexed, ready for instant use. A well-managed school paper may have its own "morgue" for any information of interest about the principal, the teachers, the alumni, the prominent students, school traditions, rival athletic teams, and whatever else might be woven into future stories. Such material is best filed in manila envelopes

of large size, labeled on the outside, and arranged in cases vertically, like the cards in a library catalogue. If maintained faithfully for years, and especially if it includes full alumni notes, it becomes a valuable source of interesting articles. The principal who has been in the school fifteen years, or the coach who helped pull the school eleven to the championship, may leave; a graduate who was class president ten years ago may become prominent in the legislature; the visiting author who reads so well to the school from her book of short stories may have been once one of your own editors; if so, the data filed away in the "morgue" will come into use.

#### EXERCISE 6 — *Written Theme*

##### RECORDING MATERIAL FOR THE "MORGUE"

Select some person (yourself, perhaps), some local tradition, or some school practice that may in the course of time be the basis for a news story. Write, in the form that you think will make them most easily available to the editor of the future, the pertinent facts. Remember that he will not then know the facts and their setting as you do now; he may have as the basis of his story a mere news item, which he can supplement only by what you leave him and by his own imagination.

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Many news items may be supplemented by various reference books: encyclopedias, biographical dictionaries, dictionaries of quotations and of allusions, handbooks like *Who's Who in America*, *Whitaker's Almanac*, the *World Almanac* (or some other), a book of dates, an atlas, files of magazines, etc.



If news is received that the governor is dead, or that an accident happened in Alaska, or that someone has perfected an invention, a story giving a surprising amount of correct information can be written right in the office. In the story below, for instance, the actual news is contained in the passage in small type; everything else in the article came from the "morgue" or the reference library. Of course the editor might easily have combined more closely the facts from the reference books with those in the dispatch. Needless to say, the man who has a vast amount of accurate miscellaneous information in his head, or knows where to turn to get it quickly, is of great value in the newspaper world.

[Special to the *New York Times*]

WASHINGTON, June 26.—The Navy Department to-night authorized the following announcement:

On Monday P.M. the U.S.S. *Olympia* struck south of Cerberus Shoal buoy in Block Island Sound. Port engine and fireroom flooded after ship had listed 10 degrees. Ship was then in shoal water for observation, and is now resting easily in  $4\frac{1}{2}$  fathoms on edge of shoals.

The *Olympia* won fame as the flagship of the Asiatic Fleet, which, under the command of Admiral Dewey, won the battle of Manila on May 1, 1898. At that time she was comparatively new—she was launched at San Francisco in November, 1892, and completed in 1895—and was one of the most powerful unarmored cruisers in existence.

In the following year the *Olympia* returned with Dewey and flew his Admiral's flag during the naval reviews and other features of the great demonstration for him on his arrival at New York. Since then she has seen service principally with the cruiser squadrons of the Atlantic Fleet, and has several times participated in naval demonstrations in the Caribbean. She was partly rebuilt in line with newer standards of cruiser construction in 1901-1903.

The *Olympia* displaced about 5865 tons and had a speed of more than 21 knots. She carried a complement of 416 men. Though rated as a protected cruiser, she carried light armor on the turrets, in which her heavier guns were placed, and her protective deck had the unusual thickness of four and three-quarter inches. As originally armed, she carried four 8-inch and ten 5-inch guns, besides a number of small quick-firers and several torpedo tubes. She was rearmed a few years ago with twelve 4-inch rapid-fire guns.

### EXERCISE 7 — *Written Theme*

#### USING REFERENCE BOOKS TO SUPPLEMENT NEWS

Making use of information found in reference books accessible to you, write an article, similar to the one above, based on any one of the following statements :

1. Professor Paul Shorey will lecture on "The Culture of Ancient Greece."
2. The war might be called a duel between Captain Nemo and Darius Green.
3. To have a full appreciation of the play chosen by the senior class one must know something of the life of Francis of Assisi.
4. The death of Buffalo Bill breaks one of the few links between our times and the days of the traditional plainsman.
5. A movement has been initiated to secure uniformity in printing for the blind.
6. Marconi has sailed for America.
7. The cathedral at Rheims will be restored.
8. The fight against the gypsy moth may be declared successful.
9. Some of the hottest fighting on the western front took place on the very ground covered by Stevenson on his famous canoe voyage.

10. The Gaekwar of Baroda is visiting this country.
11. Stonehenge is on the market.
12. The senior class during the Easter vacation will visit places of historic interest in Philadelphia.
13. The new history teacher was for three years a Rhodes scholar at Baliol.

Some news is received from correspondents who write, telephone, or telegraph it in from other towns; some is voluntarily brought in by persons interested in seeing it published; and some is furnished by professional publicity agents who seek to promote through the press the interests of a man or an enterprise; but most of it is gathered in the regular routine of reporters. A reporter is given either a "run" — to police headquarters, the hotels, the principal's office, etc. — or an assignment to report some particular event. If the event is important enough the assignment will be divided among several reporters, each of whom will "cover" one aspect. The editor of a school magazine as well as of a public newspaper will keep a calendar on which he records the dates of news likely to be interesting, so that he may make his special assignments in time.

A reporter is expected to hand in facts, not opinions — facts that are accurate and exact. He must not report gossip or hearsay without verifying it, and he must be particularly careful to get proper names and addresses correct. He must be tactful and courteous, but must use every effort to get the story he was sent for and to pick up anything else of interest. A satisfactory report, however brief, usually answers the questions What? Who? Where? When? Why? Any one of these questions, of course, may because of the type of news become of chief importance.

**EXERCISE 8 — *Written Theme***

## FINDING AND REPORTING NEWS

The teacher or a member of the class, acting as city editor, will give to each member, as a reporter, one of the following assignments. He is expected to secure an item of news suitable for the school paper.

1. The latest report of the Board of Education.
2. The superintendent of schools.
3. The principal.
4. The files of the local paper for the past week.
5. The captain of the football team (or some other team).
6. The president of each active club.
7. A new teacher. Find out the facts about him of most interest to the school.
8. The janitor. Learn of any improvements or changes in building and equipment, actual, prospective, or needed; or the use of the building for other than school purposes.
9. Other school papers. Find some item that could be quoted, rewritten, referred to, or used as a suggestion for a similar item in your paper.
10. The school or town librarian.
11. The bulletin boards.
12. Any visitor or graduate of the school.

The reporter must prepare his copy rapidly. As a consequence, after the editor has indicated what shall be retained and what shall be "played up," it usually goes to the rewrite man, who is skilled in making of it clear, straightforward English. But he too must work rapidly; in a newspaper office there is little time for painstaking revision or for turning fine phrases. Sentimental Tommy<sup>1</sup> would not

<sup>1</sup> Barrie, *Sentimental Tommy*, chap. xxxvi.

last long on a modern newspaper. Both the reporter and the editor must have a quick judgment and a prompt, firm pen. Such principles of rhetoric as they use (for example, Chapter VI, II, *C* and *D*; III, *C*) they must apply almost automatically.

### EXERCISE 9 — *Written Theme and Conference*

#### EDITING COPY FOR CORRECTNESS AND EFFECTIVENESS

The teacher or a member of the class, as editor, will indicate on the themes prepared for the preceding exercise what details shall be retained and emphasized and then distribute them to the members of the class, who will immediately rewrite them in clear, correct, and vigorous English so as to "feature" what is likely to be of most interest to the readers. A conference between the reporter and the rewrite editor should then precede a discussion of the revised copy by the whole class. In the discussion ask if the story answers the questions that readers may raise, if it satisfies curiosity, if it is correct as to all the facts, if it is unmistakably clear, if it is interesting, and if its style is firm and vigorous.

Continué this assignment daily until you learn what real news is, how to get it, and how to record in notebooks with reasonable clearness and interest the facts gained, so that there will always be before the class an abundance of fresh material for practice in news-writing.

**D. Writing News Items.** A news item is a compact statement that gives the essential facts without elaborating any of them. Simple as this sounds, a news item is not easy to write well. The principles of sincerity, definiteness,

interest, effectiveness, common to all good writing, come into play all the more sharply in the brief news paragraph. Sincerity demands the avoidance of pretentious language, such as "the conflagration raged," "a collation was served," "the opposing team was a bewildering aggregation"; also of conventional terms, such as "well-known business man," "society leader," "from a reliable source." Definiteness demands exact, concise statement of fact, firmly constructed sentences, and carefully planned sequence of ideas. Interest demands, first of all, a good opening sentence; readers must be caught by the first few words, and their attention fixed on the important feature of the story. No matter how long or short a newspaper story, the opening sentence or paragraph, called the lead, should sum up all the essential points and give each its proper emphasis. The lead must answer the questions What? Who? Where? When? Why? How? or as many of them as are pertinent to the particular story. The first phrase should convey the detail that is of most interest: the "who" if it is a story of a very well-known personage; the "what" if the event itself is the center of interest; the "where" or the "how" or the "why" if there is anything exceptional about them; and the "when" if the exact time of an event is of importance.

Interest is increased by carefully chosen words, sometimes by figurative or humorous language if skillfully used; by using concrete facts; by quoting directly from a speaker instead of giving merely the gist of what he said; in general, by every device that will make the reader feel as if he were on the spot where the event happened.

## EXERCISE 10

## CRITICIZING NEWS ITEMS

Study the following clippings from city and school papers. Answer with regard to each the following questions :

1. Has the reporter got all the needed facts?
2. Does the lead contain all essential facts?
3. Does the first phrase strike the note of chief interest?
4. Is the language at all points clear, definite, sincere, and vigorous?
5. Has the writer where practicable employed direct quotations or other means to increase vividness?

Clip from papers and paste in your notebook, with explanatory comments, other items that illustrate faults or merits of writing.

## 1

Coal tars are being used extensively in the city in the making of ice cream, says George W. Ward, counsel for the Wicks committee, which is to investigate the entire milk situation in hearings here next month.

"Information has come to the committee," Mr. Ward said, "that 2,500,000,000 gallons of skimmed milk are used annually in making ice cream. The skimmed milk is not unwholesome," Mr. Ward added, "but the vicious thing about it is the use of coal tars to make the product look creamy."

The Wicks committee will establish quarters in the Murray Hill Hotel on Nov. 7, preparatory to beginning its hearings on Nov. 20. The committee has made arrangements to use the assembly rooms of the Merchants' Association, at 233 Broadway, for its sittings.

Mr. Ward is examining the data obtained by the committee's accountants, who for the last month have been busy on the books of the larger distributors in the city.

## 2

Because he was interested in the work undertaken by the sugar-analysis class of Poly, the superintendent of the Anaheim Sugar Refining Company has voluntarily loaned a polariscope for testing the purity of sugar. Along with this instrument, which is very expensive, was sent material on which to work. Sugar analysis is a new subject taken up this term for the first time, under Mr. Crowell.

## 3

Yesterday Mr. Barous had his eighth-hour trigonometry class out in the court, measuring the height of the smokestack at the end of the new building. As this object's base is inaccessible, the oblique triangle was used. The surveyor's instrument was placed in a certain spot, and the angle of elevation to the top of the stack was read. Then the instrument was moved back a short distance, and the elevation there read. The distance between the two spots was measured, and the young surveyors then figured out the height. The stack, as officially announced, is 88.63256 feet high.

## 4

At the rate the Chemistry Department is finding positions for the chemical students the supply of graduates who have taken that course will soon be exhausted. This summer Ralph Stephenson got a good position in the laboratory of the Indianapolis Water Co. The position was formerly held by Joel Hadley, an S. H. S., who resigned to go to Franklin College. Helen Barry is the twelfth member of the advanced class to secure a position by the aid of the chemical department. The School Board can see that although the laboratory is costing a good deal of money the success of the department in placing pupils justifies the expense.



**EXERCISE 11 — Oral Theme**

## REPORTING AND CRITICIZING NEWS STORIES

Each member of the class will report one piece of news gathered from an assignment. Has he got the whole story? Are his facts sufficiently exact? Let the class discuss and agree upon a lead and an opening phrase.

**EXERCISE 12 — Written Theme**

## WRITING NEWS ITEMS WITH EMPHASIS ON GOOD LEADS

Write the news item in approximately one hundred fifty words, taking pains to secure an attractive lead and to incorporate all the facts that readers may ordinarily require. In class first exchange papers, so that someone, as editor, may prepare a detailed criticism and suggestions for improvements, and then read your copy for the general criticism by the class. The number and kinds of questions that they ask about the facts involved will be some indication of your success as a reporter.

*E. Developing a News Story.* A good newspaper writer is not satisfied merely to collect and present all the facts regarding a particular event. He asks himself what aspect of the event is of the most interest to the readers of the paper, and develops, or features, that aspect. The "feature" is made prominent, first, by being worked up in the lead; second, by being expounded by means of supplementary information, direct quotation, and the like; third, by the subordination of other elements of the story which from some other point of view might have equal or even greater

importance; fourth, if the nature of the story warrants, by the adoption of a particular style—sympathetic, thrilling, jocose.

Deciding on what to feature is often the most important part of the writer's task. The decision may depend on the general policy of the paper: some newspapers, for instance, always feature graft or dishonesty in public officials; others feature thrilling events; others, the public statements of men in local politics. In the following account of a meeting of a club of college graduates, the speeches of the dean, of the president of the college, and of a well-known literary man are all subordinated to that part of the remarks of a former city official that bear on local conditions:

Henry Bruère, former City Chamberlain, told the members of the Radcliffe Club of New York at a luncheon at the Hotel Martiniue yesterday that New York women did not come forward to fill their opportunities in city affairs.

"Now that I am not the Chamberlain," said Mr. Bruère, "I should like to see a woman filling that position."

Mr. Bruère has been in Washington since the women sentinels have been on duty at the White House.

"It seemed to me," he said, "that it was rather a discreditable thing. We all know that the enfranchisement of women is coming, and I felt like going in to see the President and asking him if he would n't come out and settle it at once. We can't afford to sacrifice the benefit of women's participation in public life. It was an unusual thing in England, the action of Lloyd George the other day, in making a statement of the aid the women have been in this war. In this coming Congress in Washington, women should be considered—what they can do and the mobilization of women."

In speaking of women's not making the most of their civic opportunities, he said:

"There are enough women in this room to set New York ten years ahead if they would assume the work, and the indifferent followers of routine would be knocked into line. I should like to ask the heads of women's colleges what would be good for America. If the best women stand for something courageously, the others will follow."

Incidentally Mr. Bruère said he had been converted to preparedness and was willing to drill six months if necessary. The most disgraceful things in the world, he added, were the trenches in Europe and the subways in New York.

Dean Bertha Boody of Radcliffe, telling the news of the college, said :

"Writing poetry is rampant and the reading of the modern poets. We have seventy students of Spanish, but as we have been told that foreigners who do not speak the language are better thought of, I think I shall discourage it. It is not practically used by the girls unless in teaching in commercial schools. We now have advanced courses in international law, and that would not have happened ten years ago."

President Le Baron Briggs of Radcliffe, who is also dean of Harvard, told of great names associated with Harvard and Radcliffe. Walter Prichard Eaton was another speaker. Miss Melita F. Knowles presided in the absence of the president.

A news event that is followed up from day to day will be varied by having a different aspect featured each time. A food test, to determine whether men in active work can be sufficiently nourished at a cost of twenty-five cents a day, was made on a squad of policemen. The papers reported the progress of the test daily, at length. The first accounts featured the high cost of living, or the police department, or the food values. A later account featured the men's preferences in the food offered : they did n't like the corn bread ; they wanted more rolls. The two clippings printed below show

how public attention was drawn to the experiment on two successive days by featuring picturesque though unimportant details before presenting the scientific facts that might have become an old story.

## 1

Some members of the police diet squad, now engaged in a food test under the auspices of the Life Extension Institute to determine how right living may be attained at twenty-five cents a day, are sensitive about having thirteen persons at their table in the diet kitchen at 49 Lafayette Street. This so-called unlucky number has thus far been guarded against. When the squad had only one guest for a meal it has always been arranged to pick out someone in the diet kitchen to occupy a fourteenth chair.

The squad consists of twelve members. Matthew Shea, an athlete, was one of the original members of the group, but he was forced to withdraw to take part in an athletic contest as a representative of the Police Department. Shea had announced that he would like to rejoin the squad and remain with it during the next two weeks of the experiment. His request will be passed upon by experts supervising the test, who will make their decision to-day. Yesterday one of the members of the squad said to Miss Eula McClary, assistant manager of the diet kitchen:

"We 'd like to have Shea with us, but you know that would make thirteen." He was assured that there would always be a fourteenth person at the table. But the men do not want a squad of thirteen, and in deference to their wishes the number may not be increased.

## 2

Along with their scalloped onions and peanuts at luncheon to-day the twelve members of the police diet squad will have music. Godowski has promised to be present and play the piano, while Ysaye, with his favorite violin, will render classical selections.

Breakfast at the diet squad's dining room, 49 Lafayette Street, costs 7 cents a man. Each of the twelve "rookies" ate food

containing 870 calories. To-day's luncheon will contain 1050 calories and cost 8 cents. Dinner to-night will contain 1190 calories and cost 10 cents.

The device of humorous elaboration is sometimes effectively used to draw attention to the matter that in itself might be passed over. Note the effectiveness of the following story from a school paper, the object of which is simply to call attention to the merits of the school cafeteria.

"A dog, Shorty, a dog!"

"Hey, Shorty, rush me a dog, hurry!"

"Me next on the dog, slip it here."

"Aha! a dog fight!" thought the tourist visitor as he rushed toward the little green pavilion in the neighborhood of Barnard Park. On closer inspection the odorous shack, with its grimy frying-pans, cobweb-covered ceiling, and swarm of disease-carrying flies, caused him to retreat in horror.

"Too bad, too bad, that a school like Polytechnic has n't a lunch room!" he muttered, half to himself.

Polytechnic no lunch room!

Before the startled T. V. could protest he was carried bodily to the Poly Cafeteria, where at that moment more than a thousand discriminating students were being served.

He was shown the spotless kitchen, the efficient service, and the great quantities of unexcelled pure food. He was allowed to sample the spuds, the hash, the pastry, and the cream. He was shown the enormous five-cent dishes given to the students.

Collecting himself at last, he murmured, "Wonderful, indeed, but tell me this—what have those 'dog-eaters' done that they are not allowed to eat here?"

"Not allowed? Why, man, they are welcome here!"

"Then why don't they come?"

WHY?

The human interest of an incident should be featured wherever there is a display of heroism or an appeal to sympathy. Children are usually interesting to readers; so are animals. Anything that connects a local event, unimportant in itself, with what the greater world is talking about is appropriate to feature.

In school papers two very common mistakes that often make the papers dull are first, that nothing at all is featured: the paper consists of a mere list of games, meetings, and other school affairs, presenting all the facts without selection or emphasis; second, that the accomplishments and difficulties of the editors are unduly stressed. The less said about "ye editors" and their "sanctum" the better.

### EXERCISE 13 — *Written Theme*

#### MAKING A NEWS STORY INTERESTING THROUGH FEATURING

Write three hundred words on one of the following assignments:

1. The English teacher has just returned from a trip to Scotland, having visited Edinburgh, Sterling, the Lake Country, Cyr, and Glasgow. (Feature the association of places visited to the work of Scott, Stevenson, and Burns that your readers know. Refer to guidebooks for needed facts.)

2. A street-car strike has deprived most of the students of their usual means of getting to school. (Feature, humorously if you like, the difficulties of different students in getting to the school.)

3. A student has just completed a week of experience in a shop as an extra salesman or saleswoman during the Christmas rush. (Feature either the mistakes of an amateur salesman or the

human interest arising from the variety of people who had to be pleased.)

4. The janitor reports that the basement is invaded by rats, attracted by the food supplies of the Cookery Department. (Feature *one* of the following: cookery girls' fear of rats; rats coming to school — an addition to the three R's; rat-hunting at night.)

5. The school orchestra holds a rehearsal. (Feature the experiences of a boy learning to play an unusual or somewhat amusing instrument, like the trombone or the kettledrum.)

**F. Newspaper English.** The kind of English used in the better newspapers for their more important stories differs very little from that of the best contemporary authors, many of whom, in fact, publish in journalistic form matter which is later to be brought out in books. Current news is written, or frequently dictated, at great speed, with little time for reflection or revision. The resulting vigor and timeliness of expression is sometimes marred by carelessness, but the fundamental principles of sincerity, definiteness, and interest apply in newspapers as elsewhere. The faulty "newspaper English" often so strongly objected to is an outgrowth of (1) a liking, retained by some obscure papers, for an old-fashioned inflated style; (2) an attempt by the "yellow" press to trick or inflame by cheap rhetoric readers of little education, or (3) the desire of young reporters to gain space in the paper for trivial news by making it funny.

1. *Words.* The old-fashioned inflated journalism of a generation ago was ridiculed by James Russell Lowell in the introduction to the "Biglow Papers."<sup>1</sup> He contrasted the influence of the schoolmaster, "starching our language and smoothing it flat," with that of the newspaper reporter,

<sup>1</sup> Pages 442-443 of the Cambridge Edition of Lowell's Poems.

“stretching and swelling it to suit his occasion.” He illustrated the newspaper style, in contrast with plain common sense, by such phrases as these :

*New Style*

Was hanged  
When the halter was put  
round his neck

A great crowd came to see

The fire spread

House burned

*Old Style*

Was launched into eternity  
When the fatal noose was  
adjusted about the neck of the  
victim of his own unbridled  
passions

A vast concourse was as-  
sembled to witness

The conflagration extended  
its devastating career

Edifice was consumed

Such inflation of language is now mainly confined to local accounts of country weddings, where the groom, who is always one of our most popular young men, gives the bride, who is always a reigning belle, a solid-gold watch and chain.

**EXERCISE 14****CRITICIZING A FEATURE STORY FOR DICTION**

Examine the following clippings from a school paper. The illness of the football coach appears in one part of the paper as a news item, in another as a feature story. Do you find any instances of the inflated “journalese” that Lowell attacked?

Coach Pace was confined to his bed with a severe case of mumps and was unable to witness the game. However, the Pacific Telephone Co. is about fifteen nickels to the good on the deal. Pace got the news in the World Series style.



## COACH PACE FIGHTS GAME'S HARDEST BATTLE

While our victorious team piled up the huge score against Pasadena, almost the entire student body sat in the bleachers, strung to the utmost rung of interest. Hardly one student thought or even wondered who was the cause of such a wonderful team.

The man who had built that team was home, sick in bed, unable to see the result of his hard work. Nevertheless his masterpiece held the eye of every spectator. Slowly, slowly, as that great machine rolled down the field, the heartbeat of every onlooker rose until with a crash the ball would go over the line.

Yes, it was the team that did this, but the man who taught them, who primed them to their utmost, who worked hand in hand with them was now in a position where it was impossible to even see his work of art. That man, Harry Pace, had taken the wreckage of 1915 and remodeled it into fame and glory for 1916, only to be suddenly seized by that relentless malady of mumps. As a result, he was held away from the acid test given his eleven.

Like a mythological tale of old the hero entered the lion's cave, while his paternal benefactor stood at the entrance with strained ear. He could faintly hear the sounds of combat, but to him the struggle was invisible. Strain his eyes as he might it was impossible to pierce that heavy blackness.

At last the sounds of combat ceased. Who had been victor? Had his idol gone to ruin or was he returning with the wreath of glory? In the deathlike, grim silence his mind worked a thousand fantasies. Such was the condition of Harry Pace. His team had gone to battle against a dread foe. They went on an errand of vengeance. From the departure of his highly perfected machine to the arrival of the final score, Coach Pace sat in an agonized mode. Tiny defects in the great aggregation flashed through his mind. A thousand thoughts of a glaring defeat pictured themselves on his mind's eye. Nevertheless, Coach Pace's eleven revenged the honor of the purple and gray.

**EXERCISE 15**

## PRICKING GAS BAGS

Substitute a simple, definite statement for each of the following inflated ones :

1. The powers that be, who hold the destinies of the Millville High School in the hollow of their hand, have decreed . . .

2. The distinguished legislator who has so notably represented this district at Albany for the past year delivered an oration at the opening exercises of the school on Monday.

3. The glorious class of 1918 once more covered itself with renown by crushing their hated rivals of 1917 in basket ball.

4. Mr. Jones, whose fame as a dramatic coach, as well as an English teacher, has spread throughout the state, has added new laurels to his crown by the most successful performance of "Our Boys" ever seen in this city.

5. A conflagration in the Cookery Laboratory, which threatened dire disaster to the entire building, resulted in the demolition of two dish towels.

The good reporter is the man who sees things in sharp focus, to whom one fire is so different from another fire, one ball game so different from another ball game, that each must have its own particular phrasing. His ideas feel uncomfortable in ready-made language, especially if it is too big for them; and the search for the word that exactly fits becomes to him as exciting a game as the search for the news itself.

Here are the opening paragraphs of two accounts of a great Memorial Day parade the month after war was declared. Both reporters felt the dramatic contrast between the few veterans of the Civil War and the recruits and young boys

ready to take their part now. But the second writer brings the meaning home to us, because he saw the parade concretely, in all its significant detail — the faded silk flags, the white-haired negro veterans, the slim muzzles of the machine guns, the short steps and sturdy legs of the marching boys.

## 1

Five hundred veterans of the Grand Army of the Republic — some riding, others walking with the help of comrades' arms — passed in memorial parade through Riverside Drive yesterday morning.

Veterans of the Spanish War, whose waistlines already are showing the comfortable influence of middle age, were there too.

And swinging with snap and dash were the National Guard regiments of New York, with their new recruits, who are expecting at any moment the call to the battle line in France.

At the same time, a little further down town and across the city in Fifth Avenue, 40,000 boys of the Public Schools Athletic League in red, white, and blue caps were marching with elastic step.

And it may reveal something of the feeling of the day to mention that as the lads swung briskly by in their short trousers, their smooth young faces flushed and slightly damp with pride and excitement, men along the thronged sidewalks nodded frequently and said :

" Yes. They're of the class of 1925 " — or '24, or '26, or whatever the estimate might be.

## 2.

The march of the old men, hobbling their way along a little stretch of the sun-flecked Drive yesterday morning, was the parade paramount in a day that was all long hours of parades. Their battle flags — what was left of them — and the heroic old men in blue — what was left of them — came slowly along between bare-headed masses in which were thousands on thousands who never

before had watched the veterans go by in time of war; and so a younger (and older too) America gazed fixedly out toward the ragged old flags with a new thoughtfulness and emotion, and sometimes forgot to cheer until the tired old color bearers almost had gone by.

Sometimes just inches of faded rags went by which once had been gay silk bunting that had streaked across Southern cornfields like bits of flame back in the days when warriors did n't burrow, but leaped stone walls and thundered across the open stretches toward the woods beyond — and the devil take the foremost, and hindmost, too.

These inches of silk yesterday were bound tightly with silken cords in compact folds to the staffs, so that at least the last sacred threads might be preserved for all time.

Again there were battle flags that had fared a bit better during the four crowded years of shot and shell and storms. And these were permitted to float bravely in the breezes of the leafy Drive, but their silks and fringes were wrinkled and aged and gray, and quite as beautiful as the gray old men walking along with short steps beneath them.

There were tottering Zouaves in the faded fezzes beloved of the crowd. One Grand Army post went by numbering just two men. In an old victoria, drawn by bony horses, were the stooped figures of four old colored fighting men, their dusky scalps showing only fringes of white woolly locks as they doffed their soldier caps while passing under the arch of trees in front of the reviewing stand. To these four old men the governor of the state doffed his high hat in turn, and there was no hint of the usually mechanical return of salute as he bowed to them again and again. And out of all the millions in the world's biggest city, the men of the Grand Army who were left yesterday to march up the Drive numbered only 500.

As against these there were marchers who also walked with little steps, but only because their small but sturdy legs have n't yet had time to take steps of ambitious length. And as against the rickety old victoria in which the aged black heroes lumbered along

in their almost forgotten blue uniforms, there was the last word in war — gleaming yet somber armored batteries lumbering by in clouds of oil vapor from their motor exhausts, with lithe young soldiers in the khaki of to-day sitting rigidly on nests of machine guns that poked slim muzzles out at the crowds in wicked fashion.

### EXERCISE 16

#### CRITICIZING A NEWS STORY FOR SIGNIFICANT DETAILS

Read the following account of a blackberry-picking party. Note the phrases that are most successful in making you feel that you are actually there. What parts of the story might be about any other outdoor party? What else might the writer have told us to give a more vivid sense of the particular qualities of this event? Think of the most vivid phrases you can.

#### BLACKBERRY-PICKING

Our baskets were all made, and a large crowd of boys and girls, including myself, were ready to go blackberry-picking at Lakewood. Our buckets were all clinking a tune that made us taste blackberries before we had even caught the car. Finally the car came, and after a long ride we reached Lakewood. We all went down the road opposite the lake looking for a large patch, so that we could all be together. After about an hour of jumping branches, wading streams, and climbing fences we found a large blackberry patch. The berries were unusually sweet and large. We picked and picked until all had filled our buckets, and then we took our hats and filled them. For myself, I was quite ready to stop without filling my hat, because I had filled a half-bushel basket. It was now about 12.30 o'clock, so we sat down and ate our lunches.

After lunch was over we decided to go to the lake. After a long, hot walk we reached it. The boys decided to hire some

boats and take us for a row, which we enjoyed very much. After this we caught the car and came home.

Now our prized blackberries are made into preserves in glass jars, ready for the winter.

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**EXERCISE 17 — *Written Theme***

MAKING A SMALL INCIDENT INTERESTING

Select from your reporter's notebook or from your recent experience or observation some subject that is worth writing about only if it can be made vivid, such as *An Alarm of Fire*, *Hefty Jones Disagrees with the Referee*, *A Thunder Squall in the Seventh Inning*, *Girl Patriots Learn to Hoe*, *A Chapel Speaker who was Different*. Remember that everybody knows, in a general way, what a school fire drill, or a disputed decision, or a thunder shower is like; all that is worth telling is how this particular instance was unique. For this reason choose something you have actually experienced, and recently. *How the Freshman Substitute Won the Game* is not nearly so likely to be interesting as *How I Felt on my First Day in Public Speaking*. Write the story in two hundred to three hundred words.

2. *Sentences and Paragraphs*. Both sentences and paragraphs are apt to be somewhat shorter in newspapers than in books because of the very narrow news column. An exception to the short sentence is found, in some papers, in the case of the opening sentence, where an attempt is made to get the entire lead, with all details necessary to identify the event and sometimes even a summary of all the paper may have said about it before, within the limits of a single sentence. As such an arrangement may easily become

artificial and confusing, any attempt to strain or juggle several sentences into one should be avoided.

Sentence arrangement is of great importance in the lead. A writer who has easy command of his sentences can, by manipulating the sentence elements, especially prepositional phrases and dependent clauses, throw one idea or another to the position of emphasis.

### EXERCISE 18

#### CRITICIZING LEADS AS TO EMPHASIS

Below are the opening sentences of accounts of the same incidents clipped from several papers on the same day. In studying each set, note the length of the first sentence and whether the writer tries to get in all details or only the dominating one. Then note what detail each writer chooses for first mention. Is this emphasis of position gained usually by deciding what to make the subject of the sentence, or by using introductory phrases? Which one of each set do you, for any reason, think best?

#### 1

For the first time since his campaign began in this city Billy Sunday yesterday met a man who refused to shake his hand. He met the unexpected setback in the person of Captain Franz von Rintelen, German spy. The incident occurred in the Tombs, where Billy spoke in the morning.

One of the Tombs prisoners refused to shake hands with Billy Sunday yesterday when he visited the prison to deliver a sermon. He was Captain Franz von Rintelen, the German conspiracy convict.

In the language of a certain famous ex-ball player, who is now the world's best-known evangelist, Captain von Rintelen got two strikes on Billy Sunday yesterday when William hit him for a home run.

Taking the same thought out of the baseball vernacular that is very popular with the evangelist, the German agent refused to shake hands with Billy Sunday at the close of the Tombs meeting yesterday morning, and Billy came back promptly, effectively, and emphatically by remarking that he "considered it an honor not to shake a hand that had tried to bribe American officials with the kaiser's gold."

## 2

BUFFALO, May 30. — Frederick Lesser, twenty-nine, aviation instructor, was fatally injured, and Seymour H. Royster 2d, eighteen, millionaire's son and member of a Yale unit of the Aërial Coast Patrol, Naval Reserve, was seriously hurt this morning when a Curtiss hydro-aëroplane, driven by Lesser, dropped 200 feet, hitting an arm of a telephone pole and then dropping on an automobile. Witnesses to the clash of the flying boat were Royster's mother and 5000 other persons, attracted to a near-by park by a competitive drill of Buffalo High-School cadets.

BUFFALO, May 30. — Attempting to make a forced landing in the narrow canal at the foot of Porter Avenue, Fred W. Lesser at noon drove his flying boat into a telegraph pole at the east end of the Porter Avenue bridge and was fatally injured. His passenger was Seymour H. Royster, a Yale student and the multi-millionaire son of S. H. Royster, five-and-ten-cent-store founder. Royster suffered a probable fracture of the skull.

BUFFALO, May 30. — In sight of 5000 persons, attracted by a competitive drill of Buffalo High-School cadets, Frederick Lesser, twenty-nine, an aviation instructor, was fatally hurt, and Seymour H. Royster 2d, eighteen, was seriously injured this morning when a Curtiss hydroplane, driven by Lesser, dropped 200 feet, hit an arm of a telephone pole, fell atop an auto, and then struck the ground.



**EXERCISE 19**

## CRITICIZING LEADS AS TO MEANS EMPLOYED

In the following opening sentences from news stories find the principal subject and verb; tell what sentence-element is chosen to begin the sentence and what is gained thereby.

1. With fewer than fifty members remaining in their seats, the House to-day concluded general debate on the \$1,800,000,000 tax bill.

2. General Joffre and Colonel Roosevelt sat side by side and talked for more than an hour at a dinner given last night by Henry C. Frick to the members of the French Commission stopping at his residence and to thirty other guests.

3. How Corporal Stephen Bigelow of the Lafayette Escadrille managed to land safely after a brush with a German plane and hot bombardment from anti-aircraft guns was told in word received here from the front to-day.

4. To stimulate enlistment in the National Guard, Governor Edge has engaged a moving-picture man to take views of the work being done in the instruction camp here and will ask every moving-picture house in the state to show them.

5. Because of the scattered localities of the registration places kept open to accommodate last-minute folk, no estimate of the number registering yesterday was given out at the headquarters of the city census, 261 Broadway.

**EXERCISE 20**

## FINDING EFFECTIVE LEADS

Clip or copy from newspapers ten opening sentences that show skill and variety in sentence management. When each is pasted in your notebook, write beside or below it (1) what point is stressed or thrown into emphatic position; (2) how;

(3) why. Thus, if your sentence were number 1, above, your comment might be :

1. Condition : number of congressmen present.
2. Prepositional phrase precedes subject.
3. To contrast the importance of the measure with the apparent indifference of Congress, or perhaps to show that there was no opposition to the bill.

In paragraphing, newspaper technic is somewhat different from that of other writing. The rule of unity applies strictly ; each paragraph has its own duty to perform, its own particular topic. But instead of being closely linked, as in standard prose (see Chapter VI, rule 4 under I, *E*), the paragraphs are less dependent on each other, so that one or more may be dropped out without injury to what remains. This is necessary, because at the last minute important news may come in for which space in the paper must be made by cutting down stories already written. Here are two accounts of the same incident. Try reading the longer one with the omission (*in turn*) of each paragraph after the lead. Does the story read sensibly each time? If you were city editor and had to reduce this story to the length of the shorter one, which paragraphs would you retain?

### DYNAMITE, WIRED, IS FOUND NEAR AQUEDUCT

National Guard officers stationed upstate yesterday were investigating the planting of twenty-seven sticks of dynamite, wired and ready to be fired, under a bridge. .

The theory is that war plotters secreted the explosives under the bridge, out of sight of persons crossing the structure, where they could be picked up readily and removed to a near-by aqueduct, connected with a battery, and set off.

## DYNAMITE HIDDEN NEAR THE AQUEDUCT

TWENTY-SEVEN STICKS, WEIGHING 25 POUNDS AND WIRED,  
FOUND UNDER A BRIDGE

Twenty-seven sticks of dynamite, weighing 25 pounds, were found yesterday secreted under a small bridge at Nelsonville, a hamlet in Putnam County, near Cold Spring.

The explosive was but a few hundred rods from the Catskill aqueduct, and National Guard officers in charge of the aqueduct patrol think German agents intended to blow up the big tube, which at this point lies near the surface.

The discovery was made by Leonard Jaycox, a resident of Cold Spring, who was seeking fish bait. National Guard officers found that the sticks of dynamite had been connected by wires, apparently ready to be attached to batteries.

The aqueduct at this point is heavily guarded, and it is believed that persons attempting to destroy the tube would first have to dispose of the guardsmen. There is no time in the twenty-four hours that the entire stretch is not under the eyes of men carrying loaded rifles.

The spot at which the dynamite was found is midway between the estates of Rhinelander Waldo and Stuyvesant Fish.

Another distinctive feature of newspaper paragraphing is the order of emphasis, both within the paragraph and in arranging the paragraphs. The important thing always comes at the beginning. For this there are two reasons: first, that the later paragraphs may be cut off in making up the paper; and second, that the average reader wants his news so presented that he can get the essentials at first glance, and not read the rest unless he is interested.

EXERCISE 21 — *Written Theme*

## SECURING EMPHASIS BY POSITION

Clip for your notebook two news stories that could be reduced to half their length by omitting certain paragraphs, which you inclose in brackets. Then, choosing a topic from your reporter's notebook, write a story of four or five brief paragraphs that could be so cut. Be sure to get the most important facts in your lead.

*G. Interviewing.* One source of valuable news is the interview. The American public likes to feel the sense of personal acquaintance that comes from a well-written interview with a notable man, and, even when the subject-matter is wholly impersonal or even trivial, to have it phrased in the first person. Often, moreover, a tactful reporter can by an interview get information or opinions of real importance or interest. Chapter X, "Interviews," in Harrington and Frankenberg's "Essentials in Journalism" is full of excellent advice to the reporter.

The reporter for the school paper must rely very largely on interviews with such people as the principal, the football coach, the alumnus, the distinguished visitor, and the prominent citizen. To be successful in getting good interviews he will do well to bear the following hints in mind:

First, *be prepared*. Never seek an interview without first finding out all you can about the person to be interviewed, especially in relation to the topic you want him to talk about. A returning graduate of the school, who had become captain of his college nine, might respond to a greeting, "You caught for us, didn't you, the year we won the state pennant?" If he has become a flight-lieutenant in the army,

read up on airplanes and their use in war before you talk to him. A prominent woman of the town has suddenly taken an interest in the school; find out how and why. Has she a boy in the school? If so, when seeking an interview be ready to say something about him. Prepare questions about the point your readers will be interested in. What chances has a boy from our school to get on a varsity team? How does he start? How many of our boys have made good? How does it seem to be on the same team with your former rivals?

Second, *be courteous*. Interview people at times likely to be convenient to them, and don't stay too long; the more important a person, the more valuable is his time. Let your manner be both friendly and respectful; you are sent to interview a man because your readers have a cordial interest in him or his opinions; let that interest be reflected in your manner. Use your wits to save him trouble or annoyance and to get him interested in talking. Don't be insistent or talk too much yourself. Never betray confidences. Offer to show him a copy of your write-up before you send it to press.

Third, *be accurate*. Never misquote or twist the meaning of what is told you. Remember and use any striking or vigorous phrases; they not only give your write-up force and reality, but they are more likely to represent the real thought of the person interviewed than a paraphrase.

Fourth, *suppress yourself*. In most cases the readers would rather have a connected account of what the person interviewed said than a dialogue of the "Then I asked and he said" sort. This is true even if everything said was in answer to direct questions. It is the reporter's business to

put together the fragments of the conversation and build a continuous discourse. There is no objection, however, to an occasional remark of the reporter, as in the following very good interview taken from a California high-school paper.

**AUTHORITY INTERVIEWED ON PRODUCTION. "BETTER THAN  
'MISSION PLAY'" HE SAYS**

When Miss Howell wrote to Josephine Preston Peabody, the author of "The Wolf of Gubbio," for details connected with the producing of the play, she learned through the author of a priest, rector of the Episcopal Church of Redondo Beach, who was an authority on the life of St. Francis. As St. Francis is one of the most important characters in the drama, and as Miss Howell, with her characteristic thoroughness, wished to have the character given as true and as rich an interpretation as possible, she, Mrs. Colver, and Jimmy Polsdorfer, who has the part of St. Francis in the play, went to Redondo to visit this Father de Garmo, as he is known. They found him living with the simplicity of a medieval monk in a little room of his church. They spent a most enjoyable day with Father de Garmo discussing the play, which he greatly admires, and the character of the great saint.

A few days later Father de Garmo came up to attend a rehearsal. He was greatly pleased with the work of the people in the play and was able to offer a number of helpful suggestions. After the rehearsal we had a nice little talk about the play on one of the white benches in the arcades.

Father de Garmo is a little under medium height. He has a gray beard, and kindly gray eyes looking out from under gray eyebrows. He is the most gentle of men. He speaks slowly and thoughtfully, as if choosing the very best words to express his thoughts.

I told him, first of all, that I wanted to write an article for the school paper to give the students some idea of the spirit of the play. What did he think was the spirit of the play?

He mused a while and then said: "I think I can give you that from a most authentic source. When this play first came out I wrote a note of commendation to the author. I had no idea of receiving a reply — I thought the matter ended there — but, much to my surprise, I received a letter from Mrs. Marks, or Josephine Preston Peabody, as she is most commonly known. In this letter she said she was glad I had caught the spirit of the play, and then told me what she had tried to put into her drama. I think it would interest you." He then promised to copy this part from the letter and send it to me; and a few days later I received the following, which are the words of Mrs. Marks: "I did, indeed, try to put into the play something of that 'singular great compassion' which seems to be the color Divine Love took in shining through St. Francis to needy and ignorant men."

"Is the St. Francis in this play true to the historical St. Francis?" I asked.

"It gives one side of his character. He was not just the blithely joyous man he is in the play, for he had much trouble in his life. He was happy because he suffered. To the people, though, he was the rollicking, happy-go-lucky man who is liked everywhere. He was loved by the people because he was so human. He did not talk about good deeds but did them. Conditions were very bad in that day, and he had a great influence for good." He paused a moment, and then, with a smile that seemed to say he hoped I would not think what he was going to say foolish, he went on: "I have always thought I would like to live in a house with a saint," — the smile broadened — "and I would not mind at all living with St. Francis.

"In a little town once they offered him the house he held services in rent free, but he insisted upon sending a mess of fish every morning to the owner as payment. Once, when he went away on a journey, they built a new house for him. When he returned and saw what they had done he was very angry and climbed up and began tearing the roof off, insisting that they had no right to give him this and that he had no right to own it.

"You see he was just a big child — but a very wonderful child. Some say that St. Francis was crazy — and he might have been — but he is one of the sanest men that ever lived. To me he is the greatest man in history excepting Christ, and Jeanne d'Arc the greatest woman."

"Some people object to the drama in the school as we have it," I told him, "and think we should bend all our energies toward algebra, history, etc. What do you think?"

"Of course we learn of life through history and the languages, but we also learn of life through the drama. And we can't all be mathematicians. And don't you think the students, in preparing for the parts, have a great amount of study to do in subjects allied to their parts? James tells me that in preparing for his part a whole new field of study has opened to him. I have great faith in the drama. There is little appreciation of real drama to-day though, and few real dramas given. One of these was the Mission Play. Did you see that? It was wonderful. But this play you are doing is superior to the Mission Play, both in subject and from a literary point of view."

We talked of many other interesting things before he left, but the details cannot be given here, because space is precious and delightful conversations are hard to put into cold print.

### EXERCISE 22 — *Oral Theme*

#### GAINING INTEREST BY FEATURING AND BY THE USE OF DIRECT QUOTATION

Seek an interview with some person. Be on the alert for an interesting feature concerning the person interviewed, the means used to make him talk, his surroundings, the difficulties that you encountered, etc. Look at the feature selected from several points of view and prepare to tell it in such a way as not only to instruct your classmates in some detail of getting interviews but also to entertain them. For the latter



purpose it is permissible to draw on your imagination for some details. This exercise invites humorous treatment. Use direct discourse here and there for vividness, being careful to select for the quotations effective introductory words. Touches of vivid description will materially help.

The following are suggestive of people to be interviewed and appropriate topics. If you prefer, substitute others.

1. **THE PRINCIPAL.** The honor system ; regulations governing athletics ; his opinion of the Boy Scouts or of boys' camps ; the value of going to college.
2. **THE LIBRARIAN.** Possibilities of better use of the library ; recent additions, and plans for the future ; her hobbies, if she has any.
3. **AN ATHLETIC COACH OR CAPTAIN.** Prospects for this year's team, as compared with last year's.
4. **A VISITOR OR GRADUATE.** Whatever of interest he can tell you.
5. **ANY TEACHER.** Life at his or her college, and the special advantages this college offers graduates of your school.

### **EXERCISE 23 — *Written Theme***

#### **REPORTING AN INTERVIEW**

Write the interview secured in the preceding exercise. Think it over carefully, as you might on the car while returning to the office, and then report to someone, as editor, the main facts secured and the ones that you have decided to feature. Are they in harmony with the general policy of the paper? Will they interest and satisfy the readers? Try to make your first draft as effective as possible. If there be time, lay it aside for a while and then before revision read it as if you were a subscriber to the paper. Note for

future aid any questions that you may ask and the kinds of changes that you make. Don't forget that to save space the editor may blue-pencil one or more paragraphs.

**H. Special Types of News Story.** Certain types of news story have special requirements of their own or a special style suited to them.

1. *Reports of Games.* Athletic stories should be written by someone who knows the game technically, otherwise the fine points of a game, which make it memorable to the players, may be missed entirely. A member of the second team is likely to be a good reporter of athletics. It is a mistake to imitate the accounts of the great intercollegiate games and record each play exactly as it happens; a much better account can be written by giving the high points of the game, the crises, and the most brilliant plays. The same rule applies as in all news stories: feature the things that deserve prominence and subordinate the rest. The account that follows has merit because the reporter, consciously or unconsciously, has observed this rule.

On Monday afternoon, April 27, the varsity baseball team met the Columbia Freshmen on South Field. The game was for practice purposes only, fortunately for Horace Mann, the score being Columbia 1917, 6; H. M., 5.

The contest was hotly fought by both sides, and up till the sixth inning everything looked shiny for the home team, the score being 5-1 in our favor. In the sixth, however, Raymond, who had been pitching exceptionally good ball for H. M., loosened up just a trifle and allowed the Freshies a single, a two-bagger, and a triple. The first man he fanned, the second got the three-bagger and came in on a wild pitch. The third walked, stole second and third, and scored on a single. The fourth man went to third on fielder's

choice and came home on another one of Raymond's wild pitches. Raymond struck out the next man, but gave a two-bagger to his successor and put out the seventh himself.

This inning was H. M.'s undoing ; the score was then H. M., 5 ; C., 4. The eighth was the scene of another temporary loss of control. Two successive men got doubles, the first scoring and the second one being put out at third. This tied the score, and in the ninth, with two men down, " Dutch " Culman of last year's varsity got a pretty single and tallied on Shapiro's hit.

Mention must be made of Capt. Wright's fine playing. As first man up he poled the horsehide out for three sacks, getting two other hits besides. Horn also hit well. And the team as a whole played the first real bit of ball of the season.

The same teams will play again on May 7, the game being scheduled for four o'clock on South Field.

A consideration of baseball-reporting inevitably brings up the question of slang (see Greenough and Kittredge's " Words and their Ways in English Speech," chap. vi). Should a school paper use slang? To many " fans " there are really two games—the game on the diamond and the game of words that the reporter plays. If he is clever enough to invent a constantly fresh flow of images and daring metaphors—in other words, if he is a poet at heart, turning his poetic fancy to fun—the reporter's language game may be very amusing. It may also be good training for the reporter, in developing his imagination. If he lacks imagination, however, and simply repeats worn-out ball talk from other commonplace reporters, the trick is not worth while ; there is nothing more dead than dead slang. In any case, it tends to draw attention from the fine points of the game and so to cover up what those interested in the game would like to read.

**EXERCISE 24 — Oral Theme**

## CRITICIZING ANOTHER'S SKILL

Select two accounts of athletic contests, one from a local and another from a metropolitan paper, and prepare a criticism of them. Do they tell you what you wish to know? What is contained in the lead? What features are emphasized? How? Note particularly what the reporter has omitted, and judge if he or the editor has decided well on the omissions. Are the terms too technical for a reader who does not know the game well? What proportion of the story is in slang? Is it effective? Has the reporter any peculiar mannerisms of style? If so, are they entertaining, amusing, or tedious?

How many paragraphs do you plan for your oral theme? With what topic sentence shall you announce each? How do you plan to develop it? What quotations shall you use to support your statements? Use your notes if you wish, stand easily before the class, and speak distinctly. Don't be afraid as you talk to look your classmates straight in the eye.

**EXERCISE 25 — Written Theme**SELECTING HIGH POINTS AND REPORTING WITH  
VIVIDNESS

Discuss in class some recent game and decide which plays should be mentioned, which should be featured, and what other details should be given space in the write-up. The victory, the fine department of the men in defeat, a brilliant play, the teamwork of the men, the manifest results of careful coaching, or the presence of some notable spectator may, according with its probable importance in the interest of the

readers, be selected as the feature of the story. Use technical terms as needed and picturesque language only if you can make it really effective. The judgment of others as to its effectiveness is final.

2. *Notes and Jottings.* In many newspapers there appear under such headings as "The Observer" and "The Man about Town" brief interesting jottings such as those quoted below in "Seen in a Day." Sometimes these are developed as in the "story" under "The Woman Who Saw." The secret of effective writing in this vein is in a quick eye, a sense of humor, and an appreciation of human nature (compare Chapter IV, pp. 290-296).

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| SEEN IN A DAY |
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A man buying kid gloves and asserting they were too large, although the salesgirl could not remove them from his hands and had to ask his assistance.

Field flowers in a glass vase on the desk of a business man in the Hudson Terminal Building, doubtless picked by the roadside on his way to a commuters' train in the morning.

A hard-faced, middle-aged, well-groomed man, with his arms thrown protectingly about two half-grown daughters, who cuddled against him and slept as their subway train thundered northward late at night.

Wild geese honking southward at sunset over the edge of a Staten Island beach.

And a very stout woman with gray hair who came from a South Beach bungalow at dusk, kicked off her shoes, lifted up her skirts unconcernedly, and walked in her stockings up and down, up and down, in the fringe of the lapping tide, giving rheumatic feet a salt bath.

## THE WOMAN WHO SAW

## NOT USEFUL BUT OH, SO ORNAMENTAL!

The Woman Who Saw enlisted in the fighting ranks of a department-store hat sale the other day and crowded bravely to the front trenches.

"Plain straw sailors? Out now," the haughty saleswoman assured her. "Felts and satins are all we're getting in."

The Woman Who Saw, quite shriveled by the saleswoman's scorn, suddenly encountered the wistful eyes of an out-at-elbows little man, who held a hat of bright-green straw poised aloft on his hand.

"Could you tell me, miss, if this is a pretty good straw?" he questioned.

"It's a very good straw," the Woman Who Saw assured him. It was, but it belonged to those madhouse millinery creations that aeroplane steeply upward on one side with a courage that amounts to foolhardiness, and do a Ruth Law dip in front, suicidal to a face of meager charm.

"All right, then; I'm going to get it for my wife," beamed the little man. "You think she'll like it, don't you?"

"What does she look like?" temporized the Woman Who Saw. But the man had been married not more than ten or twelve years and could n't possibly answer her question.

"It's a little extreme," ventured the Woman Who Saw. "It is n't an awfully useful hat, you know."

"That's just it," explained the little man, in a rush of words. "She ain't had anything but useful hats since we've been married. If I give her money for one, she gets something cheap and sensible and uses what's left over for something for one of the children. Now this looks to me like a hat you would notice anywhere."

"Oh, it is," agreed the Woman Who Saw, desperately. "But there's a darling little gray hat over there, trimmed with French blue wings, at the same price, and ——"

"I like green better," insisted the little man. "Gray's so kind of quiet. I'll take this one, then—since you like it," and he signaled a saleswoman.

"Since I like it!" gasped the Woman Who Saw, as he disappeared in the perilous crowds with his paper bag. "Heaven forgive me!"

In school papers such columns are usually personal, sometimes objectionably so. It need not be objectionable to use a limited amount of raillery of a schoolmate or, for that matter, of a teacher; but good taste and common courtesy suggest that the person be one who does n't mind a joke, and that certain subjects be ruled out. Among these are personal appearance, dress, and "fussing." Below are some personal columns of this sort from various school papers, some of which are not wholly free from poor taste.

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| FACTS |
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Stella Seidensbach was seen earnestly studying the picture of the Indiana Glee Club in the front hall. Arthella Cortez came up and said, "Why, Stella, what are you looking at?" Stella said, "Oh! he is n't here!"

Sadie Link insists that it was she who was meant in Wednesday's *Echo* instead of Helen.

Mildred Bemis would like to know why Marion Stone likes salt on bread pudding.

Nellie Fay has a great fondness for ink; it is sometimes visible on her mouth as well as on her hands.

One of the learned English teachers told her class that in a baseball game, when the whistle blows the running must stop.

In a science class the other morning a teacher absent-mindedly said, "I have a very simple experiment which I think everyone can understand — even Jack Horning."

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| PEN POINTS |
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Vivian Benton, W. '18, is working for Bullock's outside of school hours. "Viv" believes in putting into good use what he learns at Poly. He is a member of Mr. Wessel's salesmanship class.

Manual Arts has chosen a six-foot boy for May queen. The May Day Committee is puzzling as to how he shall be used. It is rumored that he will fill the rôle of Maypole.

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| LISTEN |
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Figuring it all out, we conclude that Gladys Banks must be a suffragette. She has aspirations for the vice presidency of the class of 1919, and dire consequences will fall on him who does not faithfully promise, by all the stars in the universe and some that are not, to support her. She buttonholes everybody she knows and some she does n't know, and she has lately decided to give campaign speeches in the halls between classes. Will someone kindly carry the stump for her?

Our new botany assistant, Hazel Frank, has proved herself unafraid of "horrible animals," such as slimy frogs, of which it is evident she makes pets. Everyone was busily working in the laboratory the other day, when, kerplunk, out from the aquarium jumped a frog. The frog began to hop, and the dignified lady hopped after. After trying to escape under the desk, Master Frog was captured and returned to his abode, and the assistant quietly returned to her work.



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| THE YOUNG LADY ACROSS THE AISLE |
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The young lady across the aisle says she can't see why people are so opposed to strikes. If her clock did n't go on a strike occasionally, she is sure she would be late to French every day.

The freshie came tearing down the hall, headed for the nearest exit.

"Where you going?" demanded a janitor.

"Fire drill! One bell rang at 8.10, one at 8.20, one at 8.25, and one just now. Four bells, ain't it?"

