

A
Constructive Handbook
for
Freshmen In English

by

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According to President Nicholas Murray Butler, of Columbia University, the educated person should have the following: the ability to use his language correctly, good manners, right standards of feeling and appreciation, the power of reflection, the power of growth, and the ability to work without nervous agitation.

“The State University should be the research center of the state; it should become the thinking, investigating, philosophizing center of the commonwealth.”

President Burton, University of Michigan.

“They (Greek and Roman educators) could not conceive of any educated man who would not desire to express himself. Therefore the crown and culmination of learning was speaking or writing with a view to influencing or governing one’s fellow men.”

Stuart P. Sherman, *The Genius of America*

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Foreword

The writer of this handbook believes that the freshman must, in order to do effective written or oral composition, possess three things: something to say, a knowledge that will enable him to say it in the manner now approved as correct, and the skill to say it in a way that demands interest. Of these three ideals the most important is the first. Nothing is more tedious than to listen to a long speech in which nothing is said, few things so dispiriting as to get a letter in which one finds only "words, words, words"; and a multitude of teachers of English will testify to the deadening effects of reading themes in which the student aimed to complete a task, not to say something. Banality is a waste of time and energy.

A consideration of the second requisite draws attention to the theory which is the base for the preparation of this booklet—the theory that to drill students in rhetorical precision should not be the foremost aim of the teacher of freshmen who have an adequate preparation. Compositions—which are only media of communication—are often readily understood and are sometimes impressive even when worded in violation of the established rules of syntax. One does not sin when he uses "I seen" for "I saw" nor is it probable that any one will misunderstand his meaning. Practically his speech is almost successful. But he does commit an error which causes educated people to smile or to deflect their attention from what he says to the way in which he is saying it. It is possible that valuable that may thus be ignored because unconventionally expressed. Expediency, therefore, suggests conformity to correct form, not as an end in itself, but as a means to get heard most carefully.

FOREWORD

Yet beyond this, there is a beauty, there is a dignity about doing anything in the most perfect fashion, the speech and the theme as well as the painting or the bridge; and this beauty, this dignity will appear, I think, to that large number of young men and young women who are not content merely to do the work of the world, but who wish also to live as completely as possible, who have a "passion for perfection."

The peculiar value of this handbook lies in the fact that all of its illustrative material—unless another source is indicated—has been culled from papers submitted by freshmen at the University of Kentucky. The mistakes listed are not, of course, all the mistakes made, but are representative of the habitual faults. It is to eradicate these habitual faults of individual students, and not to worry over each trivial infringement of the purist's laws, that the instructors and students should turn their sincerest efforts.

G. C. K.

Having Something To Say

"What shall I write about?" is the despairing cry of many freshmen when asked to prepare a theme whose subject is not assigned, as they seldom should be. For the alert student the question is rather, "What shall I not write about?" His days are filled with experiences which, either literally or with imaginative modifications, he can incorporate within his papers, and the problem becomes one of selection, not of painful invention. If we seek subjects we have only to look about and within us.

What are these subjects? They must not include the trivial, the pointlessly farcical, the banal; there is not time nor place for them. They must be things worth thinking about, things deserving written or oral discussion. This is not to advise the adoption of titles which will call for the development of great philosophical or moral questions; you will invariably ruin your theme if you attempt to moralize or philosophize. You should keep your feet on the earth. You should write of the things that interest you and your friends and will probably interest your audience, which means the instructor and your classmates.

At the beginning of the year you will usually be revolving such matters as. Why did I decide to go to college? Why did I select the University of Kentucky for my Alma Mater? How am I while a student going to earn my support? What changes between high school life and this life do I note? If I were to attend high school again, how differently would I employ my time and select my courses? What is my ambition, and what factors contributed to its formation? Later you will discover a host of ideas engrossing your thoughts: the value of this course in English, why I am a Republican or a Democrat or a Socialist, why young people seem disrespectful, the flapper, athletic contests, how to make a thousand and one things, my favorite books, magazines and newspapers, Irvin Cobb's literary fame, how to direct a stranger to go from the university campus to the Lexington Post-office, how to explain a certain automobile route, the need for good roads,—these and a multitude of subjects can be used for expository themes.