If you should happen to see a comely looking youth with a big pomp and other such fixtures, bearing the name of De Forest Adler, strutting around the halls with a "The world is mine" expression, remember that he is a member of the Whites now.

Emily Marsh's worst fears have been realized and she is now enjoying (?) a siege of chickenpox. This is nothing to crow over.

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| FACTS AND RUMORS |
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It is rumored that there is another "Martinette" in faculty circles. Don't worry, though. This simply means that a daughter was born to Mr. and Mrs. Martin.

There are sixteen seniors perambulating about the halls on account of lack of seating space. May they soon find an end to their wanderings.

You will find the lunch room delightfully calm now, after you get in it — if you get in.

Owing to the erection of the Youth's Academy at Alumni Field no tennis courts will be available until the spring. So the girls' A. A. executive committee, wisely deciding that it's best to take things when you can get them, postponed the girls' tennis tournament until the spring.

Dean Russell spoke to the school in chapel on Friday, September 26. He pointed out that there are three things necessary in playing the game, both here at school and in later life: to obey the rules, to win if you can, and, most important of all, to do what you do whole-heartedly. He predicted that only about one tenth of us would amount to anything. A sad outlook for Horace Mann!

The requirement of daily themes in the senior English classes is the latest plague. The results, however, are interesting. By reading them one learns not only of heroes, ideals, and dreams but even of such earthly subjects as ears and cats and spinsters. Surely this must be instructive not only to the writer but to the class in general!

#### EXERCISE 26 — *Written Theme*

##### FINDING AND REPORTING INTERESTING ITEMS

Make jottings during the next twenty-four hours of all items that may make copy. From these select five that you can present in a total of from one hundred and fifty to two hundred words. Write them so as to give the essential facts, either directly or by implication, and add where appropriate a touch of humor. Be good-humored in your fun, not malevolent.

Criticize in class both the selection and the presentation of the items, and especially contrast the means used by different reporters to present similar items.

Two clippings will serve to show how material of this sort may be featured and constitute a story of some length.

##### MUMPS THE CAUSE OF BIG CLASS FLURRY

Great excitement was created last week in Miss Sullivan's first-period nursing class when a frightened little "scrublet" dashed into the room, wildly shouting: "Where is Doctor Ray? I think I have the mumps."

A groan came from the terrified class. Immediately Miss Sullivan made an examination, while the trembling class breathlessly awaited the fatal answer. After poking about and carefully looking down the throat of the frightened child, Miss Sullivan ordered her home. A series of moans came again from the "would-be" nurses, who were huddled together in the corner. Following the exit of the "ill fated," terror reigned over the class, and one by one the girls confronted Miss Sullivan, madly shouting, "Have I the mumps?"

### CITY'S NAME IS STILL THE SAME. POLYITES DIFFER IN THEORY "THE ANGEL CITY" A SUBSTITUTE

#### SAY "LOS ANGELES"

Still questing for the proper pronunciation of Los Angeles, the *Optimist* has spent another week of anxiety. There seem to be as many varied opinions as there are steps going up to the library; yet, what is to be done?

Ben Reet says, "Pshaw! what's the use of standing on your ear trying to say it? Why not talk like common folks and say 'Loss Anjeless'?"

Big "Jeff," the chef of Poly's lunch house, shook with laughter as the question was put to him. "Seems to me that just plain Los Angeles (not with the 'g' as in bean) is correct," and he gave the big tub of soup an extra stir.

However varied they all seem, "Red" Warren's pronunciation has a distinct angelic tone. "Say Los Angel-us if you wish," he replied with a smile; "you can't scare me."

"Red" Root, president of the Red Head Club, has a good many followers, and he says, "Since the Spanish pronunciation gives a suggestion of picturesqueness to our beautiful city, why not say 'Loce Anjeles'?"

When Harold Cooke, president of the student body, was asked, he replied, "Land sakes! I don't know."

"Why not Anglicize the word?" are Mr. Winterburn's and Helen Walker's queries, but Mr. Barker thinks that "Loce Ang-hay-lace" is proper.

While awaiting a final and authoritative decision on this moot subject, the *Optimist* staff is wisely limiting itself to the perfectly safe expressions, "The Angel City," the "metropolis of the Southland," "in our midst," and "our fair abiding place."

### EXERCISE 27 — *Written Theme*

#### EXPANDING A NEWS ITEM

On the supposition that there is need of approximately one hundred fifty words to fill the next issue of the paper, select the most promising of the news items collected in the preceding exercise and expand it. Merely presenting the same facts in more words will inevitably weaken the effect. Find some detail to feature, and weave into the expansion threads of humor or novelty that will hold the interest. Make your point fully within the space limitation, but stop short of prolixity.

3. *Classroom Activities.* A source of interest often overlooked by school papers is the work of the various classes. Routine work does not constitute news; but in a live school there will often be novelties, either in the classes themselves or supplementing them, which if properly worked up with a sense of their news value will afford very interesting reading. Moreover, the publication of such material is helpful to the school in several ways: in letting students know what is going on in other departments, in bringing the most interesting features of the work before the general public, and in encouraging the teachers to supplement their regular instruction in interesting ways.

## PHYSICS PUPILS STUDY A REAL AUTOMOBILE

The City Motor Car Company, through the kindness of Mr. Gill, has given the physics laboratory the use of the chassis of one of its Series 9 models for demonstration purposes. The pupils of the Physics II and III classes will be given the use of the car in connection with the study of internal-combustion engines. The electric-ignition system is of special interest to the boys of the electricity course. The car will be on hand in the garage on Susquehanna Street till the end of the week.

The mechanism of the car is being explained to the classes by Charles Wells and Baird Brill, and a number of very instructive stereopticon slides have been made to illustrate the mechanism of the motor, the electric-wiring system, etc.

This is the first time the electric room-work of the physics classes has been so closely coupled with a practical study of the automobile, and the science students are not unappreciative of the opportunity.

## WARLIKE MANEUVERS ALARM OLD BUILDING

### MISS DONNAN'S ROMAN-HISTORY STUDENTS SHOWING FORMATION OF ANCIENT PHALANX

Teachers and pupils having classes in the old building during the second hour were greatly alarmed by the appearance of a group of well-drilled (no pun) Roman soldiers in their midst this morning. The imposing array of spears, helmets, and shields created quite a panic when it was heard parading back and forth across the landing of the stairway, and several janitors, armed with brooms and authority, rushed to the threatened district in the nick of time to prevent bloodshed.

The entire "affaire," however, proved to be anything but serious. As is well known, each year Miss Donnan prepares some appropriate program or exercise for history students, in order not only

to relieve the monotony of the classroom work but also to illustrate some significant phase in the history of the people whom they are studying. This time pupils of the advanced Roman-history section showed the various formations employed by the legions in battle, and especially demonstrated the arrangement of the phalanx. Aided by improvised spears and similar warlike paraphernalia and accouterments, the "Roman" warriors went through their drills in excellent order and precision. It is by just such novel methods as these that a true conception, as well as a lasting impression, of the features depicted is conveyed to the mind of a pupil who would otherwise remain uninterested and puzzled.

### EXERCISE 28 — *Written Theme*

#### PROMOTING SCHOOL WORK

Using the suggestions on pages 228–229, interview some teacher in the school concerning any unusually interesting features of his class work. Write your report so as to commend this work to school patrons and to stimulate interest by other pupils in the particular class. Invent a catchy lead and try to sustain interest to the end of the article.

4. *Lectures and Addresses.* The report of a lecture or speech — unless, like a president's address to Congress or a commencement address at school, it is printed in full — requires much the same method of handling as an interview. The reporter should select those parts of the speech that most fairly present the speaker's main thought and that are of most interest to the readers of the paper. As far as possible he should quote the exact words of the speaker; he may save space by summarizing long passages or by omitting them entirely, but he should never inject comments or opinions of his own. The account may begin

with a direct quotation from the speech, or with an introductory sentence about the occasion, the speaker, or the central thought. The skill of the reporter is shown in finding the real kernel of the speech and in preserving any especially graphic phrasing. The following reports are typical of what the better school papers do in this direction.

### H. H. HERR ADDRESSES DAILY ECHO REPORTERS

#### LOCAL NEWSPAPER MAN GIVES EXCELLENT ADVICE TO WRITERS IN HUMOROUS TALK

One of the most enjoyable meetings that the Press Association has ever held was last night, when Mr. Horace H. Herr, political and editorial writer of the Indianapolis *Sun*, talked to the members of the club on various phases of the newspaper "game."

In beginning his talk, Mr. Herr told the club members to remember that a good writer is never a good speaker, and said that he felt confident that his talk would prove him the best newspaper man in town.

He told of his early experience on a newspaper in Muscatine, Iowa, where he started in after accumulating some fame as a baseball player during his four years in college. With this talent he had coupled the idea of reforming the entire newspaper field.

He said that the former prejudice against the college graduate in the newspaper office is being overcome and that there is a steadily growing demand for the newspaper man who has learned everything but how to pound a typewriter, and has not become accustomed to the topsy-turvy atmosphere of the newspaper office.

"Newspaper writing," Mr. Herr said, "is a peculiar and very distinctive form of creative art, without much financial remuneration. However, the reward is not in the money but in the satisfaction of picking up the paper every evening and seeing in print a story that you have built."

He impressed on the club members the importance of high ideals and a complete well-rounded education, and the importance of the reporter (mirror for the public eye that he is) never giving up his individuality. In telling of his experience in reporting and investigating the Gas Merger, he emphasized the importance of chemistry and some knowledge of physics, while in other phases of reporting there is a demand for knowledge of political economy and social science.

Mr. Herr said: "When you go into an office to apply for a position, never concede that you have less ability than anyone else in that office. Be accurate and be natural. Plunge into a story and make these five points in the first paragraph: what, when, where, who, why."

#### BENEFIT OF THE MANHATTAN DAY NURSERY

"Just as interesting as ever," was the verdict of all who heard Mr. Ernest Thompson-Seton speak in the chapel on Thursday afternoon, January 18.

The talk was given particularly for the younger children, who were present in a large and enthusiastic body, and for the Horace Mann Boy Scouts, but they were by no means the only ones who enjoyed it. When a man knows his subject as thoroughly as Mr. Seton knows his, and the subject itself is as interesting a one, the audience listens in spite of itself.

Mr. Seton commenced with a few general remarks on the stars, illustrated by means of chalk and a blackboard, and gave, in that connection, several tests of keen eyesight used by the Indians.

From stars to wasps was but a step, by which the audience became acquainted with the villainous nature of those insects and how greatly they are to be feared by travelers in the Rockies. At this point in his story Mr. Seton won enthusiastic applause by his exceedingly natural imitation of an annoyed horse. His wasp story was followed by an interesting account of the behavior of some rabbits which he saw in the same region. Then, having asked a



boy in the audience to give the fox's cry, he proceeded to correct him, with the result that the audience had to look again to be sure that the real animal was not lurking in his pocket. With these cries Mr. Seton illustrated an Indian scouting story and showed very clearly to what advantage they might be used in different circumstances. He gave the Indian version of the origin of man, and also an explanation of why the Gichi-ocockoho — in other words, the owl — is the sort of bird that he is. After this the talk was appropriately closed by the impressive and, to all appearances, simple ceremony of lighting a fire with two sticks. But, as someone in the audience was heard to remark, while carelessly displaying an automatic lighter, "Oh, what's the use?"

### EXERCISE 29 — *Written Theme*

#### REPORTING A LECTURE

Make notes on a lecture, an address, or a sermon, and write a two hundred to three hundred word report of it. Was there anything unusual about the occasion, the speaker, or the audience that should be told? What was the main theme of the lecture? What were the main divisions? Which of these, because of its local or temporary importance, deserves especial prominence? What phrases or sentences were so particularly happy or impressive as to merit quoting? Seek an ending of the article that is strong. Remember that your report is to inform readers who did not hear the lecture, as well as to recall and emphasize important elements to others who did.

5. *Reviews.* Reviews of drama, music, art, and books are not strictly news, as they usually express opinion as well as relate facts. In this respect they are allied to editorial writing. Excellent examples of recent critical writing will

be found in Cunliffe and Lomer's "Writing of To-day," pp. 265-390. The writer should bear in mind that criticism is not the same thing as fault-finding. The critic's task is to analyze, to compare, to reveal what is really distinctive and noteworthy. As a matter of fact, school editors for the most part confine their criticism to their remarks on other school papers in the "Exchange Column"; music, drama, and art are usually reported much like athletics, with little or no attempt to analyze or discriminate. Of the reviews that follow, the first is simply a breezy, slangy abstract of the play, designed to attract an audience; the second is a rather extreme expression of gratitude, without critical standards; the musical review is more discriminating, in its attempt to select for praise the particular features that most deserve it.

### HIGH JINKS THIS AFTERNOON

#### SENIOR PLAY ONE LAUGH AFTER ANOTHER

Once upon a time there lived, in the Kingdom of Borovina (that's in the Balkans, from which come war and waltzes — merry-widow waltzes), there lived, I say, a beautiful blonde Princess whose real name was Ruth Hammond. Her subjects called her Irma. They also called her a peach and a lot of other floral names, which proves that a rose by another name — an onion for instance — would still be sweet. Now Johnny Younce, the King of Borovina, was a pretty royal old boy and he was proud as anything of Ruth — as well he might; we all are, by heck. And so when another royal knave, named Bob Lewis, came along, he gently butted out and let Bob make royal love to the Princess.

But of course this could not be allowed to ripen, else we would n't have a play. So enter Langdon Hawthorne, a real classy lad from the U. S. A., wearing a \$3 Panama and a pair of ice-cream pants.

You can imagine how the Princess fell for him when he bounded over the garden wall (hand-painted wall by Robbie Wagner) and landed in her royal presence. Gee, but it was great. Mary Pickford has nothing on Ruth when it comes to cuddling up to her breezy lover chap. But hold! no wedding bells for them — not yet! Not while Bob Lewis has his breath and the royal backing of such a man as Ross Lopez and his Lord High Jesse Frampton — who, somehow, during rehearsals took the job of Chief of Police off Ross.

Glenn Mack helped, too, I think. (I may not have the tale straight, — the truth won't be known until Friday night, — but this is as it was told me.)

This aristocratic bunch, I hear, started a revolution to bounce poor Johnnie Younce from his throne. And oh, such a revolution! Richard Edwards' late rebellion was like a silent prayer in comparison. All the rough bucks in school were turned loose in a mob scene, that for stagecraft would send David Belasco to the strong water. My, but they are an impolite lot of reds. They adopt I.W.W. tactics and try to pull the poor girls off the soap box by brute strength. But lo, who is that who awaits this wicked mob behind the castle gate? It is no other than Lang Hawthorne, U. S. A. When they burst in, he starts the merriest survival of the fittest outside of Wall Street. After he has kicked the slats out of the Standing Army and bitten the ears off the officers of the Navy, the King takes him aside and makes him a Mimerian.

Have just submitted the above to one of the principals in this drama, and he says I've got it all mixed up. He says Lang bites no ears at all, but wins out by the use of money. O gee! the same old tale — they all use money. What chance have the royal I.W.W.'s when Lang uses the great corrupter? But at any rate, Forrey Chase, who has n't been mentioned before, pulls off some perfectly wonderful stuff in the last act. The other half of the sketch is no other than our old friend Ignatz.

I hear that Joe McClellan runs a Bulgarian cafeteria almost as well as Hague. His patronage shows what good sports the Bulgars are.

There is a wonderful bunch of scenery in the person of Taisey Darling, Bessie Towle, Leonard Lyon, and Alex Morrison.

To tell the ending would be a crime. If you know what happened in the last five minutes, you'd be so restless to see the show that you could n't keep your mind on your lessons, and it is because I wish to be kind to your dear teachers that I don't tell you.

### WENDT PAINTINGS SENIORS' GIFT

The Senior A class is leaving a lasting and priceless gift to the school in the form of two beautiful oil paintings by Mr. William Wendt, a local artist of international fame. These pictures, placed on either side of the vestibule of the Administration Building, will be a start toward decorating our buildings with really worth-while things. The scenes are typical California ones, being two views in San Dimas Canyon. The technique is masterly and representative of Wendt's best work.

The United States excels the world in landscape painting, and of the great landscape painters Mr. Wendt is foremost.

### GOOD MUSICAL PROGRAM BY SCHOOL ORGANIZATION

#### BOYS' GLEE CLUB ENTERTAINS IN AUDITORIUM — DEMONSTRATION OF SHORTRIDGE SPIRIT

The Boys' Glee Club, in all its Carusocan glory, furnished an Auditorium program yesterday that will long remain as a gala event in the memories of the audience.

The first number was the "March of the Men of Harlech," a rousing and inspiring war song by the entire club. This was followed by Chaminade's difficult and beautiful "Autumn," played so well by Clara Troemel, the accompanist of the club, that prolonged applause forced her to give an encore, "Anitra's Dance," from the Peer Gynt Suite by Grieg.

The Glee Club quartet, composed of Rheinhold Stark (first tenor), William Horn (second tenor), Paul Kerr (first bass), and

Bryant Gillespie (second bass), sang Park's "Until Dawn" with much expression, and made the most of the second-tenor and second-bass solo parts. As encores they gave two comic songs, "An Episode" and "The Story of the Bee," which scored big hits. The fourth number was a vocal solo by Edward Nell, "Ship-Mates of Mine," that was exceedingly well given and should have been followed by a response to the encore.

The fifth selection was Wilson's "Carmana," a waltz song by the entire club, which was sung with much rhythm and good tone color. This was followed by the Shortridge song, given in a way that stirred the heart of every loyal Shortridger; and to bring the program to a suitable and patriotic finale Halford Plummer led the whole Auditorium in the "Ax."

In reviewing other school papers school editors are more critical and also more effective, mainly because they are criticizing something in which they are themselves more or less expert. The chief danger here is in accepting the conventional practice of familiar high-school papers as the one standard and being narrow in judging papers that attempt something different.

### EXERCISE 30 — *Written Theme*

#### WRITING A CRITICAL REVIEW

According to your own interests and information, prepare to write a critical review of a musicale, an art exhibition, a current magazine or book, or a school paper or annual. Decide first of all what purposes you will seek to achieve: to interest your readers in the performance of the product, to entertain them by your cleverness, to express your personal appreciation, to improve later work of the author or artist, or what not. Think carefully concerning your subject and make notes of your opinions before talking with others

who have good judgment. Then make an outline of your points, unhesitatingly discarding the unimportant and the biting. Revise this outline for proportion and decide on the way you will develop each point. In this preparation jot down any good phrasing that may occur to you. Then write your review and, without revision, exchange it for one written by a classmate. After you have each read the other's review, exchange criticisms and revise your own work before reading it aloud to the class or handing it in, as the teacher may require.

**I. The Long News Story.** When a very striking event happens, the public demands much more elaborate accounts than could be written from one point of view or by any single reporter in the time allowed. For such a task the entire staff of the paper may be organized, and the work divided among them by the city editor. To see how this is done on a metropolitan paper, read Stoddart's "What the City Editor does when a Gaynor is Shot," in the *Independent*, August 25, 1910, or his "Telling the Tale of the *Titanic*," in the *Independent*, May 2, 1912 (reprinted, respectively, in Harrington and Frankenberg's "Essentials in Journalism," p. 94, and Cunliffe and Lomer's "Writing of To-day," p. 66). After each reporter has completed his section of the task, as assigned by the city editor, he turns it in to the "copy" desk, where it is revised, fitted into its place in the whole story, given a fitting headline, and sent to press.

At this point we may consider the writing of headlines, — a very technical art, discussed at length in Chapter XI of Bleyer's "Newspaper Writing and Editing." The head is more than a mere label; it is both a concise summary of

news for the busy reader and an advertisement to attract the possible buyer. Being the very gist of the news, it should follow the laws of news-writing — first the essential fact, then the explanatory details in subheads, or, as they are called, second or third decks. The most conservative papers keep their headlines all alike in size ; most papers use for very striking news a head in larger type than usual and extended over two or more columns ; “yellow,” or sensational, papers use these exceptional headlines constantly, and so lose the effect of emphasis they mean to secure.

The sensational press sometimes uses misleading or prejudiced headlines, giving the reader a bias that is not justified by the facts reported. The head should not express opinion or color the news in any way ; it should be an impersonal and just guide to the facts. This principle implies fairness of tone ; it should not make serious news appear funny, or unimportant matters seem grave. Especially, it should avoid libel ; a paper that called a man a thief who was merely suspected, or who was under trial, would be liable for damages if he were acquitted.

The choice of words in headlines depends largely on the spacing ; skill in spacing comes with practice, but can be developed rapidly by the help of the books on journalism.

The following heads show difference of emphasis in displaying the same piece of news :

1

**MITCHEL INDORSED**

City Democracy Calls Him  
Best Mayor New York  
Ever Had

2

# WOULD FREEZE OUT TAMMANY

City Democracy Votes to  
Back Mitchel Administration

CONDEMNS TIGER PARTY

Charges Incompetency, Waste, and  
Plunder

3

# CITY DEMOCRACY WILL SUPPORT MAYOR MITCHEL

NEW POLITICAL ORGANIZATION  
IS NOW PERMANENT

Anti-Tammany Men Praise Mitchel  
and Say that His Administration  
Is the Best in City's History

- (1) is from a paper strongly favoring Mitchel ;  
(2) is evidently strongly anti-Tammany ;  
(3) emphasizes the new political organization.

Headlines that strive for effect through some freak of style are to be avoided. Excessive alliteration, at one time popular, looks like a circus poster.



1

**PEDAGOGUES' PREPARATIONS  
PREMATURELY PENETRATED**

**Rapacious Reporters' Reconnaissances  
Readily Reveal Recherche  
Rhapsodic Rigmarole**

The chief fault of school headlines is that frequently they are not distinctive; they give the news in such general terms that it doesn't sound like news. Having read the headlines one is not sufficiently attracted by any suggestion there to continue on to the body of the article.

1

**ILLUSTRATED LECTURE  
ENTERTAINS FRESHMEN**

**Mr. Wade Makes Excellent  
Address Before First-Year  
Students**

2

**MATINEE MUSICALE GIVES  
EXCELLENT PROGRAM**

**Large Audience Applauds  
Performers**

Here are some better ones — better because they are more likely to attract readers.

1

**THIEVES DROP BOOTY  
AFTER ROBBING LOCKERS**

Mr. Forsyth Plays Part of Hero —  
One of Gang Captured After  
Two Others Escape

2

**“EVERYBODY HERE DAY” BROUGHT  
RECORD ATTENDANCE  
EVERYBODY WAS HERE**

**EXERCISE 31 — *Written***

CONDENSING NEWS INTO HEADLINES

Bring to class ten headlines from newspapers, five illustrating merits and five representing weaknesses. Justify your selection. Profiting by the exercise, write several different headlines for the copy that you prepared in a recent exercise. Do not take pains, as the copy-reader must do, to make your heading exactly fit the column width. Try to secure attention and at the same time express in condensed form the most essential facts. Read these to the class, stating what you intended each one to emphasize.

## EXERCISE 32

## CRITICIZING HEADLINES

The whole class, working as the staff of a newspaper, will prepare as if for publication a long news story. One of the students will act as city editor and make detailed assignments to the rest; another, at the copy desk, will handle the material as it comes in and make up the paper. If possible the material should all be typewritten, and the accepted matter pasted, in columns, on very large sheets of wrapping paper. Headlines may be put in with a brush. Select something in the school that might justify a special edition of the paper and afford opportunities for many aspects to be treated. Some suggestions are given in the situations outlined below.

1. The school building has burned down the night after the annual play. Special assignments might include interviews with boys or teachers who live in the neighborhood and who might have seen the fire; with the janitor or night watchman; with the stage manager and the electrician; with those who lost costumes or stage properties in the fire; with the principal, the superintendent, the chairman of the school board (What is the school to do — stop work or find a new home?); with the policeman on the beat; with the firemen; etc.

2. There has been a strike of the senior boys, because of supposed injustice of the principal in suspending from the school three popular members of the football team on the charge — which they deny — of dishonesty in examination. The boys of the school side with them; the Board of Education rules that unless the striking students return at once they will not be allowed to graduate.

3. A political attack on the high school has been launched in the local papers, with a view not only to preventing the erection of a much-needed school building but to cutting down the present

appropriation and doing away with all the newer features of the school. The school's enemies have attacked the practical branches of study, the faculty, the manners and morals of the students, the success of the graduates. The school paper is to get out a special edition that shall not only silence criticism but convince the public that the new building is needed and that it should have certain specified features.

Any subject may be substituted for these, if it seems to the class more promising, especially if it fits actual conditions.

### III. THE EDITORIAL PAGE

The news columns of a paper are, as we have seen, restricted to the presentation of facts; the interpretation of these facts and the expression of opinion concerning them find a place on the editorial page. Here are not only summary and generalization of news but also discussion, at more or less length, of events of importance, or of interest for other reasons; short and epigrammatic or sustained and fanciful treatment of less weighty matters; and quotations of editorial matter from other papers. Here, too, are letters and other communications from the readers. In short, the editorial page is for the interchange of ideas between the editor and the readers of the paper.

*A. Editorials.* The character of the editorial page is determined by two factors—the policy of the paper and the type of readers to which it makes especial appeal. The policy of the paper may be determined by its fixed principles of political party or economic theory or religious sect, or by its attitude toward some conditions local or temporary. The predominant type of reader may be the more or less cultured man of leisure, the hurried business man demanding

the gist of news in brief form, or the laboring man who seeks in the paper a stimulus for his emotions as well as a statement of facts. These considerations determine not only the opinions expressed but also the length of the editorials, their style or color, and even the position of the editorial page in the paper and the type used. In very conservative papers, like the *Boston Evening Transcript* and the *New York Evening Post*, leading editorials, coldly intellectual and deliberate in style, may run considerably over a column, with no headline at all to attract the reader or to inform him what they are about; he is supposed to read all the editorials anyway. In papers that reach the masses the editorial, printed in big type on the last page, will be short but striking, extreme in opinion, and emotional in manner. In papers read by the keener type of business man there will be free use of satire, of clever phrasing, of quick, glancing humor, — of anything to avoid dullness. One paper may emphasize in its editorials European affairs, another local interests; one paper may appeal constantly to "heart interest" on behalf of "people's rights," another to "business judgment" on behalf of threatened prosperity.

### EXERCISE 33 — Oral Theme

#### DISCOVERING AND CRITICIZING THE POLICY OF NEWSPAPERS

Study the editorial pages of three papers published on the same date. What topics are treated by all of them? What has made these topics of general interest to the three classes of readers? What does each editor choose for emphasis? Is he accurate in his use of facts? Does he suppress any facts

of importance? Does he assume on the part of his readers a knowledge of the facts or does he make a summary of them?

What topics are presented by one paper but not by the other two? Can you explain this inclusion and omission by the general policy of the paper or by the peculiar interests of the readers addressed? Verify your opinion by referring to other issues of the papers, particularly at times of some political or other crisis.

What do you think the editors sought in each editorial? What means did they use to effect their ends? Which class of readers does the editor judge like to be preached at? to be merely informed? to see both sides?

Using the preceding questions as suggestions prepare an explanation and criticism of the editorial policy of one of the papers studied. So far as possible use the general editorial style of the paper.

### EXERCISE 34—*Oral Theme (Optional)*

#### MAKING AND PRESENTING A CRITICAL SUMMARY

One or more pupils may instead of this exercise read and report on Arthur Brisbane's "The Editorial Writer's Opportunity," in Cunliffe and Lomer's "Writing of To-day," page 153; or Porritt's "The Value of Political Editorials," in the *Atlantic Monthly*, January, 1910; or Ross's "The Suppression of Important News," *Atlantic Monthly*, March, 1910.

Be careful to select for presentation the most important points. Indicate by any means previously learned the introduction of each new paragraph. At the conclusion of your presentation the other members of the class should, by way of criticism, restate the points you have made. Are their restatements satisfactory to you?

While the general purpose of editorials is to express ideas and opinions, there is considerable variety in the ways in which this purpose is sought. One type of editorial is, essentially, a summary of news given at length in the news columns. But it is not merely a summary; the details are so chosen and grouped as to give additional emphasis to some phase of the subject, to bring forward the facts in such a way as to compel thought. Sometimes a connection is pointed out between the event of the day and what has gone before, or what may follow is forecast, or additional information is supplied that puts the whole matter in a new light. The summarizing editorial is often found in Sunday papers, or in weeklies like the *Independent*, the *Outlook*, or the *Saturday Evening Post*. The following editorial is mainly a review of facts, with a minimum of comment.

The majority of thirty thousand given to prohibition in Virginia is the more remarkable because of the state's success in restricting the liquor trade by local option. Ninety out of one hundred counties were already closed to saloons, and there was much thoughtful sentiment against imposing prohibition on unwilling centers like Richmond, Norfolk, and Alexandria. "In the opinion of some of the most eminent men of the state," according to the Richmond *Times-Dispatch*, "the prohibitory amendment carries a serious threat to principles of local self-government." It was further claimed that it would directly increase the tax burden by \$750,000. The usual moral arguments were, however, employed with effect. It is reassuring as to the law's prospects for enforcement that cities like Roanoke, Lynchburg, and Newport News are found in the "dry" column, and that in even larger ones the vote was close. The victory cannot but encourage prohibitionists everywhere, one of whom has recently declared that where the cause a generation ago traveled at the pace of a prairie schooner, its speed is now rapidly becoming electric.

**EXERCISE 35 — *Written Theme***

## SUMMARIZING THE NEWS WITH A PURPOSE

Through the files of newspapers in the library, familiarize yourself with the development of some one piece of news through a single week. If you need any additional facts for a full understanding of the matter, look them up in reference books. Be sure to get the views of more than one paper. Form an opinion on the subject, and present it as an editorial for a weekly paper. Begin with such a summary of the news as will review it to date, and present your point as skillfully as you can. Note and imitate the effective closing sentence of the *Saturday Evening Post* editorials.

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The summary editorial is not the most common kind; most editorials are written either to expound some theory or to support one side of a controversy. In many cases the editorial is both exposition and argument, the argument relying for its effect on clear presentation of explanatory details. As Mr. Brisbane expressed it, editorials "teach, attack, defend, praise." The following editorials are expository arguments in support of various propositions—practical, civic, national, moral. They should be studied from the point of view both of attracting and holding interest and of good argumentation. (Cf. Chapter II, pp. 117-118.)

**EXERCISE 36 — *Oral Theme***

## ANALYZING AN EDITORIAL ARGUMENT

Each pupil will study one of the editorials following, and be ready to tell:

1. What the proposition to be proved is.
2. How the writer attracts interest.



3. To what extent the editorial shows exact knowledge of details of fact.
4. What reason the editor offers in support of his proposition.
5. The means used to secure effectiveness.

Prepare your outline so as to insure a clear announcement and a vigorous conclusion for each paragraph. Refer to your notes, if you need to, but stand at ease before the class and while reciting look straight at its members.

## 1

**POLITICS EVERYBODY'S BUSINESS**

"The time has come when we must take a more active part in the practical politics of the day, for the banker and business man, to wield that influence in our government to which they are entitled, must make more effective use of their citizenship in the future."

This was said by a banker. It is a paragraph from the address of Arthur Reynolds of Des Moines to the members of the American Bankers' Association in convention at Richmond. It is a judicious reminder, and it has a wider application than to banking and to bankers in their relation to politics.

The trend of the times, as was indeed remarked at this same convention in Richmond, is for government to interest itself more actively and particularly in business than ever before. Some business men deplore this development as an interference with certain natural rights in the domain of social service. They complain of too close supervision and laws and bureaucratic regulations that hobble activities claimed to be not harmful to anybody. There are, however, business men of large undertakings who, if they do not exactly acclaim from the housetops the beneficial interposition of government (and of politics) in business, at least accept the fact and give very good evidence of determination to coöperate with the good intent which all fair minds concede flows from the various seats of legislation.

The first-mentioned class of business men may not be of a mood to accept the advice of the president of the American Bankers' Association and begin to take a more active part in the practical politics of the day. It is safe to say that they stand in their own light by their nonconformity. The one big, absorbing, all-inclusive business of this country is politics. When it is good politics, wise and truly serviceable politics, it mounts to the plane of statesmanship. Business and business men that hold aloof and do not help to make of politics statesmanship do not serve the country as they should.

All this is trite. The president of the Bankers' Association thought it wise to call it to mind, however, as applying to his own sphere; and it is a fact that it cannot too often be brought up for attention nor made to apply too widely in a country where the people are the government, and the government no better nor no worse in the long run than the people who "take an active part in the politics of the day." — *Detroit Tribune*

## 2

## THE BATTLEFIELDS OF PEACE

Two men were picked up dead the other day. One was found in the grass on a prairie, the other in a damp basement in a densely populated section of the city. The ambulance doctor, who looked over the two corpses, analyzed the causes of death as starvation and exposure. The police supplied the sociologic description of the men. Bums they called them.

When men are dying by the thousands each day in the field and prairies of war-smitten Europe it may seem trivial to call attention to these two deaths in Chicago. Yet it is no trivial matter. The death of these two men with no roof over their heads, without a friend to close their eyes, shows that peace has its battlefields no less than war. While it is true, perhaps, that the confirmed bum often will not take work even when it is offered him, it is also true that in the first stages the tramp or hobo is not infrequently a victim of conditions. No child is a hobo when he is in his mother's

arms or when he goes to school. It is when he goes out into the world with poor equipment and with no guiding hand to steer him through the troubled waters of steep competition that he sinks. Science is proving that vagrancy, even where it is "pathologic," also is acquired. Vocational training and guidance would have steered many a hobo into entirely different channels if administered at the proper time.

While the American people have much to be thankful for, especially when we compare our state with that of war-devastated Europe, we still cannot afford to ignore our victims of industrial maladjustment, our battlefields of peace. — *Chicago Tribune*

## 3

## POLICE AS ALLIES

"Regard the police as an ally and develop a personal acquaintance with them," the New York Federation of Churches tells the Protestant clergymen of the metropolitan district. It is part of a campaign organized to drive the devil out of a district which has long been familiar with his handiwork. The federation undertakes to guide the ministers for the improvement of their service.

The suggestion in reference to the police is chosen for comment not because of its particular importance to the ministers involved but because of its much wider application. "Regard the police as an ally" might well be adopted as a rule by people everywhere. For they are an ally of every law-abiding person. And the slight effort needed to cultivate their personal acquaintance will prove a good investment.

Children, in particular, should be taught the truth that the man in helmet and uniform is their friend, to be appealed to in an emergency and trusted for help or advice. The habit some parents have of threatening refractory children with punishment at the hands of a policeman is thoroughly reprehensible. Unconsciously such parents are destroying a natural confidence of childhood and perhaps inviting disaster.

The character of police duty has undergone marked changes in recent years, somewhat similar to that observable in the military service. A patrolman has ceased to be a watchman merely or a captor of criminals, just as a soldier is no longer a mere fighter. The traffic officer is a type of the new police — a man of peaceful vocation, who meets the public in a useful rôle far removed from the traditional one of clubbing and collaring evildoers.

These new police activities make the man in uniform seem a mere human, approachable individual. It is easier to look on him as an ally and to cultivate his acquaintance. The routing of evil is, unhappily, not made the personal concern of the average citizen, but the advice of the church federation to New York's clergy might well be widely adopted. — *Cleveland Plaindealer*

## 4

## THE SPECIAL COURT

Chicago, which blazed the way with a juvenile court, has since added a court of domestic relations and a morals court, and now proposes another special court to deal with youths. The fundamental idea behind these special courts is tremendously important, and we hope to see it pervade our whole system of criminal jurisprudence before many years. That fundamental idea is to deal with a culprit as a human being instead of dealing merely with his crime or disorder as an impersonal thing.

Here, say, is a youth who has stolen an article of a certain value. That is all the old statute wanted to know about him — simply that he was of a certain age and stole an article of a certain value. It then classed him as a thief and sent him to jail; but if the case were brought before you, you would ask: "What sort of youth is he? What is his record? What was his motive for stealing?"

It would make a great deal of difference to you whether his record had been good and he had stolen a scuttle of coal to keep his mother warm, or whether his record had been bad and he had stolen a washerwoman's purse to get money with which to buy cigarettes.

So all through the old criminal code ; its attempt to deal merely with acts by hard and fast rules, without regard to the character, situation, and motive of the persons who perform the acts, gives bad results. These new special courts, each with a comparatively free hand within its field, can deal humanely with the people brought before them. They are our great invention in jurisprudence. We hope to see them multiply. — *The Saturday Evening Post*

### EXERCISE 37 — *Written Theme*

#### TEACHING, ATTACKING, DEFENDING

Profiting by your study of the preceding examples, select some topic of current interest, either in the school or in the world at large, and write an editorial on it. First state to yourself exactly what proposition you will urge, either openly or by implication ; then secure all the necessary facts and find a way to marshal them effectively. Try to secure an interesting opening sentence and to close with one that is forceful.



The same skill that makes a forceful appeal to the reason may also be turned to delightful fooling. The success of the following group of editorials depends largely on the apparent seriousness with which facts and arguments are presented to prove or to illustrate something trivial or absurd or in the motley to emphasize half-forgotten truths. This form of mock argument has been a favorite pastime since the time of Charles Lamb, whose "Popular Fallacies" you will find enjoyable reading. It is often successfully attempted by writers of to-day, as in the "Contributors' Club" of the *Atlantic Monthly*, the essays of Stephen Leacock, and elsewhere.

**EXERCISE 38** — *Written Theme*

## USING YOUR WITS

After studying the following humorous essays write in somewhat the same vein an editorial on a subject suggested by the appended list :

1. Shoes.
2. The Pocketless Sex.
3. The Bean.
4. The First Day in Long Trousers.
5. When Sister gets at my Tool Chest.
6. Men who think they can Cook.

**A SPECIALIST EARNS A REPROOF**

Whether or not Dr. H. A. Surface, Pennsylvania's State Geologist, is a descendant of the late and well-known, but much trusted, Charles Surface we do not pretend to know. It is not impossible, however ; and at any rate he is as rash as if he were, for he has made public announcement that there is no such snake as a hoop snake.

Such a statement by a state official causes both grief and anger. In the first place, it is a universal negative, and by all the laws of logic its accuracy is undemonstrable. Dr. Surface does n't and cannot know that the hoop snake is a myth. The mere fact that he never saw a hoop snake gives him excuse — if he has looked for hoop snakes in a large fraction of all the places where they might possibly be — for doubt, but it really proves only one thing, which is, that he never saw a hoop snake. Other people have ; at least others, and many others, have told their friends and acquaintances so, and not a few have written detailed accounts of the creature's appearance and habits.

We have ourselves seen such narratives in print, and read with simple faith that the hoop snake, instead of progressing by sinuous

wrigglings, puts his tail in his mouth and rolls rapidly along the road until his selected victim is overtaken. Thereupon he unhoops with a brisk and graceful motion and utilizes the momentum previously acquired for making efficient a thrust or hook with the horn provided for him by generous nature. Some say the horn is at one end, and some at the other, of the hoop snake, but that is a small matter and hints that the snake has a horn at both ends rather than that there are no hoop snakes.

Dr. Surface has gone too far. Why should he, a geologist, be talking about any except fossil snakes? He and the other specialists who try to extend beyond their own domains the authority they have earned in them strain both their rights and their privileges. For all Dr. Surface knows, he may meet a hoop snake the very next time he strolls along a country road. Then he will be sorry, as has many another skeptic, for having put himself on record. — *New York Times*

## HATS

Is there anything in the world more hideous, more of an affront to the eye, more irritating than the hats worn by the males of the species? Thousands of machines are being worked overtime, thousands of men exercising their ingenuity to cover the human head with the most uncomfortable, the most unprepossessing head-gear that imagination can conceive. Many a time has it been pointed out that it is absurd for men to ridicule even the most extreme and bizarre of feminine fashions. It is worse than that — it is an impertinence.

Year after year and season after season we endure æsthetic outrage at the hands of our hat makers. This summer they even contrived to make the straw hat hideous. As a rule summertime is a relief, because it means that men's heads are a little less unsightly than usual. But the change in what for want of a better term we call fashion prescribed an ungainly, ill-proportioned straw edifice that would have made Adonis as ugly as the Hunchback of Notre Dame.

Moreover, the change in fashion is nothing but a clumsy device of the hat makers to prevent thrift in the human race. The female milliners at least occasionally concoct something picturesque. But men still adhere to a round, black, hard, unseemly billycock whose only alternative for these climes is an almost equally ugly structure of soft felt. Of all the curses due the human race the most implacable should be vented on the men who design men's hats. — *New York Globe*

Editorial columns in school papers would be much stronger, and the papers would be much more influential, if the editors got out of familiar beaten paths—a discussion, for example, of the defects of the lunch room, the opportunities of the new term, the duty to support the football team, the dishonesty of cribbing, the virtue of being good. Broad generalizations about life are what the young writer is least prepared to offer effectively. But there are many aspects of life in the school and in the community, aspects concerning which the high-school pupil has opinions of real value based on full personal knowledge. In any case, however abstract his topic, he can make it interesting and alive by the use of concrete detail.

### EXERCISE 39

#### SELECTING AND CRITICIZING SUBJECTS FOR EDITORIALS

Of the following five opening sentences from school editorials, which, if any, make you want to read further? Why?

1. Education is one of the greatest gifts one may possess, but, like everything else worth while, it must be worked for. "Nothing without sacrifice" could here be appropriately applied. Concentration is the keynote of studying, and should be zealously sought after.



2. Perhaps we do not often stop and think about it, but each of us lives in two separate and distinct worlds — the material world of everyday life, and the mental world of thought and imagination.

3. There is nothing of more importance than the living of life. To broaden mentally requires experience, and for every man life lies open. Have you started living or are you merely preparing for life?

4. Special cars, barn cars, tardy slips, library slips, excuses, white cards, pink cards, green cards, forecasts, programs, wrong stairs, wrong doors, lessons, periods, examinations, tests, candy sales, dog joints, cafeteria, fire drills, assemblies, football games, baseball games, rooters' meetings, debates, class plays, vaudevilles, matinée dances, notices, club meetings, class meetings, class days, class proms — all make up high-school life. But the ideals of good will and fair play have also become the spirit of Jefferson.

5. "The melancholy days are come, the saddest of the year." Such were William Cullen Bryant's sentiments concerning the dull autumn days, when, after the death of the flowers, Nature, mourning for the gay colors of the past, puts on her somber winter garb and settles down to the dreary season's tasks.

Suggest some fresh and interesting subjects for editorials in your school paper; for example, your opinions on (1) what your fellow students are actually talking about; (2) new policies or plans of the school authorities on which they should be informed and advised; (3) matters in the community that react on school life.

#### EXERCISE 40

##### REJUVENATING OLD THOUGHTS

A certain amount of editorial writing, especially in school papers, is on hackneyed subjects. It may be important — indeed, it often is — to urge your classmates to support the

football team, to return books borrowed from the library, to avoid cheating in examinations, or to subscribe for the school paper; it may be timely — it often is — to hold forth on the Christmas spirit, on the incoming freshmen, or on the departing seniors. If the editor feels called upon to write on one of these old stand-bys, the only way he can attract and hold readers is by inventing some novel point of view and by presenting his ideas with some originality of style. (See Chapter I, pp. 14-15, and Chapter III, pp. 193-198.)

Study the pair of school editorials following. In each case the subject is so familiar that there is practically nothing new to be said about it. How does the writer of the second editorial win and hold your interest?

## 1

## GETTING TO WORK

Everything tends toward getting to work now but the spring fever. This is the time of year when the energy of nature is shown most clearly, and when everything starts again with a new vigor and life. The housewife sees to it that the terrible ordeal of housecleaning is well under way. Little green sprouts and buds push forth everywhere, and if you have not already seen to your spring shopping, you are late. But still at this time of year some of us are afflicted with spring fever. This is mostly shown in our school work.

The junior prom is over and the senior tryouts, and with the marks coming out next Monday everything implies that we should forget spring vacation and get to work. The person who puts in some real earnest work now will be repaid when the warm weather comes and our pace begins to slacken a little. Such a person will be able to enjoy himself and not have to worry about any "back work." So get to work.

## THAT EARLY STRAW HAT

If a boy came to school this morning, the tenth day of March, wearing a summer straw hat, what would you say to him? You would doubtless say something, and say it with emphasis. You would n't do such a thing yourself. You know spring is n't here; you know the open season for straw hats does n't come for a long time yet; you make fun of anyone who tries to "force the season."

But how is it in the classroom? Don't you find a tendency to force the straw-hat season there? Is n't there a tendency, as soon as February is over, to justify a laziness which exists pretty much all the year with the consoling reflection that it is hard to study in warm weather? Warm weather is n't here yet, by a good deal, but don't we tend to force the intellectual straw-hat season? Theoretically, according to the calendar, March is a spring month. Of course we know that in Chicago it is n't.

Of course you have to study — or flunk — even when it is warm. When the condition exists, you know that. But many people make spring more of an excuse when there is no spring than when there is. They "lay the flattering unction to their souls" that some time — not yet, of course, but soon — it will be warm, and then it will be hard to study. Therefore, let's think how hard it is going to be and not do any more than we must now!

"The winter of our discontent" is still with us. It will last until June 15. Intellectual straw hats will then be in season. Keep on your furs.

EXERCISE 41 — *Oral Theme*

## GIVING EDITORIALS A CONCRETE AIM

Read the following school editorials. To whom is each directed? Is the editor speaking to the student body or for them? What action is expected as a result of the editorial? To what degree do you think the editorial will be potent?

What details of selection, point of view, or style are most likely to make it effective? Will it please the students as much as the editorials of the kind discussed last?

Using the questions above, prepare to present to the class a coherent one-minute criticism of one of the editorials, with the purpose of showing definitely the details that make for effective editorial writing. Read another short editorial that contains the same or similar merits. Then take charge of the general discussion by the class of the points that you have made, with emphasis on the possibility of applying them to writing editorials for a school paper.

## 1

## THAT OPEN DOOR

He is sweating through his math., his Latin, or his English work, when the buzzer rings and he hurries down to his locker. Seven times out of ten he has to pass by the middle corridor in Belfield. Now why does it have to be that this poor U-Higher must freeze himself by passing through that frigid zone about the middle door of Belfield? Everybody complains of the cold, and perhaps less trouble would be experienced with running in the halls if that middle section of the hall would be warm. The poor senior fellows, who are supposed to have the choice lockers, must needs carry all their books with them, as their hands are apt to freeze if they attempt to open their lockers. All of this trouble comes because some thoughtless fellow student has left the door ajar. Perhaps this fellow member was trying to be thoughtful and left it open to do away with fussing, but this remedy does not appear to be good, and, besides, the whole school should not freeze for the wrongs of a few.

So let it be understood that doors were meant to keep out the cold air and that students are mean not to see that the doors are kept shut.

## 2

## WOMEN'S RIGHTS

The *Record* feels in duty bound to protect the rights of all the members of the school. Mr. Mann has provided for the boys three benches up at Alumni Field, on which they are to carve their initials. One purpose of these is to save the woodwork in and about the club house. The real value of the scheme, however, will be apparent many years hence, when we will point with pride to some weatherworn bit of carving and say, "Yes, those are the President's initials. He cut them there when he was in school: In 1911, if I remember rightly!"

This is all very well and is well worth doing, but how about — and this is the cause of our protest — how about the girls of the school? In future days shall we have nothing to point out as the work of our famous women? This is not only manifestly unfair to the girls but will be a great misfortune to the school.

In just indignation with this state of affairs the girls are now demanding benches, too. But here a grave question comes up. How many of the girls could carve their initials plainly and legibly? It is a known fact that this art is limited to the other sex and very few girls have mastered it. So the *Record* begs leave to make a suggestion: Let us have in a convenient place several yards of suitable material on which our future famous women may, with feminine skill, stitch their initials or monograms. This would be suited to their sex and at the same time provide a lasting monument to their fame.

## 3

## GIVE US SOMETHING BETTER

There is much agitation in the air now concerning fraternities in the high schools. The authorities have determined to root them out. But isn't it necessary to provide something in their place? What social organizations are there at Manual, for instance, for the boys? Whatever became of that plan for a Boys' League?

Evidently it was dutifully installed in the Gallery of Myths alongside the swimming-pool myth and the others. Why isn't there a boys' organization in the school with clubrooms for meeting in frequently? Why not organize a "fraternity" on a legal and honorable basis for the boys in the high schools?

## 4

## THE ROLLER-TOWEL QUESTION

We wish to commend the stand taken in Tuesday's *Echo* on the roller-towel question.

The most unsanitary thing in this school, not even barring the public tin cup in the old building, is the wet and dirty roller towel.

The point was made that pupils were forced to dry their faces and hands on their handkerchiefs. But a more deplorable fact is that some do not do so. The filthy, wet towel, nauseating both to touch and smell, hangs there where it can be used by anyone who washes in the basement.

Rather no towel at all than a towel of that kind. Rather be forced to use pocket handkerchiefs than to have that disgrace to the school offering itself to the unwary student who, perhaps, takes hold of it before he sees its condition.

Let us have good, clean, sanitary towels or no towels at all.

EXERCISE 42 — *Written Theme*

## WRITING EDITORIALS ON A LIVE ISSUE

Write an editorial with the purpose of inducing some person or group of persons to do some definite thing, through the force of aroused public opinion. Bear these hints in mind:

1. Get the crowd with you. Use what you have learned in the preceding exercises, but avoid bizarre effects. If the school public does n't read your editorial and talk about it, you have accomplished little.

2. Have a positive, constructive plan that you are backing. Don't merely "knock"; suggest a definite improvement and try to make it seem attractive.

3. Support your opinions with definite information and reasons.

Here are a few suggested topics :

1. Convince the principal that examinations are not a fair test of proficiency; that military drill should, or should not, count toward graduation; that editors should be excused from senior English; that morning assembly should be wholly in the hands of the students; that the rules for the library (or the study hall, or athletics) should be changed.

2. Convince the board of education, or the parents, or the voters of your town, that your school needs a library; that regular addresses on technical subjects by experts would benefit the school more than an additional teacher; that a large school should be divided or several small schools combined; that the school can help the community by assuming certain responsibilities.

3. Convince certain ones of your classmates that public opinion expects them to make the name of the school respected on the trolley car as well as on the football field; that in class elections personal friendship must give way to public interest; that A. B. is a better candidate for class president than C. D.

**B. Correspondence.** Most papers print on the editorial page—under such titles as "Letters from the People" or "Lay Editorials"—letters from readers discussing topics of general interest. Such letters are of value in bringing new ideas into the paper and in making it very directly an expression of popular opinion. In a school paper they are especially valuable, as they prevent the paper from becoming merely the instrument of a small clique. The writer of such a letter speaks as an individual; he is free from the

responsibility of voicing the general policy of the paper, and provided he keeps within the bounds of courtesy and fairness he can strike a more personal note than in the formal editorial. When submitted to a paper such letters should always be signed, though the writer may ask to have his name omitted from publication. Reputable papers will not print a communication from an unknown source.

### EXERCISE 43

#### SEEKING THE REASONS FOR EFFECTIVENESS IN LAY EDITORIALS

Following are two letters from a school paper concerning a topic that had apparently been debated for some time. Note in what ways they differ from formal editorials. Are the writers less restrained than an editor would be? Is the expression of their opinion likely to be effective? Why? or, Why not?

1

To the Editor of the *Weekly*:

Sir:

I wish to state my views in opposition to those of the articles in last week's *Weekly* concerning the noon dancing. The writer of the article is a member of the fancy-dancing class, and she must remember that, though she be popular for her grace, there are many hundreds of girls attending the same school who have not the same good fortune. As for the noon club meetings, the number of girls is comparatively small who are enrolled for these meetings. To every member of a club there are at least six girls who do not take part in the school activities. Should these six be forced to amuse themselves with mere conversation? The girl who is in a club for the purpose of bettering it or the school should stay at her post. If she does not go to the meeting with that purpose, she does not belong there.



The Manual girls do not wear copper-toed shoes. I don't think that a noon dance of twenty-five minutes, at the most, would injure the floor. The Girls' League certainly has done good work in its office of getting us acquainted. This one dance with our new friend is n't sufficient.

Girls, when invited to League parties, do not enjoy themselves if they don't know how to dance. It is n't asking too much to use the gym for twenty minutes a day, or twice a week, any time, to rid the school of wall flowers. We are the school of good spirit and good times, in which all our members can participate. On with the dance! — MAUDE PEDDIE

## 2

To the Editor of the *Weekly* :

Sir :

This question of dancing in the girls' gym at noons is a general topic of discussion. The reasons given as to why the girls should dance in the gym were strong, but the girls must consider several reasons why we should not use the gym at noon.

There is no school in the state in which there is as much dancing as there is at Manual. It is noted as a school of dancing parties. There is a party in our gym practically every Friday, and maybe two or three days a week. At this rate most of the dance lovers get enough dancing. Is it that students have gone mad over dancing?

No doubt copper-toed shoes would scrape the floors. Yes, I believe that most people were aware of the fact that the girls do not wear copper-toed shoes. Perhaps they also know that mere shoes scrape the floor.

Now there is another matter. Do the girls who are clamoring for an open gym at noon wish it open for the purpose of teaching those poor unfortunates who have not had the opportunity to learn this art? Do they wish it open for the purpose of becoming acquainted or do they wish it open in order that they may teach their best friends and chums a new hesitation step or something else? In nearly every case this matter of acquaintance, which

touches some of us so deeply, is all forgotten. Their one object is to dance with their friends and dance with people who know how to dance, not with one who does not dance.

A matter before unknown was also mentioned in a student's letter: "The girls who do not dance do not enjoy the Girls' League parties." To this I reply: There is as much pleasure attained in the playing of the various games as there is in dancing. Evidently the writer has not entered into the games of the Girls' League party.

As far as the dancing class is concerned, let me say that the work is interesting but hard. It is known also that there is a great deal of difference between the dancing as gym work and social dancing. I really cannot see where there is any connection between the fancy-dancing class or social dancing in the gym and this subject. For my own part, I am very partial to dancing and think it the greatest fun, but think how much we have of it here at Manual! Therefore let us not be ridiculed by others because we have gone mad over dancing. — LOUISE HALL

Clip from newspapers and bring to class five examples of letters that seem to you clear, direct, and effective. Try to ascertain reasons for their effectiveness.

#### EXERCISE 44 — *Written Theme*

##### EXPRESSING OPINION TO INFLUENCE OTHERS

Write a letter to the school paper or a local newspaper on some matter in which you are interested and about which you have something to say that is worth hearing. Is it information that others do not possess? or an idea for contributing emphasis? or a novel argument? Some questions to ask yourself in preparation are: What do I hope to achieve through this letter? What especially have I to contribute? Precisely what group of readers do I intend to

influence? How can I best attract their attention, hold their interest, convince their minds, and stimulate them to action?