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Likewise, you should be practical in selecting subjects for argument; avoid mighty propositions that are really beyond your ken, and are alluring only because they permit generalizations or admit what is likely to be sophomoric thinking. The campus life advertises many questions for debate: Are fraternities detrimental to the spirit of this university? Should tennis be a major sport? Should all fit male students be obliged to take military science? Should letters be awarded members of the Glee Club? Should there be an honor system in examinations? Is it sportsmanlike to keep a live wildcat as a mascot? Are there too many social affairs? Should girls be eligible to the varsity debating teams? Should freshmen rules, similar to those of the large eastern colleges, be adopted here? How can I persuade people to buy a certain commodity? This list, by no means exhaustive, indicates the scope of argument dealing, not with affairs of vast national or international import, but with those that intimately affect the student and his environment, and are therefore to be preferred for the beginner in debate.

But it is in writing narratives that you can make most use of your experience. There are so many interesting people and events to tell about: the barber who insists upon talking while he cuts your hair, the shoemaker who is saving from his small earnings that he may return to the fatherland, the village miser, the men who group about the stove in the grocery store, the local "bad man", the itinerant preacher or evangelist, the blind fiddler, the man with the queer hobby, the accident, the haunted house. If all the stories center about one certain community and share the leading characters, the instructor and the other students will probably take an unusual enjoyment in hearing or reading the tales from week to week. Newspaper items, magazine illustrations, photodramas will often inspire situations or recall characters, but should not be plagiarized.

Above all, avoid the hopelessly commonplace. Fishing parties, picnics, camping trips, school excursions,

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accounts of games all have witnessed are likely to be mortifyingly dull. Be as original as possible. If variety is the spice of life, originality is the condiment of composition. Be different. This does not mean to strain for effect to the point of becoming bizarre, but to give rein to your individuality in selecting what you have to say and how to say it. Do not be a bromide.

The titles listed here are not suggested for themes but are offered to show the ease with which you can depart from the conventional in subject and in treatment:

1. Celestial Courtesy (an account of a conversation with some Chinese found in a local restaurant.)
2. Motormen and Monotony (observations on the life of the trolley operative.)
3. The Female of the Species (the university girl.)
4. The Tea-Hound.
5. Queer Store Sign in Lexington.
6. "Leader! Leader" (sketch of a newspaper vender)
7. The Caliph in Vine Street.
8. Cheapside as an Institution.
9. A Course at the Ben Ali.
10. Cover Charges (an account of the appeals made by the covers of various leading periodicals; e. g., the Saturday Evening Post).
11. The Arrow Collar Hero (adventures in which heroes or heroines of familiar advertisements figure can be very imaginative and amusing).

Remember, then, that you are making a very lame excuse when you plead that you have nothing to say. Our days are rich with experiences. You may think them uninteresting, but the most commonplace incidents can be made to possess a wide significance. Guy de Maupassant, you will remember, wrote a masterly story about a peasant who picked up a piece of string. You may not yet write masterpieces, but you can, if you will, make people listen to you.

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I. Spelling

Perhaps the most common charge brot against the high school or the college graduate is that he cannot spell. There is much to justify this indictment, so much that you are asked first to attend to your spelling.

Preparation.

Do not believe (if you may be tempted to) that you cannot learn to spell. That opinion is not sound.

Direct your attention particularly to words of similar (not always indential) pronunciations but different meanings, to the possessive pronoun as distinguished from the contraction of pronoun and verb, to the "much too", to hyphenated words, to syllabication, and to the troublesome question whether to use "ei" or "ie." The so-called "Celia rule" will aid you in the last difficulty. In that proper name "e" follows "c" and "i" follows "l". This is generally true when those letters are to be employed, as in "receive" and "relieve". Can you think of exceptions? Do not fail to purchase a dictionary.