**C. The Humorous Column.** The "Colyum," as it is called by its devoted readers, is now a regular feature of many editorial pages. B. L. T.'s "Line o' Type" in the *Chicago Tribune*, Don Marquis's "Sun Dial" in the *New York Evening Sun*, and Franklin P. Adams's "Conning Tower" in the *New York Tribune* are well-known examples. The material found in such a column ranges from detached witticisms to essays of some length and to light, or sometimes serious, verse. This is likely to be the part of the paper written in the most consciously literary style, even when burlesque or slangy, and to embody a more or less philosophical attitude toward life and affairs. A favorite device of the "Colyumist" is to introduce some often-recurring character who comes to be looked for by habitual readers, either as a satire on some familiar type of person or as a mouthpiece for shrewd comment on passing affairs. Such characters are Mr. Marquis's "Hermione, the Modern Young Woman," and Mr. Adams's "Our Own Samuel Pepys," modeled after the famous seventeenth-century diarist.

The kinship is very close between the humorous column and the informal essay — whether it be the dialect essay of Mr. Ade, "Mr. Dooley," and the "Japanese Schoolboy," or the more conventional, but no less amusing, "Post Impressions" of Mr. Strunsky in the *New York Evening Post*, Mr. Leacock's "Further Foolishness," and the "Contributors' Club" in the *Atlantic Monthly*. They all continue a well-established literary tradition of the shrewd and kindly observer who sees life as it passes and comments humorously, a tradition that goes back to the great Frenchman

Montaigne in his tower, and includes Addison's short-faced, silent Mr. Spectator, Goldsmith's Citizen of the World, the rollicking wits of Edinburgh who met in Kit North's "Noctes Ambrosianae," Lamb's Elia, Holmes's Autocrat of the Breakfast Table, Thackeray's inspired footman, Jeems Yellowplush, and many another.

In the more progressive school papers, "columns" and humorous essays are replacing the jokes clipped from other papers and the old-fashioned and ill-mannered personal "slam" at the expense of a fellow student's looks, dress, or manners. Classics of this sort, from Addison to George Ade, are imitated with amusing results. In this type of humor, as in all others, it is well to bear in mind the warning of Cunliffe and Lomer<sup>1</sup>:

The writer-in-training will have to be on constant guard against an insidious temptation to cheapness, coarseness, and exaggeration. Crude vulgarity of conception and tiresome repetition of superficial mannerisms he will have continually to strive against. Genuine humor is not a literary trick, nor is it a matter that can be reduced to a formula or recipe. It implies freshness and sincerity in point of view, and should demand real and conscious literary skill in expression, so long as this effort does not deaden that spontaneity which is one of the greatest charms of humor.

#### EXERCISE 45

##### FINDING AND STUDYING GOOD EXAMPLES OF THE LIGHT ESSAY

From the writings suggested above, or from similar ones, select three passages to read to the class to show how the writer satirizes a prevailing folly or, under the guise of fooling, sets forth some unsuspected truth.

<sup>1</sup> "Writing of To-day," p. 194.

After studying the following clippings from the humorous columns of various school papers, be ready to point out any passages that are particularly good, for

1. Their application to school life.
2. Their originality of conception or of phrase.
3. Their skillful imitation of a classic.

ABE MARTIN

(No Relation)

"Th' Wearin' o' th' Green" will be discussed in th' study hall to-morrow fer th' freshman exercises. Th' upperclassmen will be excused.

Th' best time t' write that letter y' owe is t'morrow night.

There're two kinds o' people, those that call themselves "Abraham" 'nd those that call themselves "Abe."

It's th' feller that does n't say much when he's been slammed in th' *Echo* that does n't like it.

Th' next wurst thing t' a sprained ankle is t' have t' work some o' your physics experiments over.

With th' cost o' livin' so high, we oughter pity th' cat with nine lives.

Anyone can flip up a coin, but it's th' feller with nerve that sticks by th' flip.

VEST POCKET ESSAYS

(Apologies to George Fitch)

Graduating exercises are a formal and convenient method of getting rid of the senior class in high school and college. They are always carried off with a great deal of success, due to the predominant desire of the graduates to get out of school and the perfect willingness of the faculty to get them out. Graduating

exercises are always profusely interrupted by handclapping from proud parents, who compose 90 per cent of the audience.

Sometimes, however, even a graduating exercise fails to make a senior take the hint to quit, and he hangs around for a year or so more under the name of "post." A post graduate always has an injured air of superiority and does not recognize the mighty seniors who have come into power since his time, because he is firmly fixed in the opinion that HIS class was the only one that ever did or ever will go out of that school. He always speaks of it as HIS class: So-and-so always graduated in his class; he did n't graduate in So-and-so's class.

Some seniors graduate in a blaze of glory from high school and let it go at that, while others go to college and re-suffer all the ignominy of being freshmen for the pleasure of graduating again. They reason that by withholding their great talents from the expectant world for four years more, their entrance into the same will be still more of a grand success. They are usually disappointed in this, but by going to college they nearly invariably overcome the handicap in time that the high-school graduate has over them, and beat him out in the long run.

#### THE SPECTATOR

As we were at the Club one night last Week, I observed that my old friend, Professor Thaddeus, Contrary to his usual Custom, sate very Silent, and instead of minding what was said by our Merry Company, was softly Whistling "The Curse of an Aching Heart," which I do not consider Melody whatsoever. I jogged Von Blockhedde by the Elbow, who immediately took on in great Interest. In a Moment he leaned over and, giving the good Man a Tap on the Shoulder, offered to lay him a bottle of Green Thunder that he was thinking of Dame Hortensia, one whom the Professor had courted Years ago, but had lost, to a younger Rival.

Professor Thaddeus started and recovered himself out of his Brown Study, and gently reproved our Athlete, although with a Twinkle of Merriment in his Eye the While.

"My friend," says he, "my Thoughts were not on a charming Dame as you conjectured, nay, but on a Subject that has caused me no little Worriment. On Friday last, my Curiosity got the Best of me, as to Seeing how Tidy the Students might be with their Books and Pens and Papers. So I peeped within the Cover of a Desk, and, forsooth, I fled aghast, for naught but a gross Disorder of Débris could I discover! I am Anxious, now that I have begun, to become possessed of Fackts concerning such Desks, so, friend Spectator, I appoint you to bring before us a written Report of a Desk's Contents, after the Manner of certain History Classes."

A prolonged Snore from the vicinity of Som Nolent reminded us that it was growing Late into the Night, and George Fusser arose to his Feet and made for the Door, explaining that he must "secure his beauty Sleep, to look exceeding Nice upon the Morrow."

At the next Gathering, I handed the Following to the Professor, who read it Aloud to our Club:

"The first Desk opened revealed a number of Folios, on an heap of Tumbled Papers, 'neath which were a Mirror and a Kerchief, and two Caps of Rubber, for the Sportive Gymnasium Bath, no Doubt. Dispersed among these Articles was a fine Powder of Ivory (for beautifying purposes, methinks) spill'd from a tiny Snuff-Box with a Looking-Glass of minute Dimensions thereon.

"A strong Odor of an Orchard suffused the whole Mêlée; in one Corner came I upon a shriveled, nibbled Apple, that had once been a rosy *Pomme d'épicier*; and two Portions of sweet Chocolat de Friedgen lay crushed under an Octavo of Virgil.

"Herewith is submitted a List of Books and Objects in the Desk:

"Broken Pencil.

"Snuff-Box of Powder.

"12 Papers, marked E or F (?)

"Loose-Leaf Folio torn Sheets.

"A Fuzzy's History.

"Mrs. E. D. E. N. Southworth's 'Hanky Pank.'

"G. De Maupassant. (This I troubled not; English Literature is Enough!)

"2 Kerchiefs.

"Fifteen of the Indispensable known as Hairpins.

"A Ribbon, a Slipper, and  $1\frac{1}{2}$  Gloves! Also Two Books, whose title Pages were so Besmeared with Inscriptions to Friends and Scat-Neighbours (such as these: 'He wears the purple one to-day, and his socks match well. He is veritably a lovely youth!') that I could not discern the Titles proper. Also One Manicure Set. At this I fled in dismay, feeling of exceeding Guilt, in that I must needs inscribe all this Report as a Confession; which I may verse in the following manner:

"Ye Spectator took up his Pen,  
A flirgly look around he guv,  
He squoffled once, he squirled, and then,  
He wrote What 's writ above."

After reading of this my Report, I retreated in hot Haste, lest I be berated sore for it, or become a Target for the sundry Ink-Pots and Melodeon-Stools that Von Blockhedde is sometimes wont to fling about in a Manner terrifying to all!

#### **EXERCISE 46 — *Written Theme (Optional)***

##### IMITATING A CLASSIC FOR "THE COLYUM"

Either familiarize yourself with a well-known character in literature or invent some observer with a style and manner of his own and an opportunity to see the life of the school in an original light: as, the "Cop on the Corner," the "Janitor," the "Young Lady across the Aisle," the "Founder's Ghost," the "Laboratory Cat," the "Principal's Baby." Endow him with all the insight and wit you can, and let him talk for from three hundred to six hundred words on some aspect of school affairs.



## CHAPTER IV

### THE SHORT STORY: NARRATION AND DESCRIPTION

#### I. INTRODUCTION

##### A. PURPOSES OF THIS STUDY

You high school students who study the short story in a composition course will not expect, of course, that you can become great writers within a few months. You may, however, hope to accomplish two things. You may learn to appreciate the work of the masters in the difficult art of short story writing, and thus to judge more discriminatingly the magazine fiction that you read. You may also develop some skill in the essentials of this art, and thus taste the joys of artistry.<sup>1</sup> If you happen to have special gifts, you will find in these lessons a stimulus to further toil. Even a genius becomes an accomplished writer only through years of hard work. If, on the other hand, you feel that your mental fingers are all thumbs when it comes to producing an original story, you need not be discouraged by the title of this chapter. There are a great many different kinds of stories, enough to fit all tastes and abilities. Only do not be content to permit yourself lazy and clumsy handling of your material, however simple a story you choose to tell. If you try and try and try again to grasp your material

<sup>1</sup> For material to enlarge the scope of this study see the brief list of books at the end of the chapter.

firmly, to mold it perfectly, to polish it fittingly, in the end you will at least be able to wonder intelligently at the deftness of others and to attain some degree of skill of your own. Both kinds of students will find that during the process of attaining such skill they have opened their eyes and their minds to many things.

### B. KINDS OF STORIES

In the chapter on journalism you learn that newspaper men term any news item a *story*. In this widest sense of the word a story is an account of anything whatsoever, even the doings of Congress in the dullest season. In another sense the name is related to the word *history*. A story may be a chronological account of events in the life of a person or of a nation. The simplest form of such a story is a bare record, with items listed under dates from time to time, like the Anglo-Saxon Chronicle. Modern books give us, somewhat more in detail and somewhat more connectedly, the story of the Greeks or of the Romans, for example; and the weekly or monthly magazine furnishes specimens of shorter stories from current history. Autobiography such as Franklin's, and other "Lives," you must be already familiar with. Narrative of this sort is sometimes called *instrumental narrative*, because it is written to convey knowledge, and hence is an instrument or means to an end rather than an end in itself. Instrumental narrative also includes exposition in story form (see chapter on exposition, pp. 2-3, 24-26) — a magazine account of the installation of safety devices in a factory, for instance. Such narratives as have been mentioned may be either entirely matter-of-fact and addressed to the intellect or somewhat personal and touched with

feeling. If a story of any one of these kinds, artistic or not, is short, it is obviously a short story.

The short story as we usually think of it, however, is always addressed to the reader's feelings and imagination as well as to his intellect. It is not a mere matter-of-fact account of events in their order, but is intended to arouse in the reader a vivid realization of an action or a situation. The writer wishes to make his reader not only understand but live in the experience which he narrates. There are many different kinds of such imaginative tales. The artistic short story is one which in comparatively few words conveys to the reader a single vivid effect; this type has been called a short-story. You will notice that the name is here spelled with a hyphen. In this book, however, we shall use *short story*, without the hyphen, for any short narrative.

### EXERCISE 1 — Oral (Optional)

#### STUDYING NAMES FOR DIFFERENT KINDS OF STORIES

Besides the word *story* itself there are a surprising number of synonyms, each slightly different in meaning from the rest. If you do not know what all these kinds of stories are, you may be interested to look up the names. Can you mention an example of each kind of story listed here? Perhaps you will think of other kinds.

|           |                 |             |
|-----------|-----------------|-------------|
| story     | parable         | journal     |
| narrative | allegory        | romance     |
| account   | myth            | novel       |
| chronicle | legend          | short story |
| history   | fairy tale      | incident    |
| biography | tale            | episode     |
| anecdote  | yarn            | epic        |
| sketch    | log (of a ship) | ballad      |
| fable     | diary           | report      |

**EXERCISE 2 — *Oral Theme***

## TELLING AN ANECDOTE WITH A POINT

Since an artistic short story of any kind must produce a single effect, you will readily understand that its most important quality is unity. This unity of effect is easiest to get in a very brief narrative. Bring to class the best anecdote you know with regard to some local character, or an anecdote which has been told you by someone you know. This may be funny or exciting or illustrative of some trait of character that arouses admiration or the reverse. Try to tell the anecdote with effectiveness, and watch your audience to see whether you are making your point. Be sure not to omit a detail that would help to make your point, or to include irrelevant details that would distract attention. Even your choice of words will make considerable difference in the feeling you arouse.

**EXERCISE 3 — *Written Theme (Optional)***

## EXPLAINING SOMETHING IN STORY FORM FOR INTEREST

As you have already discovered (Chapter I, p. 2, et passim) the line between exposition and narrative is not a hard and fast one. Sometimes the personal touches of an eyewitness and the chronological account of what happens combine to make the explanation of a process an interesting story. Putting into practice all that you have learned about clear exposition, write in story form an account of some process, reporting your own observation. A visit to a factory, an ice plant, a newspaper office, or other place where something is produced may furnish interesting material; but be careful not to choose too large a subject. Imagine yourself

writing for some particular magazine or newspaper, and try to interest its readers by perfect clearness, vivid words, and personal touches that really contribute to your topic.

## II. FINDING MATERIALS

### A. THE STUFF OF THE SHORT STORY

The one essential for a short story, as you have doubtless already perceived, is action — action not too far-reaching to be unfolded within the limits of what may be called *short*, a rather vague term. Now action of some kind is going on every moment for every moving or living thing in the universe, so that the problem of the short-story writer is chiefly a problem of choice. What are short stories made of? They may be made of any kind of happening under the sun, or beyond it, for that matter;<sup>1</sup> but not all material is equally easy for the amateur to use. Some stories almost make themselves; others are made out of the thoughts and feelings of the writer. How shall the beginner find material that is interesting in itself and thus fairly easy to deal with?

In the first place, remember that something must happen in a short story; it may happen chiefly in the mind of somebody, but it must happen. For a matter-of-fact story, of course matter-of-fact happenings are plentiful enough; but in general it is safe to say that the more unusual and novel the facts are, the more interesting they are in themselves. A story of a trip down town may be more interesting than a story of a trip to Alaska, but if so it is not because of the intrinsic value of the material. For an imaginative — not necessarily an imaginary — story the best material is some

<sup>1</sup> See Brander Matthews's "The Philosophy of the Short Story."

situation or some bit of action that suggests even more than it shows of human nature or of truth. Preferably the thing that happens should have some deep and far-reaching significance, either to the people in the story or to the reader looking on at life. (See, for instance, O. Henry's "The Gift of the Magi."<sup>1</sup>) It should stir a single emotion, either one of the deep and vital emotions, like love or hate or fear, or else a shallower emotion<sup>2</sup>—amusement at some quaint character, for example, such as we feel in reading "The Legend of Sleepy Hollow." Not always does the most violent action have the deepest meaning; sometimes the simplest situation may be so interpreted as to reveal unsuspected significance and vitality. (Read, for example, Alice Brown's "Rosy Balm.") But in his search for material the young writer will do well to pounce upon anything that carries its own suggestion of fun or sadness or other emotion. The short story is particularly adapted to exhibit the little quirks and peculiarities of people in their relations with each other as these are manifest in some situation too small for a novel or a play. (See "Rip Van Winkle," for instance, and many of the New England stories of Mary E. Wilkins.) Yet in the best of these the apparently trivial events mean more than appears upon the surface.

### B. THREE SOURCES OF MATERIAL

Your chief sources of material are three: memory of your own experiences, reports or hints of other people's experiences, and observation of life. Of course imagination or pure fancy may suggest a fairy or wonder tale,—like "Alice

<sup>1</sup> See Smith's "Short Stories, Old and New" (Ginn and Company).

<sup>2</sup> See Brander Matthews's "The Philosophy of the Short Story."

in Wonderland," for example, — but even this must be based on experience and observation and the memory of dreams.

Many people have abundant material for stories in their own experience; indeed, it has been said that everyone has at least one good story in his memory if he knew how to tell it. No two people have had quite the same adventures or looked at the world from quite the same point of view. Yet most of us, taking our familiar selves as matters of course, find our own lives rather humdrum and uninteresting. If so, we are likely to make them humdrum and uninteresting in the telling. Any autobiographic material must be brought to mind very vividly and differentiated very sharply if it is to be made into a story. As you think over your own adventures—the moments and the happenings that stand out in your memory—ask yourself: "What was it in this experience that made it impress me? Just how did *my* picnic on June 23 differ from any other picnic?" If you can individualize such an experience with vivid personal touches, you are almost sure to make it interesting.

#### EXERCISE 4 — *Oral Theme*

##### CRITICIZING THEMES BASED ON EXPERIENCE

Study carefully the two themes given below. Which of these two themes has the better material? Why is it better? What single effect does the writer of the first theme attempt to convey? Does she succeed? Is any detail given that detracts from the effect? What is the reason for saying that "the story proved interesting"? What details are included that help to make us *feel with* the writer? Why are these details more effective than if she had told us over and over again that she was afraid? Does the little story end where

it should, or are unnecessary sentences "tacked on" at the close? What did the writer really see at the end? Would the effect of the close be stronger if the visual details were given and the reader left to make his own explanation? In the second theme what single effect is the writer seeking to convey? Can you tell why he succeeds so unusually well? Does he ever forget to tell what happened *as it felt to him at the time*? Point out several phrases in which the way things looked or sounded or felt to the writer is well given. Does the theme end where it should? What kind of sentences might an unskillful writer have added? How does the expression "pump life back into us" suggest the summing up of the theme announced in the title? Comment on particularly vivid phrasing in both themes. Which seems to you told in the more usual and personal style? Comment on the sincerity, the skill in attaining unity, and devices for interest in each theme.

#### TERRIFYING MOMENTS

Circumstances had caused me to spend the evening alone in my friend's country home. The nearest neighbor was three miles away, and the telephone was not in working order. Determining to remain up until my friend's return, I picked up a book and seated myself by the open fire. The story proved interesting and time passed quickly. Shortly after the clock had struck eleven, and the echo had ceased to vibrate through the silent rooms, a grating sound from the kitchen struck my ear. Instantly thoughts of unlocked windows, useless telephones, and the fact that I had not even a dog for protection flashed across my mind. Again came that creaking sound, as if of a window being raised. My mind became almost blank with terror. I could not stir, and my mouth felt parched. I breathed with difficulty. Bang! A crash! I could endure the strain no longer, and fairly racing to



the kitchen door, I opened it. Something scuttled across the floor. As I sank weakly into a chair I sobbed in relief to find that my supposed burglar had been only a mouse making a raid among the loose tinware, which he had succeeded in upsetting.

#### THE NEAREST I EVER CAME TO DEATH

It has been several years, but I still shudder when I think of that deep, round curve in the river where, before the events of this incident, I so loved to swim. One afternoon as I was standing on the right bank of the curve watching some men in boats racing a short distance down the stream, I had almost forgotten my chum, who had been trying to dive to the bottom of the deep water a few yards out in the river. Suddenly I heard my name called in a gurgling, choked voice, and I can still see that terrified expression that was on my chum's face as I turned and saw it sink beneath the water. I plunged into the river; and swam with all my might toward where he had gone down. I did not think how I should get him out, but only of getting to him. I had hardly reached the place where he sank, when he again came to the surface; and as I took hold of him to keep him up, he clutched me around the throat with that fierce strength of a drowning person and clamped his legs around me until I was helpless. Instantly the horrible feeling came over me that I was sinking, and I struck at him with all the strength of my one free arm, but it seemed that my arm was weak and heavy as lead. And we went down into the suffocating water, clinging and fighting like mad.

As we went under I gulped a strangling mouthful of air and water, and then I fought and fought and fought that horrible, clinging thing which kept me under, and that awful, crushing weight on my chest which would let me have no breath, but only pressed and pressed until my head and eyes felt as if they would burst. Would that thing ever let me loose, and would I ever get my breath? And then the pain ceased, and all was blank to me, until I came to myself on the bank with a bursting headache and

sore, gurgling lungs. I afterward learned that the men downstream had seen and heard us, and with the aid of their boats and oars had rolled us into shallow water, where they were able to get us out on the bank and pump life back into us.

**EXERCISE 5 — *Oral or Written Theme***

CHOOSING AND USING MATERIAL FROM EXPERIENCE  
FOR A VERY SHORT STORY

Choose from your own experience an incident which stands out vividly in your memory, an incident which at the time filled you with fear, embarrassment, wonder, anger, amusement, or some other feeling. Try to tell this so vividly as to convey your feeling to the hearer or reader—to make him feel with you all the time. Do not expect to succeed by saying, "I was so frightened," or "It was the funniest thing I ever saw; I laughed and laughed," or "You can't imagine how exciting it was unless you've been there." Make your audience or readers see what you saw, hear what you heard, and feel what you felt. You can do this only by giving little, concrete, individualizing details and choosing your words with care to fit exactly what you have in mind. Begin as near the most interesting part of your story as you can, and end with the climax: Make every stroke count—in other words, apply all that you know of unity. (See Chapter I, pp. 14-15, or Chapter VI, rules under I, *B*, and II, *C*.)

It will pay to repeat this exercise, both orally and in writing, until you can succeed in giving in three or four hundred words a single vivid impression of some incident in your own experience. There need be no monotony in such repetition, for every experience is different from the rest and presents its own problems to the story-teller.

**EXERCISE 6 — *Written Theme*****CHRONICLING THE EVENTS OF A DAY TO GIVE A  
SINGLE IMPRESSION**

If you should set down everything that you did and thought for a single day, you could fill a volume; so that even in telling the story of that one day you must choose carefully what to tell if you wish to be interesting. Generally it would be difficult to give any unified impression of the many unrelated things with which your day is filled; but some days seem to have a character of their own, a feeling about them which draws the unrelated incidents together. Choose such a day—a sad or unfortunate or hurried or care-free or sparkingly happy day—and select the details that will best convey to your reader the feeling that you have about it. Try to pack the whole day into three or four hundred words. A study of the following themes may help you. What effect does each give? How does it achieve this effect? Did many other things happen besides those chronicled? What is the principle of selection here? Be ready to speak definitely to the class for two or three minutes on these themes, making one or more points that should be helpful in the preparation of your own chronicles.

**A DAY OF BAD LUCK**

It was a day of bad luck from the very beginning. First, when I awoke rather late, it was raining on a day I had most particularly wanted to be bright and sunny. I hustled out of bed and started to dress in a hurry so as not to be late for school. Of course this was the morning on which my shirt did n't have any buttons in it, a thing which had n't happened for a month, and of course the buttons had been carefully laid away in some forgotten drawer.

As I was putting on my shoes my shoe string broke, and there followed a frantic hunt for that insignificant but none the less necessary instrument. I hurriedly bolted my breakfast, artistically decorating my shirt front with egg. On the front walk I dropped a book and got it all wet, so that it stained both my hands and my other book a beautiful pink. I got my shoes muddier than usual at the crossing, and arrived at school about five minutes too late to attend the first class.

Everyone I met was about as cheerful and happy as I was. However, I soon found one person impervious to gloom. As I seated myself and started to stow my books away, the *one* boy in the class whose head actually seemed to be all bone and no brain came up to me and with a happy smile asked me to explain one of the most difficult algebra exercises. After I had exhausted my vocabulary and patience in explanation, he looked up and calmly requested that I start over. In Latin I was asked to translate the one passage that I did n't know very well; in algebra I got the only exercise I had n't worked out. When I left the building, it was dark and as rainy and windy as ever. About a block from home a sudden gust of wind caught my umbrella and turned it wrong side out.

On reaching home I was greeted with the glad tidings that the horse had gotten loose, and that it was my delightful duty to stumble around the neighbors' back yards, get hung up on their clotheslines, mush it through alleys, and bring the "wandering one back to the fold." Late that night I suddenly woke and found that the wind had changed and the rain was beating in through the open window on my face. I got up, and just as I closed the window I heard the clock strike twelve.

#### A DAY OF ERRORS

I noticed early in the morning that I had put my apron on wrong side out, but I did not then suspect that this error was the first link in a chain of unusual events. After breakfast mother told me to put away the dishes and remove the tablecloth. I had

done this many times before, always putting the folded tablecloth in its proper place in the sideboard drawer. I do not know yet why, on that particular day, I found myself putting it away among the folded quilts in the closet of the rear bedroom. At the time I explained the act to myself on the grounds of force of habit, but in the light of the other events of the day no explanation presents itself. After my morning work I settled myself at the library table, and soon became so absorbed in a pile of histories that when a knock came at the door, I mechanically invited our next-door neighbor to come in with the distant politeness one uses to a stranger. As I was formally waiting to know the cause of her visit the situation suddenly dawned upon me with stupefying force. I dropped into a chair with a half-laugh, feeling decidedly foolish. It did not make me more comfortable afterward to know that on returning home our friend circulated the report that I was losing my mind. The other events of the day were then and are now rather confused in my mind. When I found the bread that I was supposed to be baking for dinner in the refrigerator, I was not surprised. Late in the afternoon I went down town, put my door key in a mail box instead of a letter; wandered around lost in the basement of a store looking for the front door; picked up and carried away from a book store one of Maeterlinck's books in full morocco binding; returning home, absent-mindedly entered the house of a neighbor, tiptoed out again like a thief; reached home safely at last, and sank limply down with a sigh of relief that the day was nearly over.

Sometimes a story heard or read becomes the source of another story which is in the true sense original. The author uses his source material as he would use material from life. An old legend like that of the "Seven Sleepers of Ephesus" or "The Sleeping Beauty" becomes in Irving's hands "Rip Van Winkle." Tennyson makes the ancient stories of Arthur into the "Idylls of the King." "The Legend of Sleepy Hollow" grew in this way: "'I send you MS. for No. VI

[he — Irving — writes to Ebenezer]. There is a Knickerbocker story which may please from its representation of American scenes. It is a random thing, suggested by recollections of scenes and stories about Tarrytown. The story is a mere whimsical band to connect descriptions of scenery, customs, manners, etc.' The outline of this story had been sketched more than a year before at Birmingham, after a conversation with his brother-in-law, Van Wart, who had been dwelling upon some recollections of his early years at Tarrytown, and had touched upon a waggish fiction of one Brom Bones, a wild blade, who professed to fear nothing, and boasted of his having once met the devil on a return from a nocturnal frolic and run a race with him for a bowl of milk punch. The imagination of the author suddenly kindled over the recital, and in a few hours he had scribbled off the framework of his renowned story and was reading it to his sister and her husband."<sup>1</sup> Perhaps a friend's story sketched in conversation may be suggestive material to you.

#### EXERCISE 7 — *Oral (Optional)*

##### COMPARING A STORY WITH ITS SOURCE

Compare Sir Walter Raleigh's account of the fight at the Azores with Tennyson's "Revenge" (see Heart of Oak Books, Vol. VI, pp. 88-105); or Malory's "Morte d'Arthur," Book XXI, chaps. iv and v, — or Lanier's version, "The Boy's King Arthur," Book VI, chaps. xxx and xxxi, — with Tennyson's "Morte d'Arthur." What has the latter author changed? What has he omitted? Can you tell why? What has he added? Why?

<sup>1</sup> "Life and Letters of Washington Irving," Vol. I, pp. 335-336, by Pierre M. Irving.

EXERCISE 8 — *Oral or Written Theme*WORKING OVER SOURCE MATERIAL INTO A  
MODERN FABLE

Elaborate a story from one of Æsop's fables, giving it a modern setting. Either tell your version to the class or write it out and read it, as your teacher may direct. Here is such a modern fable. Compare it with the original fox-and-crow story. What has the author of the modern version kept from the original? In what way is this little fable made very modern? What improvements can you suggest?

## THE FOX AND THE CROW

Richly dressed in a sealskin coat and handsome fox furs, a young girl was seated in one of the largest theaters of Chicago. Next her was a middle-aged woman clad in a simple but expensive-looking black suit and hat. During the intermission the elder lady turned to the younger and began admiring her beautiful furs. Much flattered by her words of praise, the girl answered, "Yes, papa bought these furs for me in Paris."

"They are so very beautiful I didn't suppose you could have possibly gotten them here," continued the lady, taking the muff from the girl's lap and smoothing it admiringly. Pleased by this idle flattery, the girl did not notice when at last the woman handed back this costly possession that her purse, which had been projecting from one end of it, was gone.

"Gracious!" said the woman, glancing at her watch. "I promised to meet John at the hotel at ten, and I have only ten minutes. I must go."

Some time after her new friend's departure the girl remembered that her purse contained a roll of bills amounting to seventy-five dollars. Knowing that the pocketbook had been in her muff when the woman took it, she looked there, but found that it was gone.

"Grandma always said my love of praise would bring me sorrow some day," thought the girl, almost tearfully, "and now, sure enough, it has."

The newspaper "stories," and even advertisements, are a mine of raw material for you. In them you have suggestive bits of other people's experiences, already partly selected from the mass of daily happenings. Such material usually needs to be worked over imaginatively if it is to be available for an artistic short story. How did that situation come about? What could have been that man's motive? What sort of person would do a thing like that? These are some of the questions which the newspaper account will ask of your imagination. Perhaps it may set you wondering what would have happened if this or that had been different. If you can imagine yourselves into the situation or transplant the events to the particular world that you know, then you may have found your short story.

### EXERCISE 9 — *Oral*

#### STUDYING NEWSPAPER MATERIAL

Do any of the following newspaper stories or advertisements suggest to you an unusual personality? If so, describe that person to the class. Which of them makes you wonder "how it happened" or "what will come of it"? Try to give an imaginative guess at the answers to these two questions, and tell the class what you imagine. Which one of these hints suggests the best story to you? Even if you do not feel capable of writing the story, tell what you think you would have to do with this raw material to make it into an interesting contribution to some particular magazine.



Among the contributions received yesterday was a letter from Walter W. Anderson, seven years old. Written in a small, cramped hand, it reads :

" Inclosed find fifty-five cents, the total proceeds of a Chautauqua held on my lawn ; price of tickets 1 cent. I wish the money to go to the ice fund for the babies."

The mysterious donation of the day was a dollar bill inclosed in a plain scrap of paper, upon which was scrawled in an almost unreadable hieroglyphic, " Bill."

The police were called to the residence of Mrs. James Hildreth at 204 South Clinton Street in Oak Park yesterday. They found a rear window and a screen broken. Inside a man was pressing his trousers in the kitchen.

" Who are you ? "

" W. J. Laughlin, of 270 North Clark Street."

" What did you break in here for ? "

" Just to press these pants."

He was arrested on a charge of burglary.

Michael Hoey, 73 years old, a veteran of the Civil War, plunged into the water last evening off the Battery to rescue a setter dog that, with cramped legs, was fast drowning. Without discarding even his coat, Mr. Hoey, who lives at 135 Liberty Street, swam out thirty feet and seized the dog by the back of the neck.

Members of the crew of the fireboat *New York* saw the plucky rescue and helped Hoey out of the water.

The dog was owned by John Gunn of 78 Cortlandt Street, who promised Mr. Hoey a new suit of clothes as a reward.

PHILADELPHIA, PA., August 8. — The nerve and daring of a driver in the employ of a department store in the face of two drawn revolvers prevented the robbery of the cashier's office in the warehouse and stable, and resulted in the arrest of three men, one a former employee of the store, charged with being the " holdup

men." The three prisoners were taken to the city hall and were held without bail for court by Magistrate Pennock.

SITUATION WANTED. — Belgian lady (teacher) newcomer, cannot return home at present, desires situation with intelligent people, no compensation expected; able to give A1 lessons in sewing and embroidering, also embossing and designing satin panels, etc.; willing to attend to household; prefer country or summer resort. Address Noire, 4046 W. Harrison st., 3d f.

GRAPHOPHONE OPERATOR. — Bright, capable young woman, with at least one year's experience in operating graphophone; Underwood typewriter. Call in the morning between 8.30 and 12 o'clock. Western Electric, 48th av. and 24th st.

BOSTON BULL PUP — LOST — Screw Tail; name Billy; 2 o'clock Sunday. Kenmore and Berwyn avs. Sunnyside 8910.

Finest Shetland Pony Outfit in city; cheap; safe for children. 230 N. 47th st.

Hundreds Pieces Unclaimed storage furniture, rugs, brass beds. Hebard's Storage, Ogden av. and Honore St.

PERSONAL — BUSTER CARR. Come home; mother's very sick. Baby needs you. — Oscar. Kansas City, Mo., Pittsburgh, Detroit, St. Louis papers please copy.

### EXERCISE 10 — *Oral*

#### FINDING SHORT-STORY MATERIAL IN THE NEWSPAPERS

Bring to class at least five newspaper clippings that suggest stories to you, and tell what would have to be done with each. Of course it is not required that you think yourself capable of making all your raw material into finished short stories.

Probably more interesting and more valuable than the material that you can find in your own memories or in the written or spoken accounts of other people's experiences is

the material that you can find in life. One of the marks of a really great story-writer is a keenness of observation, which must, aside from its value in his work, make the world very interesting to him. This faculty is hardly mere observation, either; it is rather interpretation, insight into the motive and feeling behind an act, imaginative grasp of what might have happened if such and such factors of the scene had been different, or of what ought to happen in a place or to a person of unusual character and meaning. In this connection you will be interested in reading Arnold Bennett's chapter "Seeing Life" in his little book on "The Author's Craft." The reporter's habit of looking for a story wherever he is, instead of going out to hunt for one, is an asset for the short-story writer as well. (See Chapter III, pp. 187, 221.)

#### EXERCISE 11 — *Oral*

##### LOOKING FOR STORIES AND REPORTING THEM

Take a walk or a street-car ride and look for a story. Choose the place most likely to furnish material but keep your eyes open along the way. Perhaps the story is in your own back yard. Report to the class what you saw and heard that suggested a story, using notes made on the spot if possible. Speak in complete sentences and in vivid words and try to make the class feel as you felt — that what you report would make good material for a story. Perhaps you may go in small groups, with your teacher or without, and hunt, as an artist might hunt, for a suggestive background or incident or person. If you honestly cannot find any suitable short story stuff for this assignment, perhaps you can recall something of the sort which you have used in previous work, or which you thought, when you found it, was interesting and "human."

Every student of the short story should start a notebook or a card catalogue of impressions. The mere recording of observations will sharpen the faculty of observation, and, besides, the record will prove a valuable storehouse. It is only by the use of concrete details that any writer can convey the impressions of reality. Some words of Sir Walter Besant are suggestive, especially since they come from a successful writer :

As for the power of observation, it may be taught to anyone by the simple method adopted by Robert Houdin, the French conjurer. This method consists of noting down continually and remembering all kinds of things remarked in the course of a journey, a walk, or the day's business. The learner must carry his notebook always with him, into the fields, to the theater, into the streets — wherever he can watch man or his ways, or Nature and her ways. On his return home, he should enter his notes in his commonplace book. There are places where the production of a notebook would be embarrassing — say, at a dinner party or a street fight ; yet, the man who begins to observe will speedily be able to remember everything that he sees and hears until he can find an opportunity to note it down, so that nothing is lost.<sup>1</sup>

A notebook may preserve not only observations of life but other hints for stories as well, hints such as sometimes cross one's mind with no explicable reason and often escape as quickly as they came. Hawthorne's notebooks contain such suggestions as : "Met few people this morning ; a grown girl, in company with a little boy, gathering barberries in a secluded lane ; a portly, autumnal gentleman, wrapped in a greatcoat, who asked the way to Mr. Joseph Goddard's ; and a fish cart from the city, the driver of

<sup>1</sup> Walter Besant's "The Art of Fiction," pp. 40-42.

which sounded his horn along the lonesome way." They also contain such fancies as the following: "A man living a wicked life in one place, and simultaneously a virtuous and religious one in another"; or "The resemblance of a human face to be formed on the side of a mountain, or in the fracture of a small stone, by a *lusus naturae*. The face is an object of curiosity for years or centuries, and by and by a boy is born whose features gradually assume the aspect of the portrait. At some critical juncture the resemblance is found to be perfect. A prophecy might be connected."<sup>1</sup> In these notebooks there is more material than a man could use in a lifetime. It was not Hawthorne, but Poe in his "William Wilson," and later Stevenson in his "Dr. Jekyll and Mr. Hyde," who worked out the story of the dual personality; but readers of "Twice-Told Tales" will recognize in the last hint quoted above the germ of "The Great Stone Face." It is always interesting to watch a master work; and the zealous apprentice will find Hawthorne's "American Note-Books" particularly illuminating.

### EXERCISE 12 — *Written*

#### STARTING NOTEBOOKS

Start now a notebook for story material, and keep on with it until you are ready to write your short story. You may have a page or an envelope for newspaper clippings, a place for plot germs like Hawthorne's, quoted above, a place for meaningful titles that occur to you; but most of all you should enter observations of the look, the feel, the taste, the smell, the movement of things, the expressions

<sup>1</sup> Hawthorne's "Passages from the 'American Note-Books,'" pp. 107, 210, 267.

and gestures of people under different emotions, the colors of clouds and trees, and other features of human backgrounds — any note that can capture in words the life around you. Every tree, even, has an individuality of its own; and to catch that in a phrase becomes really fun, if you can do it well. In these entries, at first attempt nothing except to record your sense-impression of some little thing with that thing actually before you.

As a beginning, try putting into a word or words the look of the light in the classroom, or the sound of a pencil or a book dropped on the floor, or the impression of the day's weather or sky. See who in the class can best express the *feel* of the thing. Then enter similar observations in your notebooks and on an appointed day bring to class your best ten notes. Remember that every little difference in things may be conveyed by exactly the right words; and be sincere — no quoted or borrowed words will be satisfactory. In class discuss these best notes, and try to decide why some of them capture the desired effect better than others. It might be well to use in the beginning only notes made about the school.

If you really succeed in recording sincere and vivid impressions of things in sincere and vivid words, you will be training yourselves not only to keenness of observation but to individuality of style that will be almost sure to make your writing and your talk more interesting (see p. 365). The following examples of students' jottings may help to make clear what sort of things to attempt at first:

1. The black smoke lazily and indifferently curling up from the power house.

2. The labored breathing and the tense-drawn muscles of one's legs as the top of the third flight is reached.

3. Lumps in one's throat that the most frantic swallowing will not remove during the painful embarrassment of addressing the class.

4. Hideous, distorted faces confronting one suddenly on Hallowe'en.

5. Rising on one elbow, your roommate asks in a languid, sleepy voice, "Was that the rising bell?"

6. The delicate branches of the birch trees veil the smooth white trunk in a soft gray.

7. A severe old lady with a prickly tongue reminded the boys that they were not to walk on her lawn.

8. The embarrassment that seizes you when your notebook and pencils slide to the floor with thuds and crashes as you rise to recite.

9. The leaves chase across the grass like chickens running to the call of their mistress.

10. The voices of the girls playing tennis seem as if they were made by some mechanical contrivance as they call "Ready," "Love-fifteen," "Fifteen-all."

11. The smoke rose from the chimneys in soft, silver masses in the radiant light of the full moon.

12. The beaming, friendly faces of the politicians at the demonstrations made in their honor.

13. A peppery little street urchin, bantering every boy that comes along for a fight.

14. Frequently she casts a shy, longing glance toward the reading table and then forces her eyes to turn to her book again.

15. The quick change from the sleepy, indolent expression of the loafer to the grave, ambitious countenance as the teacher appeared in the hall.

16. The flopping thump, thump, of the lumbering youth late for chapel.

17. The sparkling eyes, the breathless exclamations, and the joyful capers of one who is unpacking a box from home.

18. The swirling rush and rustle of the parched, wind-driven leaves.

19. All the other hockey-players ran striking at the ball like a train of small chicks each grabbing for the same worm.

20. A little bright-eyed girl snugly tucked up with gray furs about her neck.

### III. PLANNING FOR YOUR SHORT STORY

#### A. CHOOSING MATERIAL

Material is everywhere, but the conversion of this raw material into a finished and perfect story is as difficult as any other art.<sup>1</sup> The artist who would produce a picture for exhibition often makes hundreds of sketches and studies, elaborates his plan, lives with his subject, and perfects his work with a thousand touches. If he can succeed in what seems like a more free-and-easy manner, it is because he has by years of previous study conquered the technique of his craft and achieved swiftness and sureness. By some such schooling of sketches and studies from life a writer should train himself. Again, the advice of Sir Walter Besant may apply to the apprentice in the short story :

I earnestly recommend those who desire to study this art to begin by daily practice in the description of things, — even common things that they have observed, — by reporting conversation, and by word portraits of their friends. They will find that the practice gives them firmness of outline, quickness of observation, power of catching important details, and, as regards dialogue, readiness to see what is unimportant. Preliminary practice and study of this kind will also lead to the saving of a vast quantity of valuable material.<sup>2</sup>

The rest of this chapter is planned to guide such sketches and studies to their final outcome in a finished story. In the

<sup>1</sup> See Stevenson's "The Genesis of 'The Master of Ballantrae.'"

<sup>2</sup> Besant's "The Art of Fiction," pp. 46-48.



time at your disposal if you have other subjects of study it would hardly be possible for you to bring more than one story to the perfection of which you are capable. You should decide as soon as possible what material you will use, choosing or inventing a plot, or at least a plan, that you can make your own.

It is perhaps needless to say that you must work in a field well within your knowledge. If you have never been to Europe, you should not place your story in Belgium; if you have never seen a large body of water, you should not attempt a sea story; if you know nothing of finance, you had better refuse the stock-exchange hero. To be sure you might produce a story quite as true to life as some that you may have read; but what would be the use? You have enough real material of your own for a far better story. It would be well also for you to write of emotional experience that is behind you, or present with you, not beyond you. This statement does not mean, of course, that you need actually have looked into the mouth of a threatening revolver to know how the driver felt when he braved the holdup men; but you must have had some experience that enables you to realize the driver's feelings, or else you should not attempt to tell the story from that man's point of view. People differ greatly in the degree to which they can project themselves into another's emotions. The poet Keats, one of the most acutely sensitive of mortals, said that when he noticed a sparrow he "took part in its life and picked about the gravel." If the student has not at least a good degree of this imaginative insight, all the more must he refuse to be tempted to write beyond his real emotional experience and thus become insincere.

EXERCISE 13 — *Oral*

## SIFTING MATERIAL FOR SINCERITY

Which of the stories suggested by the newspaper clippings (pp. 289–290) could you not sincerely tell because you are ignorant of the field? Which might by some shift of scene be brought within your world without essential change? Which are already in your world? In which would the feelings of the characters be hard for you to portray truthfully?



When you sift material for short stories, the first sieve, as you have seen, is the test of vitality, interest, humaneness — the quality of the material itself. The second sieve is the test of the writer's personality and experience; only what *he* can use is useful to him. A third sieve is the test of the intended reader. Material suitable for the *St. Nicholas* public would hardly fit the *Atlantic Monthly* public. Some of the same people may read both magazines, but not in the same attitude of mind. Sometimes, to be sure, the same material differently treated would be suitable for both sets of readers, so that this test perhaps applies as truly to the manner as to the matter of the short story.

EXERCISE 14 — *Oral*

## FITTING THE STORY TO THE READER

Which of the hints for stories given in previous exercises might be worked up into stories for children under twelve? Which would make stories for the *Youth's Companion*, provided they were well handled? Which for the *Century* or the *Atlantic Monthly*? Which for *Everybody's* or the

*Saturday Evening Post*? Can you suggest in any case what would have to be done with the material to make it suitable for any given public? Of course it is not required that you feel capable of doing it; nor are the various "publics" separated by hard-and-fast lines.

**EXERCISE 15** — *Oral or Written Theme (Optional)*

ADAPTING A STORY TO CHILDREN

Tell or write a story for a child of six to eight years, — either an original fairy story, an imitation of one of the "Just So Stories," or an adaptation of one of the following :

1. The doings of Puck, from "A Midsummer Night's Dream."
2. The story of Eppie's childhood, from "Silas Marner."
3. Part of the story of Joseph or of Daniel.
4. Part of the story of the Pilgrims.
5. Part of the story of Gulliver in Lilliput.

Think of a real child; choose and tell your story for him or her. If possible, try it on the child before you present it to the class. Perhaps the following report of Puck's mischief and imitation of Kipling's "How the Elephant got his Trunk" may prove suggestive.

ONE NIGHT'S MISCHIEF

It was growing dark when Puck, a fairy sprite, started forth on his nightly journey. As he hurried along toward the village, he met a maidservant with a basket of eggs on her head. Puck, bent on mischief, gave a low call such as the fellow she liked to walk with usually gave. The maid turned hastily, dropping the eggs. Puck laughed shrilly at her distress, and the uncanny noise frightened her so much that she ran home, while Puck followed her, now twitching her hair, now pinching her ankles.

Arriving at the farmhouse, he slipped out into the barn, where he amused himself for some time in tickling the sleepy horses on the nose with a straw; then, changing into a gray mouse, he scrambled over their bodies until they were frantic with fear. After locking the barn door on the inside, upsetting a box of oats, and taking the bolts from the well, he began to feel hungry.

He then went to a little cottage in the village and ate the bread and milk that a dear little girl had left for him. When he had finished eating, he carried in the wood, tidied up the kitchen, and set the table for breakfast. Then the merry little elf sang and danced in the moonlight until he was tired. He turned toward his fairy home at last, leaving his naughty and good deeds to find him out in the morning.

#### THE STRODINARY STORY OF HOW THE ELEPHANTS LOST THEIR STRODINARY, PRETTY, LONG, WHITE, SHADY, FANLIKE TAILS

Now you must know, O best beloved, that the elephant did not always live in the jungles of Africa and South America, or the bamboo forests of India, but a great big long time ago his habitual haunts (that's magic) were away to the north. (Out that direction.) Then, too, he and his papa and mamma were not as elephants are nowadays, but they had strodinary, long, white, bushy hair growing all over them and of which they were most strodinary proud. What they were strodinariest proud about of all, O best beloved, was their strodinary, long, white, bushy tails. These strodinary, long, white, bushy tails were not at all like tails of the present mastodon (that's magic, too, but rather extinct), but during a hot summer day they could hold their strodinary, long, white, bushy tails over their heads and they would be shaded as well as if they were standing under a big tree (now was n't that strodinary?); or, when the nights were so warm that one could hardly breathe, they would gently wave their strodinary, long, white, bushy, shady tails to and fro in the air like a fan, and it would seem just as if a strodinary cool breeze was blowing.

(And don't you think that was strodinary, too?) So now, O best beloved, you can see that this strodinary family had good cause to be strodinary proud of their strodinary, long, white, bushy, shady fanlike tails.

All went well with these happy animals, O best beloved, until one day a strodinary, naughty little boy set fire to their strodinary house, and, before they could get out, their strodinary, beautiful white hair was singed off and their skins burned as black as a most strodinary-overdone pancake. But, as their strodinary, long, white, bushy, shady, fanlike tails had a most strodinary amount of hair on them, they kept on burning, and, so as to cool them, this strodinary family sat down on the bank of a glacial streamlet (that 's also magic) to let their strodinary, long, hot, hairless, black-as-a-strodinary-overdone-pancake tails hang down in the water to cool. (Can't you see 'em sitting there with faces as long as though they had been taking castor oil!) Now, O best beloved, this strodinary unfortunate elephant family stayed there so long that the water froze around their tails and trapped them just as it did old Brer B'ar when he went fishing.

After waiting a strodinary long time for the ice to melt, Papa Elephant tried to pull his tail out of the ice, and he pulled so strodinary hard that his strodinary, long, hairless, cold, burned-as-black-as-a-pancake tail broke off right in the middle ; and, O best beloved, he was so strodinary ashamed of himself that he ran away and hid himself in India. Then Mamma Elephant did the same thing, but she was so strodinary ashamed that she hid in Africa.

As for Baby Elephant, he pulled, and pulled, and pulled, and pulled, but his tail still stuck fast. Then he lay still and cried and cried, but while he was crying his tail froze so hard that it broke off right in the middle of its own accord. Now Baby Elephant was ashamest of all because he was the last one out, so he galloped away most strodinary fast to South America, and, for all I know, he 's still hiding there.

And now, O best beloved, don't you think that is a most strodinary story?

*B. CHOOSING THE KIND OF STORY TO WRITE*

By this time you should have some notion as to the best short story that you can write. Since time is an element in bringing your work to perfection, it will be well for you to decide as soon as possible what kind of story you will choose in order that you may live with your characters, see in your mind's eye all that happens, visit, mentally at least, the places of the action, — in other words, realize your material vividly. No matter what kind of story yours may be, it must be vitalized and live in you before you begin to write it. On this story your work for all the rest of the term will center.

For your final theme there are numerous possibilities — enough for every kind of student. You may write :

1. An autobiography of yourself.
2. An autobiography of another person, an animal, or a thing.
3. An account of a trip or an expedition, real or imaginary.
4. An imitation of some clearly defined type of story, as
  - (a) Poe's tales of horror ;
  - (b) Kipling's Jungle stories ;
  - (c) Conan Doyle's Sherlock Holmes stories.
5. An original short story, centered chiefly about
  - (a) plot : for example, "The Gold Bug," "The Lady or the Tiger" ;
  - (b) character : for example, "A Christmas Carol" ,
  - (c) setting : for example, "The Legend of Sleepy Hollow," "Rip Van Winkle" ; or
  - (d) theme or moral idea : for example, "The Great Stone Face," "The Man without a Country."

Of course the first three kinds are in a way easier than the others, yet they present two considerable difficulties — the difficulty of unifying a great many incidents and the

difficulty of avoiding the commonplace. Something more will be expected of you than a mere stringing together of facts such as any seventh-grade pupil could achieve with a similar subject. The exercises in observation and in vivid phrasing (pp. 293-296) will suggest some ways of succeeding with this type of narrative. The fourth type — an imitation — is interesting to attempt, but dangerous as regards sincerity. It is also hard, because it invites comparison of the imitation with a masterly original. The fifth type of story suggested is probably the most interesting if you have imagination. Those of you who would like to try an original story but who cannot think out an original plot will find some ready-made plots on pages 316-317. You will find also, in most cases, that someone else's plot does not quite fit your experience (see pp. 296-297) and must therefore be remodeled somewhat.

It is said that three thousand words is to-day the favorite length for a short story among magazine editors. Sometimes shorter stories are now called for, stories of a thousand words or thereabouts. Good ones of this length are very difficult to get, editors say, because they must be something more than a mere condensation of longer stories, and they demand unusual power and skill to make any impression in so short a space. You should plan for a story of from two to four thousand words, according to the nature of your material. Do not choose a subject that you will have to dilute; but, on the other hand, remember that to be impressive you will have to give considerable detail, and, therefore, that you will have to allow space for this detail. In general, the more intense the action — physical or mental — crowded into a short time, the better the subject for a short

story. So think of depth rather than of width in estimating the space that a given topic will need, and choose accordingly.

\* **EXERCISE 16** — *Written*<sup>1</sup>

STATING THE BASIS FOR YOUR STORY

This exercise is to be done now if you are ready; if not, then before such a date as your teacher may set. If you do it now, you may have the privilege of changing your story later if a better inspiration comes to you.

Prepare to hand in a brief statement of the kind of story you intend to write, or two or three statements of different stories from which you wish to choose with the teacher's help. If you have thought of titles, you may give them also. Sometimes a title comes to mind first, sometimes last of all. You need not give a summary of the plot or any outline of the story yet; indicate your choice of kinds and state informally any ideas that have come to you. (See pp. 316-317.)

C. CHOOSING A METHOD OF NARRATION  
POINT OF VIEW

The method of telling the story, determining, as it often does, the point of view, is of considerable importance. The narrative may be told in the first person, either by the hero or by a friend. Many of Poe's tales are cast in this form; "William Wilson," for instance, is narrated by the man himself, and "The Murders of the Rue Morgue" by the friend of the detective, a device borrowed by Conan Doyle in the Sherlock Holmes stories. Again, a story may be

<sup>1</sup> Exercises marked with an asterisk form a series leading to the final test theme.



told by the omniscient author from an impersonal point of view. Hawthorne was fond of this method of telling a story; "The Ambitious Guest" and "The Great Stone Face" are familiar examples. Again, a story may be all in conversation, like Anthony Hope's "Dolly Dialogues," or in letters, like Thomas Bailey Aldrich's "Marjorie Daw"; it may be a journal or a diary, or even a monologue; or it may be a combination of these forms. Sometimes one story is set in another as if in a frame carefully chosen to enhance its effect. Poe, for example, has one story (in "The Oval Portrait") read from a guidebook by a wounded man alone in a deserted château; Mérimée narrates the tragic story of "A Game of Backgammon" as told to him by the captain of a certain ship, who breaks off excitedly just before the catastrophe to capture a whale.

Each form has its own difficulties and its own advantages. Probably the autobiographic form is easiest to use well in a short story because it imposes a definite point of view, from which the writer cannot depart without palpable absurdity. Of course it will be best for an autobiography, and probably best for an account of a trip or real adventure. On the other hand, it is entirely unsuited to some material—like that of "The Ambitious Guest" or "The Masque of the Red Death," for instance, in which every actor is swept away at the climax. Letters combined with impersonal narrative may be interesting, but they demand considerable skill if they are not to produce a scrappy, ill-unified effect. Good dialogue is very difficult to write. Nearly every story is improved by dashes of it, but few stories can be told to advantage, especially by an amateur, entirely in conversation. Setting one story in the frame of another often helps the

feeling of reality by providing a kind of foil or background. You should examine your material carefully to choose the best form for your work. If for an imaginary narrative you choose the first person, you must decide which character in the story is to tell the tale; and you will discover that the decision will impose some particular problems upon you. If the hero is to tell it, he must not dwell too much on his heroism or he will lose the reader's sympathy; if a minor character is to tell it, he must have some natural way of knowing everything of importance that happens. If, on the other hand, you as the writer are to tell it, you must establish, and be sure to keep, some definite attitude toward your characters, either merely reporting their actions or following the inner life of one or more of them. Study the stories you read to see how experts manage these matters. If you are really ambitious to master the art of story-telling, you will learn much by relating the same story from several points of view.

**EXERCISE 17** — *Written or Oral Theme (Optional)*

CHANGING THE POINT OF VIEW IN A STORY

Tell the story of "How they brought the Good News from Ghent to Aix," adopting the point of view of Joris or of Dirck; or of an "Incident of the French Camp" from the omniscient author's point of view, in the third person and without conversation; or of what happened in the Midsummer Night's woods from the point of view of Bottom or of Puck; or of the party at Baltus Van Tassel's from the point of view of Brom Bones or of Ichabod Crane.

**EXERCISE 18 — *Written and Oral Theme (Optional)***

## TELLING A STORY IN CONVERSATION

After reading the following themes write and read to the class — you need not hand in your work unless the teacher directs you to do so — a similar little story, putting the greater part of it in the conversation of several people or in the remarks of one. If you have trouble in thinking of an appropriate story, you may use any short narrative not in conversation but capable of being translated into this form. Perhaps the suggested beginnings may help you. Make the point of the conversation very evident, the character of it appropriate to the speakers, and the connecting links as varied and telling as possible. In writing it be careful to punctuate and paragraph the quotations correctly (see Appendix A, III.) In the following theme comment on the success of the writer in portraying character through conversation and at the same time bringing out the events of the story. What are some of the best touches? What improvements can you suggest?

## CIRCUMSTANTIAL EVIDENCE

"I am sure Carrie Adams took it. There was no one else in the room, and when I came back it was gone."

The speaker, Nan Leslie, a vigorous, black-eyed girl of seventeen, pounded the sofa pillows excitedly as she spoke to her roommate, gentle Elizabeth Summers.

"You did not see her take it, Nan. It's not fair to accuse Carrie just because she is the poorest girl in school," answered Elizabeth, in her soft, trailing voice.

"Well, all the other girls have their allowances. What would they want with my five dollars? Besides, Carrie was there when I laid it down, and I missed it after she left."

"How long did you say you were gone from the room?" asked Elizabeth.

"Only a second. I ran into Kate's room to get my geometry I left there, and when I came back Carrie said she had n't time to wait to explain the problem, because she had an appointment with Miss Barnes. I can see now it was just an excuse to get away."

"Nan, it's a serious matter to call anyone a thief. Are you sure you put the money on the dresser?"

"Yes, I'm positive I did, for I remember thinking I would lay it there by my handkerchief, and then I would n't forget to take it to Miss Leonard when I went to the gymnasium."

"Did you hunt everywhere? Maybe it fell under the dresser."

"Yes," answered Nan. "I 'sought it diligently' in every nook and corner, and even had the courage to look through the dresser drawers."

"You brave child," laughed Elizabeth, "I admire your courage, but," in a graver tone, "Nan, it can't be that one of our girls is just a common thief."

"I don't like to think so any more than you, but since it *is* so, I think it my duty to report it," replied Nan, sharply.

"Oh, Nan! don't! Wait awhile. Maybe she took it only as a joke —"

"Don't you believe it. She meant to keep it. I —"

"Who meant to keep it?" broke in a merry voice from the doorway. "Not I, surely, for I am bringing it back," and a small girl danced across the room and laid a crisp five-dollar bill on Nan's lap.

"Why, Kate, where did you find it, and how did you know I lost it?" demanded Nan.

"I found it on the floor as I brushed up this morning. I noticed a piece of paper drop from your handkerchief last night, so I knew this was yours, you careless Nancy. I must hurry to that horrid old lecture now. By by!" and away Kate rushed, leaving the two girls staring at each other.

Nan's face was crimson, and she hastily rose and began putting on her coat. "I must take this to Miss Leonard at once," she said as she left the room.

"Careless Nancy," murmured Elizabeth to herself, as she picked up her book. "I hope Nan recognized the appropriate adjective — dear, careless Nancy."

#### SUGGESTED BEGINNINGS

1. "How in the world did this great tear come in your trousers?" demanded mother.
2. "Father, if you'd only lend me the money just this once, I'm sure I'd make it twice over inside a month," I pleaded.
3. "Well, if you don't like the look of it, there is just one thing you can do," Jim remarked coldly.
4. "Oh, bother, I've gone and forgotten that list after all!" was my mental ejaculation as I left the street car.
5. "Barton, you may leave the field," said the stern voice of the coach.
6. "There are two things I simply won't stand, Mr. William T. Patterson," declared my sister, energetically, "and you've done both of them this time."
7. "Nell," whispered Eunice, "come over the minute school's out. I've something perfectly frabjous to tell you!"

#### D. MAKING A GENERAL PLAN FOR YOUR STORY

You have already learned that the one essential of the short story is some kind of action (see pp. 274-278). The kind of action to be unfolded determines, to some degree, the general plan of the story. If the action consists of a series of incidents or events tied together merely because they are consecutive in time and happened to the same person or persons, the plan of the story is a very simple one. Such a narrative is a chronicle (see p. 274), so called

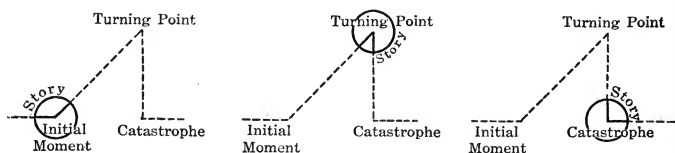
from the Greek word *chronos*, meaning "time," because the time-sequence governs it. The plan of such a story is according to this time-order, allowing most space for the most interesting incidents and events. Besides instrumental narrative, mentioned above (p. 274), many artistic short stories are of this type—several of Kenneth Grahame's stories in "The Golden Age," for instance. In such stories the chief difficulty and the chief interest lie not in the plan but in the vividness and truth of the individual incidents and details. If the action consists of a series of events linked together by cause and effect and leading to a climax, the plan of the story is more complicated. Every incident, instead of being narrated for its own sake, must contribute to one end, the crisis or climax; the end must be foreshadowed in the beginning; and the plan of the story must be such as to keep the reader in suspense until that end, and yet to make him feel when it does come that it was inevitable. A plan of this sort is called a plot, though the term is often used more loosely to designate the bare events of any story—the "what happens." The line between the two types of stories is not a very well-defined one, in any event; but the distinction is of practical value if you remember that in the first type the essential is vividness and variety of incident unified by a single mood or character, and that in the second type the chief essential is a carefully prepared climax toward which every word of the story tends. (See Stevenson's advice, p. 318.)

Perhaps the terms *plot*, *suspense*, and *climax* should be made somewhat clearer if this discussion is to be helpful in your own work. If you have studied "Silas Marner" or any of Shakespeare's plays, you are already familiar

with *plot* as applied to the novel or the drama. The action upon which the plot is based results generally from some sort of opposition, and its outcome is an overcoming, a victory either for or against the central character. Sometimes the opponents are two people or groups of people; for example, Cæsar and Brutus, or King Lear and his wicked daughters. Sometimes they are two forces in the same person; for example, in *Silas Marner*, in *Hamlet*, in *Godfrey Cass*, or in *Dr. Jekyll and Mr. Hyde*. In a plot of this larger sort there is always something to start the action, a first cause or initial moment. Then there is the progress of the action, or the complications, leading to a crisis or climax of some sort, often to more than one; then a resolution, or untangling, until the final climax or catastrophe, when the reader knows exactly how the principals' affairs will "turn out"; and sometimes there is a more or less extended conclusion.

Now a short story scarcely affords room for a full development of this kind of dramatic plot. To be sure, it may be a sort of miniature novel of few characters, with most of the parts done small; many interesting magazine stories are examples, or Poe's "William Wilson" and several of Hawthorne's tales. But most artistic short stories are snapshots at a crisis, — either a turning point or a final crisis or climax, — a single event which implies all the rest. Many of O. Henry's stories are of this type. Hawthorne's "The Wedding Knell" and "The Ambitious Guest" and Poe's "The Fall of the House of Usher," "A Descent into the Maelstrom," and "The Masque of the Red Death" are familiar examples. Someone has said that a short story has not a plot but merely a situation. Of course this statement

is greatly exaggerated, — Poe's mystery stories are masterpieces of plot, — but it is suggestive. It points out the fact that the oneness of a short story is a much smaller oneness than that of the novel or the play, and that it must therefore cut out a much smaller piece of action to frame. It may "look before and after," but it may not go there. Its plan is often, therefore, as represented in this diagram :



It follows that the actual plan represented by the outline of a short story may be far from the chronological order of events. We plunge into the middle of things, or even into the end, and supply the rest later. Sometimes the true starting point is given last, and the story is really written backwards, as in Poe's "The Gold Bug" and other mystery stories (see the analysis of plots, pp. 369-372). Nearly always there is a very evident frame around the action, often the frame of mere time limits, — a day or an hour, — but sometimes a frame of an outside situation such as Coleridge makes of "The Ancient Mariner" or Poe for "A Descent into the Maelstrom." Such frames are outside the plot but are part of the plan of the story.

#### EXERCISE 19 — Oral

##### STUDYING THE PLAN OF A SHORT STORY

Read carefully one of the stories mentioned in the preceding discussion and be ready to state in class exactly what part of the action the story presents fully; what parts are briefly sketched; what parts are merely implied; what



parts are omitted altogether ; and in what order events are recorded — whether in strict chronological sequence or not. If there is a frame of separate action or characters about the story, state what that is and show how it is appropriate to the particular effect to be given.

Many elements of the novel the short story may leave out : it may cut out for itself only a small portion of the action ; it may turn events upside down ; but if it is to be interesting it must have one quality at least — *suspense*. It may be merely suspense as to how mother will get any milk for tea, or it may be suspense as to the winner of a race, or it may be suspense as to life or death ; but suspense of some sort there must be. When the suspense is relieved there is a *climax*. Sometimes it is never really relieved, as in Stockton's "The Lady or the Tiger." Sometimes part of it is relieved at one time, only to increase another kind of suspense ; then there are several climaxes. Irvin S. Cobb's "The Men from Massac" in his collection "Back Home" gives a recent example of two effective climaxes. In a short story the suspense should generally last to the very end, the final climax often concluding the story. If there is a separate conclusion it should be short — as in Hawthorne's "The Ambitious Guest," for instance.

#### EXERCISE 20 — *Oral or Written Theme*

##### TELLING A VERY SHORT STORY OF CHRONICLE OR PLOT TYPE

The students' themes given under Exercise 6 are of chronicle type ; those given under Exercise 4, though very brief, are of plot type in that they have distinct climaxes. Thus you have doubtless already written or given orally both kinds of stories. Let half the class now try again an

incident with climax, preparing for that climax as skillfully as possible and making it as impressive as possible with vivid phrasing. Do not waste a stroke. Let the other half try to chronicle the events of a lifetime in such a way as to make the character of that life real and impressive. Tell the story simply and weightily, choosing events of such moment that they need no embellishment. Make every stroke count. In both themes the chief aim should be to produce a single vivid effect; hence apply all that you know of unity.

Two brief chronicles are given below, as suggesting possibilities for the second group, who have in some ways the more difficult task. You may find suggestive the sketches of "Interesting People" which *The American Magazine* has published. Consult the files. Perhaps you can write a sketch worthy of being contributed to the magazine.

#### BOOKS AND LIFE

"Come," said the Day to the girl. "Come with me. Leave those tiresome books. I will show you life. With me you may see men working and loving and serving. In the world of life you may not only live your own life but enter fully into the lives of others. Come with me."

"No," said the girl. "People are stupid. I cannot understand them, and they do not understand me. I will stay with my books. They are always the same. They give me themselves, unaffected by me or my moods. After a while, when I understand people, I may go." And the Day departed.

Other Days came with the same message and the same entreaty, "Come with me and live." To each in turn the girl answered, "I will go later with one of your sisters—not with you," and each Day left her sorrowfully.

And then she was a girl no longer. The hair had grown gray over her temples, and the light in her eyes was even colder than

before. The time had come at last for her to realize that she was tired of books. She looked about her. Where were her friends? They were in the world of life, working and loving and serving. Eagerly she said to a departing Day, "To-morrow I will go with your sister."

"Alas! I have no more sisters," said the Day, and closed the door.

#### PERSEVERANCE

Many things can be gained by perseverance. If one simply remained idle and waited for things to come his way, I am afraid he would never succeed. On the other hand, if one tries to improve his opportunities and does his best, success is almost sure to come.

Such was the case of a young man, Eugene Black by name, who during his boyhood days faced poverty and hardship. His father and mother were very poor indeed. The family was large, and as a result of the father's excessive drinking they were often in very difficult circumstances. At the early age of thirteen Eugene was taken from school because his help was needed to support the family. He started working on farms and in stores and gave good satisfaction wherever he was. For several years he pursued these kinds of occupations, earning enough money, together with that which his father made, to enable the family to live very reasonably and keep out of debt.

When twenty-one years of age he became an engineer on the railroad. Owing to the dangers of engineering, his mother worried constantly about him and kept begging him to find some other occupation. At the end of a year he left home to make his way in the world. Although he had no capital, he decided to follow the trade of a merchant. When he stepped from the train in the town in which he had chosen to set up a business, he had only seventy-five cents. Going in debt heavily for a little store, he bought it and started making payments. After some time he had the store paid for and began laying up money in the bank.

Ten years later I learned that he was very well to do, owning a large merchandise store, two brick buildings, two large dwelling

houses, and five lots, besides having a considerable amount of money in several banks. He has been married now for some years. His sons and daughters have been sent away to school to get a better education than his. Mr. Eugene Black is living a comfortable and prosperous life — a result of his unflinching perseverance.

### EXERCISE 21 — *Written and Oral*

#### MAKING PLOTS FOR SHORT STORIES

Make a plot for a short story based on one of the news paper clippings used in Exercises 9 or 10. State also the point of view which you would adopt. Perhaps you may agree on a single clipping on which each member of the class tries his hand. If so, read the various plots in class and decide which is best and why. The plot statements below may be suggestive. What point of view would you choose for each of these? Suggest conclusions for those unfinished.

1. The new lawn is the pride of Mr. Jones's heart. Mr. Jones has ordered eighteen tons of coal for the winter, specifying that it shall be put into his cellar when the ground is dry, since he has no driveway near the house. The coal wagon arrives with three tons during a heavy rain, while the ground is soft and sticky, and cuts deep ruts in the precious lawn. The coal proves to be for the next-door neighbor.

2. A college boy who is traveling in Europe with limited funds separates from his party at Paris to visit Heidelberg and the Black Forest. War breaks out. He is without a passport. (Finish the plot.)

3. Larry is captain of the football team, very popular, but slow in his studies. Just before the most important game of the season he fears that he will be debarred for failing in English. He has an opportunity to copy a theme from another school, which he is sure will not be recognized. He succumbs to the temptation, and then,

thoroughly ashamed of himself, attempts to substitute an original theme for the stolen one before it can be read. (Finish the plot.)

4. Buck Johnson, nine years old, has an ambition to be a pirate. He and his playmates build a raft, which they launch on a near-by pond, and there run up the black flag. There are no vessels to attack. Consequently the boys attempt to launch an old wagon body overturned near the water's edge and under it discover a human skeleton. The pirates flee.

5. Dolly is left at her uncle's country home suffering with a sprained knee, while her family go in their car to see her uncle's fast horse win the thousand-dollar race at the fair. Susan Mears, a pious neighbor, is to keep her company, but is called away by telephone. Immediately afterwards two rough-looking men drive up in a motor truck and go into the barn where a thoroughbred colt is kept. Dolly overhears scraps of their talk. She creeps first to the telephone and calls the nearest police station as well as the fair grounds, then to the table for her uncle's revolver. She fires both barrels into the motor truck. (Finish the plot.)

**\* EXERCISE 22 — *Written***

STATING THE PLAN FOR YOUR STORY

It is time now for you to decide definitely upon the plan for your final story. Hand in a statement of the plot and mention the point of view which you intend to use. If you have been able to choose among several plots, hand in a statement of each to the teacher, who may be able to advise you as to which you are likely to find most usable. If you choose one of the unfinished plots suggested above, you may need to adapt it to your own experience. If your story is not to be a story of plot but one of the chronicle type, hand in now a brief summary of the action and indicate the point of view. In either case do not attempt to cover too much ground ; plan for intensity rather than extensiveness of action.

Stevenson's advice may be helpful as you work on your story, especially if it is an original story with plot :

The young writer will not so much be helped by a genial picture of what an art may aspire to at its highest as by a true idea of what it must be on the lowest terms. The best that we can say to him is this : Let him choose a motive, whether of character or passion ; carefully construct his plot so that every incident is an illustration of the motive, and every property employed shall bear to it a near relation of congruity or contrast ; avoid a subplot, unless, as sometimes in Shakespeare, the subplot be a reversion or complement of the main intrigue ; suffer not his style to flag below the level of the argument ; pitch the key of conversation, not with any thought of how men talk in parlors, but with a single eye to the degree of passion he may be called on to express ; and allow neither himself nor any character in the course of the dialogue to utter one sentence that is not part and parcel of the business of the story or the discussion of the problem involved. Let him not regret if this shorten his book ; it will be better so, for to add irrelevant matter is not to lengthen but to bury. Let him not mind if he misses a thousand qualities, so that he keeps unflinchingly in pursuit of the one he has chosen.<sup>1</sup>

### E. PLANNING FOR UNITY IN YOUR STORY

You have already found that the chief essential of the short story, as of any other composition, is unity. One impression is to be made out of many details. (See the discussion of unity in the chapter on exposition, pp. 14-17 ; also rules under I, *B*, in Chapter VI.) Hence, whether your story be of chronicle or of plot type, there must be at least one unifying element. The statement of the plot or plan which you have already made should secure a certain approximation to unity,

<sup>1</sup> From "A Humble Remonstrance" in "Memories and Portraits."

but it will by no means secure oneness of impression. All that is to be said further of proportion, characterization, background, and style has some bearing on this same matter of unity; all that you do in working out your theme to completion will be chiefly directed toward attaining this oneness of effect in the end. But there are certain fundamental matters of unity which you should consider in the very beginning.

### 1. *Time Limits*

Plan to include the shortest space of time that will cover the most interesting events. Necessary preliminary events occurring before this time may be brought in afterwards by suggestion or by incidental reference or by brief statement, sometimes called exposition. (See, for example, "The Fall of the House of Usher.") Concluding events may be implied in the climax. If your story is a chronicle, a simple narrative, begin at the interesting part. Young writers almost always make the mistake of beginning much farther back than is necessary, instead of concentrating on a single scene that might be made to imply all the rest or on a few events of greatest significance. Of course this advice does not apply to the writing of a biography, where the time limits are those of a life.

### 2. *Mood or Dominant Tone*

Plan to strike a keynote in the beginning and to keep that tone throughout. In every artistic short story there is some dominant mood or idea. If the dominating idea is a moral one, this central thought is called the theme. Hawthorne's stories almost always have distinct themes, not morals dangling at the end but thoughts diffused through

the whole. Poe was more fond of mere moods, intense emotion felt from beginning to end, studies of death, of fear, of horror, of revenge. His moods are nearly all very grave; but a gay mood or a whimsical or a tender may prevail equally well, as in stories of Stockton, of Mark Twain, of Aldrich, or of Sarah Orne Jewett.

### EXERCISE 23 — *Oral*

#### STUDYING UNITY IN SHORT STORIES

Study any good short story that your teacher may assign.<sup>1</sup> What are the time limits for the action that goes on before your eyes? How is previous action introduced? What is the mood or dominant tone of each story? Can you tell how this is given? Be ready to speak definitely and fully from careful notes showing how the details are made to give one impression.

#### F. PLANNING THE PROPORTIONS OF YOUR STORY. OUTLINE

##### 1. *Emphasis*

Two principles must guide you in determining the proportions of the various parts of your story—the principles of emphasis and of economy. Generally those parts that deserve emphasis should be expanded; therefore the first problem for you is to decide what parts do deserve emphasis. If you are writing a chronicle, the answer must be, "Those parts that are most interesting or that are most significant to the hero." If you are writing a story with a plot, the answer

<sup>1</sup> See Smith's "Short Stories, Old and New" (Ginn and Company). The stories given furnish interesting contrasts in tone.



must be, "Those parts that are most important to the climax." A study of proportions in a well-written short story or two may help you to see what kinds of things are worth emphasizing.

#### EXERCISE 24 — *Oral*

##### STUDYING THE EMPHASIS OBTAINED THROUGH PROPORTION

In some story by a master<sup>1</sup> compare, in estimated number of words, the introduction, body, and conclusion of the story. What space of time does the body of the story cover? What moments are dwelt upon in greatest detail? What proportion of space is given to background? to character? State as nearly as you can why the space is apportioned as it is. How are connecting links put in? What is the longest space of time covered by a single sentence? Are any gaps left without even a word to indicate what happened? Is the story, in your opinion, well-proportioned for emphasis?

#### EXERCISE 25 — *Oral (Optional)*

##### CRITICIZING STORIES FOR EMPHASIS OBTAINED THROUGH PROPORTIONS

Choose a story that seems to you notably well-proportioned or notably ill-proportioned for emphasis, and prepare to discuss it in class, answering the questions given in the preceding exercise and making any further pertinent comment that seems to you interesting. Plan together that the class shall use as great a variety of stories as possible, providing that there shall be no duplicates. Write a brief summary of the plot and read it to the class at the beginning of your discussion.

<sup>1</sup> See "Short Stories, Old and New," as above, or a short biography, such as Schwarz's "Life of Lincoln" or part of Franklin's "Autobiography."

*2. Economy*

Another matter of proportion that is closely connected with emphasis, but worth considering separately, is the economy of material which the skilled writer practices. A beginner is very likely to feel that a story of two or three thousand words is such a portentous undertaking that he must provision himself with as many exciting events as possible or he will not have enough to last him to the end. One student, for example, knowing something of life on a ranch, decided to use a roping contest as the basis for his story. To give a more intense dramatic interest to the event, he would make the hero an escaped convict—a highwayman hiding from justice, who had decided to turn over a new leaf. The hero had been found out by the other men on the ranch, but they gave him his chance, and in the contest he won their gratitude and respect. Fearing that even this material might not be enough to last through three thousand words, the young writer invented an unfortunate love affair, whose result had driven the hero to brigandage. The girl he loved, who really loved him after all, subsequently became a moving-picture actress and came with her company to the ranch on which the hero was employed, where a reconciliation took place. Now all this material would be difficult for even a great master to unify and make real in three thousand words. If the amateur began, as he would be likely to do, with the love affair, and followed events in chronological order to the roping contest, he would be sure to produce no effect at all except, perhaps, that of cardboard characters performing in a cardboard theater. Character and motive would be very important in such a story, and he must allow

room to make them real. In contrast with this extravagant sort of story-making, study the work of Sarah Orne Jewett, Kipling, O. Henry, and of course that of Poe and Hawthorne, for economy of means.

### EXERCISE 26

#### STUDYING ECONOMY OF EVENTS IN A SHORT STORY

Compare the following story, "Heart's Desire," written by a high-school pupil, with Josephine Daskam Bacon's "The Little God and Dicky," or with one of Booth Tarkington's "Penrod" stories, noting every matter of proportion in which the work of the amateur is inferior. Or compare "The Mystery of Thomas Keene" with Poe's "The Murders in the Rue Morgue," of which it is evidently an imitation, or with Poe's "The Purloined Letter," another mystery story. What parts of the amateur stories need expanding for clearness or for interest? What parts should be condensed or omitted altogether? What one thread of interest would be sufficient without complication in so short a theme? Would you change the plot as well as the proportion of different parts?

#### HEART'S DESIRE

"Git up, Buck," shouted an elderly, auburn-haired woman to a mass of tousled red hair, "you're late for school." The aforesaid tousled red hair went through a complete revolution and disappeared underneath the bed covers. There were a few moments of deep silence and then a resounding thwack was heard, whereupon the red hair again emerged from underneath the covers followed by a densely freckled little face. Buck dressed with incredible haste, partly because the thwack was an added incentive and partly because Buck did n't have much to dress with. Buck's

clothes were not of the elaborate kind, and they still bore trademarks of a certain treacherous ditch into which Buck had fallen a few days before.

Having hastily dabbed his face with a palmful of water, he hastened to school. Buck was the king of his schoolmates. Being a veritable wildcat and having extraordinary athletic abilities, he was at once feared and idolized by his companions. He could shoot more marbles out of a ring, from taws, than any boy in the village. He could hang by his heels from a flying trapeze and do the muscle grind so many times and so quickly that he resembled a pin wheel which had been set off on a Fourth of July. It was a general axiom among the boys that if Buck could not do a thing it could not be done at all, but there was one thing Buck could not do and that was utter two distinct syllables to a girl. Buck once attempted to address a captivating young miss but found to his utter amazement that he was quite speechless, after which he was cautious of speaking to girls. However, Buck was soon destined to fall in love.

Buck had been heroically striving to concentrate his mind on the preparation of his spelling lesson, but to no avail. Time after time his thoughts would wander over green meadows and barren hills, which would instantly recall to him the notable day when he wandered so far away from home that he could not find his way back again and, as the result, had to substitute mother earth for his little folding cot. Fortunately a party of surveyors chanced upon him and brought the pride of Elm's Creek back to home and mother: The biting cold and the loneliness of his surroundings on that eventful night caused Buck to hang around the vicinity of his home for many a day. But it was n't long before the expression of fear upon his face gave way to his usual decidedly humorous smile, a smile that told of happy recollections, and indeed they were happy, for Buck had in the meantime administered a terrible lacing to Snobby Percy who dared to insinuate that Buck was in love with Maggie Pepper, a fact which Buck knew very well to be true.

•

He was suddenly awakened to the stern realities of the school-room when he was called upon to spell *striped*, which he spelled *stripped*. In the consternation that followed, Maggie turned around and looked squarely into the eyes of Buck. The latter felt his cheeks grow intensely hot and he started to blink so furiously that in a little while his head began to swim. Buck had a curious habit of blinking when he was embarrassed. It was the first time their eyes had met, for Maggie was new to the school. Buck would have gladly spelled *striped* with two *p*'s a thousand times for another one of those soulful shots. From that moment Buck was madly in love with her. It was a pure love gushing forth like a sparkling brook from the somber gray mountains. Being very simple in his ways, try as he would, Buck could not conceal his affection for Maggie. Soon everyone in the schoolhouse was aware of the quaint little comedy which was being enacted by the two lovers, and they watched with jealous eyes the outcome of the affair.

It was a strongly perplexed Buck that went to bed that night. He was wondering why he had such a strange sensation within his heart and why the world had suddenly become so romantic. Little did he dream that this beautiful quality called love is the most powerful and subtle of all passions, that it is inherent in all of us although differently expressed. It is present in his desires for Maggie; it is present in the love for animals which a great many people possess, especially old maids, who have to free themselves of some of this love, which becomes stagnant if not expressed, and so then it all flows out on their dear little doggies. Without love this world would be a vast, frigid expanse and its inhabitants stiff automatons — cold, senseless, and dead.

Buck was not inclined to be sentimental. Classic beauty and forms divine had no lure for him else he would not have become enamored of his prosaic, snubby-nosed little Maggie.

Tired of creating a host of strange fantasies in which Maggie always rejected him, he fell into a troubled sleep and consequently dreamed. Everywhere he turned his eyes he was confronted by a pair of blue ones. I must be looking into a mirror, thought he, but

later he dispelled his thought as he remembered his eyes were green. There was a regular medley of eyes, — soulful eyes, dreamy eyes, squint eyes, coquettish eyes, and hosts of others, — but they all had one common characteristic — they were blue. His sleep became more profound. The eyes disappeared. He was drifting on a calm ocean; the water was blue, the skies were blue, the faint outlines of the distant objects were blue, — everything about him was blue, blue, blue. Another great change had thus come into Buck's life. His favorite color had changed from green to blue.

Having caught somewhat of a glimpse of Buck's character, let us now proceed to get a snap of Maggie. As said before, she was very commonplace; a small, upturned nose, a mass of streaky, blond hair, and a pair of squint, blue eyes were all the attributes of beauty she could claim. However, what she lacked in beauty was more than offset by her well-developed flirting propensities. There was not an ominous glance or suggestive pose of this subtle art but what was known to her. And, indeed, she made use of her knowledge. At times Buck's aspirations would soar high above the realms of credulity, only to be shattered and hurled to the domains of the ordinary by some affected indifference that she would display towards him.

The poor boy was thus torn by two conflicting passions. At times he was unusually happy; at other times he was morbid and melancholy. Had Buck known something of the nature of woman there would have been no occasion for his heaviness of heart. Maggie really loved him, but her haughtiness and pride prevented her from telling him so; moreover, as is true of a great many women, she desired to be wooed and won. She ached for some strenuous lover who would sacrifice all for his ladylove — he to be her brave and handsome knight, she his lady fair.

Buck was at his wit's end how to proceed in his affections. As said before, his lips were clamped tight in Maggie's presence. Great lumps began to form in Buck's throat, and he vainly endeavored to swallow them. Near a window in the opposite corner of the room Maggie was talking to the snob, as Percy was called.

The sight was too much for his overwrought nerves. Quick as a flash he jumped up, artfully tripped Percy, who fell prone upon the floor, his breath knocked clear out of his body, and then he ran out of the room.

The afternoon session began. Buck was conspicuous by his absence. Intense curiosity was displayed as to his whereabouts. Vague rumors spread about the class that Buck had left them for good, but at three o'clock the mystery was explained. Upon the fence which surrounded the school was carved a huge heart. It bore the following inscription: "Buck — Sweet — Maggie." Underneath was Buck's mark of identity, a grim skull and two crossbones. Buck's knife spoke far more eloquently than his lips could have. It was his formal declaration of love.

The following day his eyes were riveted on his books. He dared not look up. His fate was in the balance. Time after time he would half raise his head, only to be overcome by fear and lower it again. Strange sensations took possession of him. The dull, monotonous whispers, the occasional shuffle of feet, and the queer buzzing that he fancied he heard seemed weird and uncanny.

He must pluck up courage for one look, only one glance, to see if she approved or not. A violent jerk of his head, as if the sudden action would be able to overcome his fears, and he was looking straight at Maggie. His heart was shot to pieces. He had won. That noon Buck ran the bases as a madman. He jumped on everybody in sight, and punched and kicked with such energy that the game was broken up and everybody ran for shelter. His actions were only the expression of his sheer enthusiasm and great joy, not of mere badness. His wild revel was soon broken, for seeing Maggie watching him, he began nervously to throw stones at the birds in the trees. Observing his dog Bones watching him from a tree stump, he made a dash for the unfortunate animal, and the latter, foreboding illtreatment, fled pell-mell over the fields, with Buck in mad pursuit.

The last event in Buck's love cycle came that very day. "Kin I take yuh home, Maggie?" A short pause followed. "Yuh kin,

Buck." What matter to him if she had squint eyes? To him they were large and luminous. What matter to her if his hair was shaggy and red. To her it was beautiful auburn. If one would care to glance down the road he might catch a glimpse of a youth blinking furiously and of a lass smiling coquettishly, for he was her brave and handsome knight and she his lady fair.

### THE MYSTERY OF THOMAS KEENE

Inspector Hunt looked up and smiled as the younger man came to his desk. There was a sense of strength in the supple form, a sense of power in the keen alertness of the youthful face.

"The robbery of the First National Bank still remains a mystery," said Hunt, "although Bankson, Ames, Anderson, and Rollis have all done their best on the job."

The younger man's eyes seemed to snap with alertness; his form trembled with excitement and earnestness. Did the chief intend to detail him on this job? His reputation would be made if —. But here he dared not think further.

The Inspector secretly noticed Keene's eager enthusiasm and was pleased.

Then the Inspector rapidly gave the details of the robbery. He ended with the statement that Bankson, Ames, Anderson, and Rollis had all felt a peculiar sense of being watched, followed, shadowed constantly; that they felt that this surveillance was being done by the criminal himself; that every effort to trap the man or rid themselves of the feeling of his nearness was unavailing. The whole affair was so uncanny that each had in turn refused to stay on the case.

Keene seemed to shiver a little as his superior spoke. The Inspector remarked his nervousness.

"Now don't you get superstitious, too," he laughed. "There's nothing in it. It's bosh, pure bosh!"

Keene seemed about to speak, but apparently changed his mind, only nodding his disbelief in hoodoos. The Inspector smiled



approvingly and dismissed Keene with the injunction, "You've got to get him, my boy, for the department's reputation is at stake."

Keene had taken great interest in the case from the very start. As he had not been detailed on any special job, he had secretly been working on the case while his four companions had successively taken and then suddenly dropped it. This had puzzled him. For a time he thought that some secret agreement among themselves or with the thief was the cause. This led him to keep a strict surveillance of the men for a time. As he did so the whole affair seemed to become incredibly tangled. At one time he had almost decided that a clique of men in the department had engineered the whole affair.

The situation became more complicated when he officially took the case. Always he felt as though he were being watched, and he feared the power of the "ring," although his better judgment knew that no "ring" existed.

Twice he awakened in the night with a feeling that a second person was in the room. On the second of these occasions he discovered that his desk had been opened but nothing taken. His clothes had been disturbed but otherwise not molested. His most careful work failed to locate a clew.

Two nights later he knew why Bankson, Ames, Anderson, and Rollis quit the job. The hoodoo was real! It was neither man nor beast. It resembled an ape, but was at times more human. It chattered, it gibbered, it writhed, it twisted. It paralyzed every faculty of his and convulsed him with nameless fear. It was in his room, a living, breathing shape, not a nameless, formless hoodoo. As his senses reeled, he shot at it. The thing suddenly sprang at him and he became unconscious. In the morning a bruise on his head and a shattered panel in the door were the only evidences of the uncanny visitor.

Keene determined to quit the job, but changed his mind while hurrying to headquarters and returned to his rooms.

He worked hard all day and retired early. That which occurred in his apartments that night is related herein.

It was about twelve o'clock.

There seemed to be a short, sharp struggle, a few choking gasps, then the deadened thud of a lifeless body on the floor. Silence followed.

Then a gurgling, choking laugh, a stifled sigh, and a mumble of inarticulate sounds came from the alcove where the bed was. In the darkness a pool of blood was forming.

In the main room a gas jet barely flickered over Detective Keene's desk, casting writhing shadows on walls and floor. It seemed that one of these ghoulish fancies sneaked into the room, crawling on all fours. Then it arose, chattering, half-staggering, clasping its head. It crouched, then stole over to the hearth, ripping out seven adjacent tiles with its bare fingers. A diving search with a bare, hairy forearm discovered a considerable space beneath the tiling. A chuckle ended in a moan as the body twisted back and made dizzily into the dimness of the alcove.

It seemed to be rummaging among the clothes in Keene's wardrobe. Presently it emerged from the dimness, dressed in the detective's clothes. It walked quickly to his desk and pressed a secret spring. The desk opened. It pulled out the upper left-hand drawer, taking a police star from it. A lower compartment was opened. A "jimmy" and several other tools were taken from it. Somewhere a clock struck the hour of two. The figure started, straightened. The lock clicked. A door creaked. The figure vanished into the night.

Ten minutes later a sharp knock sounded on Keene's door. There was no answer. A key grated. The door opened. A light flashed into the alcove. As it did so a shadow seemed to cringe under the bed. The covers were thrown back, the bed was empty. The light flashed out. The night latch snapped, and Inspector Hunt withdrew.

In the deeper blackness which precedes the dawn Keene's door sprang lightly open. An apish figure entered, chuckling and gurgling. It threw a huge armful of neat, little packages on the floor, then played among them like a child with its blocks. They crackled

like new bank notes. Of a sudden the figure rammed all the crisp little bundles into the gaping hole in the hearth. The shining star followed. With a startled screech its hands ripped off Keene's coat as it licked a big, red, sticky splash of blood on the right sleeve. Furtively the coat was crammed on top of the star and the seven tiles replaced. Then it sat gazing stupidly at nothing, shivered, gibbered, and slunk into the darkness of the alcove. A gurgling, struggling, choking noise came from under the bed. Then all was quiet.

In the morning they found Keene dead under his bed. There was a mark on his temple. His right hand was bloodstained. Otherwise no violence had been done him. His rooms were as usual except that his coat, his star, and a few tools were missing.

As his body was being removed the newsboys were shouting, "Extra! Extra! Mystery in assassination of Thomas Keene, detective, and sensational repetition of the First National Bank robbery!"

### EXERCISE 27

#### STUDYING ECONOMY IN THE NUMBER OF CHARACTERS EMPLOYED

In any assigned short story<sup>1</sup> note the number of characters. Why are so few used? Can you mention a short story in which many characters appear? How many of these characters are absolutely essential to the action? Which are background characters put in to make the world seem real? Which characters are fully portrayed? How is each adapted to the action? If you find this question difficult to answer, try mentally substituting other kinds of people for those used and see what difference would be made in the story.

<sup>1</sup> See Smith's "Short Stories, Old and New" (Ginn and Company).

**\* EXERCISE 28 — *Written***

## MAKING AN OUTLINE FOR YOUR STORY

Prepare the outline for your story, approximately as you intend to write it, taking care to secure unity. Especially avoid planning to dwell on preliminary events or explanation. If your story has a plot, bring the climax as near to the end as possible. Show by the proportions of your outline the general proportions of your story as you expect to make them. (See pp. 67-68 for the forms of outlines.) Of course, if as you work on your study you find ways of improving this first plan, you may change your outline.

Append to your outline a list of the characters that you intend to use and a statement of the point of view adopted; also hand in again the summary of your plot or plan.

## IV. REALIZING THE SETTING

Even an improbable story may be made to seem real to the reader if the background be vividly realized and the characters firmly outlined. The reader may feel as the little girl in Samuel McChord Crothers' ingenious "Miss Muffet's Christmas Party" felt of Gulliver's tales: "Though he might be mistaken in regard to the main points, all the details happened exactly as he said." The absolutely impossible but exceedingly real countries described by the veracious Gulliver are classic examples of the power of definite little details to create the illusion of reality. If your setting is not frankly imaginary but supposedly realistic, even if you are writing a matter-of-fact biography of yourself or of someone else, all the more are individualizing details necessary to make the background different from all the

similar backgrounds and give the impression of sincerity. Your notebook work should have made you realize this long ago (see pp. 288-296).

A writer in *The Editor* remarks :

Every reader of manuscripts is familiar with the short story that is entirely lacking in locality and a proper delineation of its characters. It is rejected with the customary printed slip. . . . Here is an illustration :

John threw off his coat angrily. "Here," said he, "how much longer must I wait for my supper?"

"You are early," his wife replied gently.

"I am not early. I just don't happen to be late, that's all."

The story then went on to show John leaving the house after supper. . . . It is not necessary to give the plot in detail, though, it might be added, it contained the elements both for action and a strong climax. The fault was that throughout the story you never learned John's last name, or his occupation, or whether he lived in town or city, or the manner in which he was injured. You gained no information concerning Minnie's [his wife's] family other than the fact that her nameless husband was unkind to her. You did not discover the age of the children, or at what point they entered the scene. Doubtless in the writer's mind all the details were clear; but they had not been conveyed to the reader. *The effect was that of the rehearsal of a play before the scenery and costumes were supplied*—not of sufficient interest to warrant paying an admission.

To select from the background of time, place, and people of lesser importance just those details which will best serve the purposes of the story is no easy task. What to put in and what to leave out, what to suggest in a phrase and what to develop at length, must of course be determined by the importance of each part to the whole design. Sometimes the kind of day or the kind of light, sometimes the period

in history, deserves emphasis ; for examples read Poe's " The Fall of the House of Usher " and Hawthorne's " The Gray Champion." In general it may be said that the more remote and unusual the setting, the more fully will the details of that setting need to be set forth. You will find, too, that when the story emphasizes a mood, or when it is highly improbable in action or imaginative in tone, the background needs considerable space. Good examples are " Rip Van Winkle," " The Great Stone Face," " Markheim," " The Man who would be King," " The Man without a Country." <sup>1</sup> Kipling is a master of this detail of setting. You will enjoy reading his airship story " With the Night Mail " <sup>2</sup> and marveling at the grasp of imaginative detail which transports you to A.D. 2025 and takes you across the Atlantic in eleven hours.

Occasionally the setting is the chief source of interest, the origin of the story in the author's mind. " The Legend of Sleepy Hollow " is an instance (see p. 286). Stevenson says :

One thing in life calls for another ; there is a fitness in events and places. The sight of a pleasant arbor puts it in our minds to sit there. One place suggests work, another idleness, a third early rising and long rambles in the dew. The effect of night, of any flowing water, of lighted cities, of the peep of day, of the open ocean, calls up in the mind an army of anonymous desires and pleasures. Something, we feel, should happen ; we know not what, yet we proceed in quest of it. And many of the happiest hours of life flit by us in this vain attendance on the genius of the place and moment. It is thus that tracts of young fir, and low rocks that reach into deep soundings, particularly torture and delight me.

<sup>1</sup> For the first four see Smith's " Short Stories, Old and New " (Ginn and Company).

<sup>2</sup> In " Actions and Reactions."

Something must have happened in such places, and perhaps ages back, to members of my race; and when I was a child I tried in vain to invent appropriate games for them, as I still try, just as vainly, to fit them with the proper story. Some places speak distinctly. Certain dank gardens cry aloud for murder; certain old houses demand to be haunted; certain coasts are set apart for shipwreck. Other spots, again, seem to abide their destiny, suggestive and impenetrable, "miching mallecho!"<sup>1</sup>

The mood or feeling or character of a place should be reflected in the *dominant tone* of its description, and to this dominant tone the choice of words is very important (see pp. 366-367).

#### EXERCISE 29 — *Oral or Written Theme*

##### DESCRIBING A SETTING, FOR MOOD AND DETAIL

Picture a scene that seems to you full of suggestion for a story. Make it vivid with detail, and let the class decide what tone the story should have which belongs in that setting. Be sure *that every detail counts toward the dominant tone* which you wish to give. This tone may be one of cheer, of decay, of stirring life, of quiet beauty, of disorder, of desolation, of garish newness, of quaintness, of sturdy poverty, of dismal neglect, or whatever you will. If possible use a real scene—one that you can visit and study for this description, or one on which you have taken notes—and remember that the choice of words has much to do with the effect of each detail. Compare in sincerity and definite details, tone and choice of words, the two summer pictures that follow. What is the fundamental mistake of the first writer? In what respects is the second theme especially good?

<sup>1</sup> From "A Gossip on Romance" in "Memories and Portraits."

## SUMMER

We float listlessly out toward the great sea in our little bark just as the sun reflects his last rays across the glassy surface of the current. Our boat with its pure white sails appears to be a connecting link between the great blue above and the deep blue below. As we drift along upon almost a shoreless stream we see in the far distance fair, sloping lands. These loom up so indistinctly at first. The warm winds of the deep sea soon lull our sails to sleep. Finally we see vividly the beautiful isles and for the first time smile on them. We know not any place half so fair as this. Extended paths lead step by step higher and higher into the mountains, which rise loftily. Beautiful foliage of every kind and countless birds with their merry and cheery songs abound throughout these lands. Nature never existed more charmingly. The fragrant air is far too sweet for human nostril. The canopy above is as pleasing to our eyes as the verdant fields below. All this with the drowsy zephyrs and mimicries make the lands appear to be but a paradise on earth.

## AN EVENING SCENE IN LATE SUMMER

A thin bluish haze had settled down in the little valley and wrapped it in almost perfect stillness. Nothing could be heard but the shrill notes of the katydid and the call of some night-bird as it sailed high in the air. I walked through the old orchard with its load of ripe fruit and stopped at the little gate, startled by the satisfied grunt of a dirty white pig, which lay in the dust-covered weeds. Looking up, I saw a rambling old brown house with sagging shutters and low red chimneys. A few locust trees stood in the yard, their tops dead and skeletonlike, but the green, lacy branches of the lower limbs gently swung in the light breeze. In front of the house sat an old couple, the very picture of peace and quietude. The little old lady was settled comfortably in a low rocker, which the folds of her blue-gingham skirt nearly hid from view. A small plaid shawl, with red for the dominant color, covered



the bent shoulders, and her hands lay folded in her lap. Gray hair framed the sweet old face with silvery whiteness and was gathered into a soft roll at the back. The old man sat with legs crossed and puffed away at his pipe, the blue rings of smoke rising lazily in the air. His straw hat sat back on the gray head, and the brown-and-white shepherd dog which lay close by raised his ears and gave a low bark at a boy who went whistling past. The little fellow planted his bare feet in the thick dust, which rose at each step, and swung his ragged straw hat in one hand, while with the other he gave his one suspender an occasional jerk. Away down the road came a lumbering wagon, and the horses kicked up clouds of white dust, which spread out and flattened over the dry fields. Under the branches of the trees I saw the sun as it sank, round and red, beneath the horizon.

### EXERCISE 30 — *Written Theme*

#### DESCRIBING A SCENE FOR DOMINANT TONE AND EFFECTIVE ARRANGEMENT

Choosing a scene of different character from that pictured in the preceding exercise, work again for dominant tone and for vivid detail. Stick to a single point of view in time and place, and make a single paragraph. You will find it advisable to strike the keynote in the very first sentence and to use great care in the arrangement of details to produce the best impression. One of the greatest difficulties in description is that the details which strike the senses almost if not quite simultaneously must be presented to the reader in succession. Remember that the first statements and the last are likely to linger longest in the mind.

This exercise should be repeated until you really succeed in conveying a single vivid impression of a scene. If you cannot unify and make real the single descriptive paragraph, you are not ready to handle the mass of material needed

for a short story. Perhaps the teacher may arrange to take you out sketching, as students of drawing and painting often go, and then you can have help in expression with the actual scene before you.<sup>1</sup> After you have tried picturing from a stationary point of view, write a description of from one to three well-developed paragraphs in which the point of view is changing and yet the whole gives one impression. It may be the same scene at different times or in different lights, or it may be a changing scene, as that from a car window, a boat, or a footpath where you walk. Two good descriptions with moving points of view are given below. How are the changing details unified in each?

The companions followed the shady wood road, the cow taking slow steps and the child very fast ones. The cow stopped long at the brook to drink, as if the pasture were not half a swamp, and Sylvia stood still and waited, letting her bare feet cool themselves in the shoal water, while the great twilight moths struck against her. She waded on through the brook as the cow moved away, and listened to the thrushes with a heart that beat fast with pleasure. There was a stirring in the great boughs overhead. They were full of little birds and beasts that seemed to be wide awake and going about their world, or else saying good night to each other in sleepy twitters. Sylvia herself felt sleepy as she walked along. However, it was not much farther to the house, and the air was soft and sweet. She was not often in the woods so late as this, and it made her feel as if she were a part of the gray shadows and the moving leaves.—SARAH ORNE JEWETT, "The White Heron"

The river was swollen with the long rains. From Vadencourt all the way to Origny it ran with ever-quickening speed, taking fresh heart at each mile, and racing as though it already smelt the sea. The water was yellow and turbulent, swung with an angry

<sup>1</sup> See Helen Ogden Mahin's "Composition in the Open," in the *English Journal*, February, 1917.

eddy among half-submerged willows, and made a noisy clatter along stony shores. The course kept turning and turning in a narrow and well-timbered valley. Now the river would approach the side, and run gliding along the chalky base of the hill, and show us a few open colza fields among the trees. Now it would skirt the garden walls of houses, where we might catch a glimpse through a doorway and see a priest pacing in the checkered sunlight. Again, the foliage closed so thickly in front that there seemed to be no issue; only a thicket of willows overtopped by elms and poplars, under which the river ran flush and fleet, and where a kingfisher flew past like a piece of the blue sky. On these different manifestations the sun poured its clear and catholic looks. The shadows lay as solid on the swift surface of the stream as on the stable meadows. The light sparkled golden in the dancing poplar leaves and brought the hills into communion with our eyes. And all the while the river never stopped running or took breath, and the reeds along the whole valley stood shivering from top to toe. — ROBERT LOUIS STEVENSON, "Canoeing"

In the short story often the background must be touched in by incidental phrases rather than described at length. Of course, however, the author can supply the necessary hints only if the scene is very clear in his own mind. It will perhaps pay the student to study carefully the way in which some writers have managed this incidental picturing.

### EXERCISE 31 — *Oral*

#### STUDYING THE INCIDENTAL PICTURING OF BACKGROUND

Select any well-written short story and copy every touch which gives you any hint of background. Note the order in which these strokes are added — whether there is any definite plan, or whether only those features of the background which have immediate connection with the action

are mentioned. Some examples of such incidental building up of background are given below as suggesting the kind of thing to look for. In making your report do not be satisfied merely to read your selection of the author's phrases, but comment on his skill in using this method. Apply what you have learned of criticism in studying exposition.

By these few phrases O. Henry in "The Gift of the Magi" conveys a vivid picture of the setting. Find them in the story, and note the natural way in which they are introduced.

Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied.

. . . to flop down on the shabby little couch and howl.

A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.

In the vestibule below was a letter box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

She stood by the window and looked out dully at a gray cat walking a gray fence in a gray background.

There was a pier glass between the windows of the room. Perhaps you may have seen a pier glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks.

Had the Queen of Sheba lived in the flat across the air shaft. . . .

. . . a tear or two splashed on the worn red carpet.

. . . she fluttered out the door and down the stairs to the street.

Where she stopped the sign read: "Mme. Sofronie. Hair Goods of all Kinds."

At seven o'clock the coffee was made and the frying pan was on the back of the stove hot and ready to cook the chops.

. . . sat on the table near the door that he always entered. Then she heard his step on the stair away down on the first flight.

. . . a Coney Island chorus girl.

. . . in a Broadway window.

Realistic details of the background peculiar to a given region or its inhabitants give what is called "local color" to a story. The details in Kipling's stories of India and of the Jungle, — or, indeed, almost any of Kipling's, — those in Irving's "Rip Van Winkle," in Sarah Orne Jewett's "The White Heron," in Bret Harte's "Tennessee's Partner," are of this nature; but those in Poe's stories are not, because, however vivid, they represent no real portion of the earth's surface. In most of Hawthorne's stories there is much local color, though irradiated with an unusual light of the imagination and by a kind of moral local color from the thought and spirit of New England. "The Gentle Boy" and "The Gray Champion" are conspicuous examples. In a sincere story of any depth this kind of moral and spiritual background local to the community and the times is exceedingly important to impressiveness; and you can appreciate its skillful use even if you could not produce such a background in your own work.

### EXERCISE 32

#### MAKING NOTES FOR LOCAL COLOR

Make notes (on the spot) of characteristic details peculiar to some locality — notes on places and people — or bring to class jottings from your notebooks which might be used as local color. It is easier to see peculiarities in a more or less unfamiliar region than in one's own. If you cannot get out

of your own locality, imagine a stranger from a different section coming into it and living there long enough to understand it. Try to make his notes.

**\*EXERCISE 33 — *Written Theme***

PICTURING THE SETTING FOR YOUR STORY

Describe one or more places to be used as a setting for your story. In order to make yourself realize this background vividly, go into greater detail than you are likely to do in your finished narrative. Perhaps picture the place in general as well as at the moment when it appears in the action, or at a different time, or as it appears to different people.

V. REALIZING THE CHARACTERS

Perhaps the portrayal of people is more difficult than the portrayal of places. You have doubtless already decided upon the number and kinds of characters needed for your story, but you must make them very real to yourself and to the reader if you wish to be interesting and convincing. Some study of skillful characterization may be helpful.

**EXERCISE 34 — *Written or Oral Theme***

STUDYING THE MEANS OF CHARACTERIZATION

Choose from the text, or from other stories more or less familiar to the class, one particular story for study of the means of characterization. (Those discussed in Exercise 24 may be reconsidered for this point.) Note carefully the characters, grouping them as principal and subordinate, or background, characters; perhaps there will be none of the latter group. Then study the means by which the author

has made you acquainted with those in each group. How much author's comment is there; that is, how much personal description, characterization, or account of motives is supplied by the author in his own person? How much do you learn from the actions of the people themselves? Are these actions consistent with the character as described? How much do you learn of each character by the way in which other people in the story act toward him or her? What characterization is accomplished by the conversation? Are different means employed for different characters? Can you suggest reasons for the use of one means in one place, another in another? Are any people characterized merely by one trait and sketched in a sentence or two? If so, why? What are the three most common means of characterization? Which seems to you the most effective? Using these suggestions, and any other points individually interesting in your story, write your study of characterization, and read it to the class. Remember all that you have learned of effective exposition; make your criticism as clear, full, and pointed as possible. If the teacher so directs, you may speak from notes instead of writing your study in full, but in any event make an orderly outline.



Previous exercises should have made you realize several important things that you need to realize before making your own story: first, that the characters in a short story must be as few as possible — another application of the principle of economy; second, that they must be carefully chosen to suit the plot; third, that all possible means of characterization may be employed, but that the chief of these is the revelation of each character by his own acts and words.

One further point must be impressed, — and your study should have made you realize this also, — namely, that the effect of the story depends largely on the lifelikeness, the consistency, in other words on the sincerity, of the characterization. It is here that the young writer is likely to be weakest. To avoid failure he must live with his characters. He must know exactly how each looks, even though he may not care to give a full description in his finished story. If he does not take pains to see and know his characters thus alive and moving and in three dimensions, he will make them mere paper dolls.

### EXERCISE 35

#### STUDYING SINCERITY IN CHARACTERIZATION

In the stories printed under Exercise 26 what characters are employed? What means are used to make them real? Do you feel any insincerity in the words or actions of any one of them? Which are not made real? Which are real in spots? What opportunities for characterization are missed? Make definite notes and discuss these topics together.

Since part of the reality of a character to the reader comes from the clear image of his appearance, you must learn to describe people in a vivid and interesting way. Although in a short story nowadays usually the most effective description of people, like the most effective description of setting, is accomplished gradually by incidental touches, often more detailed pictures must be given first or at some important crisis. In portraiture of this sort the mere facts of size and weight are of least importance. You must seize the salient characteristics of the appearance, the dominant trait, and the suggestive details that carry all the rest with



them. The difficulty of conveying clearly the mere physical appearance, even without attempting characterization, is considerable.

### EXERCISE 36 — *Oral Theme*

#### DESCRIBING THE APPEARANCE OF A PERSON

Picture someone of striking or unusual appearance, making little attempt at portraying anything more than the physical. Try to make real the attitude, poise, or action of your subject as you take the picture at a single moment. If you choose, you may make a study of one of the people who are to go into your story. The first of the following themes has caught its man alive. The second is vivid, though not quite so original in point of view.

#### A SWIMMER

When he came to the surface he was quite near the wharf, and I could clearly discern his burly chest and thickly muscled upper arms crowned by a short neck and a bullet-shaped head. The next moment he buried his head deep in the water, and as he furrowed the surface I caught a glimpse of his shiny, broad back and powerful shoulder blades. He used the scissors cut, lifting his large feet well out of the water.

Not until he pulled himself up on the wharf did I see his full size. Yet his six-feet-two did not surprise me, for I had guessed as much right along. His body was well proportioned; his legs bulged with muscles that bore the healthy tinge of frequent exercise in the sun. He was breathing heavily, his broad chest working like the bellows of a smithy's forge. I asked him whether or no the water was cold, and he, still wiping his stubby nose and deep-set, beady eyes with the back of his large-knuckled hand, grunted a hearty "Oh, not so bad!"

## A FARMER BOY

A shrill whistle sounded through the still air, and presently a sturdy boy came in sight from around a curve in the road. He had a tanned, good-natured face, with a few healthy freckles across his nose, and his brown eyes were sparkling with fun. His dark hair was short and thick, and bunches of it were sticking through the torn crown of his old straw hat. He had on a blue shirt and faded blue overalls which were rolled up above his knees. Over one shoulder he carried a fishing-rod, and in his hand he was swinging a small string of fish back and forth. As he kept step to the tune he was whistling he sent little clouds of dust foaming up behind him.