The words given below are those which have most frequently been misspelled in freshmen themes:

abscess	behooves	corridor
achieve	believe	counselor
across	Bible	criticism
affect	boundary	develop
effect	break	development
all right	brake	dining
already	business	disappear
anonymous	calendar	disappointed
apologize	casualty	earnest
arguing	cemetery	ecstasy
assassin	colleague	Edgar Allan Poe
asyium	coming	embarrass
athlete	commensurate	enable
bachelor	compel	endeavor
battalion	conscientious	English

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examination	mischievous	serviceable
exceed	misled	shriek
exhausted	misspell	similarity
exhilarate	necessary	socially
explanation	niece	sophomore
fiery	occasionally	sorority
forty	occurred	staring
freshman (adj.)	pantomime	steadfast
grammar	picnicking	surprise
grievous	piece	symbol
guillotine	principal	symmetry
height	principle	taxis
ingenuous	privilege	temperament
its	professor	terrestrial
it's	prevail	their
irrelevant	pursue	there
judgment	receive	thieves
khaki	rehearsal	too
knowledge	repetition	tragedy
led (past of "lead")	reservoir	twenty-four
lever	rhythm	undoubtedly
lightning	ruffian	until
loose	sacrilegious	varied
lose	scissors	viaduct
loveliness	secretly	villian
Main Street	seize	weird
maintain	separate	welfare
maintenance	sergeant	

II. Sentence Sense

The first essential to successful writing is the ability to express thoughts coherently in sentences that are complete. It is impossible to misuse fragments of sentences and write correctly, unless the construction indicates some strong emotion or develops a mood or is otherwise intentionally used as a literary device.

SAYING IT CORRECTLY

H'm, H'm! It was pleasant by the open window, very pleasant—a fine mild evening. They were cutting the grass on the tennis court below; he heard the soft shurr of the mower. Soon the girls would begin their tennis parties again. And at the thot he seemed to hear Marion's voice ring out, "Good for you, partner Oh, played, partner, Oh, very nice indeed." Then Charlotte calling from the veranda, "Where is Harold?" And Ethel, "He's certainly not here, mother." And Charlotte's vague, "He said—"

This paragraph, quoted from Katherine Mansfield's *An Ideal Family*, is well written, but the style is one which would bring disaster to the average freshman who would attempt it. It is preferable to round out your sentences.

Preparation

What is the "comma splice"? Define and illustrate phrase, clause. What is dependent clause? Give original examples of simple sentences, compound sentences, complex sentences. Write a simple sentence which you can build into a compound sentence and then into a compound-complex sentence. What is meant by sentence sense? Be ready to explain to the class—possibly with the use of the blackboard—how phrases and clauses can be misused for sentences.

Rewrite the expressions which need corrections:

1. Because crops and live stock raised on the farm can be got to market quicker and cheaper.
2. Automobile trucks to transfer produce direct to the city or to the shipping point which is a great time saver.
3. First you should learn how to start the engine. Then the gear-shift lever and how to operate it.
4. After he reached Main Street, to turn to the right and continue until he came to the viaduct, and the large stone building directly opposite was the place.
5. Walk down that street until you pass the railroad tracks then at the next street which is parallel to them turn to the right again.

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6. Just as he is beginning to doze the telephone jangles discordantly, yawning and grumbling he answers it.
7. Sam was to be disappointed, Huck had mortgaged every bolt of his farm machinery.
8. The case was called, the prosecutor arose and made a hasty speech.
9. I opened my eyes and blinked, then I rolled over, where was I?