## EXERCISE 37

STUDYING DOMINANT TONE IN DESCRIPTION  
OF A PERSON

Some one dominant characteristic is usually made to stand out in any description of a person. A mere aggregation of details, without a unifying trait to make with them all a single impression, is ineffective and unreal — only a catalogue. Study the descriptions of people which are quoted here, noting the dominant trait of each portrait and the details that help to produce the single impression. What particularly well-chosen words do you find? Try the effect of substituting synonyms for some of them and see whether you appreciably weaken the dominant tone of the whole.

She was ethereally slender, brown-eyed, brown-haired, brown-skinned. A little fluffy white dress spread fan-shaped above her knees; her ankles were birdlike. The foot on which she poised seemed hardly to rest on the ground; the other, pointed outward, hovered easily, now here, now there. Her eyes were serious; her hair hung loose. She swayed lightly; one little gloved hand held her skirt, the other marked the time. — JOSEPHINE DASKAM BACON, "The Little God and Dicky"

But Gallegher was something different from anything we had experienced before. Gallegher was short and broad in build, with a solid, muscular broadness and not a fat and dumpy shortness. He wore perpetually on his face a happy and knowing smile, as if you and the world in general were not impressing him as seriously as you thought you were, and his eyes, which were very black and very bright, snapped intelligently at you like those of a little black-and-tan terrier. — RICHARD HARDING DAVIS, "Gallegher"

The girl stopped short in her work of pounding the clothes and, leaning the paddle on the bench, looked up toward the forge with her luminous brown eyes full of grave compassion. Her calico sun-bonnet was thrust half off her head. Its cavernous recesses made a background of many shades of brown for her auburn hair, which was of a brilliant, rich tint, highly esteemed of late years in civilization, but in the mountains still accounted a capital defect. There was nothing as gayly-colored in all the woods, except perhaps the redbird, that carried his tufted topknot so bravely through shade and sheen that he might have been the transmigrated spirit of an Indian still roaming in the old hunting ground. The beech shadows, delicately green, imparted a more ethereal fairness to the fair face, and her somber brown homespun dress heightened the effect by contrast. — CHARLES EGBERT CRADDOCK, "Drifting down Lost Creek"

### EXERCISE 38 — *Written Theme*

#### DESCRIBING A PERSON TO BRING OUT A DOMINANT TRAIT

Describe some real person, choosing a subject whose appearance clearly reveals some dominant trait. Select details which will strengthen the one impression you wish to make, and arrange them in the best way to leave that impression in the reader's mind. At least a phrase, perhaps a whole sentence at the beginning or the end, should sum

up this impression. In the following themes what dominant trait is brought out in each portrait? What are some of the most individualizing touches? Which theme is worded more vividly? What improvements can you suggest? A careful study of these descriptions may help you in your own work.

### OLD UNCLE JOE

Old Uncle Joe, as our fathers called him, was another well-known character around this old grocery store. Two years ago we could always see him shuffling toward the store about ten o'clock in the morning to buy a loaf of bread and a package of Tiger tobacco. I well remember how he moved along, bent like a bow, with his head down and his hands clasped behind him. He was rich, but his clothes were old and filthy. Everything he wore, from his stiff hat to his shoes, was black, and all were covered with large grease spots, into which dust and dirt had been ground. He looked out on the world through a pair of watery blue eyes, and could not see how sickening his tobacco-stained gray whiskers and his toothless mouth were to other people.

### A COUNTRY STOREKEEPER

Seated near the red-hot stove and surrounded by his endless assortment of dusty merchandise, he presented a perfect picture of a huge, muscular mass of stooping, gawking, seedy antiquity. His heavily lashed eyes, sunk deep in his wrinkled, bearded countenance, which in turn seemed half buried in the depths of his musty collar, glared defiantly and yet inquiringly over the leaded rims of his heavy, cracked eyeglasses, which were perched dangerously near the tip of his prominent pocked nose. The wild appearance of his unkempt shaggy mass of hair and tobacco-stained moustache and beard, the firmness with which he desperately held the stump of a corncob pipe between his toothless gums, all aided by the terrible squint and glare due to his nearsightedness, showed

him to be fully prepared to do battle with "any of them gold-brick city fellers," as he called them.

The vastness of his well-rounded stomach was tightly encompassed by a patched and shiny swallow-tailed coat, that had long since turned green from age and envy of present styles, while from beneath his much-stained white apron protruded the stump of a wooden leg and the heavily booted companion of the lost member.

His speech, which consisted of little more than an incoherent series of grunts and squeaks, seemed to come from nowhere, while at times, when he became excited or confused, even these sluggish mutterings were further disfigured by much stuttering.

In short stories, at least in the best short stories, a lengthy description of the characters is comparatively rare, as has been already remarked. Space is too precious for the full depiction permitted in novels. The stories of Poe are exceptional in that many of them contain very detailed descriptions; an example is the three-paragraph portrait of "The Man who was Used Up," too long to quote here; the descriptions of Ligeia and of Usher in the stories of these names are familiar also. Nowadays for the most part the short-story writer accomplishes his portraiture with few touches, scattered through several pages, perhaps. The minor characters are generally sketched in a sentence or two.

### EXERCISE 39 — *Written*

#### FINDING AND MAKING BRIEF DESCRIPTIONS OF PEOPLE

After studying the sentences quoted below from "Rosy Balm," collect ten brief sketches of people from one or more short stories, writing them down to hand in. Also bring ten original sentences portraying ten different people,

using the notes that you have accumulated or making fresh observations. Ten people that you see on one street car or during one walk or ride would make an interesting collection.

He was a tall, stooping man with thin gray hair and a long, benevolent face.

His mild face took on a look of pleasure.

Miss Arletta, behind him, looked very small; yet she was a woman of good height, though of exceptional thinness. Her little face showed all its bones pathetically, and a perpetual smile dwelt upon it and behind the glitter of her gold-bowed spectacles. People said she wore off her flesh by being spry.

The December wind blew up an outer fringe of her thin hair.

There was no one in the kitchen but little Anna May, and she sat in a high chair at the table, packing six raisins into a small round box and then taking them out and packing them over again.

She was a pathetic little picture, with her wan face, her flaxen pigtales, and her painstaking intentness over the raisins.

Old Rhody sat by the fire, gaunt and gray.

She began at once in her high voice full of wailing circumflexes.

Uncle Blake came at once to the door, and she hesitated, seeing his white shirt-front and scrupulous silk stock.

Uncle Blake laughed, a little dry note. He was a tall old man with a noble profile.

Jane lived in the next house, but she was speeding along in her best bonnet and shawl, a small, neat woman with a round face and young, pathetic eyes.

Then there was Miss Susannah Means, who lived alone with her brother and did good works. She was sitting by the window, a faded little woman with an eager glance, and all one sandy color from hair to skin.

The cap'n was a thin man with a lean face, a satirical mouth, and about his eyes certain lines that nobody liked. — ALICE BROWN, "Rosy Balm" in "The Country Road"

The portrayal of character, even more than the portrayal of appearance, must be accomplished little by little throughout the story. Appearance has much to do with it, but it is not all. Any recipes for success in characterization are impossible to give. Only study of people, real and imagined people, can give the insight which is indispensable to firm and consistent characterization. Sincerity is a safe guide. Never attempt to portray a character that you do not understand. The *means* of characterization have already been summarized. (See pp. 342-343.) Perhaps the somewhat detailed analysis of a single character which has been made real by a great artist, followed by an attempt to portray some real character of your acquaintance, will teach you more than any amount of theory.

#### EXERCISE 40 — *Written Theme (Optional)*

##### WRITING A CHARACTER SKETCH BASED ON READING

Study one of the characters in any novel or short story that your teacher may assign, and write a character sketch to read to the class, first submitting your outline to the teacher for criticism. Or instead, with the approval of your teacher, you may make a study of the author's ways of manifesting that character, incidentally in the discussion showing your own grasp of the character itself. Maggie in "The Mill on the Floss," the child in "The White Heron," Elsie Venner, and Silver in "Treasure Island," for example, are interesting subjects. You may secure valuable hints for this work by recalling the means used by actors in some play that you have recently seen to emphasize the peculiarities of the characters that they presented. Note what they used besides costume, "business," and voice.

**EXERCISE 41 — *Written Theme (Optional)***WRITING A CHARACTER SKETCH BASED ON  
EXPERIENCE

The themes given below may remind you of some rather unusual person of your acquaintance — perhaps remembered from childhood, perhaps seen every day — who would make an interesting study. Think of such a person and make a character sketch of him or her. Notice that such a sketch is not a story, though incidents may be used to illustrate traits of character. In reality this theme is expository in its analysis and demands all that you have learned in your study of exposition to make it clear and coherent. Perhaps you can criticize the sketch of "The Village School-teacher" and improve upon it. Certainly you need not adopt so unsympathetic an attitude toward your subject nor so acidulated a style.

## THE VILLAGE SCHOOL-TEACHER

She was a tall, thin, maiden lady, precise in speech and action. Her very presence proclaimed her vocation. No sooner did she enter a room than everyone perceptibly stiffened; talk grew formal and turned upon books and kindred subjects in place of gossip about the neighbors' affairs or the latest style in bonnets. Small boys quietly crept from her presence, and if spoken to started as though caught in the jam and answered guiltily, "Yes, mom."

She had taught for many years and this caused her to take the lead naturally. When she spoke everyone was expected to listen, and when she gave an opinion all doubts on that point were forever put to rest.

In person she was the very embodiment of neatness. Her dresses fitted her thin, angular figure as the glove fits the hand. They were always spotlessly clean and well made, but very plain, as she did not believe in extra frills. Her beautiful thick black hair



was combed tightly back from her face and wound in a large roll at the neck. One of her pupils once told her it looked best that way because it pulled the wrinkles out of her forehead. Whether she believed it or not, she generally arranged her hair that way. I could never see that it affected the wrinkles. Apparently she firmly believed that a sour face was conducive to good order in the schoolroom. When she smiled it was a day to be marked in the children's books with red ink, something to remember and tell those who were absent. Her thin, bloodless lips were tightly pressed together, and she carried with her an air that said, "What I do and say is just right, and you must obey me whether you like it or not." Bleak, cold, sarcastic, she might have had many friends if she had smiled oftener in place of frowning. Her lips were often blue and her hands stiff with cold. In the hottest days of spring she took the same three-mile walk over dusty roads to perform the weary routine of her daily tasks. But summer or winter she was always the same—formal, cold, and hard.

There were no games, gymnastics, or stories in her schoolroom. She had no time for them. Her pupils learned their alphabet, made the letters on their slates, copied a line from the blackboard, and then sat with folded hands while their older brothers and sisters plodded through their lessons. The harsh, strident tones of her voice were particularly trying to youthful ears. We felt our nerves tighten as we entered the schoolroom in the morning, and there was little relief until we rushed away with screams of delight in the afternoon. Even in the intermissions her high voice could generally be heard above all clamor as she delivered moral precepts to some unruly urchin.

One of the younger members of Miss S——'s school board once ventured to suggest that it would be profitable for her to spend part of her summer in some good school. He did not soon forget the icy stare he received or the tones of Miss S——'s voice as she said: "I scarcely think that is necessary. Do you realize that I have *taught* school for fifteen years?"

**EXERCISE 42**CRITICIZING PLOT AND CHARACTERIZATION IN A  
SHORT STORY

Study and compare the stories in Exercise 26 and any assigned short story by a master, criticizing them very definitely as to plot, proportion, and characterization. What does the characterization in the first part of each lead you to expect? Do the succeeding events agree with your expectations? What parts are real and sincere? What insincere? What do you think are the chief causes of failure where failure occurs? What is the chief reason why the story by the master is much better than the other two?

**\* EXERCISE 43 — *Written Themes***SKETCHING THE PRINCIPAL CHARACTERS IN  
YOUR STORY

Write, to hand in, a sketch of each of the principal characters in your story, including personal appearance and character. Try portraying one by conversation, at least in part; another from the point of view of some other character. If you are writing an experience of your own and do not wish to write a character sketch of yourself, substitute one of the minor characters or choose some other subject for a portrait.

The background people must fit into the background or contrast with it. If any are needed, they should be chosen no less carefully than the principal characters and developed in greater or less detail according to their importance to the story. Sometimes a character from the background may even tell the story. These minor characters should be as sincerely drawn as the principals, though not so fully; that

is, they should seem just as real to the reader, though he does not become so well acquainted with them.

\* **EXERCISE 44** — *Written*

DESCRIBING THE BACKGROUND CHARACTERS OF  
YOUR STORY

In one or two sentences for each, describe the background characters of your short story, as to appearance and also as to character in general. If none actually appear in your story describe at least three that are associated with your principal characters outside your plot and that have made them what they are; for example, a mother, a father, an employer, a teacher, a friend. (Compare Exercise 39.)

VI. WRITING THE STORY

A. SOME DEVICES FOR INTEREST

Besides the fundamental considerations of plot, character, and setting there are numerous problems connected with telling the story in a way best fitted to hold the interest of the reader from start to finish. Since a perfected style is one of the surest ways of holding the reader's interest, some considerations with regard to style will be discussed later (pp. 365 ff.); at present certain devices will be suggested which may prove available in working out your stories.

I. *Conversation*

Of all means of preserving the reader's interest, one of the most important and one of the most difficult is the skillful use of conversation (see pp. 305 ff.). Conversation is generally not economical, since it spreads out the facts

which might be given in a more condensed form. But if well handled, it is lively and full of interest. Everyone is attracted by the very look of a page broken by conversation. Moreover, it may accomplish several things at once — the revelation of character, background, and action all together. Study the opening chapter of Jane Austen's "Pride and Prejudice" as an admirable specimen of this highly developed form of writing.

You will find the natural, vivacious, characteristic conversation that is so easy to read extremely difficult to write. Even the few sentences that you may need to introduce at intervals in your story will demand careful attention. Sincerity and a clear realization of the character who speaks will take care of most difficulties in conversation-writing. Of all faults, avoid most the affected, stilted, hackneyed, or literary manner of conversing; but remember, on the other hand, that most conversation as you hear it in life is distinctly commonplace and desultory and has no business being reported verbatim in your story (see Stevenson's remark, pp. 318). Neither does everyone speak the schoolboy jargon. You will have to listen to the kind of talk that you need, or look for it in the writing of the masters. At least your study of such writings and a comparison with what you hear will deepen your appreciation of them, if it does not bring you power to achieve their perfection.

#### EXERCISE 45 — *Oral*

##### STUDYING THE CONVERSATION IN A SHORT STORY

Study the conversation in the stories on pages 307-309 and in the following. Try to determine why the conversation was introduced at the points where you find it,

and note in each case what it accomplishes in the revelation of character, the suggestion of setting, or the forwarding of the action. Is every speech "in character"; that is, appropriate and natural to the person supposed to utter it? What proportion of conversation to narrative is used?

Select another short story and comment on it with the above suggestions in mind, adding any other points which your story makes worth mentioning in this connection. You will doubtless find conversation with far more character or sparkle than in the amateur examples given here. See, for example, Booth Tarkington's "Penrod" stories.

Tom Hill was well known among his schoolmates and acquaintances as a bully. When the schoolboys achieved a victory, it was always, according to his reports, because "I was the leader, you know." When he failed to beat in a race, it was always because "my ankle turned at the wrong time." He would have won in the swimming contest but "my legs got a bad cramp." Although he was very much afraid to handle a gun, and always had an excuse ready whenever a hunting trip was planned, he assumed an air of one having a wide experience in dealing with firearms in general whenever the opportunity presented itself.

"Say, kids," panted Billy Newman, as he overtook several boys on the way to school one afternoon, "d'ye know there's chicken thieves around?"

"No," chorused the boys, eagerly, crowding around Billy.

"Well," began Billy, slowly, "three of our neighbors say they have lost chickens for two nights. Dad won't be home, but he thinks they'll hit our chicken house about to-night. Anyway me and Harry Smith's going ter watch for em."

"Well," blustered Tom Hill, loudly, "you and Harry's too small to do any good. I'll go — and whoop-pe! — won't I make the feathers fly and the thieves scatter!"

"I'll help you, — you too, won't you, Jim?" said Fred Ray.

That night five boys waited in a downstairs room at the Newman home. It was a dark night, so the boys hunted up two lanterns to carry. It was decided that Tom should carry the gun, and the other boys were provided with stout clubs. Tom, it must be admitted, did not enjoy the feelings he experienced when he realized that he was to carry the gun. But he was afraid the boys would laugh if he offered to trade for a club, so he pretended to be entirely at ease.

"Boys," called Mrs. Newman, softly, about ten o'clock, "I am sure I hear a noise in the chicken house."

The boys slipped out of the door one by one. Tom, though quaking in his boots, took the lead, holding the loaded gun gingerly in both hands. Then followed Jim, Fred, Billy, and Harry, with their clubs and the two shaded lanterns.

"Hold my gun while I go back for more shot," whispered Tom to Jim, as they opened the gate of the chicken yard to enter.

"Why! — here —" began Jim, but Tom was gone. They waited for him to return, but a sudden loud commotion within the chicken house incited the other boys to action.

"Follow me," said Jim, as he handed his club to Fred and hurried on with the gun. He opened the door of the chicken house quickly, and when the boys jerked the shades from the lanterns he saw a number of chickens lying dead. The rest of them were huddled together in one corner of the house.

"Whew! Look up there," exclaimed Billy, pointing to the ceiling. There, clinging tightly to a rafter high above them, was a small raccoon, its face well hidden by its front paws.

One shot from Jim brought it to the ground, and a few blows from Fred's club caused the little animal to lie motionless.

The little procession marched triumphantly back to the house, with Billy and Harry bearing the body of the chicken thief. Tom met them at the door as they entered.

"Gee," he exclaimed when he saw the soft brown body that the little boys held at the door, "I'd 'ave liked to kill that chap, but you know, fellers, my wrist took a cramp."

Dialect in conversation is an important kind of local color, but a special word of warning is in order with regard to its use. In this, also, sincerity is important. Never attempt to reproduce a dialect with which you are not thoroughly familiar. Peculiarities of local speech depend almost as much upon intonation, inflection, and pitch as upon pronunciation, so that the best reproduction in print can be only suggestive. Dialect is not merely mispronunciation, then. Moreover, to represent faithfully even these peculiarities of pronunciation is very difficult. Most of the negro dialect in books and magazines, for example, is false. For one thing, the negro dialect of South Carolina is quite different from that of Kentucky. Certain words not in general use are peculiar to certain sections or to certain classes of people. But not all Southerners, for instance, say "reckon," nor do all New Englanders say "guess." Dialect is very interesting, but it should be used warily by the beginner, and only with sincerity.

**EXERCISE 46—*Written Theme (Optional)***

**WRITING CONVERSATION**

Tell some little story or incident entirely in conversation. Perhaps you have already attempted this task; if so (Exercise 18) improve upon your previous efforts. Use the form of a play if you choose (see any printed play), or include some author's comment, just as you prefer; but make the conversation reveal character and advance the action. Read one of Howells's farces by way of suggestion. You may extend this conversation into a little farce or a playlet if you have the material in mind and your teacher is willing, and perhaps present it at school assembly.

**EXERCISE 47 — *Written Theme (Optional)***

## WRITING AN IMAGINARY CONVERSATION

Read Landor's "Imaginary Conversation" between Franklin and Washington, and then write a similar imagined conversation between any two characters in history or in literature; for example, between Samuel Johnson and Robert Burns, between Alexander Hamilton and Julius Cæsar, between Benjamin Franklin and Alexander Graham Bell.

*2. Foreshadowings*

Other devices for interest may be discussed more briefly. The art of foreshadowing is one of these. If you have studied one of Shakespeare's plays you are doubtless familiar with this device. "King Lear" is especially full of hints of the future, introduced in the most natural way. "Treasure Island" abounds in foreshadowings. Chapter II, for example, begins: "It was not long after this that there occurred the first of the mysterious events that rid us at last of the captain, though not, as you will see, of his affairs." In a short story the foreshadowing must often be more incidental, since space is brief. It should never be labored or dragged in; sometimes the mere choice of the right word or phrase in a preliminary description will give the desired hint. Foreshadowing has much to do with unity of tone (see pp. 365-368). Indeed, everything in the story from beginning to end must be so welded together by one idea or mood that the outcome seems inevitable. If the writer is full of this idea or mood he will almost unconsciously foreshadow the end in the beginning, but some conscious effort to do so is likely to improve the result.



**EXERCISE 48 — Oral Theme**

## STUDYING FORESHADOWINGS IN A SHORT STORY

How does the author of some story assigned by your teacher<sup>1</sup> make you anticipate the events that happen without actually revealing his secret? Note each sentence or phrase which helps to hint at the future. If you have read stories in which the foreshadowing was awkwardly introduced, give instances of this fault. Be prepared to speak to the class for from three to five minutes, in some detail, on any one story. Do not let your notes keep you from making the presentation of your facts effective.

*3. Beginnings and Endings*

Two devices for interest with which you are familiar are strong beginnings and endings. The beginning of a short story should not only give the key to the whole but it should engage the attention of the reader and should start the story moving. The leisurely introduction of one of Scott's novels would here be entirely out of place. The ending should generally round out the tale with some sort of reference to the beginning. On the other hand, it may be abrupt, cutting off the action at the climax. O. Henry's endings are notable for their unexpectedness, — an unexpectedness which does not destroy unity, because it was implied, though subtly and invisibly, in the whole.

Beginnings are chiefly of three types: descriptive, as in Irving's "Rip Van Winkle"; expository, as in De Maupassant's

<sup>1</sup> A good example is Kipling's "The Man who would be King," in Smith's "Short Stories, Old and New" (Ginn and Company), or Poe's "The Fall of the House of Usher."

"The Necklace"; and dramatic, as in Stevenson's "Markheim."<sup>1</sup> That is to say, you may begin with a picture of the setting, or with an explanation of important circumstances in the situation, or with conversation. In general it would seem that the first opening is particularly useful when the story is to emphasize a mood or is to be distinguished by local color; the second is applicable to a matter-of-fact narrative or to one which implies a matter-of-fact tone, often because its plot, the mere "what" of the story, is the center of interest; and the third is especially desirable when the story turns on the characterization. Of course there is no set rule in such a matter, and you should employ the kind of opening which seems to you most in harmony with the general effect that you intend to produce. It may be well to note, however, that the expository opening which merely states preceding circumstances necessary to the situation unfolded in the story is likely to be very uninteresting in the hands of an amateur. It is generally wise to plunge into the story and imply or explain preceding events after the reader is captured (see pp. 309, 312). The expository opening which states the circumstances at the time of the story and thus immediately starts the plot in motion, as in Dickens's "A Christmas Carol," is less dangerous.

Endings are also, in general, of three types: abrupt, breaking off the story at the climax, as in "The Necklace"; leisurely, suggesting the after-life of the characters, perhaps, as in "Rip Van Winkle"; or reflective, casting the light of the author's own statement of his meaning back through the whole story, as in O. Henry's "The Gift of the Magi." The quick ending is safest for an amateur to use.

<sup>1</sup> See "Short Stories, Old and New" for the stories mentioned.

## EXERCISE 49

## STUDYING BEGINNINGS AND ENDINGS

Look over the beginnings and endings of stories in a current magazine and classify them. Bring to class three of the best beginnings and three of the best endings and discuss them critically. What foreshadowing have you in the beginning? How does the end in each case take hold of the beginning? Make any other comment that you see fit, showing why you have selected these particular examples.

4. *Titles*

A title should generally suggest but not reveal the story. It should be appropriate, not chosen insincerely for effect; but it should be individual and interesting, and it may even be misleading. Sometimes a good title has sold a story that was going begging with a poor one. Just what is meant by a "good title" is somewhat difficult to define, since any title is good that captivates the intelligent reader's attention and seems to him, when he has finished the story, appropriate. Titles in general may be classified as referring to plot; or to something vital to the plot, characters, or setting; or to the theme or central idea in the story. Some examples will make this classification clearer:

*Plot titles:* "The Revolt of Mother," "At Bay," "A Descent into the Maelstrom," "The Gold-bug," "The Lady or the Tiger?"

*Character titles:* "Rab and his Friends," "The Brushwood Boy," "Gallegher," "Markheim," "Rip Van Winkle," "The White Heron."

*Setting titles:* "The Legend of Sleepy Hollow," "In the Bend of the River," "In the Rukh," "The Country of the Pointed Firs."

*Titles of central ideas*: "A Christmas Carol," "The Man without a Country," "The Gift of the Magi," "Baa, Baa, Black Sheep," "The Three Kings."

The best title for an artistic short story is one that by a name or a phrase suggests not only plot, character, or setting but theme, central idea, or unifying emotion as well. Many of the titles quoted above do more than one thing. An examination of any well-selected list of short stories will impress the student with the novelty and suggestion of the titles; their fitness can be felt, of course, only by reading the stories.

Generally a very long title is to be avoided. A title in the form of a sentence or a clause is likely to be awkward; and a title containing an elliptical clause — "An Adventure while Hunting," for example — is incoherent. Though alliteration may be effective, too obtrusive alliteration should be avoided. (See Chapter VI, rule 3 under III, *E*.)

### EXERCISE 50

#### STUDYING TITLES FOR SHORT STORIES

What sort of story does each of the titles below suggest? When you are familiar with the story what added significance has the title which does not appear on the surface? Bring to class five titles of short stories which seem to you especially appropriate and suggestive, and comment on them, telling why you think them good.

1. The Lady or the Tiger?
2. Marjorie Daw
3. Goliath
4. The Gray Champion

5. The Purloined Letter
6. A Descent into the Maelstrom
7. Dr. Jekyll and Mr. Hyde
8. The Outcasts of Poker Flat
9. The Idyll of Red Gulch
10. "Wireless"
11. The Light that Failed
12. The Revolt of Mother

\* **EXERCISE 51** — *Written Theme*

MAKING THE FIRST DRAFT OF YOUR STORY AND  
SUBMITTING THE TITLE AND THE BEGINNING

Probably by this time you have already made the first draft of your story. If you have not, do so now, embodying in your work everything that you have learned. Then, on a day specified by your teacher, hand in for criticism your opening paragraph or paragraphs, together with your title if you have one.

B. STYLE

In a short story the style of writing is of great importance. Stevenson says: "Style is the invariable mark of any master; and for the student, who does not aspire so high as to be numbered with the giants, it is still the one quality in which he may improve himself at will."<sup>1</sup> The study of the stories reprinted here and of those referred to in the text must have given the student some appreciation of the individuality of different writers, and that individuality as it appears in their way of saying things is the very essence of style. Its foundation, then, is sincerity.

<sup>1</sup> "A Note in Realism." See also Stevenson's essay "On Some Technical Elements of Style in Literature."

Three qualities of style are particularly important in the short story: tone, force, and ease. Of these, tone has already been discussed from a different point of view (see pp. 319 ff.). The value of the choice of words in producing unity of tone can hardly be overestimated. Words have associations of their own, whether emotional or intellectual, and the writer who ignores these can never produce any real effect. Contrast, for example, the title "The Ancient Mariner" with its synonym "The Old Sailor" and see what is lost in the translation! From the opening paragraphs of "The Fall of the House of Usher" a list of words may be drawn which in themselves, apart from any connection, suggest gloom and mystery; such a list is very impressive. Discrimination among words has doubtless been studied in connection with all your earlier writing and can be only recalled to your attention here.

### EXERCISE 52

#### STUDYING TONE IN A SHORT STORY.

Make a list of the key words and phrases on a page or two of one of Poe's, Kipling's, Stevenson's, or Hawthorne's stories which has a distinct tone. Change some of them to synonyms and note in what way the tone is changed. You will see that there are some words which even if taken out of the context keep the same tone that they have in the story, and other words which are comparatively without tone in isolation and yet help to give the desired effect in combination as they are used.

An example may make clearer what you are to look for. The following lists were made from a passage in Stevenson's "Travels with a Donkey," found in the chapter entitled The Green Donkey-Driver.

*Words conveying the feeling of  
the passage even when isolated*

|               |             |
|---------------|-------------|
| thrash        | pointless   |
| cruelly       | labyrinth   |
| chastised     | sneaking    |
| dark          | northward   |
| windy-looking | failing     |
| mist          | waning      |
| far           | naked       |
| black         | unhomely    |
| fir-woods     | string      |
| cold          | despondency |
| gray          | bastinado   |
| infinity      | unwearying  |

*Words helping to convey the  
feeling as used in the context*

|                            |
|----------------------------|
| sun had gone down          |
| a few streaks              |
| to the east                |
| little country by-roads    |
| hither and thither         |
| roads always ended         |
| turning away               |
| failing light              |
| waning color               |
| stick was not idle         |
| cost me two emphatic blows |
| not another sound          |

Force too depends very largely on the phrasing of the thought. You recall the example from Chesterton given in the chapter on exposition (pp. 47-49), showing how the mere shifting of parts of the sentences and the destruction of parallelism took the life out of a piece of writing. Even more surely would the substitution of synonyms for the words of a master weaken the effect. Just what constitutes force of style it is hard to say. It is partly a matter of adapting the sense and the suggestion of the words to the exact meaning intended, and partly a matter of sound, the rhythm of the phrasing and the natural pauses bringing the stress on the most important ideas (see Chapter VI, rule 11 under III, *D*, and Chapter I, p. 50). If you never use a circumlocution when the exact word eludes you, but hunt for that word until you find it; if you phrase parallel thoughts in parallel form; if you avoid needless repetitions of words and jingling of like sounds; if you read your work aloud to hear how it flows, and try to make the natural pauses bring the

stress on the important words, — if you do all this, you will be on the way to achieving a forceful style.

Closely associated with this matter of force through sound is the third quality of style — ease. Some writers have it naturally. Their chief danger is too great ease — laxness and prolixity, and hence lack of force. The painstaking writer, on the other hand, is inclined to stiffness. Much practice is for him the only road to ease. Let him insist upon writing first with his eye on the object and saving his care for style until the process of revision. If he is full of his subject, his sentences are likely to flow as easily as his thoughts. A large vocabulary also tends to ease of style, because it provides a ready choice of words. You will find, therefore, that the greatest ease is to be attained chiefly by thorough preparation, directly and indirectly, for the task in hand. If, however, your work seems, after all, disjointed and stiff, try the effect of subordinating some ideas in phrases or clauses, thus combining some of your short sentences. Try the effect of any device for coherence — no road is smooth when there are gaps in the pavement (see Chapter VI, I, *E*; II, *D*; III, *C*). Try reading your story aloud and condensing wordy passages. Easy reading generally means previous careful revision.

### EXERCISE 53 — *Written Theme (Optional)*

#### IMITATING AN AUTHOR'S STYLE

Write a brief narrative or descriptive passage in imitation of the style of Kipling, Stevenson, or Poe, of the Old Testament stories, or of any author with a distinctive style whose work you know fairly well. If you like, you may attempt a parody of a well-known story, — a Mother Goose



tale, one of Æsop's fables, or something of the sort, — written in the style of some modern author. All the class may use the same story, attempting different styles of modern versions.

**\* EXERCISE 54 — *Written Theme***

TEST THEME: COMPLETION OF YOUR STORY

With care for style and for every point that has been brought to your attention in the study of the short story, revise the one that you have written, making it as nearly perfect as lies in your power, and bring it to your teacher on a specified day. When these themes have been criticized by the teacher they may be exchanged for such impartial analysis as you will have given the magazine stories in Exercise 56. If it is thought advisable, a board of editors may select for a magazine, real or imaginary, the two, the five, or the ten best. These might at least be typewritten and bequeathed by your class to the school library.

VII. CRITICIZING SHORT STORIES

If you have gained anything from your study of the short story you have become more discriminating critics of the stories you read. You may be interested and helped by some analyses of short stories made, not for pupils in school but for those who are learning to write for a living or for fame. These analyses are quoted from *The Editor*, a little magazine for writers, which students also would find very helpful.

On the third page of the March 27th issue of *The Boys' World* are two brief adventure stories, of 2000 to 2500 words each. The first, "An Adventure on Viking Ground," by L. F. Gauss, is little more than an incident. Its appeal is largely due to the historical interest of the setting. The author manages to instill a

little history entertainingly into the narrative by sketching in some of the events that occurred a thousand years previous when the Vikings occupied the shore on which the boy and girl of this story became stranded when their canoe overturned.

The simple principle of a problem and its solution, applicable to all fiction, is clearly applied to the working out of this story. Carl and his sister are stranded on the shore by the overturning of their canoe. They have no paddle with which to propel the partially disabled craft. While they are searching for a means of overcoming this difficulty, they come upon the half-buried wreck of an old Viking boat, with some oars which are still well-enough preserved to effect their escape. Some coincidence is involved in the solving of their problem, but it is made plausible by the setting.

The author may readily have constructed this story backward from the climax. He conceived that it would be interesting to describe the finding of a Viking boat on the shore. In order to be effective, however, the finding of this boat should satisfy some need. Therefore he devised the accident of the canoe to account for the loss of a paddle, which would make the discovery of the Viking oars not only interesting but opportune.

"In Rising Water," the second story on the third page, by Frederick E. Burnham, also is founded on a problem and its solution. The author first causes the hero to fall into a deep well which supplies his home with water. Help is unlikely, and the water is freezing cold, so that if the hero does not quickly escape he will perish. This constitutes the problem, seemingly insurmountable. Then comes the ingenious solution. The boy stops up the feed pipe, reasoning that when the water supply to their house is cut off, his father will come to investigate. The reasoning is good and the escape is effected, though just in time, because the water begins to rise as soon as the feed pipe has been closed, and there is a close margin between rescue and possible death.

A strong, wholesome moral lesson or theme may be conveyed through fiction of this class if it is presented in an appealing way. The theme of this latter story is brought out early in the narrative:

"If you ever find yourself in a tight place, where perhaps your life is at stake, keep cool." It is by remembering this advice that the hero effects his escape.

This story typifies one of the most popular forms of story for boys, a form in which the central character rescues himself from a tight predicament by novel and ingenious means. The chief requirement is that the story must be convincing, yet novel in incident and setting.

"A Little Leaven," by Maude Christian Aymer in *Harper's Magazine*, October, 1913.

This is a very easy kind of story to write. Anyone could do it—anyone gifted with observation, sympathy, and a sense of humor. The scene is not laid in the wilds of Olulu, where the Skibo natives live, so the author does not have to make a noise like a person daubing on local color. The background is an everyday home supervised by two prim old maids, and the throb of the story comes from the heart of a little child.

The keynote: "Robert Revere Van Courtland Whitney, despite the dignity of his name, had always been obliged to enter his aunts' house by the back door." Thus we are introduced to the poor little chap who lives in the strait-jacket of You-must-n't-do-this and You-must-n't-do-that. He lived with his maiden aunts because his father, a strange, dreadful man who lived in Boston, had nowhere else to put him after the mother died.

Robert was not popular with his aunts. He was too normal. "He had the strange collecting-fever which so unaccountably attacks boys; to be sure, at present it was something as harmless as railroad time-tables."

One day a letter came announcing a prospective visitor. A deft bit of characterization: Aunt Bella read to Aunt Clara (oh, has n't Aunt Clara been mentioned before? Well, that just describes her, she merely lived with her sister), and it made them both very much excited indeed.

The visitor made a great hit with Robert, although she never called him by his dignified Christian name. She preferred Bobbie,

Bobkins, Bobolink, Bobbin, and Bobtail as the whim seized her. And when she had revolutionized his entire conception of the standards of grown-ups as represented by his two aunts, and when he had begun to feel dreadfully sorry that she was only a visitor and had to go soon, she revealed the great secret to him. She was going to be his new ma and had come to see him and get acquainted. A very simple little story, but charmingly told.

In a story of this kind, homely touches and illustrations are very much in place. They give substance and body to the rather slender plot. For instance, when Olga Connett arrives she is ushered into the spare room, which impresses her as follows: "Having taken in her surroundings at one glance, when she entered, Olga was perfectly prepared for the bedroom into which she was now ushered, with its heavy set of walnut furniture with marble tops, and walls covered with left-over pictures from other parts of the house." Those who have slept in spare rooms will admit that this is a good touch.

One of Bobbie's questions is just the sort of thing a child might ask: "'Why does Aunt Bella always think it's going to rain?' he asked as he took her hand, held firmly, he felt, and not by a slipping two fingers." Note how we get through this a notion of the child's naïveté and also of Aunt Bella's primness.

The story may be analyzed thus according to the value of its incidents (the viewpoint is Robert's):

Preliminary material: Expository.

Inciting incident: Robert hears that Olga is coming.

First moment of suspense: He waits for her arrival.

Cause of the crisis: He learns to like her.

Crisis: He overturns a glass of milk at table, due to a recently acquired freedom of movement.

Moment of final suspense: Robert is sent into the dark room, where Olga sympathetically follows him.

Climax: Robert learns the great secret.

Speedy conclusion.

**EXERCISE 55 — *Written and Oral Theme***

## ANALYZING A SHORT STORY

Prepare an analysis of some short story chosen by the class, an analysis in the manner quoted above. Read and discuss these analyses together and select the best—the most just, definite, and complete.

**EXERCISE 56 — *Oral or Written Theme***

## ANALYZING A CURRENT-MAGAZINE STORY

Let each pupil choose for analysis a different story, not the best, from some current magazines and make an analysis of it similar to those given here. Be definite and truly critical, finding good points and bad alike. Your point of view should be that of helpers of would-be authors. Give and discuss these criticisms in class.

For these final reports you should make careful preparation. Speak or write from a logical outline and be sure to make the story criticized sufficiently clear to your hearers so that they can follow your criticism. Do not attempt to make too many points for the time allowed you, but develop those that you do make by examples and specific details so that you will impress your hearers. Your work will be judged for its excellence as exposition and for its critical grasp of the short story.

## VIII. BOOK LIST

- ALBRIGHT, EVELYN MAY. *The Short Story*. The Macmillan Company.  
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CANBY, HENRY SEIDEL. *The Short Story in English*. Henry Holt and Company.

- ESENWEIN, J. BERG. *Writing the Short-Story*. Hinds, Hayden, & Eldredge, Inc.
- FIRKINS, INA T. *Index to Short Stories*. The H. W. Wilson Company.
- JESSUP and CANBY. *Book of the Short Story*. D. Appleton and Company.
- MATTHEWS, BRANDER. *The Philosophy of the Short Story*. Longmans, Green, & Co.
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- O'BRIEN, EDWARD J. H. (Ed.). *The Best Short Stories of 1915 and the Yearbook of the American Short Story*. Small, Maynard & Company.
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- PERRY, BLISS. *A Study of Prose Fiction (Chapter XII)*. Houghton Mifflin Company.
- SMITH, C. ALPHONSO. *The American Short Story*. Ginn and Company.
- SMITH, C. ALPHONSO. *Short Stories, Old and New*. Ginn and Company.
- SMITH, LEWIS WORTHINGTON. *The Writing of the Short Story*. D. C. Heath & Co.
- The Editor*. A magazine for writers. Ridgewood, New Jersey.

## CHAPTER V

### LETTER-WRITING

Letter-writing differs very little from other kinds of composition. It is true that there is always the peculiar conventional form, which one is supposed to learn exactly in the elementary school ; but the body of the letter is narration or description or exposition or argument or, oftenest of all, a combination of two or more of the types of writing. Every principle of punctuation and grammar and rhetoric learned elsewhere is likely to be needed in the composition of correct and effective letters.

The chief characteristics of letter-writing are matters of emphasis merely. Point of view, for example, determines much of other kinds of composition, but nowhere is it so important as in letters. There it is fixed by the writer's realization that his letter is for some special reader, whether it be an intimate friend or an anonymous clerk in a distant business office ; and in turn it determines the tone of the letter, its contents, its diction, and to a limited extent also its form. One secret of successful letter-writing, then, is this — a constant consideration of the person who is addressed. Put yourself in his place, imagine what he would like to know and how he would like to have the facts presented, then write so as to satisfy him.

## I. BUSINESS LETTERS

## A. FORM

Business letters range from those that are scarcely more than mechanical statements of fact to others that manifest the personalities of their writers quite as much as does social correspondence. But in business letters the essentials of form are all but absolute. The heading, date, address, salutation, and complimentary close may for one purpose or another be slightly modified by firms or by individuals, but it is always correct to follow the conventional forms illustrated in this book. As these forms have been taught in all of your elementary texts, it is assumed that you know what they are; consequently no explanation and discussion of them are given here. If by this time you have not learned the letter-form with exactness, assume the responsibility of teaching yourself. Using the models in this book, study each part until you know exactly what it is, how it is placed, and what punctuation is necessary. But to know what to do is not the same as to do it consistently. Until one has fixed the habit of writing the form of a letter correctly he must be careful of every detail, particularly of being consistent in using or in omitting terminal punctuation.

In the illustrations of this chapter there are a number of variations in arrangement, spacing, abbreviations, and terminal punctuation. Each form is, however, approved by practice as correct. It will be wise for each one of you to adopt for your business correspondence *one* form and follow that consistently. If you adopt the form without terminal punctuation, be careful always to use a period after abbreviations.



**EXERCISE 1 — Written**TESTING ONE'S SELF ON THE FORM OF A BUSINESS  
LETTER

Write on theme paper or a letterhead the form of a business letter, indicating the body merely by a few lines. Compare your draft with one of the letters on page 381. Are the heading (if used), the date, the address, the salutation, and the complimentary close properly placed and punctuated? Is there a period after each abbreviation? Note that *Miss* is not an abbreviation. If you have used the words *Messrs.* and *yours*, are they properly spelled?

**EXERCISE 2 — Written Theme (Optional)**

Prepare a manual of letter-forms for pupils of a lower grade who are beginning a course of typewriting. What details of form are arbitrary and so need not be explained? What details are rational and so may be justified? What can you make clearer by diagram or illustration?

Let each student prepare in class a letter-form, following *strictly* the explanation written by someone else. Errors in the form will reveal weaknesses in the explanation.

After the original papers have been revised or rewritten they should be sent to some teacher as an aid to her pupils when they next study letter-writing.

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There is no excuse for a student in the senior high school who makes any mistake, however small, in the form of a letter. Make your own practice perfect.

There are a few details of form peculiar to typed business letters that are used to effect a neat appearance, to insure

accuracy, or to save time. Some of these are enumerated and explained so that you may understand them and use them at need.

The letter should be so placed that the page will look neat and attractive. This result is secured chiefly by a consistent observance of satisfactory margins and by centering the body of the letter in the space on the page left below the heading. The point at which the address begins and the width of the margins will be determined, therefore, by the length of the letter. One should estimate this before beginning to type.

It will prove helpful to make several arrangements of 25-word and 150-word letters on ordinary sheets of letter paper, in an effort to ascertain which display has the most pleasing appearance. A teacher of drawing will if requested give valuable suggestions about the arrangement of material to fill a space must satisfactorily. After models have been selected, only good judgment and practice are necessary to enable one to approximate the ideal spacing.

If a letter is long enough to run over to a new page, be careful to leave for it enough matter for at least two lines. Less than two full lines on a page makes it unsightly.

To facilitate filing and finding letters business men use various devices. On some letterheads are printed: *Order No.* ..... or *Index No.* .....; and just above the address some firms have typed *Referring to yours of Jan. 14*, or *Re*<sup>1</sup> *inquiry of Nov. 17*, or *In re prices on gingham*s. These are matters of individual office practice, however, presented here merely by way of explanation.

If the writer wishes the letter to come to the attention

<sup>1</sup> *Re* or *In re*, Latin for *concerning*.

of some particular person in the office of a firm addressed, he may place on the envelope, or just above the address, *Attention of Mr. Stevens.*

In some offices, when a stenographer is fully competent she is instructed to sign with a pen or a typewriter the employer's name, adding her own initial or initials with a pen. This practice is not to be commended, however, as it is likely to give the individual addressed an impression of personal neglect by the writer. If a business man has a letter sent without his personal signature and at the same time wishes to disclaim responsibility for crudities or errors that he would have corrected on reading it over, he may have his stenographer sign it and type below, near the left-hand margin, *Dictated but not revised.*

To insure that the writer's name be read accurately, it is sometimes typed after the complimentary close. This is in addition to the written signature. Even in hurried and time-saving business practice it is considered bad form to have the writer's name merely typed at the end of a letter in place of the signature.

Some firms, in an effort to capture attention or to secure emphasis, require their letters to be typed with unusual paragraphing or with many important words capitalized. The results are seldom effective. Certainly they should not be imitated, for their chief merit is in the surprise due to originality.

### EXERCISE 3 — Oral

#### INTERPRETING CONVENTIONAL DETAILS IN BUSINESS LETTERS

Explain all the details of form, especially those that are unusual, in the two following business letters :

331 Broad Avenue,  
Stamford, Conn.,  
May 15, 1919.

*Knight and Baker,*  
*34th Street and Fifth Avenue,*  
*New York, N. Y.*

*My dear Mr. Hawkins:*

*The couch that I examined yesterday (stock no. 4373) I find is not too large for my room. Please ship it by freight as soon as possible and charge it to my account.*

*Yours truly,*

*Mrs. Jesse B. Edwards.* *Mary Lee Edwards.*

**KNIGHT & BAKER**  
34th Street & Fifth Avenue  
New York

May 17, 1919

Re 13142

Mrs. Jesse B. Edwards  
331 Broad Ave.  
Stamford, Conn.

My dear Madam:

We are in receipt of your esteemed order for one couch, stock number 4373. This couch in the upholstering that you selected is not now in stock, but I will see to it personally that it is shipped not later than next Wednesday.

Yours truly,

Knight & Baker

*E. K. H.*

*B. RHETORICAL QUALITIES*

The most important rhetorical qualities in business letter-writing are definiteness, brevity, interest, and force. The last three qualities will have importance varying with the purpose of the letter, but definiteness is always necessary. A man must be definite when he orders goods, when he seeks a position, when he explains a proposal, when he urges an action, or when he demands settlement of an account; in fact, it would be difficult to imagine a business situation not demanding definiteness.

To insure definiteness a writer must consider well his diction, his sentence forms, and, especially if the letter be longer than one paragraph, his organization. All that you have learned about diction (see Index) you must apply in writing letters; nothing short of the exact word will do. Sentences in the ordinary business correspondence should not be ornate or involved; use short sentences, rather, that are absolutely clear, and insert connectives freely as guide-posts to the reader.<sup>1</sup> If you have a long business letter to write, make in the beginning a topical outline so organized as to show with absolute definiteness the relations of all the points to each other and to the general purpose of the letter.

Brevity is important, because in business time is money. If you want anything of a business man you must not, before he finds out what it is, irritate him by prolixity. In avoiding the Charybdis of tediousness, however, do not wreck yourself on the barren Scylla of indefiniteness.

Interest as a rhetorical quality has no value in certain types of business letters: an order for coal, a receipt for

<sup>1</sup> See pp. 458 ff.

money, a direction for shipping goods, a report of an inventory, should be correct, definite, and brief; nothing else matters. In other types—a sales letter, for example—interest has great importance. The salesman must somehow or other interest the reader; otherwise his carefully prepared argument will have little or no effect. Bizarre means, if clever, may succeed—once; but it is generally recognized that the safest general policy is to attempt to secure and hold a reader's interest by a direct, sincere, perfectly definite, and ordered statement of the facts to be presented.

Force, like interest, becomes important only on occasion. If, for instance, you wish to secure from your reader action,—the paying of a bill, the purchase of something that you have to sell, or the inviting of a representative to call for a personal explanation of a plan,—you will end your letter as forcefully as possible. Conclusions such as DO IT NOW!!! may possibly be forceful occasionally, but there is no cogency superior to that resulting from strong facts presented sincerely in definite and ordered sentences.

#### EXERCISE 4 — *Oral Theme*

##### FORMULATING AND EXPLAINING A SCHEME FOR CRITICIZING BUSINESS LETTERS

On the basis of what you know about business letters, from any source whatever, prepare a scheme for criticizing your own work as well as letters written by others. Present this orally to the class, explaining your selection of details and justifying their arrangement. Be as careful in your preparation and presentation as if you were trying to sell your plan for a hundred dollars.

EXERCISE 5 — *Oral Theme*

## CRITICIZING BUSINESS LETTERS

Collect from any available sources enough business letters of various kinds to supply each member of the class with at least one.

Apply your scheme for criticism to one of these business letters or to the illustrations that follow, and tell the class in a coherent paragraph why it is good or poor. Probably a clearly announced topic sentence at the beginning or at the end of your oral paragraph will be effective.

PROVIDENTIAL INSURANCE COMPANY  
CHICAGO

C. D. LINGWALL  
Special Representative

Hill Building  
Kansas City, Mo.

Nov. 22, 1919

Mr. Arthur Dykema  
312 Spring Street  
Kansas City, Kan.

My dear Mr. Dykema,

Can your wife earn her living? Should you like to have her working like a slave?

There are only two ways to protect your family in case anything happens to you. One is to leave a fortune, a big one in these days, well invested. The other I want to tell you about.

Shall I come over Tuesday morning about ten o'clock? My visit need n't cost you anything. Just sign and mail the inclosed card and I will be there.

And you will be glad I came.

Why not?

Yours truly,  
C. D. Lingwall

Inclosure

FRANK E. DEAMS  
President

ARTHUR C. DEAMS  
Treasurer

## FRANK E. DEAMS COMPANY

Importers and Distributors

Founded in 1885

Incorporated in 1905

BOSTON, MASS.

Nov. 14, 1919

Mr. Milo B. Hill  
Cabot, Vermont

My dear Sir:

The best answer I can make to your inquiry about our goods is contained in the inclosed circular. I am sure you will enjoy reading it.

Send any order you wish from the inclosed circular with perfect confidence that it will please you or I will refund your money.

Yours very truly,

*Frank E. Deams, Pres't*

Frank E. Deams Company

FED/RCC

### C. TYPES OF BUSINESS LETTERS

At the mention of business letters those whose experience is narrow are likely to think of applying for a position or of ordering goods. These are only two of a great many types, but in fact they represent the two sides of all business: selling and buying. The vendor wishes to attract custom, the prospective buyer seeks those who sell what he wants; all business letters are but phases in the campaign of selling and buying effectively.



I. *Sales Letters*

A moment's thought will convince you that most advertisements are a kind of letter, even though they may not be inclosed in envelopes or sent through the mails. Every writer of an advertisement has in mind as ideal the framing of his "copy" so that it will make a strong, personal appeal to every reader. But because of the necessary variety of its appeal, the advertisement is seldom as effective as it would be if conveyed in a personal letter.

**EXERCISE 6 — *Written Theme***

## TRANSLATING A GENERAL INTO A PERSONAL APPEAL

Find some advertisement that seems to you a good one and rewrite it in the form of a letter to someone you know. Present the advertisement in such a way that the person addressed will feel that the letter is meant for him and no one else. (You may be helped in this exercise by the suggestions in Chapter II, pp. 112 ff.)

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When you consider all that a business man attempts to do in a sales letter, you must realize that it is one of the most difficult forms of composition. First it must attract attention so as to escape instant consignment to the wastebasket. Then it must immediately interest its reader, and before he is bored convince him of his need of the particular wares to be sold. This argument may involve a consideration of quality, durability, and price. And, finally, it must impel him to action.

**EXERCISE 7 — Discussion**COMPARING IDEAS TO MAKE CLEAR THE ARTS OF  
SALESMANSHIP

Select some well-known article and agree on a person to whom you will try to sell it by means of a letter. Propose and discuss in class means of attracting the prospective buyer's attention, of interesting him, of convincing him that he should buy the proposed article, and of persuading him to action. Perhaps illustrations that you may be able to find in letters received by your father will be helpful to the discussion.

**EXERCISE 8 — Written Theme**

## EMBODYING SALESMANSHIP IN A LETTER

Write the sales letter discussed in the preceding exercise. If you prefer, attempt to sell something that you actually possess. Be sure that the form of the letter is perfect.



From the preceding exercises you have doubtless realized the importance of point of view. Your relation to the person whom you decided to address determined the details to be included in the letter and the form in which you expressed them. This will always be true, and success in letter-writing to a great extent depends on one's recognition and consistent observance of the point of view. Every good letter must seem right in tone as well as in content.

**EXERCISE 9 — Written Theme**

## ADAPTING A LETTER TO POINT OF VIEW

Assume that you wish employment on Saturdays, during the summer months, or after graduation. There are two men who may need your services; one knows you well, the

other not at all. Write to both men and ask for work. Will you in your first letter attempt to do all that a business man attempts in one or more sales letters? In revising your work read it over from the point of view of the person addressed. Does it seem attractive by its sincerity, its directness, and its utter clarity? Does it present interestingly all the facts that he is likely to wish?

### 2. *Buying Letters*

Under this head are included letters of inquiry, orders for goods, letters accompanying payment, and the like. Though far fewer than sales letters, they are for two reasons more numerous than is necessary: first, because of a lack of definiteness on the part of the writers; and, second, because of careless reading by recipients. The indefiniteness in buying letters is due largely to writers' failing to observe the proper point of view; they imagine that whoever reads their letters will be able to complete their elliptical sentences and to insert all details necessary to clarity. Whatever the type of letter, the writer should keep in mind who is to read it and what that person needs to know.

### EXERCISE 10 — *Written Theme*

#### MAKING INQUIRIES BY MAIL

From one of the situations presented below — or, better still, from an actual one in your recent experience — write the appropriate letter. First realize the point of view set up when you select the person to address, and then consider carefully just what he will need to know. Tell him in unmistakable fashion.

1. You wish to attend a summer camp in which no one is accepted for less than the full term of eight weeks. Owing to the fact that you would have to return home at the end of six weeks

to prepare for college examinations, you think you may be able to persuade those in charge of the camp to accept you for less than the full term.

2. Having heard that Mr. George E. Greene, of Medford, Mass., has a furnished summer cottage for rent at Cotuit, you write to make inquiries concerning it and to know if you and three friends may have an option on it until April 15.

3. The State University has announced through the newspapers that it will give free tuition to one boy or girl in each congressional district who does the best work in organizing clubs for the study of the Americanization of the Next Generation. The indefinite announcement naturally excites your interest.

4. An advertisement states that a boy moving to a distant city has a fine Airedale that he will sell or exchange for something useful. He invites offers.

5. You have heard that a grower who wishes to develop a mail-order business will send to one person in each community a box of oranges in return for some publicity of his plan.

6. Your curiosity has been excited by a cleverly worded advertisement of an article with which anyone can "have bushels of fun." The advertisement says that the article will be sent on receipt of the price and that the money will be refunded if you are not satisfied. (What guarantee have you?)

7. You have been told that when you go to college in September very satisfactory board and room may be obtained from Mrs. Ella W. Coon. Of course you will not make a reservation without knowing a number of details about the place.

8. Can you persuade the examiner to permit you to enter college with that one condition in physics still unsatisfied?

Business letters must not be conceived of narrowly as always written to firms that buy and sell goods. They range from that type all the way up to the social letter by which one seeks or gives friendship. In the less formal types the elements of personality and interest become more and more

important, and the necessity of ascertaining and preserving the established point of view is obvious. To whom will the letter go? What do you wish him to know and to do? What details will he demand? What presentation of them will probably be most effective with him? In almost every case your cause will gain if you begin promptly, if you are obviously sincere, and if you present what you have to say with clearness and vigor.

### EXERCISE 11 — *Written Theme*

#### WRITING EFFECTIVE LETTERS

The following situations are of the kind that demand letters. Select one of them — or, better still, a similar one from your school life — and write the letter or letters demanded by it. As nearly every case has at least two sides, it may prove interesting to answer a letter written by a classmate.

Letters such as are demanded by this exercise should be written until each student has gained the ability to go straight to the point and present his case with clearness and some degree of effectiveness.

No letter should be accepted if it is in any way defective in form.

1. For a number of years the boys of your high school have played on a vacant lot owned by Mr. W. B. Jones, a retired banker. Passing the lot one afternoon, Mr. Jones thought the play too rough and the conduct of some of the boys unsportsmanlike; consequently he forbade the further use of the lot. Write a letter to persuade Mr. Jones to change his mind.

2. The Board of Education is considering a resolution that forbids all dancing in the school building. Write a letter that may be signed by all who believe as you do, arguing that the resolution be passed or tabled.

3. One of the newspapers has attacked your school because of what are termed "frills and fads." Write such a letter as may convince the editor that the older subjects of study are not neglected or that the newer ones are necessary.

4. Because of a news dispatch that reported misconduct by the boys of some neighboring high school after a game won by a visiting team, there is some probability that your interschool contests will be forbidden. Write your principal such a letter as he may present in protest to the Board of Education.

5. On account of some misbehavior the boys of the Tangent High School were forbidden to play any more football during the season. Their manager wrote, consequently, canceling their game with your team for the following Saturday, after you as manager for your team had made all local arrangements. The letter simply stated the facts and made no mention of the twenty-five dollar forfeit provided for in the contract if either side failed to play the game. Although you appreciated the circumstances and in consequence were willing to waive your claim to the forfeit money, you felt that in justice you should not do so until the Tangent manager admitted his liability and professed a willingness to pay the amount. When you made your claim he protested that circumstances excused him. After the matter was submitted to arbitration, decided in your favor, and the forfeit paid, you returned the check with an appropriate letter. After discussing the situation and deciding what each letter should contain, write any part of the correspondence that your teacher may direct.

6. Going to or returning from school some of the girls have been annoyed by rowdiness on the street cars. Write to the manager of the company and urge that a special car be run morning and afternoon for the girls.

7. The girls of the school wish to raise money for a worthy cause. Write to the principal and ask that you be given charge of the school lunch room for a week and that you may have all the profit that you can make. To convince him that he should grant such permission, you must show a complete plan that is fair to everyone concerned.

8. Your best friend has invited you to go on a fortnight tramp in the mountains during the summer vacation. Write suggesting another plan and showing wherein it is better.

9. It is a question in your teacher's mind which of the optional chapters in this book — those on Journalism, Argument and Debate, or The Short Story — the class next year should study. Write a letter to the class giving them reasons that will affect their choice.

10. Write a letter to your class urging that caps and gowns be (not) worn at the graduation exercises.

11. A girls' athletic association formed in the high school thinks that it should have representation on a board that determines all policies of athletics for the school. Present the case for the girls, or oppose it.

## II. SOCIAL LETTERS

### A. FORM

In social letters the form is still to a large extent conventional, but it may be varied in salutation and complimentary close to express degrees of relationship between writer and reader. A safe rule for salutation and complimentary close is to be more reserved than your first inclination prompts you to be. The heading should indicate an adequate address, unless it be well known to the prospective reader, and always the date. As in music or verse writing, variations may be safely attempted only when one thoroughly knows the correct conventional form.

### B. RHETORICAL QUALITIES

The most important rhetorical quality in social letter-writing is interest. To interest a reader one must first of all express himself. This advice is easy to give and hard to follow — hard primarily because we often do not realize

how we are different from other people, how we see things differently, and how we tell of them differently. When we sit down to write to a friend the first question we should ask is What does he wish to know? The very selection of details to write about is the primary expression of self; your knowledge of your friend and your own activities and interests make you choose details that may be entirely different from those chosen by another person writing to the same friend.

### EXERCISE 12

#### CHOOSING TOPICS TO WRITE ABOUT

Choose some person known to all of the class—an absent schoolmate, perhaps, or a former teacher who has moved away—and jot down topics in which you think he would be interested. Compare the lists and consider, first, why each writer thinks the prospective reader would wish to know about each detail and, second, why the lists are different.



A list of topics having been made, one looks them over first to see which are worth retaining and second to group them roughly so that breaks between the topics shall not be more abrupt than need be. A social letter, unless all about one subject, does not need to be so closely knit as a long argument or explanation, but it reads more interestingly if there is some coherence between the paragraphs.

Then comes the elaboration. This is determined largely by the point of view of the writer, by his own interests, and by his relationship with the person whom he is addressing. One would certainly not tell an incident in the same way to a schoolmate and to a former teacher. Completeness



without tediousness is the ideal. The question What does he wish to know? helps in expression as in selection.

The style is also determined by the point of view. Style in this discussion of letter-writing does not mean an ornate method of expression, but merely the way of telling something. Correctness there must be, of course, so that defects of form may not stand in the way of the reader who is trying to know you through your writing. Touches of humor, odd but effective terms of expression, and picturesque bits of description should all be consciously introduced; and occasional slang, if fresh and effective, is entirely proper when you are writing of certain subjects to a chum, but it would utterly mar an otherwise good letter on a serious subject to a person with whom you are on less intimate terms. Straightforward, easy-reading, complete sentences, a little more formal than those in your conversation, are safest; but in them do not hesitate to introduce the unusual word that exactly expresses your meaning, the vivid phrase that illumines the page, or even artistic bits of writing in which you express your observations or feelings. All that you have learned elsewhere about writing you are likely to find more use for in your letters than anywhere else.

As business letters are mostly argument, — direct or in disguise, — social letters are mostly narration. But as in other forms of writing, one is likely to combine with narration a considerable amount of description, chiefly to give vividness and reality to the story one is telling. Social letters often contain, too, explanation and argumentation; in fact the four forms of discourse are drawn upon freely according to need.

## EXERCISE 13

## FINDING WHAT MAKES A GOOD LETTER

Contrast the following letters, both containing the same basic facts. What has the writer of the second form added to make it a real letter? To what extent does he achieve his purpose? Why, do you think, did he write it? What is the relation between him and the person to whom he writes? Does the writer see and maintain throughout the letter a "tone" concordant with the relations that seem to exist? Does he express his personality so that you learn to know him well? What sort of person do you think he is?<sup>1</sup>

Formulate and answer questions concerning the selection of details, the completeness of elaboration, and the style used in these letters:

Buckingham Co., Va.,

Sept. 3, 1914.

Dear George:

Dad and I are spending our vacation here at his old home, which he is enjoying more than anyone could imagine he would. The farmhouse is smaller than I had imagined it and in bad repair. Every day I have been occupying my time by cutting brush on the old lawn.

My exercise makes me awfully hungry and I drink a lot of buttermilk.

We are leaving here next week, Dad going back to work while I tramp down the valley and sail from Norfolk. Write to me here or at Cousin Ellen's at Richmond.

Your old chum,

Walter A. Montague.

<sup>1</sup> Several of these questions and the second letter are quoted from Briggs's "A Laboratory Manual of Letters" (Ginn and Company).

Buckingham County, Virginia,  
 Sunday, the 3d of September.

I don't know whether that heading will scan according to your rules for hexameter, you old Worm in the Book, but I am certain that poetry lives all round this blessed place. There is scenery here that fills me with complete satisfaction as I loll on the veranda and gaze at it; at every crossroads are reminders of history — Appomattox is only twenty miles away; gentlefolk, white and (occasionally) black, constantly remind a fellow of the times of King Charles; and, best of all, this is the land of my father's fathers. Do you remember Kipling's *An Habitation Enforced*? Well, this old Virginia county has accepted us just as Suffolk (was it?) accepted that young couple who had hit on the home of their ancestors. It's a joy to see Dad potter about the place talking to any and every man or woman who appears — and each one has eternity to spend in "confabbing." Nobody on "the Street" would recognize the Pater down here. And he's having the time of his life. To hear him talk about great-grandfather's cousin's husband's hounds you'd think he'd never had another interest in the world, and, to tell the truth, at the time I don't believe he has!

This is a magnificent ruin of a place, though neither the house nor the quarters were at first so impressive as I had expected. The old lawn is so overgrown that I have sallied forth daily with an ax and tried to clear it of "brush" and young trees. Result: some havoc on the lawn but more on the woodman of the wilderness. Each finger of my left hand and all of my right is (or are, take your choice; I have n't the temper to bother just now with grammar) marked with galls, corns, blisters, detached epidermis, and what not, while my legs (pardon me while I scratch!) are embossed from ankle bone to kneecap by the diligent work of the { chiggers }  
 { chigres }  
 { jiggers } . (The worse the spelling, the better!) They are as ubiquitous as sin — and as disquieting. I once heard of a man

who wrote an ode to Them: it might have been humorous if they were on the other fellow; if torturing the author, he could have written only rag-time vituperations, with a sort of "Scratch, scratch, scratch" refrain! But I am glorying in the honorable wounds, even though they must remain hidden from all polite society by me manly breeks and not paraded before venerating multitudes every Memorial Day.

All this exercise is giving me a "powerful" appetite and an ever-recurring thirst. The latter I slake numberless times a day on — buttermilk, drawn up cold and delicious in the "coolers" suspended in the well. After each deep drink I must, of necessity, lie idle for a quarter of an hour until the discomfort of a too great fullness subsides. Besides buttermilk there is clabber. But, alas! you poor consumer of grade A pasteurized liquid at nineteen cents the bottle — one bottle to six adults — what can you know of clabber!

We are leaving here next week, Dad to hustle back to work, while luxurious I — until the third Tuesday in September — shall dawdle down the valley and sail from Norfolk. I should be delighted to hear in a letter here or at Richmond (it could catch me at Cousin Ellen's) what the world is doing for you.

Your old chum,

Walter A. Montague.

#### EXERCISE 14 — *Written Theme*

##### EXPRESSING YOURSELF IN A LETTER

Choose some person to whom you really wish to write. Formulate a list of interesting topics and select those about which you think your friend would like to know. Shall you write at length about one subject or give him a briefer account of several? What concrete details can you introduce in place of unsatisfying generalities? In your preparation jot down phrases that you think will vivify your style, and write on your scratch pad passages that you wish to

revise for particular effectiveness. Then write the letter. It is a good plan to lay aside the first draft for a day and then before copying to read it over, assuming as nearly as you can the point of view of your absent friend.

Revise your letter to insure that the form is correct and that each sentence is a complete statement.

### EXERCISE 15 — *Oral Theme*

#### SHOWING THE EFFECT OF POINT OF VIEW

In a direct, well-ordered oral theme tell what changes you would make in your own letter or in one written by some member of the class if it were to be addressed to another person than the one for whom it was composed.

When preparing your explanation what topics shall you consider? What is the best order for those that you retain? Prepare beforehand your topic sentence for each paragraph, paying especial attention to transition phrases. Remember that a good physical position and clear enunciation are important parts of oral composition.



In all probability some of the letters that you have discussed in class, certainly some that you yourself have read, were marred by a tedious introduction and an unnecessary paragraph of conclusion. Under ordinary circumstances it is unnecessary to explain why you are writing a friendly letter, and a lengthy apology in the beginning usually tends to make ineffective what follows. At the end the writer still faces his original embarrassment of beginning. Similarly, formal leave-takings are usually unnecessary and ineffective; they give the impression of an awkward caller wishing to go but still lingering tediously, hat in hand. It is best to begin

your letter without preamble and when you have written what you have to say to close at once.

### EXERCISE 16

#### FORMULATING A PLAN FOR LETTER-WRITING

Using all that you have ever learned about letter-writing, formulate an outline of points that you think everyone should consider in composing friendly letters. In class pool all of your suggestions and after discussion make a composite plan which you will use in later preparation and revision of your own work and in the criticism of the work of others.

### EXERCISE 17 — *Written Theme*

#### GAINING FACILITY IN WRITING LETTERS

Following are some situations that are likely to arise in anyone's experience. Use these — or, better still, similar ones in which you actually find yourself — to determine the letters that you will write for practice. Use constantly the outline prepared in the preceding exercise. Whenever practicable, these letters after revision should be sent to the persons for whom they were written. You should write letters of this type until the work is no longer onerous. It would be well to return to this exercise once a month as long as you are studying composition.

1. A friend confined to the house by some slight illness is eager for news. Send him a complete account of some one incident in which you know he will be interested. This may be a game played by your school team, a joke perpetrated by some of your acquaintances, an entertainment given by your class, or what not. Courtesy will require some reference to your friend's indisposition, but he will be primarily interested in other matters.

2. Several friends who were together during the summer agreed to circulate a round-robin letter during the winter. Having received the batch of letters it is your duty to add another and send them all forward. In what experiences of yours since the summer will all of the group be interested? Will the success of your letter depend more on what you tell or on how you tell it? What kind of comment, if any, on the other letters in the packet would your friends enjoy?

3. A situation has arisen in which you were misunderstood. Write a letter in which you frankly explain the incident and endeavor to set matters right again.

4. You wish to write to a friend who has never visited your home or your school and who consequently is likely to have little or no interest in incidents happening in them. Your friend is, however, likely to be interested in what you yourself think and feel. If you can't think of topics on which to express yourself, take a walk on which you keep your eyes and ears open, or recall some striking idea that you have recently got from your reading. A garrulous old man, a strikingly beautiful bit of scenery, a stimulating quotation, may be just the text that you need for self-expression.

5. Having read a book or a story that you feel sure would interest a friend, you write him about it. Shall you outline the plot, state and discuss the chief point or some minor one in it, tell merely enough to stimulate your friend to read it, or tell how it affected you?

6. As a member of the Boy (Girl) Scouts or some other organization you wish to persuade some friend to seek membership. Write a letter telling what the advantages of the organization are and urging your friend to join. Apply in this letter what you have learned about argument and persuasion.

7. Write a letter to a friend who intends to enter your school next fall telling him what you think he should do to avoid the mistakes frequently made by newcomers. Assume that he has asked you for frank advice.

8. You have reason to believe that a friend is about to do something which you are sure will result badly. Although he has not asked your advice, you feel that friendship demands that you offer it. This is a task requiring all the tact that you have. Is your friend one with whom you can be utterly frank?

9. An elderly friend has suffered some misfortune on which it is improper for you to attempt to comment. You feel sure, however, that he would appreciate from you a cheery letter which implies your sympathy and good wishes. Write it.

10. Having read Andrew Lang's "Letters to Dead Authors," you feel that you would like to write frankly to Robert Louis Stevenson, Walter Scott, Julius Cæsar, or some other author. This is the one letter in which you may write unreservedly your thoughts and feelings. Take pains, however, to justify them and to make the expression interesting to your classmates.

Almost as difficult as the writing of a good letter is the perfect reading of what a friend has written, for one must give careful attention not merely to what is said but also to what is suggested by the form of expression and by omissions as well. Many a letter has failed of its purpose because the reader has not taken the pains to get completely what the writer has clearly said; and many another has made a wrong impression because of what was read between the lines.

You will call me flippant if this letter reaches you when in a serious mood; or dull, should it find you bored with life. Is it not a trifle dangerous, this experiment we are trying of a friendship in pen and ink and paper? A letter — what thing on earth more dangerous to confide in? Written at blood heat, it may reach its destination when the recipient's mental thermometer counts zero, and the burning words and thrilling sentences may turn to ice and be congealed as they are read. Or, penned in irritation and anger, they may turn a melting mood to gall, and raise evil spirits which all future efforts may be powerless to exorcise. Ten thousand



devilries may lie unsuspected among the hastily scribbled words or carefully thought out phrases, destined to play unutterable havoc when the seal shall be broken and the contents disclosed. A letter — the most uncertain thing in a world of uncertainties, the best or the worst thing devised by mortals. Were I beside you and said a stupid thing, the quick contraction of your forehead would warn me of my blunder; or if the thought were good and you should find it worthy, how soon the sudden light in your eyes or the amused line about your mouth would make me know your thoughts. — ANONYMOUS, "An Author's Love"

One must make every effort, then, to ascertain what his correspondent meant, interpreting the written words in light not only of the friend's character but of the peculiar circumstances under which the letter was composed. In a way every letter determines, or certainly strongly influences, the tone of its reply as well as the content. Appreciation must be shown, questions scrupulously answered, and essential issues fairly met. Failure to respond to any essential point of a letter should have a good excuse.

### EXERCISE 18 — *Oral Theme*

#### CRITICIZING A CORRESPONDENCE

Read carefully the following correspondence, that between Huxley and Kingsley,<sup>1</sup> that between President Wilson and the Central Powers, or some other that concerns a real issue, and consider if each participant read well the letters of the other and if the answers are complete and satisfactory.

Prepare to make your oral report in a coherent three-minute talk, in which you justify your points by brief citations and by constructive suggestions for improvement.

<sup>1</sup> Leonard Huxley's "Life and Letters of Thomas Henry Huxley."

Seattle, Washington

July 26, 1917

Mr. Walter H. Morris  
976 Broad Street  
Portland, Oregon

Dear Walter :

I am glad to comply with your request of July 24. My letter of recommendation to the State Civil Service Commissioner has already been dispatched, and I hope you will secure the position you desire.

There is something that I had planned to say to you when next we met, for criticism always seems more tempered when given orally; but under the circumstances I think I must write it now, trusting that your good sense will appreciate what I mean.

The reason that you did not secure the position in Tacoma was that Mr. Crane considered you too "fresh." He told me that despite your preparation and his own good impressions he did not dare intrust you with the work.

Your cheerfulness and brightness are valuable assets, but as you see from this criticism they perhaps need curbing, especially with certain people under certain circumstances. If you secure the position that you now seek, you will have to decrease very suddenly your picturesque vocabulary, — not because it is always ineffective but because many people will resent it from a man in your work.

Faithfully your friend,

John Enright

976 Broad St.,  
Portland, Ore.,  
June 28, 1917.

Mr. John Enright,  
Homewood Place,  
Seattle, Wash.

My dear Mr. Enright :

Your letter of the twenty-sixth has just been read, and I write to thank you heartily for your frank criticism. Just now I am still numb and can't know how much what you said will hurt in the

weeks to come, but I presume that my common sense will right me without morbidity. Believe me when I say, however, that I can see perfectly clearly that your letter is bound to do me a great deal of good, no matter whether or not it wounds, and under my cheap "freshness" I hope I am brave enough to accept it as you mean it.

There are times when I feel myself one of those who went riding in the quest for the Holy Grail and "followed wandering fires" — who glimpsed the sacred vessel and were unable to put their fingers on it. I believe that you are among those to whom I may say this much in explanation: What Mr. Crane took for cheap impertinence is a certain hunger and thirst I have to establish friendly and informal relations with other men. In this case and in countless others which throng in upon me I have failed, it seems, and have insulted or offended when I meant to put men at their ease and to meet them without sham. There is a further error in my attitude, or my expression of it: namely, that in attempting to be independent I have succeeded in being objectionable.

Your letter, together with my own bewildered consciousness of something wrong before it came, satisfies me of these facts all too thoroughly. The question now is what to do.

Obviously the first lesson you have read to me, and I shall practice it; I shall become as stiff as the stiffs with whom I deal. (Pardon the vindictive note; I should not be human if I were not thoroughly mad as well as thoroughly sorry.) In future, at least, I shall whittle down my exuberance, to the benefit of all concerned, no doubt. Would it be an unfortunate betrayal of your wholesome confidence for me to write Mr. Crane apologizing for whatever in my attitude has been cheap and obtrusive? I like and admire him very much; it hurts keenly to feel that I have trampled upon his good taste by unfortunate mannerisms which, I honestly feel, misrepresent my fundamental attitude.

A word from you will determine my course in this matter.

Cordially and gratefully yours,

Walter H. Morris.

Seattle, Washington

June 30, 1917

Mr. Walter H. Morris  
967 Broad Street  
Portland, Oregon

Dear Walter :

All yesterday I had an uncomfortable feeling because of the heavy wallop that I handed you on Saturday. The only thing that tended to make me feel justified was my assurance of your good common sense and of your appreciation of my motives. Your fine, frank letter this morning confirms me in my feeling.

It is only because some of us believe thoroughly in you and are fond of you that I want you to impress others similarly. I should regret it very much if you should fail to be as effectively picturesque in your diction to me as you can be, but I don't want you to give others ground for criticism.

No, I should not write to Mr. Crane. The fact that he asked you to come to Tacoma after knowing you last winter is evidence of his personal feeling. It was his calmer judgment of the possible effect on some of the people at Tacoma that influenced him later.

If there is anything further that we can do to forward your cause, don't hesitate to let me know. I believe that you can do fine service in the position and I further know that you have resiliency and common sense enough to assimilate, without a subsequent scar, just the part of the criticism that is helpful.

Very truly yours,

John Enright

Portland, Ore.,

July 2, 1917.

Mr. John Enright,  
Homewood Place,  
Seattle, Wash.

My dear Mr. Enright :

Thank you for your prompt and gracious first aid after putting me through the ropes. I realize the quality of moral fiber demanded for the kind of operation you performed on me — a kind of sand

which I too frequently lack. I know something of what adverse criticism costs the critic, and I am grateful in proportion. Emerson says finely, "Our love must have some edge to it, else it is no true love."

The state appointment is made July 23. I'll let you know how I come out.

Cordially yours,

Walter H. Morris.

### EXERCISE 19 — *Written Theme*

#### REPLYING TO A LETTER

Select one of the letters written in Exercise 17 and write a reply. Read the letter with care to learn just what the writer meant to convey by words and by suggestion; then decide what effect you wish to produce. Make your plans as carefully as if a cherished friendship were at stake.

### EXERCISE 20 — *Written Theme*

#### MAKING A PUBLIC APPEAL

There is probably some work in which you would like to enlist a group of people—the members of your class, all the students of the high school, or the general public of your home community. Write a letter in which you explain the work and convince everyone that he should share in it. This is a challenge to your best powers, for you must get the point of view of a group of people, then explain, convince, and persuade.

Perhaps the appended letter, which appeared December 10, 1909, in the *Chicago Tribune*, will prove suggestive:

#### TO THE GOOD FELLOWS OF CHICAGO

Last Christmas and New Year's Eve you and I went out for a good time and spent from ten to two hundred dollars. Last Christmas morning over five thousand children awoke to an empty

stocking — the bitter pain of disappointment that Santa Claus had forgotten them. Perhaps it was n't our fault. We had provided for our own; we had also reflected in a passing way on those less fortunate than our own, but they seemed far off and we did n't know where to find them. Perhaps in the hundred and one things we had to do some of us did n't think of that heart-sorrow of the child over the empty stocking.

Now, old man, here's a chance. I have tried it for the last five years. Just send your name and address to the *Tribune*, — address Santa Claus, — state about how many children you are willing to protect against grief over that empty stocking, inclose a two-cent stamp, and you will be furnished with the names, addresses, sex, and age of that many children. It is then up to you. You do the rest. Select your own presents, spend fifty cents or fifty dollars, and send or take your gifts to those children on Christmas Eve. You spend not a cent more than you want to pay; every cent goes just where you want it to go. Neither you nor I get anything out of this except the feeling that you have saved some child from sorrow on Christmas morning. If that is not enough for you, then you have wasted time in reading this — it is not intended for you, but for the good fellows of Chicago.

Perhaps a twenty-five-cent doll or a ten-cent tin toy would n't mean much to the children you know, but to the child who would find them in an otherwise empty stocking they mean much — the difference between utter disappointment and the joy that Santa Claus did not forget them. Here is where you and I come in. The charitable organizations attend to the bread and meat, the clothes, the necessaries. You and the rest of the good fellows furnish the toys, the nuts, the candies, the child's real Christmas.

Good Fellow

## CHAPTER VI

### SOME RHETORICAL PRINCIPLES

#### INTRODUCTION

Rhetoric is the body of knowledge regarding the best means of making verbal expression effective. Most of the rhetorical principles summarized in this chapter have been stated or suggested and also applied in the earlier chapters of this book. They are here gathered for reference, with exercises to enforce the more important and the more difficult of them. Although not all the rules here stated are of equal importance, there is not one that you can afford to ignore; they are selected with care to include only such matters as should be practiced, at least to a degree, by the high school student in his own work; they are worded with simplicity and brevity in order that they may be usable.

It should be remembered that these principles are not the laws of a science but the rules of an art; that is, they are deduced from the custom of the masters. They may be broken successfully by any master who is greater than they. Moreover, in actual practice sometimes one rule even conflicts with another; for example, a degree of coherence must be sacrificed for the sake of emphasis, or vice versa. The fact remains, however, that, in general, all the principles stated here are applied by every really effective writer.

Yet there is no magic about the mere rules. Only a thorough understanding of them and a patient application

of them will bring power. Too often a student, if required, memorizes a rule but fails to study it intelligently, sometimes even overlooking the examples given to make it clear. He seems to regard that rule as a superstitious person regards an amulet to ward off harm or disease by its mere presence. Of course, whatever time such a student does spend on his lesson is altogether wasted. He is not trying to learn to write, and nobody can teach him. Writing is an art and speaking is an art—among the most difficult arts of man. If measured by the achievements of the greatest artists, all the work of ordinary mortals is crude and elementary. But writing and speaking are useful as well as fine arts, and as such are needed by ordinary mortals. If really in earnest about acquiring these arts, we welcome any instruction in the principles of them and patiently practice until our knowledge becomes skill. A person may learn to play golf somehow without assistance; but long practice may be almost wasted unless he has learned from the experienced how to make his strokes effective.

Of course conscious care breeds awkwardness in most people. A rule is not of the highest value until it can be forgotten because it has been absorbed, so to speak, and converted into habits of which we are unconscious. But the learner must go through the stage of conscious care. At first it is advisable, then, to apply the rules consciously only in revision. Since no amount of rhetoric can take the place of ideas to express, first fill your mind with thought, next plan carefully the best way of setting forth this thought, and then write as freely and as sincerely and as vividly as possible, with your attention wholly on getting over to some particular reader or readers what is in your mind. Afterwards revise



with special care for such points as have been emphasized in class, and such as you have found to be your own individual weaknesses.

For convenience the rules are here tabulated and numbered in a way that makes them seem to be of equal importance. All your training, however, should have made you realize that the principles of unity and coherence, the larger matters of organization, proportion, and sincerity, and the details of clearness and correctness underlie all the rest. It may be well for you to copy into your permanent notebooks the rules that you most need and to enter under each of them faulty sentences or paragraphs from your own work to which that rule applies, together with your corrections.

## I. THE WHOLE COMPOSITION

### A. TITLES

1. A title should exactly fit the subject discussed under it.
2. A title should be as brief and as interesting as possible.

### B. UNITY

1. A composition should develop a single topic or produce a single impression (see Chapter I, pp. 8, 13-17, 70-73; Chapter IV, pp. 318-320).

NOTE. It follows from the foregoing rule that for adequate development only a small topic should be attempted in a short composition.

2. An unexplained or unnecessary shift in the point of view in a composition destroys unity of impression.

3. In general, the same tense should be used throughout a composition for contemporaneous events or facts. Careless shifting from past to present destroys unity of impression.

4. In explanation involving the giving of directions the same mode should be used throughout, so far as possible (see Chapter I, pp. 43-44).

NOTE. It is simplest and most direct to use the imperative.

### C. PROPORTION

1. The most important topics should be most fully developed (see Chapter I, pp. 58-61; Chapter IV, pp. 320-321).

2. Introductory matter should be as brief as is consistent with clearness. In general, it should be proportioned to the length of the composition to follow (see Chapter I, pp. 77-78).

### D. STRUCTURE AND OUTLINING

1. A composition should be carefully and logically constructed. An outline analyzing the material to be used is necessary to successful development (see Chapter I, pp. 64-68).

*a.* The outline should provide for the unity of the finished composition by the topics included; for its coherence by the orderly arrangement of these topics; and for its proper emphasis by the expansion of important topics and the condensation of others (see Chapter I, pp. 67-68).

*b.* The sum of the principal topics should equal the title; the sum of the subordinate topics should equal the topic under which they stand (see Chapter I, p. 60).

NOTE. It follows from the foregoing rule that one topic standing alone is illogical. Either it is or it is not equal to the topic under which it stands. If it is, it is unnecessary; if it is not, it expresses only a part and should be coördinated with other topics expressing the remainder. If a topic, for the sake of uniformity, must be worded more broadly than it is to be treated, and must be narrowed to the one phase that is to be discussed, the narrowed topic should be placed on the same line with the larger one, following a colon; as, 4. *Adverbs: their Meanings*

*c.* In the outline of a narrative or of an explanation in chronological order, the main topics should tell the story. Subtopics should not be coördinate with the topic under which they stand, but should be divisions of it.

**EXAMPLE.** It is illogical to word topics in this way :

1. Sending word we were coming.
  - a.* Packing our belongings.
  - b.* Getting dressed in a hurry.
  - c.* Calling a cab.
  - d.* Locking up.

This should rather be :

1. Preparations for the trip.
  - a.* Sending word to uncle.
  - b.* Packing our belongings.
  - c.* Getting dressed in a hurry.
  - d.* Calling a cab.
  - e.* Locking up.

*d.* Coördinate topics should be numbered or lettered with like signs and should be indented alike.

**NOTE.** Words of a long topic left over at the end of a line should not be brought back behind the proper margin for that topic (see the outline given below, p. 412, III, 8, for example).

*e.* Coördinate topics should be worded in parallel form.

**NOTE.** Unless the complete sentence form of outline is used (see Chapter I, pp. 86, 93), a noun or a verbal noun with modifiers is the best form of statement (see above).

*f.* The placing of topics on the page with proper spacing, the margins, the clear figures or letters of enumeration followed by periods, — all should present to the eye at a glance the plan of the composition and the relation of its parts.

**EXERCISE 1 — *Oral or Written***

## CORRECTING FAULTY OUTLINES

Correct the following outlines, pointing out every fault in thought or in form (for a good outline see Chapter I, pp. 67-68).

## THE LEGEND OF SLEEPY HOLLOW

- I. Introduction : the hollow is a haunted place.
- II. Ichabod Crane.
  1. He comes to Sleepy Hollow.
  2. His appearance.
  3. His school.
  4. His love affair.
  5. He has a rival.
  6. His invitation to a party.
  7. He gets ready to go.
  8. On his way.
- III. At the party.
  1. The old Dutch homestead.
    - a. Outside.
    - b. Inside.
  2. Supper.
  3. Amusements after supper.
  4. Ichabod's talk with Katrina.
  5. His ride home.
  6. He is very much afraid of ghosts.
  7. A headless horseman chases him.
  8. The horseman hurls his head at Ichabod and knocks him off the horse.
- IV. What the village thought.

## MAKING BREAD

- I. Introduction.
  1. The importance of bread in our diet.
  2. Good bread is worth learning how to make.

- II. Getting out the materials.
  1. Exact measurements.
    - a. But some flour will soak up more liquid than others.
  2. Warming the flour in winter.
  3. Temperature of water or milk.
  4. The best kind of pan or mixer to use.
- III. Putting the bread to rise for the night.
- IV. When to knead it.
- V. How to tell when it has been kneaded enough.
- VI. Kneading it.
  1. The motion to use.
- VII. Putting it in the pans.
  1. Time to let rise.
  2. Baking it.
    - a. Temperature of oven.
  3. How long it must stay in.
- VIII. What to do with it when it comes out.

### E. COHERENCE

1. The beginning of a composition should be clear without reference to the title. Following are examples of incorrect and correct beginnings :

*Incoherent beginning :*

THE GAME WITH BISHOP ACADEMY

There is generally an excitement about this that none of the other games have.

*Coherent beginning :*

THE GAME WITH BISHOP ACADEMY

There is always an excitement about our game with Bishop that none of the other games produce.

#### *Introduction*

2. To aid in securing the coherence of the whole composition, the introduction of an exposition should generally state clearly and exactly the topic to be discussed ; the

introduction of an argument should always do so (see Chapter I, pp. 77-78).

3. The introduction of any composition should set the tone for the whole.

### *Transition*

4. For coherence each new division of a topic should usually be approached by some transitional phrase, clause, sentence, or paragraph (see Chapter I, pp. 76-77).

NOTE. The length of the transitional material should be determined by the width of the gap between topics and by the magnitude of the division to be approached.

5. Transition may be effected in one or more of three ways:

*a.* By arrangement of ideas so that those most nearly related to each other come last in the first division and first in the second.

*b.* By a short summary of the first division followed by a short introduction of the second.

*c.* By the use of connective words and phrases showing the relation between the two divisions. These are (1) cumulative (*and, further, moreover, etc.*), (2) adversative (*but, however, nevertheless, etc.*), (3) disjunctive (*or, or else, otherwise, etc.*), (4) illative (*therefore, hence, then, consequently, etc.*), or (5) chronological (*then, next, afterwards, etc.*).

NOTE. A connective should not introduce a new division unless it can logically introduce the whole of that division. For example, *but* should not introduce a division unless the whole division is in contrast with what precedes.

### *Summary*

6. Short summaries at the close of important divisions or at the end of a composition are aids to coherence.

## II. THE PARAGRAPH

## A. DEFINITION

1. A paragraph is generally an organized group of sentences developing a single topic. A group of sentences used for introduction, transition, or summary may also be written as a paragraph (see Chapter I, pp. 13-42).

2. In a composition made up of several paragraphs each paragraph embodies a single division of the thought (see Chapter I, pp. 63-74).

## B. MECHANICAL SIGNS OF A PARAGRAPH

1. Indent the first line of every paragraph about the space of three letters from the left-hand margin.

NOTE 1. Bring every line of a paragraph, except the first, exactly flush with the margin.

NOTE 2. In prose never leave a noticeable space at the right except at the close of a paragraph.

## C. UNITY

1. Include in a paragraph all that bears on a single topic, and only this (see Chapter I, pp. 13-42).

2. Do not make a new paragraph where there is no division in the thought (see Chapter I, p. 63).

NOTE. Very short paragraphs, except in conversation, usually indicate one of two things — either poor organization of material or inadequate development of each topic. Either fault is a violation of unity. From two to three hundred words is the average paragraph length.

3. In conversation, paragraph separately the words of each speaker together with explanatory matter (see Chapter IV, pp. 355-360).

EXERCISE 2 — *Oral and Written*

## CRITICIZING PARAGRAPH UNITY

Point out the faults in unity of paragraphs, applying rules 1 and 2 under Unity, and improve the paragraphing.

## 1

The rule for solving problems of subtraction in algebra is: "To subtract one signed number from another, change the sign of the subtrahend and add it to the minuend." For instance, a problem may be stated thus: "Take a positive six from a positive nine." According to the rule, change the sign of the six, which is the subtrahend, and add it to the minuend, which is nine. The answer obtained is positive three.

But suppose the problem should be reversed. Then change the sign of the nine, which is now the subtrahend, and add it to six. The answer obtained is negative three.

The process of addition thus involved may be explained as follows: Let six represent the number of dollars a certain boy possesses, and let nine represent the number of dollars that he owes. If he pays the six dollars, he will still be in debt for the value of the three dollars.

This debt is represented by the negative three, which is sometimes spoken of as "being three dollars in the hole."

## 2

Lowell, in "The Vision of Sir Launfal," holds the interest of the reader by the use of contrasts. In the first prelude he gives such a vivid description of a June day that it is not difficult to enter into the spirit of the season. During this season Sir Launfal, clad in his richest mail, and in all the arrogant pride of youth, sets out in search of the Holy Grail. Just outside the castle wall he meets a leper to whom he flings a golden coin, which the leper spurns. He rides on in his search, little thinking that he has left behind him the opportunity to find the Grail at his own door.



I have seen this same idea, or one very similar, expressed in a little song called "The Four-Leaved Clover." The speaker has sought far and wide for the clover that means good fortune, and at last finds it beside his own doorstep. Of course Lowell has enriched his own presentation of the thought by very beautiful imagery, for which he is justly famous. And he puts the whole thing in a sentence when he says, "The Grail in my castle here is found."

### EXERCISE 3 — *Oral and Written*

#### PLANNING FOR PARAGRAPH UNITY

Group the following topics according to thought, and give a title to each group. Make an outline for the whole composition, including the outline of each paragraph. In how many paragraphs should the subject be treated?

#### A CRITICISM OF "PRIDE AND PREJUDICE"

|   |   |
|---|---|
| Introduction                                      | Style of author pleasing                                |
| Kind of main plot                                 | Interesting main plot and subplots                      |
| Number and range of characters                    | No unnecessary description                              |
| Skill of author in portrayal of character         | Slight exaggeration of characters                       |
| Interest of main plot                             | Various means of describing characters                  |
| Social setting                                    | Minor characters well drawn                             |
| Brief description of subplots                     | Complication interesting                                |
| Brief description of main plot                    | My first impressions                                    |
| Author's skill in preparation                     | Climax  |
| Major characters: Mr. Darcy and Elizabeth Bennett | Unity of plot   |
| Lack of exciting events                           | Preparation   |
| Lifelike characters                               | Resolution  |
| Good ending                                       | Style   |
| Major characters admirably portrayed              | Relation of subplots to main plot                       |
| Various means of describing characters            | Minor characters and their relation to major characters |
|   | Author's skill in emphasis                              |
|   | Setting in time and space                               |

## A MODEL DAIRY FARM

|                               |                           |
|-------------------------------|---------------------------|
| Breed of cattle               | Keeping milk clean        |
| Feed                          | Number of cattle          |
| Medical attention             | Testing milk              |
| Cattle shows                  | Treatment of herd         |
| Source of stock               | Separating milk and cream |
| Surroundings                  | Disposal of cream         |
| Quality of milk               | Introduction              |
| Large sales as advertisements | Summary                   |

EXERCISE 4 — *Written*

## CORRECTING FAULTY PARAGRAPHING

Copy the following conversation, making the paragraphing, capitalization, and punctuation correct (see the rules for the punctuation of quotations in Appendix A, p. 492).

Rip, why don't you go out and mend the fence? the cows will be in the cabbages before you know it. Well, Rip mumbled, I had intended to do it last week; but it rained and —— Yes, that's it; always putting something off. If you'd get a move on, things would be a little bit neater around here. But you and your lazy dog, Wolf, are enough to exasperate a saint. Get off that rug there. This last Dame Van Winkle spoke to Wolf as she vigorously brandished a broom in his direction. Here, Wolf! Wolf! called Rip as Wolf sneaked away with his tail between his legs. We'll go over to the inn. Perhaps Van Bummel may have some more news from England. Then we'll hunt a few quail for supper. A lot of good you men do a-basking in the sun all day at the inn. But Rip, with a peculiar shrug of his shoulders, picked up his old gun, whistled to Wolf, and left the house.

It was almost two o'clock on a dark, misty night, and we had tramped for miles without our trusty coon dogs even finding a cool trail. Guess we'll build a fire here, and let the dogs take a good

hunt through them big woods over there by the crick, said my partner, who was an old hunter and trapper. There's been a reg'lar old granddaddy of a coon a-pacin' up and down that crick all fall, and there ain't a single reason why we should n't get his hide to-night. I don't see how we can start a fire here, I said. Everything is wet. You jest wait, said the old man. He had stopped near a hollow log, and as he spoke he set his lantern down and unsheathed the hunter's ax which he always carried at his waist. After striking the shell of the log a few strong blows, he laid it open, and disclosed a bunch of dry leaves. I'll make a fire before you know it.

#### D. COHERENCE

1. Without coherence among the sentences of a paragraph the unity of thought is very difficult for the reader to find (see Chapter I, pp. 54-62). Coherence may be attained chiefly by (a) orderly arrangement of ideas; (b) repetition of key words or ideas; (c) transitional words or phrases at every important turn in the thought; (d) connectives.

#### *Arrangement*

2. Wherever possible state first in each sentence the idea that naturally takes hold of the preceding thought and last in each sentence the idea that leads naturally to the following thought (see Chapter I, pp. 57-62).

#### EXERCISE 5 — *Written*

##### IMPROVING THE COHERENCE OF A PARAGRAPH BY REARRANGING SENTENCE ELEMENTS

In the following paragraph point out the faults in coherence due to arrangement of ideas, and rewrite the paragraph, making it coherent by rearrangement.

## A FEW OF OUR NEIGHBORS

I will discuss only three kinds of interesting neighbors, although there are kinds and kinds. There is the contentious neighbor, first, who always has a bone to pick with you. For the slightest breach of a bargain he calls you to task; he grumbles if your poultry picks the grass or catches insects on his side of the highway; he demands that you keep in strict repair your part of the partition fence. He is very angry, though, if you venture to remonstrate on his failure to comply with the same demands, though he is so particular about his own rights. There is the meddlesome neighbor, also, who minds everybody's business but his own. A better way of doing things is always his, and he insists that you do his way; he finds fault with the arrangement of the interior of your new barn, and the car that you have lately purchased he is sure you can never pay for. If he minded his own business instead of his neighbors' he might be able to afford a few luxuries, a fact which he is utterly blind to. However, the more reticent neighbor is of a better sort, who does as he sees fit and allows you to do the same. He is always ready to help you, and is obliging; he even calls upon you for assistance at times. He is busy and prosperous. By all who know him he is respected and admired. It is obvious that of these three types of neighbors the third is a standard of excellence worth a serious effort to attain in one's own person; but the first two are to be avoided as much as possible.

**EXERCISE 6 — *Written and Oral***

## WORKING FOR COHERENCE BY ARRANGEMENT OF IDEAS

Find a well-written paragraph and disjoint it by rearranging sentence elements. Bring to class both versions, each on a separate sheet, and let some other member of the class try to make a coherent paragraph from your disjointed one by changing the order of elements. Compare the class versions with the originals, studying the coherence of each.

*Repetition*

3. Repeat key words, or use synonyms repeating important ideas, wherever such repetition will make clearer the connection between two thoughts (see Chapter I, p. 59-61).

NOTE. In narrative the use of the same pronoun throughout a passage, referring always to the same person, is an aid to coherence.

*Transition*

4. Be especially careful to provide clear transitions wherever within the paragraph a new phase of the topic is to be discussed. Sometimes a phrase, or even a sentence, summarizing the preceding ideas is needed to make the connection clear.

*Connectives*

5. Learn to use intelligently all kinds of connectives to express the various shades of relations between thoughts (see the list of these given under the rules for coherence in the whole composition, Chapter VI, pp. 413-414, and also Chapter I, p. 62).

**EXERCISE 7 — Oral**

## STUDYING COHERENCE IN A PARAGRAPH

Study each of the following paragraphs and point out how it is made coherent by arrangement of ideas, by repetition, by transition, and by connectives. Note also, in review, matters of unity (see rules 1 and 2 under Unity).

During the early months of 1588 the great fleet which the Spaniards proudly called the "Invincible Armada" was at last made ready in the Spanish harbors. In July it appeared in the English Channel, bound for the coast of Flanders, where it was to receive on board and convoy a great Spanish army to the coast of England.

Hurried preparations had been made to meet the invasion. The English militia were warned to gather at various places of rendezvous; a camp was formed at Tilbury on the Thames below London, where Elizabeth visited and addressed the troops; beacons were prepared on every hilltop along the southern and eastern coasts; and vessels under the command of Howard, Hawkins, Drake, Frobisher, and other famous captains were gathered in various harbors from Plymouth to Dover. In addition to the queen's ships, volunteers came from every port. Lord Howard of Effingham, although a Roman Catholic, was put in supreme command of the fleet, and through the whole country the Catholics generally put their patriotism above their religious sympathies.

July 30, 1588, the great galleons sailed proudly up the Channel in a long line before a southwest wind. The fighting soon began. As they passed one of the Channel ports after another they were attacked in the rear by the English ships issuing from their harbors and taking advantage of their windward position to attack the Spaniards at their leisure, and a running fight was fought in the Channel. The advantages of number, size, and equipment belonged to the Spaniards. The English vessels, on the other hand, though smaller, were built on a model that made them swifter and more easily handled than the Spanish galleons. They hung, therefore, around the skirts of the Spanish fleet, attacking it only as they had favorable opportunity, avoiding a general fight, and merely cutting off a few vessels which became separated from the rest. When, however, the Spanish fleet had reached the narrowest part of the Channel, just between Calais and Dover, a more vigorous contest took place, during which a number of the badly handled, heavy Spanish vessels were sunk or driven ashore on the shallow coasts of France and Flanders. The Armada sailed into the roads of Calais; but the wind had risen to a gale and no safe anchorage could be found there, nor could they enter the difficult harbors of Flanders. So in a few days the Spanish fleet, broken, scattered, and deprived of its best commanders and pilots, was on the North Sea and being driven far to the north by the

wind behind it. One part of the English fleet returned to the Channel to guard against other attacks, while another part followed the great Armada, now reduced from one hundred and fifty sail which had left Spain to about a hundred and twenty, up the eastern coast of England. In the wild storm these determined to reach Spain again by a desperate voyage around the north of Scotland and Ireland. There were sad wrecks along the Western Islands and the coast of Ireland, and eventually only one third of the fleet and much less than one third of its force of men made their way home again. The running fight in the Channel, the wind which had driven the vessels into the North Sea, and the watchfulness and perseverance of the English sailors had made the attack of the Armada fruitless and saved England from one of the most serious invasions with which she had ever been threatened.—CHEYNEY, "A Short History of England"

#### EXERCISE 8 — *Written*

##### IMPROVING THE COHERENCE OF A PARAGRAPH

Rewrite the following paragraph, making it as coherent as possible by the use of all the means listed above. Comment on the unity of this paragraph.

"There is that maketh himself rich yet hath nothing." I thought that rather a queer assertion when I heard this sentence first. How could anyone do this? The remembrance of a man I once knew came to my mind as I thought over the words. He was a stingy, hard-hearted man, who cared more for his money than for anything else. In all things his wife was subject to him. His children had to bear the brunt of his domineering actions after her death. No opportunities to attend school anywhere except at the district school were given them, and even this they attended only when there was no work for them to do at home. There were no luxuries in his home. As he considered himself a poor man, everything that would not make the farm yield larger crops that could

be turned into dollars was not to be thought of by him. His neighbors knew him as a quarrelsome man who understood their business a great deal better than they did themselves. One by one his children left the home roof till there were none left at last. He sold his personal property, rented the farm, and on the very place where he had once been master he paid for his living. No one was sorry for him; that was the worst of it. It seems to me that the sentence "There is that maketh himself rich yet hath nothing" applies to this man, who had nothing although he made himself rich in dollars and cents. — Student's Theme

### E. EMPHASIS

1. The unity and coherence of a paragraph are important aids to emphasis. A paragraph may be clear without being forceful, but it is seldom forceful unless it is immediately clear.

#### *Arrangement*

2. The most emphatic places in the paragraph are the beginning and the end, therefore put in these places the most important ideas.

#### *Proportion*

3. In general, develop at greatest length the ideas in the paragraph that deserve to be made most emphatic.

4. The isolation of a single idea in a very short paragraph contrasting with longer paragraphs makes this idea very emphatic. Use this device only for unusually important ideas.

#### *Repetition*

5. Repeat in different terms ideas that need to be dwelt upon for emphasis. The statement of the same thing positively and then negatively, or vice versa, is often effective. (See Chapter I, pp. 22, 36.)



*Variety*

6. For emphasis vary the lengths of paragraphs (see rule 4 under I, *E*).

7. For emphasis vary the structure of paragraphs and the means of development (see the discussion in the chapter on exposition, pp. 42-53).

**EXERCISE 9 — Oral**

## STUDYING EMPHASIS IN SEVERAL PARAGRAPHS

Point out in these paragraphs all the means of securing emphasis, not forgetting that unity and coherence are the first.

## 1

Never shall I forget the sensations of awe, horror, and admiration with which I gazed about me. The boat appeared to be hanging, as if by magic, midway down, upon the interior surface of a funnel vast in circumference, prodigious in depth, whose perfectly smooth sides might have been mistaken for ebony but for the bewildering rapidity with which they spun around and for the gleaming and ghastly radiance they shot forth, as the rays of the full moon, from that circular rift amid the clouds, which I have already described, streamed in a flood of golden glory along the black walls and far away down into the inmost recesses of the abyss.

At first I was too much confused to observe anything accurately. The general burst of terrific grandeur was all that I beheld. When I recovered myself a little, however, my gaze fell instinctively downward. In this direction I was able to obtain an unobstructed view, from the manner in which the smack hung on the inclined surface of the pool. She was quite upon an even keel, — that is to say, her deck lay in a plane parallel with that of the water, — but this latter sloped at an angle of more than forty-five degrees, so that we seemed to be lying upon our beam-ends. I could not help observing, nevertheless, that I had scarcely more difficulty in maintaining my hold and footing in this situation than if we had

been upon a dead level; and this, I suppose, was owing to the speed at which we revolved.

The rays of the moon seemed to search the very bottom of the profound gulf; but still I could make out nothing distinctly, on account of a thick mist in which everything there was enveloped, and over which there hung a magnificent rainbow, like that narrow and tottering bridge which Mussulmans say is the only pathway between Time and Eternity. This mist, or spray, was no doubt occasioned by the clashing of the great walls of the funnel, as they all met together at the bottom, but the yell that went up to the heavens out of that mist I dare not attempt to describe.—  
EDGAR ALLAN POE

## 2

Late one warm spring afternoon several years ago I watched the belated burning of some brush-heaps in the orchard, and incidentally witnessed one of the few tragedies of bird life that have come under my own observation. The dry brush was rapidly consumed in the ravenous flames. Standing back to watch, I suddenly heard a commotion of birds around a huge solitary brush-heap which had just begun to burn. Two brown thrashers in great consternation were flying excitedly around the burning heap and dashing themselves recklessly over, and almost through, the flames. I understood, but too late. Their nest, their babies, their all, had been intrusted to that brush-heap, and it was being ruthlessly destroyed. They called and cried frantically and incessantly, and as the flames grew the heat-tortured nestlings begged piteously for relief. There could be none, although the parent birds madly risked their lives in the endeavor to rescue their young ones. They flew constantly backward and forward, and around and around, uttering their pleading cries. It was heartbreaking to see their anguish and yet be unable to repair the thoughtlessly inflicted injury. The fire soon smoldered, but two sad and homeless birds coaxed and called disconsolately for an answering cry that never came. The picture and the call are as vivid to me now as if it had all happened yesterday. — Student's Theme

## III. THE SENTENCE

## A. DEFINITION

For rhetorical purposes sentences may be considered as the elements of the paragraph.

NOTE. Although the unit for rhetoric is the paragraph, that unit cannot be considered independently of the elements which make it; namely, sentences and their elements, words. Very largely are the unity, coherence, and emphasis of a paragraph determined by the unity, coherence, and emphasis of the sentences which produce it. Since, in the sentence, faults of unity and coherence blend into one another in a way that students often find puzzling, it has been thought best to classify the rules here on a more practical basis. The rules are therefore grouped under four headings: unity of subject-matter, clearness, force, and euphony. It will be evident that the clearness of a sentence depends almost equally upon its unity and upon its coherence.

## B. UNITY OF SUBJECT-MATTER

1. Do not embody in the same sentence thoughts that have no connection with one another. Do not embody in the same sentence thoughts that have only a remote or a superficial connection.

*Wrong.* Arthur Jones is captain of our football team, and the north pole has been discovered. New York was settled by the Dutch, and the aëroplane sailed over the city. The aëroplane sailed over New York, which was settled by the Dutch.

2. Do not make separate assertions of ideas that belong together unless you wish to make each one very emphatic. Often statements which are written as complete sentences really express only a fraction of a thought.

*Badly unified.* His hair was black. He had a black beard. A curling black mustache was over his upper lip. His hair was

curly, too. His mouth was rather scornful, where you could see it. It was almost hidden by his mustache.

*Improved.* He was a dark, hairy man, with black, curling hair, a black beard, and a black mustache that almost hid his rather scornful lips.

### C. CLEARNESS

1. Make every sentence immediately clear to the reader for whom it is intended.

#### *Agreement*

2. Agreement or concord among words and ideas that belong together is the first requisite for clearness.

*a. Grammatical Agreement.* Use word-forms in grammatical accord with each other.

(1) Use the third person singular of a verb only with a singular subject.

(a) The third person singular in the present and present perfect tenses always ends in *s*.

EXAMPLES: *is, was, walks, takes, sees*, etc. The only exceptions are the defective verbs, *shall, will, must, ought*, etc. In the past tense, only *was* differs from other forms, and it, as you will note, also ends in *s*.

(b) Singular subjects joined by *and* make a plural subject unless they are felt as one (for example, *bread and butter*).

(c) Singular subjects joined by *but, or, or nor* make a singular subject because a choice is indicated.

*Wrong.* Not he but she are responsible. Neither he nor she are responsible. Either he or she are responsible.

*Right.* Not he but she is responsible. Neither he nor she is responsible. Either he or she is responsible.

(d) A phrase added to a singular subject does not make it plural.

*Wrong.* Mrs. Smith with her two children are visiting in town. The school building together with all the furniture were burned. A new consignment of goods have just arrived. Mother as well as the rest of us were deceived by his appearance. The report, including several specimens of her writings, were published shortly afterwards.

*Right.* Mrs. Smith, with her two children, is visiting in town. The school building, together with all the furniture, was burned. A new consignment of goods has just arrived. Mother, as well as the rest of us, was deceived by his appearance. The report, including several specimens of her writings, was published shortly afterwards.

(e) *Each, every, either, neither, one*, and their compounds are singular.

*Wrong.* Every one of you are expected. Each of the children have recited. Everybody who think at all know that such conduct is dangerous to the community.

*Right.* Every one of you is expected. Each of the children has recited. Everybody who thinks at all knows that such conduct is dangerous to the community.

(f) Be careful to find the real subject of the verb. The word *there* is never the subject.

*Wrong.* There was several opinions about the matter.

*Right.* There were several opinions about the matter.

(g) If the subject is a relative pronoun, its number is determined by its antecedent.

*Wrong.* All the books that 's torn or mutilated must be replaced.

*Right.* All the books that are torn or mutilated must be replaced.

**EXERCISE 10 — Oral**

## CHOOSING VERB-FORMS CORRECTLY

Fill the blanks in these sentences with the correct forms of the verbs *be* and *have*. Use only *is*, *are*, *was*, *were*, *has*, or *have*. State clearly in each case the reason for your choice.

1. There — no children on the playground.
2. Do you know how many there — ?
3. Neither one of you — right.
4. The whole collection of books — destroyed.
5. Mr. Jones and Mr. Brown, with their families, — moved to Ohio.
6. Either one or the other of them — taken it.
7. Which of you — done this ?
8. A complete understanding of all parts of the machines — necessary.
9. The jewels as well as the money — taken.
10. Bruce, with some of his followers, — in hiding.
11. Harmony of beauty and usefulness — secured.
12. All of you that — finished may be excused.
13. Each of you that — finished may have an apple.

**EXERCISE 11 — Oral**

## CORRECTING FAULTY CHOICE OF VERB-FORMS

Correct the following sentences, giving your reason for each change :

1. We thought there was too many buttonholes to make.
2. There comes Henry and Jim.
3. Just as we step inside the gate, here come Julia running to meet us.
4. I suppose that every one of you children know the story of David and Goliath.