III. Unity

"Unity," derived from the Latin, signifies literally "oneness," "singleness." It means that parts of something effect one result. If you are preaching a sermon it means, "Stick to your text." If you are writing a short story it means that you should produce a single impression. If you are baking a cake it means that all the ingredients used should be such as to produce the desired kind of cake; wrong ingredients would destroy the unity and the intended product. If you are building a bridge it means that you may not use a bit of material whose purpose fits into the glass roof of a conservatory.

As a principle of composition, unity demands that any form of writing or of speech should develop one main idea. The sentence should have it, the paragraph should have it, the whole composition should have it; a series of compositions may have unity. To say that a sentence possesses unity, then, is to mean that the words express but one chief thought.

Preparation

What are the other principles of composition? What is the relation between unity and coherence? How does the use of a topic sentence aid in maintaining unity?

If the following sentences lack unity, rewrite them so as to secure it and tell why they were originally faulty:

1. Now you are ready to pour in your melted iron and after cooling you have a piece of iron like your pattern. (Note the dangling participle.)

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2. However, this is not true, for if they are perfectly healthy it has no effect upon them and these tests have helped much in preventing tuberculosis.
3. Another reason is that the life of a soldier is a busy and exciting one and for this reason after a man has been in service he is never contented to live as he did before because any other life is comparatively monotonous.
4. He introduced himself as a Mr. Burnett and he was a representative of a large Cincinnati firm of promoters.
5. Old men shook their heads, they had heard eloquent speeches there before; this had been an exception, but the prosecutor's evidence had seemed conclusive.
6. She told the boy that she must hurry back or she would get into trouble and he was just as anxious for her to get in safely as she was and when he realized how far they were from town he was terribly worried and turned the car around as quickly as he could and started for town as fast as he could go.
7. I arose and went to the small opening, from which I could see all the surrounding tepees, but the object which attracted my eye and sent sickening chills down my spine, was a huge bonfire over which a large pot was boiling and around the fire in a circle was a human, snake-like procession of painted warriors.

IV. Colloquialisms; Localisms

Your knowledge of Latin will aid you in defining a colloquialism as an expression used in speech, in conversation. It can be termed, simply and exactly, conversational English, which implies that it is informal and probably unaffected. It is not necessarily incorrect, altho it is often inelegant. It is brot to your attention here only because colloquialisms should be used very sparingly in formal composition—the literary essay, the dignified argument, the distinguished narrative style will usually shun them.

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They are, it must be remembered, justified in stories in which fidelity demands their use in dialog.

Localisms—which offer a more perplexing problem—are expressions peculiar to a certain community. This may be a small town, a country district, a city, a county, a state, a section. Localisms are common to the whole nation: Boston has them as well as has Lexington; the East as well as the South, which in turn is amused at those of the Great West. Frequently, even tho they be incorrect English (as they usually are) we cling to them tenaciously. For instance, considerable sentiment attaches to “you all,” which, indefensible if used in the singular, is generally inelegant when used in the plural, especially in that glib way which results in a pronunciation resembling “yo’all” —one word.

This sentimental loyalty, then, suggests the problem, which is, Should you weed localisms from your speech and writing? The answer lies in your intentions. If you wish to get a high measure of what is commonly called culture, if you desire to mingle with the best society of the whole country and be unabashed by a realization of patent provincialism (for consistent use of glaring localisms stamps one, after all, as provincial), if you have that “passion for perfection” which we have mentioned, you will try to use English of national usage. However, if you have no ambition for any considerable prominence, no strong urge to excel in every way, and a belief that you will live all your days in a small locality, you can be certain of being understood if you continue to the use of localisms. There is nothing barbaric about them.

Preparation

The class may discuss localisms and pronunciations common to other states and to other sections. Interesting debates may arise upon the advisability of dropping localisms. What is provincialism? What is the antonym?