5. There were a great many aspects of the affair that was never clear to me.
6. Neither the boys nor the girls was very successful.
7. Either the whole town together with the outlying districts have been inundated or else the telegraph wires are down.
8. There was a number of mistakes in the work.
9. A good beginning and a good ending makes the whole day pleasant in memory.
10. I found that there was some woods ahead of me on the right.
11. The phenomena has been examined with care.
12. Each of the circumstances brought forward point more unmistakably in that direction.
13. There seems to be several pieces left.
14. Neither father nor Tom know how to repair the car when it breaks down on the road.

(2) Use pronouns agreeing with their antecedents in number, gender, and person.

(a) *Each, every, either, neither, one*, and their compounds, and also *a person*, are singular and should be followed by singular pronouns.

*Right.* Every boy took off his hat. Each of the girls baked her first loaf of bread at school to-day. Nobody knew his lesson this morning. A person is scarcely justified in disagreeing without examining the case for himself. Neither John nor Elmer was aware of his own mistake.

(b) A collective noun may be either singular or plural, according to its meaning in a particular connection. If it stands for a group as a whole, it is thought of as singular; if it stands for the individuals composing the group, it is thought of as plural.

*Right.* The crowd shows its approval by a burst of applause. The crowd disperse quietly, hanging their heads like guilty children.

(c) In referring to *each, every, one, a person, etc.*, when of common gender, use a masculine pronoun. If this pronoun sounds awkward, recast the sentence.

*Right.* Every child held up his hand. Each of the children held up his hand. Neither John nor Jane had his lesson. (Since this is awkward, recast the sentence.) Both John and Jane were unprepared. John did not have his lesson, nor did Jane have hers.

(d) Never use *which* as a relative pronoun referring to people. Use *who, whose, whom, or that*.

*Wrong.* The street-car employees, which had been on a strike for more than a week, came back to work yesterday.

### EXERCISE 12 — Oral

#### CORRECTING FAULTS IN AGREEMENT OF PRONOUNS

In the following sentences point out the mistakes and correct them :

1. A person never realizes how many mistakes they can make till they see red ink marks all over the paper.

2. I met a most friendly old caretaker, which showed me the grounds.

3. Does every one of you know your lesson?

4. Nobody could be more anxious to correct their mistakes than I am.

5. Neither William nor Katherine remembered to bring their grade cards.

6. Anyone who will apply at Room 251 will learn something to their advantage.

7. The committee recorded in their report the testimony of every witness which reported what they had seen.

8. If a person makes mistakes in English, they are considered illiterate.



EXERCISE 13 — *Oral*CORRECTING FAULTS IN AGREEMENT OF BOTH VERBS  
AND PRONOUNS

Criticize the following sentences and correct them :

1. Each of you have to take care of yourselves.
2. If a person can only find their own mistakes they will be sure to improve.
3. The jury was divided, and each of them held to their own opinions.
4. Every one of the patients recovered and are now as well as ever.
5. There is enough bargains for everyone who will come and bring their friends.
6. The grace and beauty of his dancing makes it a delight.
7. Each of them have their own troubles.
8. Everyone who will take a baby into a crowded, stuffy picture show are either ignorant or they do not love their baby.

*b. Logical Agreement.* Every idea in a sentence should agree logically with the rest. Be careful not to make slipshod statements which upon examination prove to be nonsense.

Oscar Dallas and Joseph Cox, who are charged with the death of William Hood, a Clover Leaf stationary engineer, which occurred in the Leaf shops on Sunday night, October 24, is probably the big trial at this term. (The two men are not a trial.)

This is larger than any I ever saw. (You are seeing *this*, though your words imply the contrary.)

Measles is not quite so sick as Jim was. He had typhoid. (Measles are not sick at all.)

The adjective *kind* is added to father. (How can an adjective be added to a man?)

Though he has been an invalid for years, the collision threw him headlong from the car and over the embankment. (How could his invalidism be expected to save him?)

NOTE. Such blunders as occur in the foregoing sentences indicate loose habits of thinking and imperfect acquaintance with the meanings of words. No special rules can be given for the correction of most of these mistakes ; apply common sense. A few illogical constructions, however, are quite common and may be classified. These are specified in the following rules.

(1) In comparing two things be sure that the two are mutually exclusive. The comparative degree implies a *separation* of the things considered.

*Right.* This is larger than any *other* I ever saw. New York is larger than any *other* city in the United States.

New York is larger than any city in South America.

Laura is taller than any *other* girl in her class.

Laura is taller than any of her brothers.

Jack has a better time than any one *else* I know.

(2) Never use the superlative degree in comparing two things.

*Wrong.* This is the best of the two.

*Right.* This is the better of the two.

(3) In mentioning the group of which something is the best, the worst, etc., always mention a group in which the superlative thing is included.

*Wrong.* He is the tallest of *any boy* in his class.

*Right.* He is the tallest boy in his class.

*Right.* He is the tallest of all the boys.

*Right.* He is taller than any of the other boys.

(4) Never use a *when* or a *where* clause as a definition.

*Wrong.* Coherence is when all parts of a thing hang together. A terminal moraine is where the earth and stones were deposited at the end of a glacier. A compound fracture is when both bones are broken.

*Right.* Coherence is the hanging together of all parts of a thing. A terminal moraine is a ridge of earth and stones deposited at the end of a glacier. A compound fracture is a fracture of both bones of the leg or arm.

(5) In using figurative language be careful not to shift the image. Mixed figures are absurd because illogical.

*Absurd.* We were up to our eyes in work, and slashing away at it. The scolding was a bitter pill; but he listened to it, and turned over a new leaf. He was overwhelmed by the bitter cup of sorrow, which at last mowed him down at the height of his powers. The experience cut so deep that I can never throw it off.

*Better.* We were up to our eyes in work, and splashing away vigorously. It was a bitter pill; but he swallowed it bravely and was cured. He was overwhelmed by sorrow, and destroyed in the full strength of his manhood. The experience cut so deep that I can never efface it from my memory.

NOTE. Such mixed figures are generally insincere and hackneyed. A writer may, however, lose even an original and vivid figure, or drop it too soon to make it really clear. Sometimes it should be carried through several sentences.

#### EXERCISE 14 — Oral

##### CORRECTING DEFECTS IN LOGICAL AGREEMENT

Find the logical defects in the following sentences and repair both thought and expression.

1. Buffalo has more miles of asphalt streets than any city in the United States.
2. This elm is the largest of any elm in town.
3. Pacing is when both feet on the same side strike the ground together.
4. The fact that he was almost blind I found it hard to get work for him.

5. Woodpeckers are more awkward about eating the suet we put out for them than any birds that come.
6. The poor widows and orphans were the cause nearest our hearts.
7. He wants to sail along the line of least resistance.
8. We decided to make hay while the sun shone ; so we plunged at once into the current.
9. The trees stood like sentinels guarding the great building which towered above them like a giant.
10. I was monarch of all I surveyed in this little nest on the hillside.
11. In my attempts to bring order out of chaos I tangled things worse than ever.
12. Uncle Remus, who, it must be remembered, tells the story to the little boy from the big house, sitting before the fire in the cabin.
13. The most important rule for polite behavior is thinking about the other person.
14. Playing chess is the most difficult game I know.
15. The United States owns the largest and finest battleship of any other nation in the world.

### EXERCISE 15 — *Oral or Written*

#### CORRECTING FAULTS OF AGREEMENT BOTH GRAMMATICAL AND LOGICAL

Correct any logical and grammatical blunders in these sentences and give your reasons for each change.

1. There was no indications of any storm when we, setting out with a high heart, started for the picnic grounds, each of us carrying our own lunch.
2. When a person has finally succeeded in forgetting their troubles for a few minutes in a good book, they are not disposed to welcome with open arms the onslaught of a bevy of small brothers and sisters just home from school.

3. The eloquence and wit of the speaker was irresistible, though he is doubtless the greatest orator of anyone alive.

4. The speaker gave us two good suggestions, such as studying the same lesson every day at the same time, and writing things down.

5. Jane Austen's "Pride and Prejudice" is more entertaining to me than any book I ever read.

6. Cottage cheese and jelly is a better combination than it sounds.

7. Men, women, children, and everybody was pleased with the performance.

8. Butterflies, snakes, flowers, and such things were all rejoicing that spring morning.

9. I fell head over heels in love with my first teacher, which was a little cheery person.

10. The greatest difficulty was when we ran against a sand-bar.

11. Everyone who have seen "Evangeline" in moving pictures have to acknowledge some disappointment when they see "gentle Evangeline," stout and buxom, bustling about violently.

12. Our most important discovery was when we found that twisted paper would make a fire hot enough to warm the room.

### *Order*

3. For clearness be sure that every modifier is placed where it will be naturally and immediately associated with the idea that it modifies (see Chapter I, pp. 54-57).

*a.* Be especially careful to place *only* where it will not be misunderstood. Since it may be either an adjective or an adverb, it may modify almost any part of a sentence.

*b.* Place a relative pronoun, with its clause, as close as possible to its antecedent.

*c.* Do not place a modifier of an infinitive between the infinitive and its sign *to* unless there is a real gain in so doing.

*d.* Do not trust to punctuation to make clear a doubtful modifier; but, on the other hand use punctuation marks — particularly commas and dashes — whenever these will help to make clear the proper connection of a modifier out of its natural order. Adverbial clauses placed before the subject, and participial phrases standing first or last in a sentence, often need commas to make them perfectly clear (see Appendix A, II, *B*, 2, pp. 487-489).

### EXERCISE 16 — *Oral and Written*

#### CHANGING THE POSITION OF MODIFIERS FOR CLEARNESS

Find the causes of unclearness in these sentences and change the position of the modifiers to make the thought perfectly clear.

1. The children were overtaken by a severe storm coming home from school.
2. It is only a question of seven words.
3. I used to never do that.
4. We almost found ourselves going into the ditch.
5. To most successfully accomplish this feat, carefully prepare the audience for something else.
6. Mother came into the sitting-room looking distracted in a great hurry because company was coming.
7. I had only walked three blocks when I remembered my umbrella.
8. The son of a doctor called Joe was the master of ceremonies.
9. He took out a huge silver watch with a ponderous fob and an engraved monogram from a drawer in the desk.
10. Set the bread to rise in a deep pan soft enough to stir with a spoon.
11. An electric doorbell can be installed by any boy with the most elementary knowledge of electricity quite easily.

12. He found the little girl he had been searching for wildly sitting in a mud puddle covered with mud.

13. Hawthorne makes his stories convey some great truth nearly always by his choice of subjects and characters.

14. The pack was drawn by the dogs on several sledges.

15. The brussels sprouts were picked from the plants in the garden where they grew on the first day of January and they were perfectly good.

16. There were plenty of provisions carried by the mules done up in burlap sacks.

17. The grounds had been laid out in the natural style of landscape gardening with great skill.

18. We sat on the edge of the stream overflowing with happiness.

19. We placed the wood on the bench, already cut the right length.

20. Broom corn is harvested by men skilled in this work with sharp knives.

21. The asparagus stalks are taken from the field to the market by boys after they have been bunched.

22. The first point in the discourse which he made was that writing is a difficult art.

23. To good-naturedly endure teasing is a test of good humor and self-control.

24. The street had been graded by the authorities so badly that the work only lasted three years.

25. Before putting the plants into the ground which you have nursed so carefully under glass all the spring, be sure that you prepare a good place for them, and also only give them a little exposure at a time.

### *Dangling Modifiers*

4. For the sake of clearness be sure that every participle, every verbal noun in *-ing* used in a prepositional phrase, and every elliptical clause is naturally and immediately associated

with some noun or pronoun in the sentence which serves as its logical subject. A phrase or clause of this kind which is not attached in thought to some substantive in the sentence is called a "dangling modifier."

*a.* A verbal phrase standing first in a sentence or clause and also any participle preceded by *thus* should always belong in thought with the subject of the sentence or clause.

*Wrong.* *Coming* over the hill, the beautiful *valley* lay before us. After *studying* hard, *it* was very disappointing to fail. *We* received no letter from him, thus *taking* us by surprise. *We* arrived at the station three minutes after the train had left, thus *causing* him to miss his appointment.

*Right.* *Coming* over the hill, *we* saw the beautiful valley spread out before us. After *studying* hard, *I* was much disappointed to fail. *He* sent no word that he was coming, thus *taking* us by surprise. *We* received no letter from him, and were thus *taken* by surprise. *He* arrived at the station three minutes after the train had left, thus *missing* his appointment.

*b.* Be especially careful not to use participial phrases beginning with *causing*, *making*, *showing*, *caused*, and *made* without clearly expressed subjects. It is frequently better to avoid them altogether.

*Wrong.* The yellow leaves of the tree were shining in the sun, causing them to glow like melted gold.

*Right.* The yellow leaves of the tree were glowing in the sun like melted gold.

*c.* The subject of a clause should not be omitted unless it is the same as the subject of the main proposition.

*Wrong.* While still a child *his parents* discovered his talent.

*Right.* While *he* was still a child, *his parents* discovered his talent. While still a child, *he* was thought to be talented.



**EXERCISE 17 — *Oral and Written*****FINDING DANGLING MODIFIERS AND CONNECTING THEM  
WITH PROPER SUBJECTS**

Point out the faults in the following sentences and remedy them :

1. Being unsafe, the official ordered the building wrecked.
2. While coming to town, the bridge fell in.
3. He is there day and night, thus leaving him no time for pleasure.
4. Having been in a wreck, the engineer thought that the engine was unsafe.
5. He was blind caused by a stone thrown by a careless boy.
6. Having come of age, he took his son for a trip to Europe.
7. There they sat, and having talked too long, the car left without them.
8. After breaking the dish, the mother reproved the child.
9. After reading from the scriptures, Miss Ballard will sing a solo.
10. They must not touch the candy until thoroughly hard.
11. Every hour he takes medicine followed by some water.
12. Arriving there late it fell to my lot to take what was left.
13. When boiling hot, I removed the water from the stove.
14. In reading the story several words were mispronounced.
15. Having stayed away until dark, we would not allow them to go home alone.
16. While asleep she slipped away from me.
17. He was lame, caused by an accident.
18. The train waited until the men had cleared the track, thus making it two hours late.
19. In talking to Mr. Brown, he gave me the address of Mr. Smith.
20. While going home an accident happened.
21. He has to wait until the order comes, thus giving him no chance to finish the work.

22. We stopped, and having eaten our lunch, our friends bade us farewell.

23. The book was read after going home.

24. Stepping upon the platform, the crowd cheered him.

25. After showing us our mistakes we were dismissed.

26. When a freshman my lessons were easy.

27. While driving across the square the horse became frightened and turned the sleigh over, badly damaging it and throwing the occupants into the snow.

### EXERCISE 18 — *Oral*

#### FINDING AND CORRECTING DANGLING MODIFIERS

Some of the following sentences are right and some are wrong. Find those that are incorrect and correct them, giving your reasons in every instance.

1. He was expelled, caused by a mean trick performed by his classmates.

2. Speaking the instant he was called upon, we were very much surprised.

3. She went home early, thus giving her no time to write.

4. While studying, I was called to the telephone.

5. A doctor must be ready to leave home at any hour of the night, thus often disturbing his rest.

6. After talking with her seriously, she seemed to be sorry for her disobedience.

7. Her judgment about the matter is to be doubted, caused by her lack of experience in the work.

8. Upon questioning his brother about the matter, he found that the report was false.

9. While reading an interesting story, Mary was interrupted many times by her brother's questions.

10. When a boy his sister was his only playmate.

11. After taking three treatments, the doctor said I was well.

12. I saw a large flock of turkeys going to town.

13. They would not pick the fruit until thoroughly ripe.
14. While president, Washington did much for his country.
15. On walking down the road, we found a lady's watch.
16. In writing to mother I forgot to tell her about my adventure.
17. In talking yesterday Mary accidentally told me her secret.
18. Although an interesting book, I do not care to read it now.
19. Every day the student went to his English class followed by geometry.
20. Stepping on the log which was laid from bank to bank, I let my book fall into the stream.
21. The men worked all day, thus having no time even to eat luncheon.
22. After studying her lesson, she recited better.
23. When four years old, I went to school.

#### *Omissions*

5. For clearness do not omit a verb or verbal unless it is present in the sentence in the identical form needed.

*Wrong.* The tree *was* lighted and the gifts  $\wedge$  distributed. I *ate* something this afternoon that I never had  $\wedge$  before. I was *feeling* more downhearted than I had  $\wedge$  for a long time.

*Right.* The tree *was* lighted and the gifts *were* distributed. I *ate* something this afternoon that I never had *eaten* before. I was *feeling* more downhearted than I had *felt* for a long time.

6. For clearness do not omit one of two prepositions unless the preposition expressed is the same as the one omitted.

*Wrong.* He had no knowledge or desire *for* such a thing. His delight and fondness *for* good music were developed early in life.

*Right.* He had no knowledge *of*, or desire *for*, such a thing. His delight *in*, and his fondness *for*, good music were developed early in life.

*Better.* He had no knowledge of such a thing, and hence no desire for it. His delight in good music and his fondness for it were developed early in life.

7. Do not omit part of a comparison unless the omitted part can be exactly and immediately understood.

*Wrong.* This is as good, if not better than the one you chose. Taking hold lower down gives you a better leverage. Our city is larger and quite as prosperous as Sedalia.

*Right.* This is as good as the one you chose, if not better. A lower hold gives you a better leverage than an upper hold. Our city is larger than Sedalia, and quite as prosperous. (A *than* or *as* clause is easily understood if nothing comes between it and the word it modifies.)

8. In general, watch with especial care sentences containing comparatives, since the elliptical expressions following them are likely to cause incoherence (see also rules (1)–(3) under III, C, 2, *b*).

9. For clearness never omit the subject and predicate of a clause unless these are the same as the subject and predicate of the main proposition.

### EXERCISE 19 — Oral

#### CORRECTING SENTENCES INCOHERENT THROUGH OMISSIONS

Criticize and correct the following sentences :

1. If you have written, I won't.
2. This summer is as hot if not hotter than last.
3. While baking the bread an agent came and kept me longer than any agent I ever saw. When I got back to the kitchen one loaf was burned black and the others scorched.
4. When transplanting raspberry roots, they should not be allowed to dry out.
5. I have no interest or desire for such an elaborate contrivance.
6. I never have seen Venice, and I am afraid I never shall.
7. Are you going to the play to-night? I don't care to, myself.
8. He has the greatest admiration and confidence in his captain.

9. While visiting the factory an accident occurred, the worst of any I have ever witnessed.

10. After discovering the hiding place of the children, they were led home in disgrace, and the ringleader severely punished.

11. I think all the provisions were taken to the grounds in that last load, and the ice cream in plain sight looming up behind.

12. The estate of Mr. Orlando Smith, which I visited last summer, is finer than any I have ever seen or ever expect to.

13. He might have made lots of money curing the people who wanted him to.

### *Reference*

10. Be sure that every pronoun has an antecedent clearly expressed and easily associated with it.

*a.* Do not use a pronoun to refer to a noun that is not expressed at all but merely implied.

*Wrong.* Don't string all your sentences together with "ands"; that is childish. He is not a dreamer but a bank clerk, which is not generally combined with imaginative writing. His son is an engineer, and this is a very wearing job. I visited the hat factory, which is the most interesting thing I ever saw made. An Airedale is a perfect companion; they are both brave and gentle.

*Right.* Don't string all your sentences together with "ands"; that habit is childish. He is not a dreamer, but a bank clerk; and clerking in a bank is not generally combined with imaginative writing. His son is an engineer; and an engineer's job is a wearing one. I visited a hat factory, the most interesting factory I ever explored. Airedales are perfect companions; they are both brave and gentle.

*b.* In narration ambiguity in the reference of personal pronouns may often be avoided by resorting to direct quotations.

*Uncertain reference.* He told the doctor that he did n't remember what he had said the last time he talked with him.

*Clear.* He remarked, "Well, doctor, I don't know what I did say the last time I talked with you."

**EXERCISE 20 — Oral**

## MAKING CLEAR THE REFERENCE OF PRONOUNS

Correct the following sentences to make the antecedent of every pronoun immediately clear :

1. He sits in the chair behind mine and kicks it constantly.
2. But Ruth said where her mother-in-law went she went and where she dwelt she dwelt and so on with other things.
3. When Elbert was growing up he associated with older and rougher boys. This made a very bad character of him.
4. For fourteen years Joseph wandered through the forest in search of Indian scalps. No mercy was shown to the Redskins, and wherever he found one he killed it.
5. He is industrious, which I hardly expected.
6. For Christmas I received a shoe-bag, and now I hope to keep them in their places.
7. She had on a costly fur-trimmed gown, which must have been taken from the backs of a hundred little creatures.
8. I understood a few words of his speech, which was a great satisfaction to me.
9. Bert's uncle brought him a beautiful new velocipede, which made the children like him better than ever before.

**EXERCISE 21 — Oral or Written**FINDING PRONOUNS AMBIGUOUS IN REFERENCE AND  
MAKING THE REFERENCE CLEAR

In the following sentences some of the pronouns have clear antecedents and others have not. Find every reference that is not clear and correct the sentence, giving your reason for each change.

1. Because he could not meet the payment, he decided to evade the law. Much as this grieved Harriet, she went with him to New Mexico, for she felt it was her duty.

2. At once gossip filled the little town that he had married her for her money. This distressed Mr. Vane very much, and he decided to show them that it was false.

3. In traveling through a section of the country where dairying is the chief industry, one finds now and then a farm that stands out from its neighbors because it is stocked with thoroughbred cattle.

4. When the false notes became due, the pretended securities were somewhat alarmed; and when the sheriff got hold of it, Bill was gone, nobody knew where.

5. Henry Harland's "The Cardinal's Snuffbox" shows him at his best.

6. When Hetty is told about the death of Thias Bede, she merely says it is a great pity; but she really has no feeling about the sad event, even while professing to be sorry.

7. As a rule every child looks upon his parents as models, and patterns after them as nearly as he can.

8. Even the boy for whose pleasure Ilbrahim had made so many sacrifices conspired against him.

9. As soon as the old woman heard the knock, she was afraid that it was someone who would want her cakes.

10. A roller-coaster is a jolly plaything; they are even more fun than roller skates.

11. He is both brave and modest, which are qualities not always combined.

12. There is a crack in the soup bowl, which allows it to seep through.

13. They took their captives to the jail, where they were imprisoned.

### *Repetition*

11. For clearness it is often advisable to repeat in a summarizing noun the principal idea in a long series of subjects used with a single predicate, or the principal idea in a sentence used as the antecedent of *which*.

*Clear.* The soft patter of rain on the stiff oak leaves that covered the ground under my window, the nervous ticking of the little clock beside me, the clump-clump of some tired and heavily shod workman going home belated, the wailing whistle of a distant train — all the small *noises* that woke the night took on a strange significance.

He rang the doorbell furiously, holding his finger on the electric button until the door was opened — a *proceeding* that was hardly calculated to put me in a good humor.

12. For clearness repeat any sign of coördination (see rule *d* under III, C, 20).

### *Tense*

13. For clearness distinguish between the future-tense sign and the verbs *shall* and *will* denoting determination, purpose, or promise. To express mere futurity use *shall* in the first person and *will* in the second and third.

*a.* In a question use *shall* with *I* and *we*, and with other subjects use *will* or *shall* according to the form expected in the answer.

*b.* In quoting indirectly after a verb in the present tense use *shall* or *will* according to the words of the original speaker.

*c.* In quoting indirectly after a verb in the past tense use *should* or *would* according to the words of the original speaker.

*d.* In general, use *should* and *would* approximately like *shall* and *will*. Always use *should* in a conditional clause.

14. To make clear that something occurred before other past action, use the past-perfect tense; to make clear that something is completed before present time, use the present-perfect tense. Writers often fail to appreciate the value of the perfect tenses.



Suddenly the rain came down in torrents, so fast that, although we *had dug* a trench around the tent for drainage, in three minutes a sheet of water was spreading over the floor.

He *has just gone* out the back way across the wood-lot; if you hurry, you can catch him.

15. For clearness use a present participle only to denote the *same* time as that expressed by the principal verb.

*Wrong.* Washing the grime from his hands, he sat down to dinner. Playing vigorously all the morning, we came in to dinner as hungry as bears. He started at once for the town hall, breaking in upon the meeting with his astounding news.

*Right.* After washing the grime from his hands, he sat down to dinner. We played vigorously all the morning, and consequently came in to dinner as hungry as bears. He started at once for the town hall, and broke in upon the meeting with his astounding news.

16. Since the past tense covers all the time from the beginning to the present, be sure to make clear *what* past time a particular tense indicates. If the context does not make the time immediately clear, use a time modifier.

*Obscure.* I often heard my grandfather say that there were wolves in these parts. We went fishing in Reelfoot Lake, which was formed by an earthquake.

*Clear.* I have often heard my grandfather say that in his boyhood there were wolves in these parts. Last summer we went fishing in Reelfoot Lake, which was formed by an earthquake early in the nineteenth century.

17. For clearness do not shift the tense except to indicate a difference in time (see rule 3 under I, *B*).

*Wrong.* As I stepped into the room, there is Bob running to meet me. There were many interesting exhibits, but the most fascinating to me are the stuffed birds in their natural surroundings.

*Right.* As I stepped into the room, there was Bob running to meet me. There were many interesting exhibits, but to me the most fascinating were the stuffed birds in their natural surroundings.

### EXERCISE 22 — Oral

#### USING TENSES CORRECTLY AND CLEARLY

In the first part of this exercise fill the blanks with *shall* or *will* and justify your choice; in the second part criticize and correct the sentences, applying rules 13-16 under III, C.

#### I

1. I don't know how I — ever finish that present before Christmas.

2. — I bring your mail? I am going to the village.

3. — you bring my mail when you go the village?

4. — you go to the village this morning?

5. I think I —.

6. He says that he — go to the village if we need anything.

7. He says that he — go to the village anyway and might as well do our errands.

8. He said that he — start for the village at nine o'clock.

9. I — bring you what you need.

10. — he come in at once, or wait till you can see him?

11. I — be very glad when the coldest weather is over, and I hope that we — have an early spring.

12. I thought that I — remember him at once, but I — admit that he walked up and spoke to me before I recognized him.

13. We — follow your career with the greatest interest.

14. He — do as I say or give up the job.

15. — you tell me your trouble?

16. — you tell him the secret?

17. I promised him that I —, and now I am sorry.

18. I hoped that I — hear from home this morning.

19. He fully believes that he — be head of the firm some day.

## II

1. In accounting for the moraines in Wisconsin the textbooks say that a great glacier passed over the country and left mounds of waste.

2. My cousin was going to visit me for a week. She was ill and gave up visiting for a while, but I persuaded her to come.

3. It was not right for you to have done that.

4. On Christmas Day they started for London, arriving on New Year's Day.

5. The story was about ghosts. People believed in ghosts, but such stories are now generally discredited.

6. The school board employed Mr. Brown to teach in our school. He was ill for a long time and was unable to teach, but the board persuaded him to try it again.

7. The watch is mine, being given to me by my father.

8. People think that much of our land was under water.

9. Last week they began the work, finishing to-day.

10. The boys brought in a good meal of fish. They were fishing by the mill and caught them.

11. As I looked to the northeast across the valley, I see a beautiful sight.

12. He went on Thursday, returning Saturday.

13. The large sailing-vessels are made of iron. Sailing-vessels were made of wood, but these are no longer used.

14. John did not appear at school to-day. He was hurt in a game of baseball and could not walk.

15. When we talked about Berlin our teacher said she was there.

16. Writing the letter, he mailed it on the way to school.

17. When the doors were thrown open I saw a bright light, and there is a Christmas tree ablaze with candles.

18. Christopher started for the post office at four o'clock, coming back an hour or more later to ask what we wanted down town.

19. We are looking out over a stormy sea; the waves were strong and sullen.

*Voice*

18. For clearness, as well as force, use the passive voice sparingly.

NOTE. While the passive is often useful, there is a marked tendency nowadays to overwork it. It is useful (1) to indicate that the agent cannot or need not be mentioned; (2) to emphasize the object of activity; (3) to avoid a change of subject.

*Awkward.* A pleasant time was had by all. A long ride in the park was taken by us this morning.

*Obscure.* The ridiculous figure that I made will not soon be forgotten.

*Right.* A book was taken from my desk this morning. The presents were distributed. The automobile rushed past us and was soon swallowed up by the blackness. I shall not soon forget what a ridiculous figure I cut.

*Point of View*

19. For clearness avoid unnecessary changes in the point of view within the sentence. A change of subject, either grammatical or logical, generally means a change in the point of view.

*Confused.* To read a good novel with enjoyment, a feeling of leisure is necessary. (The logical subject of the infinitive is the reader, and that of the main proposition is the feeling of leisure.)

*Better.* A feeling of leisure is necessary to the enjoyment of a good novel. To read a good novel with enjoyment it is necessary to feel at leisure.

*Bad.* Suddenly we saw the bridge loom up before us, and the lights of the city were visible beyond it.

*Clearer.* Suddenly we saw the bridge looming up before us and the lights of the city twinkling beyond.

EXERCISE 23 — *Oral*

## FINDING CORRECT AND INCORRECT USES OF THE PASSIVE VOICE AND CHANGES IN POINT OF VIEW

Study the following sentences thoughtfully, with rules 17 and 18 under III, *C*, in mind, and make such changes as you find necessary or advisable. Be ready to justify your corrections and to explain why you think some of the sentences are right as they stand.

1. The boy was caught and soundly thrashed by the man.
2. I received your letter, which was very much enjoyed.
3. That was an experience which will never be repeated if I can help it.
4. The matter was thoroughly discussed by us.
5. While I was studying by the window a house caught fire.
6. The basket was bought and filled by me.
7. James struck the ball and it whizzed through the air.
8. A bird that had been injured by hunters was brought in by me.
9. He found a rabbit that had been caught in a trap.
10. Your house was visited and explored by us while you were gone.
11. Their house had been ransacked from attic to cellar and looked as if it had been in an earthquake.
12. The order was received and given special attention by the company.
13. We passed over the work hastily, and soon the end was reached.
14. Your question was clearly asked, and it has been clearly answered.
15. We hurried along as fast as we could, and soon the home lights could be seen.
16. Your gift was received and much admired by me.
17. An old boat which had been found bottom up on the shore was converted into a counter.

18. The little toy was treasured for years, and the child never forgot the giver.

19. One day as I was coming home from school a boy was throwing snowballs.

20. The train moved fast, and soon Danville was reached.

21. In order that they may accomplish the task, it must be worked at persistently.

22. Your paper was read and graded by Miss Jones.

23. The trouble that I had will never be forgotten.

24. Your goods were carefully packed and should have been received in good order.

25. The child clambered out on the window-sill and was caught up in the arms of a fireman.

26. We felt that we were watched.

### *Coördination*

20. Grammatical coördination of coördinate ideas is one of the most important aids to clearness. Avoid excessive, false, or obscure coördination (see also rules 9 and 10 under III, *D*).

*a.* In general, avoid a series of short, disjointed sentences, and also long, straggling sentences compounded with *ands* and *buts*. It is impossible to show clearly the true relations among ideas by stating them all in coördinate form as if they were all of the same rank. Excessive coördination is a childish habit.

NOTE 1. In attempting to avoid excessive use of *and* do not assume that a comma is a substitute for a coördinating conjunction. Two sentences cannot be properly coördinated by its aid.

NOTE 2. *So* and *then* are not substitutes for coördinating conjunctions. Use either *and* or a semicolon before them in compounding.

*b.* Do not use *and* to join a subordinate member to a principal proposition. Omit the *and*, make the subordinate

member principal, or recast the sentence. Never use *and* with *which* except to join *two* dependent clauses.

*Wrong.* His collection of roses is one of the most complete in this country, and which is renowned even in Europe. The well-made tabouret, and which was all his own work, pleased his mother very much. Many miles of forest have been destroyed by turpentine gatherers, and which can never be replaced. We arrived on time, and although the rain had washed out the roads badly.

*Right.* His collection of roses is one of the most complete in this country, and is renowned even abroad. His collection of roses, which is one of the most complete in this country, is renowned in Europe also. The tabouret, which was well made and all his own work, pleased his mother very much. The well-made tabouret pleased his mother very much, especially since it was all his own work. Many miles of forest have been destroyed by turpentine gatherers and can never be replaced. Although the rains had washed the roads badly, we arrived on time. We arrived on time, and that in spite of the fact that the roads were badly washed by recent rains.

*Right.* The new dam, which had cost the city a million dollars and which had only recently been completed, proved entirely inadequate.

c. Do not coördinate elements not grammatically alike.

*Wrong.* She was good-natured, affectionate, but always took her own time about her work. The room was clean, comfortable, and had even a certain beauty of its own. He liked rowing, and to swim in salt water.

*Right.* She was good-natured, affectionate, and a trifle indolent. She was good-natured and affectionate, but she always took her own time about her work. The room was clean, comfortable, and in its way even beautiful. The room was clean and comfortable, and had even a certain unique beauty. He liked to row and to swim in salt water.

*d.* In a series of coördinate members, especially if these are somewhat long or broken, make the coördination perfectly clear by repeating before *each* member any connective or introductory words used before the first member. Generally repeat, whenever they will aid clearness, (1) an article, (2) a possessive modifier, (3) a subordinating conjunction, or (4) a preposition.

*Wrong.* His equipment consisted of an old stove, a bed, chair, table, and gun. His horse, dog, cow, wagon, and harness were all burned with the barn.

*Right.* His equipment consisted of an old stove, a bed, a chair, a table, and a gun. His horse, his dog, his cow, his wagon, and his harness were all burned with the barn.

*Not clear.* Learn to respect the rights of others even at some cost to yourself, respect yourself too much to stoop for gain, and stand firmly upon your own little spot of earth.

*Clear.* Learn to respect the rights of others even at some cost to yourself, to respect yourself too much to stoop for gain, and to stand firmly upon your own little spot of earth.

*Not clear.* Although the ship had come in while he was gone about Sinclair's business, and he had lost considerable time and money on account of his soft-heartedness, he could never be induced to be sorry.

*Clear.* Although the ship had come in while he was gone about Sinclair's business, and although he lost considerable time and money on account of his soft-heartedness, he could never be induced to be sorry.

*Not clear.* Through the unavoidable absence of the secretary who had made the record and the fortunate absence of a quorum, it came about that the meeting was dismissed very early and we got home in time to put out the fire.

*Clear.* Through the unavoidable absence of the secretary who had made the record, and through the fortunate absence of a



quorum, it came about that the meeting was dismissed very early, and consequently we got home in time to put out the fire.

*e.* To show perfect equality among all members of a series, use a comma before *and*, *but*, or *or* joining the last member.

*Right.* We had for dinner turkey, squash, mashed potatoes, salad, and ice cream. (The last two members are no more closely joined than the rest.)

*Right.* We had for dinner turkey, squash, mashed potatoes, salad, ice cream, crackers and cheese. (The last two members are more closely joined than the rest.)

### *Connectives*

21. To express relations of ideas clearly, do not use *but* or *for* twice in succession, and except to indicate parallelism seldom use any connective twice in succession.

*Confusing.* We started for the door, but Tom held us back for a minute, but we laughingly struggled away from him. Nobody saw him come in, for he scarcely made a sound, for he took off his shoes.

*Right.* We started for the door; and, although Tom held us back for a minute, we laughingly struggled away from him. Nobody saw him come in. He scarcely made a sound, for he had taken off his shoes.

22. Do not omit a relative pronoun or the introductory word of a noun clause (*that* or *how*) if its insertion will make the sentence more clear.

*Not clear.* I can never forget you rescued me at the critical moment.

*Clear.* I can never forget how (or that) you rescued me at the critical moment.

**EXERCISE 24 — Oral**CORRECTING WRONG COÖRDINATION AND USING  
PROPER CONNECTIVES

Criticize the following sentences, and make such changes in coördination and the use of connectives as you think will be helpful to clearness. Apply rules 19–21 under III, C.

1. He will convene court on the first day at 8.30 o'clock and will hear eight or ten cases a day for Monday, Tuesday, and Wednesday, and asks that the criminal docket be set for Thursday, and emphatically adds that no cases must be set for the third week of court as he expects to be able to complete his court duties in the first two weeks.

2. They represent the highest achievement in sweet peas to date, and this mixture has been made up of named sorts only, insuring a well-balanced range of colors, and it would be impossible to get anything of higher quality at any price.

3. He was tall, thin, and had a melancholy expression of countenance.

4. All at once he stepped out into an opening where he could see a little weather-beaten cottage, with the blue smoke curling out, so he thought he would go here and get something to eat, as he came near he could see a little old woman bustling around the hearth making cakes, which looked very good, so he went up to the door and asked if he could have one of them to eat, but she looked at her cakes and decided that they were all too large to give away and that she would bake another one, but when she got it baked it looked too big, so she decided to bake another one, but it was too big, and so on till the third one was baked, but it looked too big to give away.

5. She is reading to her crippled grandchild. He is near her in a wheel chair. His head is resting on the back of the chair and he is looking out of the window. His face is pale and wan. His hands, feet, and limbs are twisted and drawn. Everything is quiet,

and grandmother's voice sounds soft and low. The crippled boy sighs and turns his head. His eyes are filled with tears.

6. She brought her dolls, workbasket, and dishes to show us.

7. We were introduced to a delightful woman, who told us to present her card to an attendant at the castle, who would show us about.

8. Although we were late and without any excuse and the dinner had been spoiling for an hour, our hostess appeared gracious and unruffled in temper.

9. This apartment has seven rooms, all the most modern equipment, and even including a vacuum-cleaning apparatus.

10. The toy has strong springs inside, and which work like a mousetrap.

11. The leaders wish to impress the people with the gravity of the situation and make evident the necessity for immediate action.

### EXERCISE 25 — *Oral*

#### FINDING AND CORRECTING IMPROPER OR OBSCURE COÖRDINATION

Some of the following sentences are clear through good coördination and some are obscure through poor coördination. Make such changes as you think are needed, state the rule that applies in each instance, and tell why you think other sentences need no change. Point out all coördinate elements in each sentence.

1. He told Noah to build an ark of gopher wood, and that he was going to send a flood upon the earth.

2. By the time of his great-grandson, Edgar "The peaceful," who reigned from 957 to 975, the race, language, and customs of the people were, in their main characteristics, what they were long to remain, and in some respects what they are still.

3. Printing as taught by technical experts usually involves three processes; namely: first, by using engraved plates; second,

from a level surface, as polished stone where the ink is confined by a repellent medium (this process is known as lithography); and third, from surface in relief, whereby the ink is transferred from the raised characters, which may be either on blocks or on separate movable types.

4. The first step in the printing of the Christmas card was to space upon the card a short poem in Roman letters, which were the kind of letters I chose to use; secondly, the spacing of the border on the card, and finally, the drawing of the letters of the poem in ink. The next was to make a charcoal drawing of a spray of apples.

5. His coat is short, trousers tight, and about six inches too short.

6. There are other horses eating the grass, but are of different colors and not so pretty as the one team.

7. I am sure that you will find this book interesting, and hoping that you will want to read it, I am your friend —.

8. The true way is to discover and to extirpate the germs. As society is now constituted these are now in the air it breathes, in the water it drinks, in things that seem, and which it has always believed to be, innocent and healthful.

9. I have also seen the wisest statesman and most pregnant speaker of our generation, a man of humble birth and ungainly manners, of little culture beyond what his own genius supplied, become more absolute in power than any monarch of modern times through the reverence of his countrymen for his honesty, his wisdom, his sincerity, his faith in God and man, and the noble humane simplicity of his character.

10. His kind nature is shown by the author's telling about the dog's being in the room and about him, then when Dunstan came into the room the dog slunk away.

11. He was conscientious, so could hardly lie, so he began to drink to drown his worries.

12. His honesty is shown when the people wanted Silas to treat them with herbs as they believed he could cure them, he refused them because he could not.

13. His affection is shown by the incident when Silas broke his little earthenware pot, he grieved about it.

14. Godfrey was led into selling Wildfire, drinking more than he should, and into marrying Molly.

15. On the way home he came by Silas Marner's cottage, finding no one at home he stole the money.

#### D. FORCE

##### *Order*

1. For the sake of emphasis, as far as possible place the most important idea in a sentence at the end or before a principal pause.

(Isolated sentences illustrate this point very inadequately. See Chapter I, pp. 47-49, for emphasis through order of elements.)

*False emphasis.* When the lack of salt was discovered, all the way back to the camp to get some went John and Richard.

*Better emphasis.* When they discovered that the salt had been forgotten, John and Richard went all the way back to the camp to get some.

2. In any series of expressions differing in force or intensity, arrange the members in climactic order, with the strongest last.

*Weak.* The accusation was outrageous, absurd, and trifling.

*More forceful.* The accusation was trifling, absurd, and outrageously untrue.

3. For unusual emphasis employ unusual order.

*Commonplace.* Then the single, incisive stroke of a great gong came suddenly, cutting squarely athwart the vague crescendo of the floor.

*Forceful.* Then suddenly, cutting squarely athwart the vague crescendo of the floor, came the single incisive stroke of a great gong.

*Assertion*

4. In general, for forceful statement assert the more important ideas and assume or suggest by a modifier the less important.

*Weak.* Some bittersweet bright with berries was on the fence.

*More forceful.* A bittersweet vine on the fence was bright with berries.

**EXERCISE 26 — Written**

## SECURING FORCE THROUGH ORDER AND ASSERTION

Rewrite the following sentences, making them more forceful by changes in order and in the assertions :

1. The white horse sped over the hills and over the valleys.
2. The captain had never experienced a worse storm.
3. It must be interesting to keep continually visiting new places.
4. A fire glowing and purring to itself was in one corner.
5. On the table was a basket of fruit, sending out a delicious perfume through the warm room.
6. A fierce breath of the whirlwind came suddenly.
7. I have heard it long, long — many minutes, many hours, many days.
8. The war with Spain continued for the next ten years.
9. I know not how to match a diction so rich and so homely as his, in these days of writing by the page.
10. No doubt Emerson has his peculiar audience, like all original men.
11. There have been terrors, hardships, and difficulties for all.
12. A name dear to me among the names of men is cut deep into the shining side of the monument.
13. A great tree, fair and flourishing without but rotten at the heart, was in one corner of the yard.
14. An air of irremediable, stern, and deep gloom pervaded all.

15. The house was a veritable palace of enchantment, a quaint old building, most interesting and unusual.

16. I passed several years of my childhood in the shadowy, strange, and dismal old place.

17. His face, pale as death, was seen for an instant.

18. In the distance a low, mournful cry was heard, gradually increasing in volume.

19. The poor creature, shivering and blue with cold, was seen on the street corner as I passed.

### *Redundance*

5. To be forceful avoid wordiness. Do not use several words where one will suffice, or state the obvious. (See Chapter I, p. 44.)

The window was full of bracelets to be worn on the arm and rings to be worn on the fingers. The lake was surrounded all around with low banks that were not very high. The oak which was towering high into the air outside his window sheltered several squirrels' nests. ("The towering oak" would express the idea more forcibly.)

### **EXERCISE 27 — Written**

#### CONDENSING WORDY SENTENCES FOR FORCE

Find one word for each group of italicized words and rewrite these sentences, noting the gain in force.

1. Not knowing the right word often causes a speaker to use an awkward *roundabout way of saying things*.

2. He waited in the *little room that leads into the large hall where the king gives audience*.

3. His manner was *such as to make you think he was cross when he really was not*.

4. He *thought for a long time and carefully* as to whether he should resign or not.

5. Rip's dog was of an appearance *that cannot be described*.

6. The surface of the water *turns aside* the rays of light *from a straight line*.

7. It was not an act *that he had thought about and planned beforehand*.

8. The violinist had a genius *that developed very early in life*.

9. This is a plant *that comes up every year from the same root*.

10. We owe our best service to *those who are to live after us*.

11. The announcement was made *before the plans were completed and before he intended it to be made*.

12. He had not *looked ahead and made ready* against the winter.

13. The small boy was a *looker-on* at the fight, *taking no part himself*.

### *Repetition*

6. For force, as well as clearness, repeat important structural words (see rules 10 and 20, *d*, under III, *C*, and Chapter I, pp. 43-44).

### *Proportion*

7. The space given to an idea in a sentence should generally be in proportion to the importance of that idea. A phrase is usually more emphatic than a word, a clause than a phrase, and a main proposition than a clause. But if the idea expanded in an important member of the sentence is not worthy of such expansion, the effect is weak. (See the examples illustrating rules 5 and 10 under III, *D*, and Chapter I, pp. 42-46.)

### *Variety*

8. For force use a variety of sentence forms (see Chapter I, p. 43).

*a.* To secure the emphasis of variety use complex sentences freely.



*b.* After several long sentences a short one is very emphatic (see Student's Theme under Exercise 9).

*c.* A periodic sentence is ordinarily more emphatic than a loose sentence (a periodic sentence is one in which the sense is suspended till the close; a loose sentence is one which might be complete at one or more points before the close). Use both kinds for variety, and also sentences partly periodic. (For an example of a good loose sentence see Chapter VI, Exercise 9, I, second sentence; for a bad loose sentence see Exercise 24, second sentence; for a good periodic sentence see rule 1 under III, *D*, second example; for a good mixed sentence see Exercise 25, second sentence.)

*d.* Occasionally use an interrogative or an imperative sentence, or an exclamation, to emphasize an important point. Be careful, however, not to overwork the exclamatory or interrogative style, or it will lose its force and become tiresome.

### *Parallelism*

9. For force, as well as clearness, cast similar ideas in parallel form (see Chapter I, p. 43).

*Bad.* He regretted the incident and his not making amends.

*Right.* He regretted the incident and his failure to make amends.

*Bad.* I understood his point of view and that he was naturally reluctant to undertake the task.

*Right.* I understood his point of view and his reluctance to undertake the task.

*Weak.* A wise son maketh a glad father, and there is no comfort for a mother in a foolish boy.

*Forceful.* A wise son maketh a glad father, and a foolish son is the heaviness of his mother.

NOTE. After correlative conjunctions such as *either—or*, *both—and*, *not only—but also*, use identical grammatical forms.

*Wrong.* I will either go or perhaps I will send Joe.

*Right.* I will either go or send Joe.

*Wrong.* Not only did we have good luck fishing but trapping also.

*Right.* We had good luck not only in fishing but in trapping as well.

### EXERCISE 28 — Oral or Written

#### USING PARALLELISM FOR FORCE AND CLEARNESS

Correct the imperfect parallelism in the following sentences, and cast all similar ideas in parallel form :

1. The pace in reading can be made faster by swift reading and not noticing everybody else and what they are doing.

2. But some few people think they can't read fast and just study along.

3. If students have read from childhood up it will be much easier for them to acquire a faster pace in reading than it will those who have never read much.

4. A person who is a fast reader can get more good from magazines and books than a slow reader.

5. I told him to come in at once, and that supper was ready.

6. He built himself, as usual, a vast house out of ostentation ; but left the greater part of it unfinished and without furniture because he was too stingy to finish it.

7. Away went Tom Walker, dashing down the streets, his white cap bobbing up and down, his morning gown fluttering in the wind, and his steed struck fire out of the pavement at every bound.

8. Not only did he find the new method easier but more economical as well.

9. We hold these truths to be self-evident, that a straight line is the shortest distance between two points, and the fact that

things equal to the same thing are equal to each other, and about a thing's being equal to the sum of its parts.

10. Either the doctrine of states' rights had to be affirmed or denied.

11. He hoped in the long run to be able to buy back the property and that his children might possess the old home.

12. Nobody knows to this day where the wind took that precious bit of paper, nor the answer to the question as to the exact wording on it.

13. There are three chief considerations to be kept in mind: first, what will be the cost of construction; second, that there must be no shoddy workmanship; and in the third place completion within a specified time.

14. It is an innocent and healthful employment, distracting one from too continual study of himself, and which leads one to observe the world about him.

15. The partisan vehemently urges that quibbles of conscience must be sacrificed to the public good; and for wise and practical men not to be too squeamish; and insisting that every soldier in the army cannot indulge his own whims.

### *Subordination*

10. To make important ideas emphatic, subordinate others (see Chapter I, p. 46).

*a.* Learn to use freely adverb clauses and participial phrases (see Chapter I, p. 46). Participial phrases subordinate even more than clauses, but usually do not express exact relationships.

The gift cost very little, but it pleased her very much. Though the gift cost very little, it pleased her very much. A gift costing very little pleased her very much.

*b.* Do not subordinate the more important ideas.

*Inverted emphasis.* I was walking down Sixth Street to-day when I saw six elephants. I had just reached the sidewalk when a tremendous hullabaloo began in the street.

*Logical emphasis.* As I was walking down Sixth Street to-day I saw six elephants. Just after I reached the sidewalk a tremendous hullabaloo began in the street.

c. Seldom subordinate by clause within clause, making long, loose sentences.

d. Remember that a nonrestrictive clause expresses an idea more emphatically than a limiting clause, and learn to use either that is required. A nonrestrictive clause should seldom be introduced by *that*; *which* and *who* are more emphatic. (See Appendix A, rule (3) under II, B, 2, a, p. 488.)

*Right.* The old house, which had been vacant so long, was tenanted at last. (The fact that the house had been vacant is stated almost as emphatically as the fact that it was now tenanted.)

*Right.* The old house which had been vacant so long was tenanted at last. (The fact that the house had been vacant is here supposed to be already known and is mentioned unemphatically to help identify the house.)

*Right.* The old house that had been vacant so long was tenanted at last. (The clause is made still less separate by *that*.)

### EXERCISE 29 — *Written*

#### GAINING EMPHASIS FOR IMPORTANT IDEAS BY SUBORDINATING OTHERS

Subordinate some of the following coördinate propositions, noting consequent changes in emphasis. When more than one version of a sentence is possible give various adaptations to several imagined circumstances. Use different forms of subordination.

1. Rising above the roofs in the distance are trees. They are heavily laden with ice. They have a bluish-gray appearance. The grass has not yet changed its summer dress of green. It is trimmed with beads of crystal ice now. The bushes are coated with ice. They look as if they had been spread out flat on the ground. A boy has emerged from somewhere. He is running along the street. His coat-tails are flapping behind him. Now and then he slips as if the streets were slippery.

2. There have been only two light frosts. The leaves are of brown and yellow. Some of the leaves are still on the trees. Some are scattered on the ground. The walnut trees are almost bare. Their leaves have fallen early. The nuts on these trees show very plainly.

3. The old woman thought that she would give Saint Peter a cake. She baked three. Each was a little smaller than the last. She decided that she could not spare any of the cakes. Saint Peter thought that such a selfish person should not have plenty to eat, but he thought she should have to work. He changed her into a woodpecker, and to this day we can see her boring in the trees. Saint Peter thought that this would be a good way to teach other people not to be so selfish.

4. My brother and I once took some frogs' eggs and put them in a barrel of water. The frogs' eggs were in a jellylike mass. The water that we put them in was slightly warm. We kept them for about four months, and made some interesting observations.

5. We had left the eggs in the barrel several days. Then some wiggling objects hatched from them. They had each a wide head and a long tail. They were long and black. Of course these fish-like creatures were tadpoles. Each had a branching external gill on either side of its head.

### EXERCISE 30 — *Oral*

#### CORRECTING INVERTED EMPHASIS

In the following sentences the more important ideas have been subordinated. Shift the emphasis by different subordination.

1. I had pulled up the shade to look at the wonderful moonlight when I saw a suspicious-looking shadow lurking behind the spirea bushes.

2. He came into the room drawing the will from his pocket and tearing it into strips.

3. The apples were on the hearth, sputtering and browning deliciously.

4. The lake, which is a beautiful deep blue between rugged banks, is rather narrow and deep.

5. On the other side of the room is a mass of blackness reaching nearly to the ceiling.

6. In the middle of the stream is a little island of sand, which causes the water to divide and swirl around it.

7. We pass by a little town and the country club, where we see the buildings huddled together dimly in the misty darkness like sheep in a snowstorm.

8. The topmost branches of some small trees are brown and bare; and a cold wind is blowing, making them reel and sway like a drunken man.

9. I turned the corner, when suddenly I saw the train coming at full speed and my little sister standing right in the middle of the track.

10. Having posted the notices all over town, I was just going home to bed when a strong hand seized me by the coat collar.

### EXERCISE 31 — *Oral and Written*

#### LEARNING TO USE RESTRICTIVE AND NON-RESTRICTIVE CLAUSES

In the following sentences the adjective clauses are all considered restrictive and so are written without commas (see Appendix A, rule (3) under II, *B*, 2, *a*, p. 488). Which of them could also be thought of and punctuated as nonrestrictive? Under what circumstances would you make them restrictive? nonrestrictive? Note differences in emphasis of the

ideas expressed by the clauses when they are restrictive and when they are nonrestrictive. Can you express any of the clauses by restrictive or nonrestrictive phrases? If so, note the difference in emphasis. Write these sentences to make the clauses nonrestrictive.

1. The west European region which lies just north of the Pyrenees and the Alps is never very hot or very cold.

2. It is said that this is the ghost of a Hessian trooper whose head was carried away by a cannon ball.

3. The man who cannot read at least a little is now as rare as he that could read was five hundred years ago.

4. In the morning the town which had sheltered eight thousand inhabitants was in ruins.

5. The armed servitors came up to disperse the group which was obstructing the street.

6. The only spot of bright color in the room was made by the hair of a tall maiden of seventeen who was standing before a carved writing desk.

7. Of course even these conclusions which are made after thousands of inquiries are not true in all cases.

8. He stared at the sheet which he had taken from the envelope, and scratched his head in perplexity.

9. Did you ever, in walking in the fields, come across a large flat stone which had lain nobody knows how long just where you found it?

10. The stand which had been erected a few rods from the boathouse was crowded with visitors.

11. But Rockland had other features which helped to give it a special character.

12. It takes too long to describe these scenes where a good deal of life is concentrated into a few silent seconds.

13. There was one thing at least which might favor his projects and which would, at any rate, serve to amuse him.

*Rhythm*

11. For effective emphasis learn to write so that your sentences have an easy, agreeable swing. Read your work aloud to discover whether you have made it natural for a reader to stress the more important ideas. An oral reading of almost any passage by Robert Louis Stevenson will furnish examples of effective rhythm. (See Chapter I, pp. 43, 50.)

*E. EUPHONY*

1. Avoid rhyming or jingling of like sounds in prose.

I fell and bumped my nose, and that added to my woes. We knew from the newness of the place that it had been recently built. The back yard gives evidence that a once beautiful garden had existed there, for such old-fashioned flowers as larkspur, mignonette, and marigolds are still growing there. Lawrence Mead was the one who won once.

2. Avoid harsh and difficult combinations of sounds except for special effects of harsh or oppressed feeling.

*Bad.* He asked special favors. He grasped Spelman's big paw breathlessly.

*Effective.* He struggled through the snow, almost smothered by the whirling gusts.

My tough lance thrusteth sure.

3. Avoid obtrusive alliteration.

The big blue blossoms were fairly buzzing with bees. I fell so far that I feared I should never find myself again. Warm from work, for I was wearing a heavy woolen dress, I sat down in a draft and then wondered why I was worse the next morning. I watched the people passing the parsonage window like a parade, all wearing their Sunday suits and smiles.