Correct the following:

1. The walk was so slippery I'd like to 'a fell and broke my neck.

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2. I don't guess that will be the best thing to do.
3. What do you think about that score?
4. The drinking water should be kept in a fountain sort of a dish and kept fresh and clean.
5. Don't play like as if you were half asleep.
6. We scarcely ever stop and consider if what we eat is of a nourishing nature.
7. Going off of the campus, you can catch a car.
8. The post-office is across from the viaduct.
9. Therefore they just get most anyone they can to teach school.
10. About twenty feet from Vine Street you pass the railroad, and continuing on, you reach Main Street.
11. A girl's dormitory is a kind of a boarding house.
12. Last year, two men were fired for committing the same offense.
13. I visited with him for quite a spell.
14. He's a mighty kind of a horse and is bound to win the Derby.
15. He stood out back of the house.
16. What parts are you from? Are you from out our way?
17. Did he flunk sure enough?
18. He and his companions had nothing to do but sit around.
19. While in this place he came in contact with a socialist and took to his ideas.
20. He said he would try and get Helen back to the Hall in time.
21. Her better judgment told her she had better go on in regardless, so she went to the door.
22. Have you been to Louisville lately?
23. I was borned in Madisonville, Kentucky.
24. I'm going to carry my sister to the Pan-Hellenic tomorrow night.
25. The doctor said he was willing to hope me if I wished.

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26. As usual, we had to wait on Dick, who was always the last to get ready.
27. I don't like the way the author ends up the story.
28. He seemed to be right much in favor of that.
29. We do different than that in high school.
30. We watched the girl, who slowly rose, turned up the hill, and toted her heavy load uncomplainingly.
31. Crab Orchard is a healthy place.
32. I am planning on going home Easter.
33. That is an awful lot of money.
34. Your coat belongs to be on that hanger.
35. He must be pretty near home by this time.

V. Grammar

Preparation

For this review, it is not necessary to overwhelm yourself with the many rules of English grammar, but attention to these listed points is important.

(a) Write and fix with certainty the principal parts of the following verbs: sit, set, run, see, bear, teach, ask, bid, rise, raise, blow, fly, flow, go let, leave, climb, swim, dive, light, prove, speak, hang, lie, lay, lose, choose, draw, drink, write, throw, show, freeze, come. Correct use of the past and past participle of these verbs presents the most difficulties to freshmen.

(b) A verb agrees with its subject in person and number; a pronoun agrees with its antecedent in gender, person, and number. Especially habitual is the "there was" expression followed by a predicate nominative in the plural. This is emphatically to be condemned.

(c) Learn the correct uses of shall and will. Write examples of their correct uses in interrogative and in declarative sentences. Employ the third person, singular and plural.

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(d) Case. When is a noun or pronoun in the nominative case? The objective case? What is an appositive? Which word is correct in this sentence: I knew it to be he—him? Explain clearly. What is an indication of the possessive case? What exceptions are there?

(e) Be ready to discuss subordinating and coördinating conjunctions. What is the difference between the use of like and as? Prepare a list of connectives to be used in place of the too-common and, but, so and so.

(f) Altho the subjunctive is rapidly disappearing from general speech, there is still a genuine place for it in good writing. What are its uses? Write six or seven sentences in which you correctly employ the subjunctive form.

These sentences, altho they exhibit errors often noted, form a list so incomplete that the instructor will be obliged to pay closest attention to individual mistakes in grammar.

Rewrite:

1. The next thing she taught them was to lay on their faces and float.
2. No one is cultivated if they cannot speak their own language.
3. But where is Rome, Greece, Egypt, and India now?
4. There is several reasons why so few people are here.
5. If we take these thots to bed with us, we will toss about until worn out.
6. There was six people in the cast.
7. This is a view of life we never could have gotten any other way.
8. He can go into some woods and name nearly all the birds he sees.
9. Every member has their own pleasures and interests.
10. Who could he believe?
11. They slapped Leroy on the back and ask him how he felt.
12. In a few minutes an Indian came in and gave John some parched corn, which he eat with great pleasure.
13. But for some reason this man did not act like his brother did.
14. He blowed his horn but it was too late.

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15. He was to be the victim of an even more darker plot than his color.
16. I could not leave, for before me was six of the dearest little cubs I ever saw.
17. It was hard to say whether the people or the old horse was the most astonished.
18. He would be a good lawyer if he was not so conceited.
19. Three men were setting around a table, talking in low tones.
20. This setting not only adds interest to the book, but stirs the sympathy and understanding of the reader.
21. The living lights of the city beckons a welcome to our rural boys.
22. The car seemed like it was standing still; the minutes were flying.
23. But the sole thot of Lilli and I was for the car, which we dared not injure.
24. Two minutes later she climbed in this man's car and went to town.
25. The fugutive had ran toward him and entered the woods.
26. Neither Ferguson or MacDonald made a move to interfere.
27. Last fall three of my pals and myself decided to hunt.
28. It proved that the man spoken of was him.
29. In some fence corners it had drifted near twenty feet deep.
30. This was the situation which confronted two other boys and myself in a cave near the Kentucky river.

VI. Punctuation

It is doubtful whether learning rules with their exceptions will much aid you in correcting your punctuation. Here, as in sentence formation, it is important that you develop a kind of sense—rooted in logical thinking and much careful reading—for the mark of punctuation in a given place. The rules themselves are too arbitrary; few

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writers, even of the best, would punctuate many paragraphs of usual content and length in the same way. The present tendency is to use as little punctuation as is consistent with a clear rendering of that, the comma being particularly likely to appear less often nowadays than in the past. This is not to ignore the desirability for punctuation which is necessary to clear understanding; even the too-scorned hyphen can change the meaning of a sentence; e.g., "The task was so arduous that the men worked only in twenty four hour shifts." Note how twenty four-hour periods would differ from twenty-four hour periods.

Preparation

Interrogative sentences are too often without the question mark at the end. Study to avoid this carelessness.

Learn when to use the comma. The instructor may give rules for its use, or dictate sentences in which the uses are to be illustrated. You will soon observe that the comma stands for a slight break in that, the semicolon for a greater break.

Review the uses of the colon (which anticipates a statement), the dash, the parenthesis, the bracket, quotation marks, the apostrophe, the hyphen. What is a direct quotation? An indirect quotation? How are they punctuated? Do the double quotation marks come before or after the interrogation point in a question? If the question be asked in dialog? Is this ever reversed? When are single quotation marks used? Illustrate the use of triple quotation marks.

Important: Define and illustrate a restrictive clause; a non-restrictive clause. What is the difference in punctuation?

Learn how to punctuate the formal parts of a letter and the address for the envelope.

Punctuate the following:

1. Having done this fill the rest of the way up and tamp until it is solid.
2. Consequently he develops three assets initiative, self reliance and responsibility.

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3. Salesmanship is general, that is it covers other fields than buying and selling.
4. By estimating a mans brain capacity we can learn how to approach him.
5. In fact the more out door one can have and at the same time keep warm the better for the bodily well being.
6. We should be acquainted with Schuberts Unfinished Symphony and the pathetic strains of Puccini's La Boheme.
7. Why then do we permit impure drinking water to be used in our homes.
8. He should never say, no we havent that but we have something just as good.
9. This happened in Lexington Kentucky when I was ten years old.
10. Good health is one of Gods greatest gifts therefore it is the duty of everyone to guard his health against all its enemies.
11. The title of my theme is Who shall Go to College.
12. I have just read A piece Of string which was written by de Maupassant. This story which is called perfect did not interest me.
13. This commands the interest of the reader one of the objects to be attained in writing.
14. When she came up to him she said Bill I am so glad to see you.
15. Have you read "Alice in Wonderland?"
16. The stranger stepped up to Pat and asked him what the name of the town was. (Put into direct discourse with the verb od saying at the beginning of the sentence; in the interior of the sentence; as the end of the sentence.)

17.

Lexington Ky.