## IV. WORDS

## A. CORRECTNESS

1. Avoid grammatical mistakes. Among the most frequently violated rules are the following:

*a.* Learn to use correctly the inflected forms of verbs. Every student should master the few verbs that cause most mistakes. No English verb except *be* has more than five different forms.

*b.* Learn to use correctly the nominative forms of pronouns. There are only seven words in English that differentiate the objective case from the nominative case.

*c.* Use the possessive case, not the objective, to express the logical subject of a verbal noun in *-ing*.

I shall always remember *his* coming all that long way to help us. As to *his* taking the money there was never any question in my mind. Had you heard about *my* singing a duet with Alma Gluck?

*d.* Do not use the personal pronouns *they*, *it*, or, in formal composition, *you* to express an indefinite subject; use *one* or recast the sentence.

*Wrong.* You often find that your judgment has been at fault. They don't do such things in polite society. In the paper to-night it says that Mr. Brown has been promoted.

*Right.* A person often finds that his judgment has been at fault. Such things are not done in polite society. The paper to-night reports that Mr. Brown has been promoted.

*Right.* It rains. It hails. It snows. (Such a subject is as definite as it can well be made.)

*e.* Do not use the compound personal pronouns except as intensive appositives or as reflective objects, and be sure to make these forms correctly. Do not say *themselves*, for example, but *themselves*.

*Wrong.* We saw his family and himself. Myself and friends will welcome you.

*Right.* We saw him and his family. My friends and I will welcome you.

*f.* Never use *them* as an adjective. *Them boys, them things* and such expressions are exceedingly crude.

*g.* Distinguish between adjectives and adverbs. Use an adjective to express a quality or a condition of anything; use an adverb to express the manner, means, etc. of an action. Remember that *real, some, this, that,* are adjectives.

*Wrong.* I think he did that real good. She seems poorly this winter. Do you feel badly? It was about this big. He is some better. She recites fine.

*Right.* I think he did that very well. She seems to be in poor health this winter. Do you feel ill? It was about so big. He is somewhat better. She recites very well.

*Right.* Hold the post firm. Hold the post firmly. (Two meanings.)

*h.* Do not use *like* as a subordinating conjunction. It should never be followed by a subject and predicate.

*Wrong.* He acts just like his father does. It looks like it is going to rain. She came in like she had something important to tell.

*Right.* He acts just as his father does. He looks like his father. It looks as if it might rain. It looks like rain. She came in as if she had something important to tell.

*i.* Do not use any word to fill a place in the sentence for which it is not grammatically fit. For instance, *human* is not yet a noun; *combine* is not a noun; *plenty* is not an adjective or an adverb; *place* is not an adverb.

*Wrong.* I can't find it any place.

*Right.* I can't find it anywhere.

EXERCISE 32 — *Oral or Written*USING CORRECT FORMS FOR THE LOGICAL SUBJECTS OF  
VERBAL NOUNS IN *-ING*

Change the subjects of verbal nouns in these sentences to the proper case forms (see rule *c* under IV, *A*, 1):

1. I don't remember him saying that.
2. Did you ever hear the story of us getting caught in the trap we had made?
3. Nobody minds him saying what he thinks.
4. Me coming in just then was all that prevented him carrying off the whole cake.
5. I don't believe there will be any difficulty about them getting in.
6. Do you mind me looking over your shoulder?
7. The trouble about John going is that his work is far from finished.
8. If I had known of Helen coming to town, I should have met her at the station.
9. Tom and Harry leaving school makes our team pretty weak.
10. Should you object to me putting this box in your storeroom?

2. Avoid words not in good use.

*a.* Avoid words newly coined and not yet accepted by the best writers.

|             |       |              |
|-------------|-------|--------------|
| illy        | auto  | gent         |
| enthuse     | phone | pants        |
| electrocute | onto  | preventative |

*b.* Avoid provincialisms; that is, words accepted only in a certain locality; for example, *mean* for *ill-tempered*; *rig* for *carriage*; *team* for *carriage and horses*; *carry* for *take*; *to want off*, *to want in*, etc.; *off from*, *off of*, or *off'n* for *off*.

*c.* Avoid words obsolete or archaic. Some archaic words still used occasionally in poetry are out of place in prose; for example, *'t is, oft, eve, morn, 'mid, save* (for *except*), *ilk*.

*d.* Avoid foreign words which have English equivalents. In using an accepted foreign word be sure to use it correctly. *Strata, data,* and *phenomena,* for instance, are plural.

*e.* In writing avoid colloquialisms, except in quoting conversation; for example, *is n't, does n't, has n't, peck*.

### B. SINCERITY

1. Use words sincerely (see pp. 199–205).

*a.* Avoid "fine writing." Use the simple term rather than the showy one (see rules *c* and *d* under IV, *A*); for example, *go to bed* for *retire, get up* for *arise, leg* for *limb, socks* or *stockings* for *hose*.

*b.* Avoid hackneyed expressions often used with no real thought or feeling behind them (see pp. 199–202).

all nature

seemed to be

giddy Gotham

could be heard

music hath charms

like sentinels guarding

method in his madness

sought his downy couch

viewed the landscape o'er

sustained a sprained ankle

*c.* Avoid slang.

*d.* Avoid straining for humor or originality.

### C. DEFINITENESS

1. Use words definitely (see p. 282).

*a.* Avoid inexact uses of connectives, especially of conjunctions and prepositions. Only the closest observation can overcome bad habits in these particulars and teach English idiom.

*Till* or *until* should not be used for *before*; as in "It was not long until we saw the other party ahead of us."

*Or* should not be used for *if*; as in "I seldom or ever go."

*Or either* should not be used for *or else*; as in "You will have to do it, or either I will do it for you."

*Than* should not be used for *when*; as in "Scarcely had I turned on the light than I began hearing things."

*In* should not be used for *into*; as in "To the right there was a door opening in the dining room."

*To* should not be used for *at* or *on*; as in "There is a stone post to each side of the doorway."

*b.* Avoid confusion of words similar in sound.

*Wrong.* His remark did not effect me in the least (use *affect*).  
I excepted his apology (use *accepted*).

*c.* Avoid the loose use of words in senses not their own.

|           |           |          |
|-----------|-----------|----------|
| fine      | get       | line     |
| nice      | cute      | dear     |
| bully     | lady      | sweet    |
| awful     | grand     | fierce   |
| rotten    | weird     | terrible |
| aggravate | gentleman | mad      |

*d.* Of synonyms choose the one that expresses the exact shade of meaning and the exact tone needed.

|          |             |         |          |
|----------|-------------|---------|----------|
| charming | fascinating | false   | untrue   |
| courage  | fortitude   | opinion | judgment |
| fracture | break       | receive | accept   |
| mariner  | sailor      | acquire | attain   |
| paternal | fatherly    | begin   | commence |

*e.* In general use concrete, specific terms instead of abstract, general terms.

go = run, skip, hobble, limp, race, etc.

say = reply, inquire, stutter, demur, protest, reiterate, etc.

creature = man, woman, child, dog, rabbit, butterfly, worm, etc.

NOTE. Sometimes the vaguer term is preferable to the specific, really conveying more exactly the meaning required. It should be remembered that insincerity and straining for effect cannot be forgiven for the sake of concreteness.

*Absurd.* "You liar!" he hissed.

### D. VARIETY

#### 1. Avoid monotonous repetition of words (see p. 110).

NOTE. Some words are likely to be overworked. The word *as*, for example, has several different meanings and is often employed to the exclusion of *since*, *because*, *when*, *while*. Monotonous repetition is almost always caused by inexactness. If *awful*, for instance, is habitually used in place of a dozen other adjectives, it is sure to be used monotonously.

2. Cultivate a large vocabulary. Only a wide range of choice makes definiteness and variety possible. (See Chapter VI, pp. 476 ff. and 478.)

### EXERCISE 33 — Oral

#### CRITICIZING AND IMPROVING THE USE OF WORDS IN SENTENCES

Improve the choice of words in the following sentences, giving your reason for each change:

1. This is the first trip that the team has made this year, but strong hopes that the team would return with victory to its credit were expressed by a member of the team to-day.

2. There is an epidemic of grippe in Johnstown and vicinity and there are probably more cases at the present time than for years. In some instances entire families are afflicted by the grippe

and the majority of homes have been affected by the grippe, for there is a victim in almost every home.

3. Oberon vowed to revenge Titania for her refusal to let him have the child.

4. By her kindness to the old woman Gavin trusted her.

5. Against we got our tickets, the train was about a quarter from the station.

6. At last her parents consented for her marriage.

7. It was n't very long until I found that all my friends had been invited.

8. There was nothing for us to do only find another wheel.

9. We had only a short time to wait until the train came.

10. The current of electricity is complete by a battery of about six cells.

11. The slickers got away with the booze but they landed in the calaboose.

12. If her story had been excepted it might have had a bad effect on her modesty.

13. As a general rule when anyone has a home and lives in it they have garbage to be collected up and got rid of some way.

14. Her folks rejected very strongly to the marriage.

15. I must have lost the book some place about the building.

16. This second-handed copy is plenty good enough for me.

17. He is so mean that I am almost afraid to ask him before dinner for fear it will aggravate him.

18. Will you ride in my team?

19. You infer that she is dishonest when you say that?

20. After several paternal warnings he retired for the night to his downy couch.

21. He gave us a perfectly awful exam, but that was no excuse for anybody trying underhanded means of passing it.

22. As I came in I met Doris looking as sweet and fresh as if she had not got caught in the subway crush.

23. You look like you had never had a care in the world; and I know I look perfectly awful with this horrible old dress on.

24. Mr. Jones sustained a fractured arm this morning at his residence on C Street.

25. He came in the house to partake of the evening meal.

26. I had scarcely got off the train until I saw him coming toward me, gotten up regardless.

27. The groom was attired in the conventional black, and the bride was stunning in a black-taffeta going-away gown.

28. It was real good of you to come. I did n't know you cared that much about me.

29. Would you like to see anything in the hose line this morning?

30. None save he had the data for explaining the one phenomena of most importance to the case.

31. He did n't know any better than to enthuse over every little thing.

32. It's fine to speak English as good as he does.

33. They don't give a try-out more than once in that company.

34. After repeated trials I have no hesitation in saying that the Yellow Giant is the *par excellence* of all watermelons.

35. This is identical in color to the popular blue cornflower.

### EXERCISE 34 — Oral or Written

#### STUDYING THE EXACT MEANINGS OF WORDS.

Find out and report to the class the exact shades of difference in the meanings of these sets of synonyms. Be ready to illustrate and discuss fully the use of each word. (See pp. 110, 275.) Prepare other similar groups of synonyms.

1. Accident, disaster, mishap, misadventure, casualty, calamity.

2. Indictment, charge, accusation, arraignment, impeachment, imputation.

3. Thief, robber, burglar, swindler, cheat.

4. Rain, storm, tornado, hurricane, blizzard, cyclone.

5. Fear, terror, dread, alarm, distrust.

6. Hate, despise, contemn, abominate, dislike.



7. Criticism, blame, censure.
8. Famous, prominent, eminent, distinguished, notorious.
9. Plain, clear, obvious, evident, manifest, apparent.
10. Pay, salary, wages, earnings.
11. Abridgment, abstract, digest, summary.
12. Healthy, healthful, wholesome, salubrious.
13. Warm, hot, ardent, fiery, glowing, enthusiastic, zealous.
14. Trivial, trifling, common, paltry.
15. Argument, proof, reason, cause.

### EXERCISE 35 — *Oral or Written*

#### CRITICIZING AND CORRECTING SENTENCES FOR ALL FAULTS

The faulty sentences given below contain most of the errors mentioned in this discussion of words and sentences, or variations of them. Tell what is wrong in each sentence, and make needed corrections.

1. Mrs. Sherry had her cards laying on the table in front of her telling a girl's fortune.
2. His hair was black and shiny, his forehead low, and bushy dark eyebrows overhung his fiery eyes.
3. He is not very tall and about twelve years old.
4. He trusted in the god of chance, which is shown by the way he let things run on.
5. The aim of everyone should be to increase their pace in reading, thus allowing them to get over much more in a certain length of time.
6. It would be a great advantage to every student if he could read twice as much in an hour.
7. I walked to the east door of my father's house one morning, which stood at the edge of the orchard, and to my surprise the old orchard that I was so fond of seemed to be burdened with the largest crop of apples that I had ever seen on it before.

8. Here and there you could see an apple lying on the ground, which had fallen because some mischievous insect had bored his way to the core and intended to make it his home, where he could have plenty to eat and be in happiness the rest of his days. Upon the ground under the trees there were also leaves of brown, red, and yellow, which had fallen from the apple trees above, and looked like a pretty carpet on the ground, that was of many different colors.

9. There were nuts from Oklahoma, oranges from California, and many other things of which I did not know where they came from.

10. The history of his character grew negatively until it ended, which came to him by falling in a stone pit while escaping with the money of Silas Marner.

11. A herd of cattle is laying in the shade chewing its cud.

12. A rowboat is tied to the pier, and raises and falls with the waves.

13. Words ending in *æ* or *ge* the *e* is kept before *a* and *o*.

14. This trait stands out prominent.

15. A new world was begun. The world in which we are living now.

16. Two ruddy-faced children, each having golden curls and wearing scarlet coats and hoods, are standing under the trees.

17. The water rushes upon and over it with a hollow roar, as if angry because it cannot carry it away with it on its wild career. I let my eyes follow until it disappears from my sight around the foot of the hill.

18. Let me slip away lest I awake and find it all a dream.

19. Kneeling down beside a cradle kneels a poor, grief-stricken mother.

20. He waited for several days more and then sent the dove out again, which never returned.

21. The scene that I see causes me to have a feeling of joy and sadness.

22. The trees on the other side of the lake look very pretty in their new fall clothes.

23. The rain is falling softly to the ground.

24. The term eastern building is a building of Byzantine architecture, and generally consists of a great many domes on the towers and in the principal parts.

25. When finished I placed each card in an envelope of the same paper as the card.

26. The cell sap in roots is slightly acid, which may be shown by pressing the root of a sprouting seed against blue litmus paper

27. The place where we ate our lunch was under a large maple tree, next to such a clear little brook that it made one wish to wade in it, which we certainly did.

28. Such bright colors as they were mingled together there. It reminded me of peacocks.

29. All modern chemists and scientists use distilled water in their experiments, because the results they obtain will be more accurate, for in the process of distilling the water all foreign matter is removed, therefore giving more satisfactory results for experiments.

30. When one drinks distilled water he is sure of it being absolutely pure. This is not so with filtered water, either filtered through a household filter or through boneblack, because this just removes some of the larger particles and makes it clearer in appearance.

31. The benches are numbered from one to forty, which makes it much easier for an instructor in tracing a boy.

32. Ordinarily the term *conductors* are applied to metals alone. Metals being solid and can stand a strain better.

33. Never had this always beautiful home appeared to better advantage than at this special season, the very best of the whole year, with its trees dressed in their fully matured verdure, brought out by the showers and sunshine of the deepening summer, the sunlight's first breath wandering here and there over their dewy leaves that filled the air with a dreaminess that looked with eyes of love at the sable night slip through sunrise gate.

34. While using pliers they should be held with the right hand between finger and thumb and with the closed side toward you, grasping them firmly.

35. The school here has no up-to-date ventilating system, which I think would be a great comfort.

36. No sooner had I done this when the car suddenly stopped, landing a fat lady in front of me on top of my hat.

37. We are going between two hills covered with trees, which makes everything of a darker darkness.

38. Jacob, dressed in a dark robe tied down at the waist with a long cord, and sandals covering the yellow feet that had perhaps taken many steps for his children in the old homeland of Canaan, and whose snow-white hair from all appearances showed his great age, as his sons stood about him, some gazing up at him with pleasant expressions on their faces, while the others looked in different directions as if to see how the country lay and how far the journey which their father was pointing out to them would be.

39. A mysterious stillness fills the air. The moaning of the wind and patter of the rain give the scene a very dreary appearance.

40. One could scarcely see their way, it was so dark. We were coming to a small city, and here and there were dotted street lights that looked like lightning bugs that fly around on a summer night.

41. His pride would not allow those around him to know his circumstances or it would ruin his social position.

# APPENDIX A

## SUMMARY OF PUNCTUATION AND CAPITALIZATION

### I. INTRODUCTION

Punctuation is used to convey to the reader some of the meaning that in speech would be communicated by pauses, inflections, gestures, and tones of voice. Its chief function is grouping. The first essential of punctuating well is to have clearly in mind the exact thought to be conveyed, especially the relations of the subordinate elements to each other and to the main idea. Hence a writer must know the grammatical facts on which most punctuation is based. He should also study the means by which the best modern writers bring out their thought and feeling by the conventional marks. He will find that modern punctuation is, in general, more sparing than that of a century ago. The most important rules are here listed for reference. In applying them the student may be helped by remembering that the chief marks of sentence punctuation, arranged according to the degree of separation which they indicate, are the comma, the semicolon, the colon, the period, and the question mark. The exclamation mark, the dash, and the quotation mark have special uses. The apostrophe and the hyphen are not sentence marks, but indicate word-relations.

### II. SENTENCE PUNCTUATION IN GENERAL

#### A. END PUNCTUATION

1. Close every sentence with a period unless it is a question or an exclamation.

In short, I conceive that a great part of the miseries of mankind are brought upon them by the false estimates they have made of the value of things, and by their giving too much for their whistles.

2. Close a question with a question mark.

Have you ever tried frying bacon and eggs on a hot stone?

3. Close an exclamatory sentence with an exclamation mark.

How well you look!

### B. PUNCTUATION WITHIN THE SENTENCE

1. To indicate coördination between like members, use the comma unless the members have commas within themselves or are so constructed that the meaning is perfectly clear without punctuation.

*a.* In a series of the form —, —, and — use the comma even before the conjunction, unless the last two terms are more closely connected in thought than the rest.

1. It is clear, direct, and sincere.

2. He had a hammer, a saw, and a brace and bit.

3. The wind in the pines, the hum of bees, and the drumming of the woodpecker on his hollow tree create orchestral music for our idle days.

4. In another moment Marjorie was out of the train, had done the swift kissing proper to the occasion, and had rolled a hand over Towser's head.

*b.* If two adjectives preceding the same noun are really coördinate in thought, they should be separated by a comma.

1. He lived in the turbulent, restless Amsterdam of those days.

2. A great white gull sailed overhead.

*c.* Use the comma between parts of a compound sentence joined by one of the simple conjunctions, unless a heavier mark than a comma is needed or unless the two parts are very closely connected in thought and are so constructed that the meaning is perfectly clear without the comma.

1. I read an article about a navy yard that can construct the biggest war vessels, but the authorities had forgotten to make a channel deep enough for them to get out.

2. Night is a dead, monotonous period under a roof ; but in the open world it passes lightly.

3. The door was open and I walked in.

*d.* If the members coördinated have commas within themselves, generally use the semicolon between them (see rule *b* under II, *B*, 7, p. 491).

1. The fire was burning rather brightly ; but the scurrying wind whistled around the corners of the house, rattled the broken window-pane, and crept in under the door.

2. They stopped to listen to a bird's song ; they pressed forward again eagerly, parting the branches — speaking to each other rarely and in whispers ; the young man going first and Sylvia following, fascinated, a few steps behind, with her gray eyes dark with excitement.

3. Columbus sailed from Spain in 1492 ; from Palos, Spain, in August, 1492 ; from the bar of Saltes at eight o'clock, Friday, August 3, 1492.

2. To set a modifier somewhat apart from the rest of the sentence, use a comma or commas.

*a.* Separate

(1) An adverb clause preceding the principal clause if it is long or emphatic (see also rule 6 under II, *B*, p. 490).

1. While he was thinking one thing in his brain, I was endeavoring to divine his thought in mine.

2. When a man has just vowed eternal brotherhood with the universe, he is not in a temper to take great determinations coolly.

3. If a dog or a cat appeared, he was ready to give battle instantly.

(2) An adverb clause following a principal clause whenever it is emphatic or loosely connected with the words immediately preceding it (see also rule 4 under II, *B*, p. 490).

1. He is not the best of neighbors, because you can never tell quite where to find him.

2. All creeds and theories serve the poet, for he goes behind them all.

3. I do not ask you to do it because you are my friend.

4. I do not ask you to do it, because you are my friend.

(3) An adjective clause not needed to make clear the exact application of the noun or pronoun to which it is added. (Such a clause is sometimes called an *additional* clause, because it presents an additional fact instead of a fact necessary to the main proposition. It is also commonly called *nonrestrictive*, while the necessary clause is called *restrictive*.)

1. Ichabod, who had no relish for this strange midnight companion, now quickened his speed.

2. The answer, which was short and decided, was given in the same tongue.

3. There arose in the Hellenic cities a rich and many-sided culture, which became the precious legacy of Greece to the world at large.

4. Now, hauling on the main sheet, which is the rope that controls the mainsail, make it fast as she gathers headway.

5. No man is born into the world whose work is not born with him.

6. The mountain which forms the western boundary of the town is seven hundred feet high.

(4) A participial phrase almost always.

1. Midway in the large kitchen, comfortably lighted by pale winter sunlight, the minister paused.

2. Close behind him came a slender Indian boy, riding without stirrups or saddle and lashing his eager little horse to full speed.

3. Having determined that the colon is the proper mark after this first group of words, we must then determine where the second group ends.

4. Here and there you might see a rank of sturdy pedestrians stalking along in their white buffalo robes.

(5) Any adjective or adverb phrase that is additional or somewhat parenthetical. (Sometimes, on account of commas within a phrase, the dash is used to set the phrase apart, for the sake of clearness.)

1. Their duty, among other things, is to keep strict watch on whoever goes in or out.

2. John Allen, a contestant from the Richland district, has raised 130.5 bushels of corn on an acre this season.



3. There came a strange gurgling series of notes, liquid and sweet, that seemed to express utter rapture.

4. The daughter of an old lady, herself sprung from the country gentry, had married, a good many years ago, a highly respectable man of business.

5. Saint Memin had the distinction of making profile likenesses of three presidents of the United States—the beloved Washington, Thomas Jefferson, and William Henry Harrison.

*b.* Do not separate a prepositional phrase unless there is some special reason of clearness or force (see rule 6 under II, *B*, p. 490).

*c. Warning:* If a modifier to be set apart breaks into a sentence, two commas are always needed, one before and one after it.

3. To separate an independent expression from the sentence with which it is written, use the comma whenever this will make the meaning clear.

*a.* Independent expressions are names in direct address (second person), names in exclamation (third person), interjections, true parenthetical expressions, and absolute phrases. Of these the first three are often written with exclamation marks, and so stand outside any sentence.

1. Hush, Rip; hush, you little fool; the old man won't hurt you.

2. Ah, poor man, Rip Van Winkle was his name.

3. Oh, Rip Van Winkle!

4. That garden, I used to think, was the most beautiful place in the whole world.

5. This done, everything else will follow.

6. Oh, my poor Mathilde! Why, my necklace was paste.

7. A great deal of steam! The pudding was out of the copper.

8. The letter?—Oh!—the letter!. I'll tell you.

*b.* Sometimes a parenthetical expression needs dashes, which indicate a more remote connection with the rest of the thought than the comma.

He came—you can't have forgotten—when he could scarcely stand alone.

c. The words *yes* and *no* may also be considered independent expressions, and the same rules hold in regard to them.

4. To prevent reading together words that do not belong together, generally use the comma to make the meaning clear. Occasionally, when other commas might confuse the eye, a dash or a semicolon may be necessary to set apart the larger group. Since *for*, *before*, *after*, may be either prepositions or conjunctions, groups of words introduced by them should be watched with care for clearness.

1. He bought and carried with him dozens of toys for children can be propitiated with presents. (A comma is needed after "toys.")

2. He bought and carried with him dozens of toys for children, he knew, can be propitiated with presents. (A dash or a semicolon would here be preferable after "toys.")

5. To introduce a particular instance after a general proposition, use *namely*, *that is*, *i.e.*, or the like, preceded by a semicolon and followed by a comma; to introduce a series of details following a general statement without a connective, use a colon.

1. There are four principal forms of discourse; namely, narration, description, exposition, and argumentation.

2. Several kinds of bulbs are easily brought into bloom in a sunny window; for example, Roman hyacinths and the paper narcissus.

3. Water pipes lead from the windmill in all directions: one towards the large, low, rambling ranch-house; one towards the corrals, from which there came a continual bawling of young calves; still another towards the alfalfa meadows, which stretched away to the north.

6. To emphasize an important pause, use a comma, a semicolon, or a dash, according to the degree of separation needed and the grammatical construction of the words following (see rules *c* and *d* under II, *B*, 1, and 2 under II, *B*, pp. 486-487; also the following rules).

1. Sure enough, the old prophecy is true; and here we have the great man come, at last!

2. A yellow claw — the very same that had clawed together so much wealth — poked itself out of the coach-window, and dropped some copper coins upon the ground; so that, though the great man's name seems to have been Gathergold, he might just as suitably have been nicknamed Scattercopper.

3. It is true; and I see clearly what remains for me to do.

7. To indicate the division between the parts of a compound sentence, use the semicolon

*a.* Whenever the parts are sharply contrasted in thought.

Successful men show many contrasting characteristics; but the one quality which they never lack is thoroughness.

*b.* When there are commas within the parts.

American cheese of the Swiss type is best when made from skimmed or partially skimmed milk; and yet the label "skimmed-milk cheese," which some states require it to bear, stamps it as inferior in the minds of many persons unacquainted with this fact.

*c.* When the conjunction is omitted.

The right sort of man does n't have to find opportunities; he makes them.

*d.* When the second part is introduced by *so*, *then*, *therefore*, *moreover*, etc.

Two ships were sent after him; so he cleared out his prize, left it adrift for his pursuers to recover, and showed them a clean pair of heels.

8. To indicate a sudden break in the thought or a marked change in construction, use the dash. *Caution*: Do not overwork this mark of punctuation.

1. You never saw a more brilliant metallic luster than the scales emit — but of this you shall judge to-morrow.

2. Little Bob in his comforter — he had need of it, poor fellow — came in.

*Warnings :*

*a.* Do not overpunctuate.

*b.* Never separate a verb from its subject or from its object by a mark of punctuation. The only exceptions to this rule are in case a parenthetic expression intervenes and in the case of a direct quotation, frequently the object of a verb of saying; this is set off generally by a comma, occasionally by a colon. (See rule 1 under III, *B*, p. 493.)

*c.* Learn to recognize series of members in like construction and also additional (or nonrestrictive) clauses and phrases. These two kinds of grammatical groups cause most of the trouble in punctuation for students of your maturity.

## III. PUNCTUATION OF QUOTATIONS

## A. QUOTATION MARKS

1. To set apart a direct quotation from the unquoted words, use quotation marks (for examples, see below).

*a.* Be sure to place quotation marks at the end as well as at the beginning of a quotation.

*b.* If unquoted words interrupt the quotation, be sure to inclose the quotation on each side of them in quotation marks.

*c.* If a quotation extends to more than one paragraph, use quotation marks at the beginning of each paragraph but at the end of the last one only.

2. Do not inclose in quotation marks an indirect quotation.

The Innocent met this objection by assuring the party that he was provided with an extra mule loaded with provisions.

3. Use single quotation marks to inclose a quotation within a quotation.

“ ‘Peachey, man,’ he says, chewing his beard in great hunks, ‘we shall be Emperors — Emperors of the Earth!’ ”

## B. OTHER MARKS

1. When the explanatory words precede the quotation, set them off from it by a comma. If the quotation is very long, or if a quoted sentence stands in apposition with a word in the main proposition, use a colon before it.

1. Then he thumped the little table with his fists and shouted in a voice of wrath and lamentation, "Silence! silence! silence!"

2. If we asked any intellectual workman what he would do if his life were to be lived over again, I believe the answer, whatever its form, would amount ultimately to this: "I would economize my time better."

2. When the explanatory words follow the quotation, close the quotation with a comma when the words quoted would end with a period if unquoted; if they would end with an exclamation mark or an interrogation point, do not change these marks in quoting.

1. "This is not the man of prophecy," sighed Ernest.

2. "Here he comes!" cried a group of people who were assembled to witness the arrival.

3. "What prophecy do you mean, dear mother?" eagerly inquired Ernest.

NOTE. A question mark or an exclamation mark stands inside the quotation marks if it belongs to the quoted sentence. But if the main proposition is a question or an exclamation, the end mark stands outside the quotation marks; as,

Can you imagine his saying "Well done"?

3. When the explanatory words break into a quoted sentence, set them off on both sides by commas. If a semicolon or other mark would be used in the quoted sentence at the point where the explanatory words break in, this mark may take the place of the comma after these explanatory words.

1. "If an old prophecy should come to pass," answered his mother, "we may see a man, some time or other, with exactly such a face as that."

2. "Fear not, Ernest," said his heart, even as if the Great Stone Face were whispering to him, — "fear not, Ernest; he will come."

3. "Confess it," said one of Ernest's neighbors to him; "the Great Stone Face has met its match at last!"

4. When the explanatory words stand at the close of one quoted sentence and are followed by other quoted words, apply rule 2 under III, *B*, and close the explanatory words with a period. The next quoted words will, of course, begin with a capital letter.

"Good evening," said the poet. "Can you give a traveler a night's lodging?"

5. Isolated words, and phrases quoted as words or without their original construction in a sentence, should not be set off by commas unless their use is somewhat parenthetical (see rule (5) under II, *B*, 2, *a*, p. 488).

1. The inhabitants saluted each other, when they met, with "Breezy, breezy," instead of the customary "Fine day" of farther south.

2. I instantly attacked this passage, since "purple" was the word that had so pleased the writer of the article, to see if there might not be some literary reason for its use.

3. These two words, "subterranean passage," were in themselves an irresistible attraction.

#### IV. WORD PUNCTUATION

##### A. THE HYPHEN

1. Indicate a break in a word at the end of a line by a hyphen.

*a.* Never divide a word except between syllables. Especially avoid dividing a word in a way to suggest a wrong pronunciation; as, *read-just*, *man-y*.

*b.* Never separate a single letter from the rest of the word.

*c.* Avoid the division of words at the end of the line as far as is consistent with filling the page rather evenly.

2. Separate by a hyphen the parts of certain compound words.

*a.* Usage differs somewhat illogically as to whether a compound word shall be hyphenated or written as one word or as two words; as, *textbook*, *dining room*, *school-teacher*. Consult the dictionary.

*b.* Hyphenate modifiers formed of a verbal and an adjective; as, *good-looking*, *kind-hearted*, *old-fashioned*.

## B. THE APOSTROPHE

1. Use the apostrophe in place of omitted letters in contractions.

2. Use the apostrophe to indicate the possessive form of every noun and of the pronoun *one* and its compounds. The pronouns *either* and *neither*, *former* and *latter*, if used in the possessive case, as they rarely are, also take the apostrophe.

*a.* Use the apostrophe and *s* after all nouns except plurals ending in *s*; after such plurals use the apostrophe only.

*b.* After a proper name ending in *s*, use either the apostrophe and *s* or the apostrophe alone, according to euphony. Never separate the *s* belonging to the name.

*Burns's*, *Keats's*, *Dickens'* or *Dickens's*, *Cortes'*.

*c.* Never use the apostrophe to show possession with *its*, *hers*, *his*, *theirs*, *yours*, *ours*, or *whose*. *It's* means *it is*.

3. Use the apostrophe to indicate the plural forms of figures, letters, and symbols; as, *1's*, *2's*, *&'s*.

## C. THE PERIOD

1. Use the period after abbreviations and initials.

2. Use the period after letters and figures indicating the divisions in outlines and tables except when such letters and figures are inclosed in parentheses; as,

I. \_\_\_\_\_

a. \_\_\_\_\_

(1) \_\_\_\_\_

## V. CAPITALIZATION

## A. PROPER NOUNS

1. Begin with a capital letter proper names of persons and places, and words derived from them.

*a.* When the names of the points of the compass are used to denote sections of country, they are proper names of places and should be capitalized.

*b.* A title of honor used with a name is part of a proper name of a person and should be capitalized. If a title of honor used without the name is felt to be distinctly a proper name, it may be capitalized; usage differs somewhat.

*c.* Special names applied to deity are proper names and should be capitalized.

*d.* Names of things personified are treated like proper names of persons if the personification is detailed and extended; so also names of animals, boats, etc.

2. Begin with a capital letter names of months, holidays, and days of the week.

3. In the title of a book or other piece of writing and in the title of a picture or statue, begin with a capital the first word and every other word, with the exception of prepositions, conjunctions, articles, adverbs, and unemphatic verbs.

NOTE. The practice of librarians differs from the above rule. Only the first word and any proper nouns or other words that would be capitalized in a sentence are by them capitalized in a title.

*a.* A title of this kind is really a sort of proper name. It should be capitalized, according to the rule, wherever found.

*b.* In quoting a title do not omit an initial "A" or "The."

*c.* The word *Bible* is a title and should be capitalized accordingly.

4. Begin with a capital letter every important word in the name of a corporation or in any other combination of words used as a proper name.



5. Do not begin with a capital letter the names of the seasons, subjects of study, or diseases.

NOTE. Of course *English*, *German*, *Latin*, etc. are capitalized, according to rule 1, under V, *A*.

### B. OTHER WORDS

1. Begin with a capital letter the first word of every sentence.

NOTE. A quoted sentence, like any other sentence, begins with a capital letter.

2. Begin with a capital letter the first word in every line of poetry.

NOTE. In quoting poetry do not incorporate it in the sentence or paragraph like prose, but place it below the introductory words, with proper alignment.

I must write with pains, that he may read with ease. I must

"Find out men's wants and wills,  
And meet them there."

3. Begin with a capital letter the names of political parties and religious denominations.

4. Capitalize the pronoun *I* and the interjections *O* and *Oh*.

## APPENDIX B

### HOW TO USE THE REFERENCE LIBRARY

The untrained seeker for information is usually bewildered when he goes to the library, but by even a little instruction he will learn how many aids are there ready for him. In the first place, practically all libraries are to-day carefully classified, so that, as nearly as possible, all books on the same or similar subjects stand together on the shelves. Every high school student ought to understand the general plan of classification used ; it will save him much time, both in his school work and later when he uses the public library, and if he goes to college or moves to another place, he is likely to find the same classification.

With the books classified as general reference everyone should become thoroughly acquainted, for knowledge of the exact source of information is in every way economical. It is peculiar that so few people have exhaustive knowledge of the contents of books so common even as the unabridged dictionary and the annual newspaper almanacs. A test of your acquaintance with books that are on almost all reference shelves may be had by recording the time and accuracy with which you tell where the answers to such questions as follow may be found, and then after going to the books give the answers with full exactness : Where in the United States is Boyle County? What is its area? its population? Who was Ulrich Zwingli? When did he live? In what size type is this question printed? Who was Tito Melema? What is an official square? What is the record for the 120-yard high hurdles? What vote did the Democratic electors for president receive in Chase County, Nebraska, in 1912? What was the increase in the population of

Ohio between 1880 and 1890? In what states do women enjoy suffrage on equal terms with men? What per cent of the entire budget of the United States in 1913-1914 was caused by wars or preparations for wars? What state has the lowest per cent of illiterate inhabitants? What are the chief arguments for "the single tax"? Has the number of casualties in football been reduced between 1905 and 1914? Where are our important oil fields? Who is James E. Russell? Robert Frost? Mary McDowell? Should you consider Frank J. Goodnow an authority on administrative law? What state has the largest number of divorces annually in proportion to its population? If you do not have a thorough acquaintance with accessible books of reference, study one at a time; make questions, such as the above, which each will answer, and use them for a later test of yourself or some classmate.

Even more helpful than the shelf classification is the card catalogue. In this you may find for every book an entry under the name of the author, another under the general subject treated, and a third under the title, if it is distinctive; occasionally entries will be made also under the several major subjects that are treated in the book. Helpful cross references are not uncommon; for example, in looking up the subject of explosives, you may find, in addition to the books mentioned on the particular card or cards, the cross reference "See Dynamite, Gunpowder, etc." As these cross references cannot be exhaustive, it is wise in making a bibliography to look up not only the subject itself but also the several closely related terms; one might find little or nothing listed under "Self-government in schools," but an abundance of material under the entries "School city," "Democracy in education," or "Social training in schools."

For obvious reasons magazines are more exhaustively indexed than books. By referring to special printed indexes you may quickly locate articles with striking titles, and all the articles on a given subject or by a given author in the more important magazines.

Poole's Index, which is supplemented since 1906 by the Annual Library Index, enters under subject and title, but not under author, articles appearing in magazines between 1802 and 1906. The Reader's Guide enters under subject, title, and author articles appearing since 1899. The Magazine Subject Index is for magazines not included in the other periodicals. The Eclectic Library Catalogue, for small libraries, indexes by author and subject articles in twenty of the most popular American magazines. There are also in some libraries special indexes on economics, engineering, drama, religion, etc. Treatments of current events are listed in the monthly or annual indexes of several great newspapers and, since 1910, in The Reader's Guide. There are, of course, many magazines that are not indexed in any of these publications, but, as a rule, they are either not of first importance or else so technical that they will at need suggest themselves.

Bibliographies may be found already prepared, moreover, on many of the more important subjects. Nearly always the longer articles in encyclopedias are followed by a brief list of the standard books and magazines on the subject treated; and many scholarly books contain a more or less exhaustive bibliography on particular subjects. The bibliographies of the Library of Congress, Jones's Finding List of articles in various government publications, Nelson's References for Library Workers, and other such books, which the librarian will find for anyone inquiring, are helpful. Ascertain from some prepared list the approved forms for bibliographic entries.

After making a bibliography you must find what in it is good for your purpose. Many items listed will not be accessible in local libraries; but if any of these are really needed, it is not improbable that the school or the local public library can borrow them for a limited time from the state university or from the public library in the nearest large city. A large number of magazine articles, pamphlets, or documents can be rented for a short time at small charge from the H. W. Wilson Company, of New York.

So much has been written about every subject of importance that there is likely to be available more than anyone can use ; consequently, your next task is to find which is best for your purpose. If you are to go exhaustively into the subject, you should first of all find and read some general and impartial survey of it, which will indicate the lines you will need to follow. You must find out also which authors are most trustworthy. In making your bibliography you have probably found certain authorities repeatedly referred to in encyclopedias and other such standard books ; this is usually a guarantee that these are men whose statements you may trust. Of course there are others, especially younger men, who are not so listed. Any author you may look up in such books as *Who's Who in America* and ascertain what his training has been and what his present position is — facts certainly significant, even if not conclusive.

A ten-minute examination of a book will go far toward assuring you of its trustworthiness and value for your purpose. The preface should show you what the author's general plan and bias are ; the table of contents will manifest the scope and the organization of the subject-matter. By means of the index find some topic of interest, preferably one about which you are informed, and read what the author has to say about it. Consider all the time if he is presenting facts derived at first hand or borrowed from other investigators, if he gives original facts sound support, if he is definite and exhaustive in his presentation, and if he uses the adduced facts in a manner both skillful and honest. Such exercise as this is highly profitable, for it tends to develop an ability that every independent worker should have.

Having discovered what trustworthy material is available, your task is to use it in the most profitable way. First of all, you must use it purposefully. Unless you go to a book with a definite purpose, you are very likely to waste much if not all of your time. When working up material on some subject, you will seldom find it necessary to read the whole of a book ; you may need a general

survey of the problem, a certain fact or set of facts, the impression of an authority, or what not, and that need determines what you should look for. This means that often, if your task is to be done on time, you must pass by much that is fascinatingly interesting or, it may be, of great value for other purposes; you are a successful library worker only if you are constantly directed by a clearly conceived and worthy purpose. Then, work rapidly. To find what you need, you will use the index, the table of contents, the preface, the insert heads, the running title, summaries at the beginning or at the end of chapters, and any other aids that are furnished. A little attention to the matter will make it evident that much time can be saved in finding material and then in skimming or skipping intelligently until the exact data needed are found. Finally, read thoughtfully. Every fact that you suspect to be of value you must consider fairly and fully: is it in itself true? and, if so, how does it modify facts previously acquired? Few habits are more wasteful than that of gathering an unconsidered mass of data and leaving them for consideration, evaluation, and organization when the reading is all finished, the books put away, and the context forgotten. In reading of all kinds we need to spend less time in scanning the printed page and more in thought on what we glean.

You will need to take notes, of course; no one can trust himself to remember with exactness the facts he reads. In recording notes it is economical to use separate sheets of paper or cards of uniform size; cards three inches by five or five inches by eight are standard. Don't be too economical in the use of paper; it is worth less than time. Write one note on a card, and at the top set down a heading that indicates the relative place of the note in your tentative organization; any criticism you may set down on the same card, taking care not to confuse the entry and the criticism. Record your notes in full sentences, using quotation marks to indicate the exact transcription from reading, dots to indicate omissions, squared brackets to indicate the addition of some matter necessary to make

sense in the excerpt, and pointed brackets to indicate remarks of your own. It is economical to use abbreviations, providing you make sure that you can at will translate them accurately. Be sure to record the source of your information with such fullness that you would have no trouble in going to it again if the need should arise. A card of notes might look somewhat like this:

II. A. 1. Lack of sympathy insures failure.

When the system is imposed from without it seldom has the support of teachers. "I [the principal] found that not more than one third of my teachers . . . had any faith in the scheme, and consequently they were not supporting it."

N. E. Sch. Jnl., 3: 411.

⟨What had princ. done to secure sympathy of ts. ?⟩

At the beginning of your library work you should have pretty clearly in mind your purpose, which very early you should formulate into a tentative outline of the composition that you plan. This outline you will doubtless modify from time to time as with new information you get a more comprehensive grasp of the subject; but however much it may need modification, it will prove an economical plan for showing the significance of each fact as you place it in relation to others. If, then, you work purposefully from the beginning, evaluating and relating your facts as you secure them, you may at the end of the library work give to the elaboration of your composition your whole attention. It is certainly an advantage when attempting effectiveness of composition to be able to center the mind on the form alone.

## APPENDIX C

### THE INITIATIVE AND REFERENDUM

#### QUERY

*Resolved*, That the Constitution of North Carolina should be so amended as to allow the Initiative and Referendum in state-wide legislation.

#### LIMITATIONS

For the sake of uniformity in these debates the following limitations are expressly laid down :

1. A petition signed by eight per cent of the voters shall be necessary to call into use the Initiative in the case of state-wide legislation.
2. A petition signed by ten per cent of the voters shall be necessary to call into use the Referendum for state-wide legislation.
3. The percentage must be based on the total vote cast in the preceding election for governor. The total vote cast in the election for governor of North Carolina in 1912 was 243,530.
4. The Referendum shall not apply to laws necessary for the immediate preservation of the public peace, health, and safety.
5. It is understood that the Initiative in these debates shall not apply to amendments to the constitution.

#### EXPLANATION OF TERMS

The Initiative is the right of an individual or a group of voters to draw up a completely formulated bill and to require, upon petition of a certain per cent of the voters, that the bill, without amendment, shall be submitted to popular vote.

The Referendum is the right of a fraction of the voters to require by petition that a law or ordinance adopted by the legislative body shall be submitted to popular vote.



A petition under the Initiative must contain a copy of the bill which the petitioners desire to have passed. When presented to the legislative body the bill proposed must follow the regular course prescribed by law. It must be read, referred to committee, printed, and reported back for consideration and action. If duly passed and approved it becomes a law, as any other bill would. If it is rejected or if it fails to receive final action in the legislative body, it must be submitted to the people at the next regular election for their consideration and action. While the legislative body cannot prevent the submission of the bill to the people, either by smothering, amending, or defeating it, it can submit a substitute measure to be voted upon at the same election.

A petition under the Referendum must be filed with the proper authority—as the Secretary of State, for instance—within a limited number of days after the passage of the bill objected to, during which period all bills of the class to which the referendum is applicable must remain in suspense; the bill objected to must thereupon be submitted to the people at the next election.

If any bill, or amendment, submitted under either of these systems receives a majority of the votes cast at the election thereon, it thereupon becomes a law; otherwise it fails. The best systems of the Initiative and Referendum provide that the advocates or opponents of a bill submitted may file briefs not exceeding a specified number of words, setting forth their reasons for or against it, which, together with the bill itself, shall be printed for distribution at public expense.

## HISTORY

Both the Initiative and Referendum as working principles of government in state-wide legislation and in amendments to the constitution were first used in the Swiss provinces, where they have had a rather long and, to judge from all reports, a very successful operation. Since 1874 the Referendum has been a feature

of the government of the Swiss Confederation, and the Initiative was adopted in 1891.

In the United States the Referendum is employed in one form or another in every state and municipality. The constitutions of the states are amended only by the vote of the people of the states. Also, locally, the Referendum is used everywhere to determine such questions as the incorporation of towns, the incorporation of school districts, and the issuing of bonds by a community, and to decide such questions as the location of state capitals and county seats.

However, it has not been until comparatively recently that the principles of the Initiative and Referendum in state-wide legislation and in amendments to the constitution have been recognized by the American States.

## BRIEF

### INITIATIVE AND REFERENDUM

*Resolved*, That the Constitution of North Carolina should be so amended as to allow the Initiative and Referendum in state-wide legislation.

## INTRODUCTION

- I. Certain evils existing in the various state governments have aroused widespread discussion as to the possible means of their elimination.
- II. Many statesmen and reformers are advocating, as a remedy, the adoption of the Initiative and Referendum.
- III. The fundamental idea behind the Initiative is that the voters in the state may, at their own option, suggest and vote upon given measures, irrespective of any action by the state legislature. If a majority of those casting ballots vote in favor of the measure, it becomes a law. If a majority be against a measure, it does not become a law.

- IV. The Referendum operates in much the same way. If the legislature passes a measure which does not meet with popular approval, the voters may by means of the Referendum have the question submitted to a popular vote. The legislature is forced to abide by the decision of the voters as expressed at the election.
- V. The Initiative and Referendum are in use in foreign countries and in a number of American states and cities.

## AFFIRMATIVE

- I. The Initiative and Referendum are logical and natural outgrowths in the development of American government; for,
- A.* They are in harmony with the development that has preceded them. This development has included:
1. The New England town meeting.
  2. The organization of representative government.
  3. The restrictions that are more and more being placed upon the power of the legislature, such as,
    - a.* Governors were formerly selected by the legislatures. Now they are elected by a direct vote of the people.
    - b.* Presidential electors were formerly selected by the legislatures. Now they are chosen by direct vote of the people.
    - c.* Members of the judiciary were formerly selected by the legislatures. Now they are chosen by a direct vote of the people.
    - d.* Constitutional amendments were formerly drafted and passed by the legislatures. Now, in nearly all states, they are submitted to the people for final ratification.
- B.* They begin at the points where the previous reform measures leave off.

II. The Initiative and Referendum will secure better government; for,

- A. They will raise the standard of citizenship; for,
  - 1. A higher respect for law will be inculcated; for,
    - a. The voters themselves will be the lawmakers.  
They will respect their own laws.
  - 2. The measures will have profound educational effect; for,
    - a. The voters will be instructed concerning the issues before them.
    - b. Actual participation in the voting will be educational in itself.
- B. They will put legislation on a businesslike basis; for,
  - 1. There will be a complete separation of political issues from the personality of candidates for office. Each will be considered upon its own merits.
- C. They will do away with undesirable legislation, either intentional or unintentional; for,
  - 1. The power of political machines will be broken; for,
    - a. The people will have an opportunity to vote directly upon the issues before them. Important questions will not be left to the discretion of a few party leaders.
  - 2. Lobbying will be eliminated from politics; for,
    - a. The voters themselves will actually decide the important measures.
    - b. The knowledge that measures may at any time be put before the people for ratification will cause members of the legislature to vote for each question upon its own merits, rather than be influenced by persons who have interests at stake.
  - 3. The incentive for bribery will be taken away; for,
    - a. With the possibility of the measure's being referred

to the voters, the legislators can no longer promise to "deliver" the votes.

- III. The Initiative and Referendum are practical; for,
- A. They require only the ordinary election machinery.
  - B. They are exceedingly simple in operation.
  - C. They are comparatively inexpensive.
- IV. The Initiative and Referendum have proved uniformly successful; for,
- A. "Boss" rule has been eliminated in South Dakota.
  - B. Granting of special privileges has been prevented in Oklahoma.
  - C. Corporate domination has been done away with in Oregon.
  - D. Switzerland has been signally successful in using the measures.
- V. North Carolina needs the Initiative and Referendum; for,
- A. Many sorely needed state-wide laws have failed of enactment whose passage would be hastened by the adoption of this amendment; for,
    - 1. North Carolina needs a direct primary for the election of all officers.
    - 2. North Carolina needs a corrupt practices act.
    - 3. North Carolina needs further protection for women and children engaged in work in mills and other establishments.
  - B. The passage of this amendment would have a salutary effect in that the legislature would then be compelled to listen closely to the people in the making of laws; for,
    - 1. The Initiative and Referendum would give the people the power of enacting desired laws which the legislature refused to enact, and the knowledge of this fact would make legislators more responsive to the people's will.

## NEGATIVE

- I. The Initiative and Referendum are contrary to the fundamental principles of American government ; for,
  - A. They strike at the very root of representative government ; for,
    1. They weaken the power of the legislature ; for,
      - a. They take from it final authority.
    2. They take away the responsibility of the members of the legislature.
    3. The measures are based on the assumption that the members of the legislatures are either corrupt or ignorant.
    4. The measures assume that the mass of the people are more intelligent and wiser than the persons whom they choose to represent them.
  - B. They encourage hasty and unwise action ; for,
    1. They are based upon the idea that the popular demand is always the course that should be followed.
- II. The argument that the Initiative and Referendum will secure better government is not valid ; for,
  - A. It is a very simple matter to secure fraudulent signatures on Initiative and Referendum petitions ; for,
    1. Petitions are circulated at stations, warehouses, and other public places.
    2. Petitions are often left lying around in stores for days at a time.
  - B. The Initiative and Referendum give a hasty and immature tone to legislation ; for,
    1. They are almost always used in times of public excitement.
- III. The Initiative and Referendum are impractical in actual operation ; for,

- A.* Voters have failed to show any permanent increased interest in public affairs; for,
    - 1. As soon as the novelty of the plan has worn away they have neglected to come to the polls to vote.
  - B.* Voters have been very superficial in their investigations of pending problems; for,
    - 1. They have evidenced neither interest nor care in voting upon measures.
  - C.* Voters have used the measures only spasmodically, and have thus kept legislatures in continual doubt as to what course to pursue.
  - D.* Special interests have found it comparatively easy to circularize the state and secure the passage of measures particularly favorable to them.
- IV. Present conditions do not warrant the adoption of such measures as the Initiative and Referendum; for,
- A.* State governments are comparatively free from abuses; for,
    - 1. With but few exceptions legislators try honestly to represent their constituents.
    - 2. The legislators are men of unusual ability and intelligence.
  - B.* In those instances where unworthy or inefficient legislators are in power, the evil can be remedied by the voters' coming to the polls and electing good men to office. The responsibility rests entirely with the people even at the present time.
- V. North Carolina does not need the Initiative and Referendum; for,
- A.* If there were a vital need, as the affirmative contends, for the state-wide laws they propose, it would long ago have asserted itself under our system; for,
    - 1. Our present system of representative government is in accord with the principles underlying a republican

form of government and is responsive to popular needs.

*B.* The working of the Initiative and Referendum in other states is not of such a nature as to justify their extension to North Carolina; for,

1. There is much dissatisfaction with their working in Oregon and other states.
2. North Carolina is a conservative state and does not want the Initiative and Referendum until they have proved entirely successful.
3. At best they are yet but political experiments.



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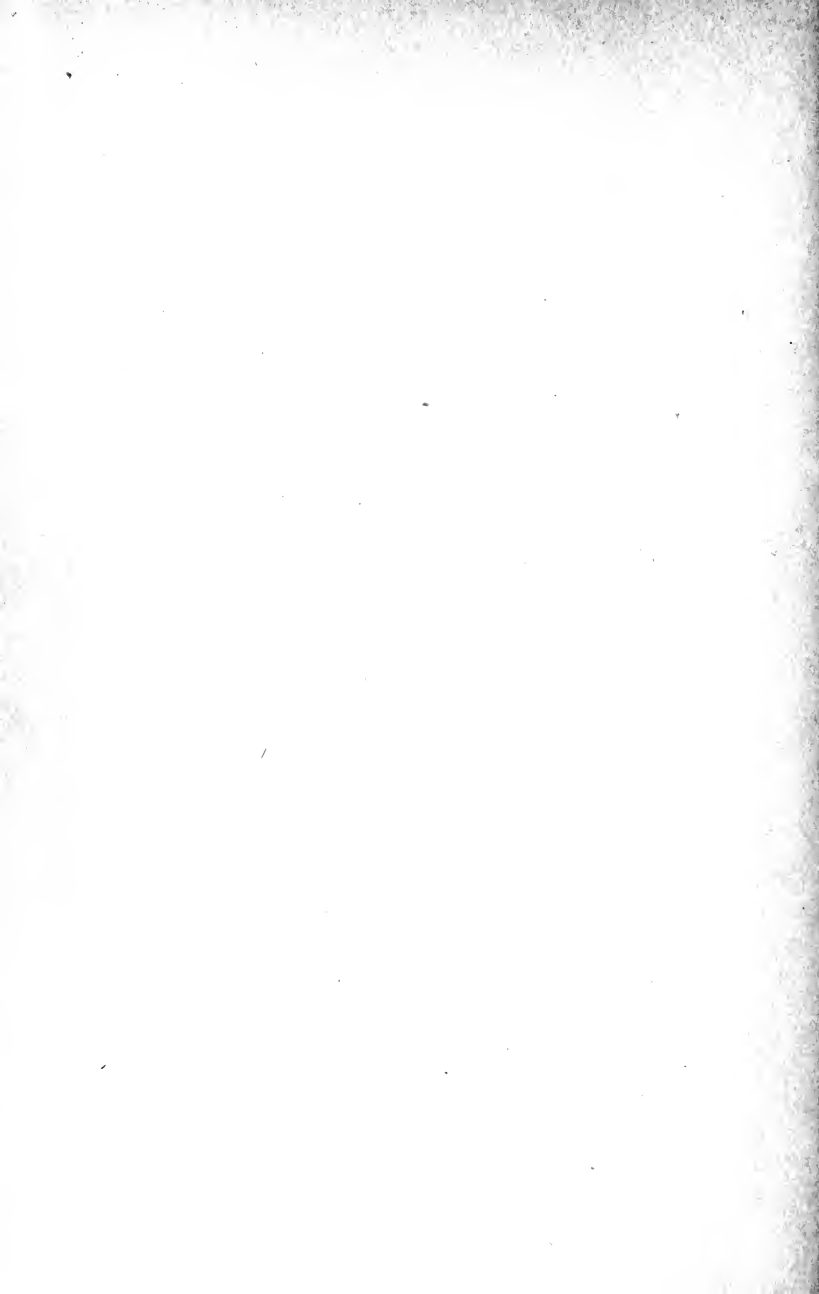
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