Apr. 6 1923

My dear Mother:—

Very truly

18. What reader does not feel a glow of sympathetic interest and admiration.

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19. Just then Helen was saying I only met you this morning and tonight why I feel as tho I had known you all my life. I was thinking the same thing replied Jack. You know I think every man has an ideal that is made for him and maybe he roams and roams around before he finds her and O! he gasped when he does he feels like a millionaire.

VII. Diction; The Wrong Word; Vocabulary

One of the first judgments society passes upon us is based upon the evidence of our choice of words. Our selection is an advertisement of our intellectual status or of our mental energy; it demonstrates that we have or have not learned the proper thing to say or that we have or have not the courage or vigor to say it. Some people fear to use the best English at their command lest they be thought affected, just as some people have a dread of "culture" or of being voted "cultured." These timidities take their origin in old Anglo-Saxon traditions, still potent; but it is time we defy this tradition; it is time we realize that the person of nice speech is not effete, decadent, or ineffective. He is, on the contrary, other things being equal, best fitted to "carry on" in his environment. Association with a man or woman whose talk and writing show a crisp and keen appreciation of "the right word for the right place" is a joyous experience.

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What is your opinion of the use of slang? Does its use betray a sluggish mind? Can you imagine what is meant by saying words have color? poetry? history? souls? Keep a vocabulary blank in which you add at least three new words a week. Why should a writing vocabulary be larger than a speaking one? What writer possessed the largest vocabulary known to English literature? What are the advantages of an extensive vocabulary?

Improve the following:

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1. Most all cars of the new model have storage batteries.
2. This is liable to kill the plant.
3. Put this mixture in an ignition tube and close the tube.
4. Milk is daily employed in homes thruout the United States.
5. This machine runs almost as good as that one.
6. The camper should always cook on an open fire.
7. The physical development, which effects every muscle of the body, is produced by an excellent system of exercise.
8. This will prevent the handicap of unpreparedness from ever befalling America again.
9. If only these misinformed could diverse from their mad thirst for jazz they would be happier.
10. The Father of our Country—I refer to George Washington—was a land-poor gentleman.
11. We learn ourselves to concentrate thoroly and to think rapidly.
12. While there are many things expected of the college student, the thing I consider most important of all is good citizenship.
13. One is apt to lose half the recitation because of inactivity.
14. No heading can be divided into less than two parts.
15. "Dad" was peculiar to most people because they did not understand him.
16. He had left the fire before the Major had arrived and they had not gotten his name.
17. In a few hours the little town is lined with hundreds of dark, gaily clad humans.
18. I located myself in the ever-deepening shadows of the porch.
19. Even tho babies, the little wolves had proven themselves vicious.
20. They were not mad at each other for they spoke when they met.
21. He rushed out of the office, got his gun, and went into the mountains to hunt.
22. Nowadays you rarely ever see a boy take off his hat while he talks to a girl.

VIII. The Split Infinitive

Not so much condemnation is heaped upon the split infinitive now as was formerly done by rhetoricians, altho its use is not commended. It is, indeed, found in the best writers, old and recent; there is one in the Gettysburg Address, and Woodrow Wilson—noted for his graceful and forceful diction—has been criticised for using them occasionally. If the split infinitive adds emphasis to the idea, it is permissible. The important thing is to do it deliberately if you do it at all, and not ignorantly. Some newspapers are firm in their refusals to countenance it.

The split infinitive is found when the sign "to" is separated from the verbal; as, "to cheerfully obey." "To obey" is the infinitive proper, separated or split by the adverb "cheerfully."

Point out and correct the split infinitives:

1. It seems that heretofore the only queston has been to merely have illumination.
2. Few communities have sufficient funds to hire enough officers to rigidly enforce the law.

IX. Coherence

Coherence means clinging or hanging together. In respect to the sentence it means the arrangement of expressions in a certain sequence that will secure clearness.

Preparation

Distinguish between unity and coherence. Common violations of coherence are found in dangling participles, ambiguous expressions, lack of parallel structure, uncertain reference misplaced word or words, and in shift of subject, voice, or tense. Explain and illustrate these faults. Show how the misplacement of only and just can affect the clearness of a sentence. Note that the omission of an article can interfere with the clearness of a sentence, as in "I saw the president and vice-president of the company at the game."

SAYING IT CORRECTLY

Correct the following:

1. Similar to the building of concrete walls we have to build a foundation.
2. When planting trees, a little dry fertilizer may be put around the roots.
3. Thro government organizations they are trying to have all cows tested for tuberculosis before they are butchered.
4. A common ten-cent pin can be transformed into a very attractive pin, if one only knew how to do it.
5. After beating for several minutes, the other ingredients should be added.
6. It holds small pieces of lead the same size as the type itself, called the matrix.
7. You can imagine nothing more solemn than fifty people perfectly quiet and not uttering a word watching the stars.
8. For years the Australian and English swimmers held most of the records in this sport, but during the last ten years American swimmers have broken nearly all of their records.
9. Several of the people being the plain backwoodsman type do not know what education means to them.
10. Another crying need is the parents or guardians never visit the school from session to session.
11. While the love stories of mediaeval time employed improbable adventures in order to please, it also studied love from an analytical point of view.
12. The battery consists of the pitcher and catcher.
13. On Saturday nights it was his custom to sleep beside his wife's grave, entirely unafraid.
14. He saw with horror that the driver of the truck was his son, and he had two schoolgirls with him. He knew that if his truck ever hit the little Ford it would be crushed like an egg-shell.
15. Returning to the doctor in his home, about twelve o'clock he was summoned to the home of Alice Weatherly.
16. A jack, king, and queen of spades fell to the ground staring up into his astonished face.

SAYING IT CORRECTLY

17. She glanced at the door several times behind her.
18. Betty soon had the lamp in her hand saying: "Come on; we will have to see if all the windows and doors are locked."
19. She had a dog named Shep who would drive up the cows at night by telling him to do it.
20. A large crowd was gathered around a corner lamp-post trying to read a notice just posted by the sheriff.
21. The infantry used the butts of their rifles right and left, sometimes prodding an old man who could not go fast enough in the back.

XI. Parallel Structure

This item is so important and so frequently disregarded that it deserves a particular emphasis. Parallel structure places parallel ideas in constructions parallel in form. If Pope had written "To err is human; forgiving is divine," he would have used a gerund in the second clause to balance an infinitive in the first. A grammarian might assure us that they are equal in value, but the sentence lacks parallel structure because they are unequal in form. The related ideas are more emphatically written. "To err is human; to forgive, divine."

Give parallel structure to the following:

1. The players are grouped in three divisions: the battery, consisting of pitcher and catcher; the infield, consisting of first, second and third baseman and the shortstop; the outfield is made up of the right, left, and center fielders.
2. "I wonder what they are going to do with me," said John, whose voice was trembling, as he slowly opened his eyes and seeing he was a captive tied to a tree.
3. It was customary for him to feed the stock in the afternoon and then eating supper in the kitchen.
4. This method is illuminative and gives the auditor a strong grasp on the situation.

SAYING IT CORRECTLY

5. Many men walked there, with crowns on their heads, palms in their arms, and harps.
6. Ahead of him was the creek, which swelled and had a roaring voice.
7. The car was very old, rusty, rattled continuously, and was covered by a solid sheet of mud.

XI. Constructive Exercise

The following paragraphs are a paraphrase of an advertisement which appeared in a Kentucky newspaper. Rewrite it so that it is effective.

STOP AND THINK

If you live in the suburbs of Freeholt, what disagreeable features do you have to pass thro before entering the city. We will let you stop and meditate for yourself and then remind you that coming into Freeholt on the Howey or McGill pike you pass the lonely country homes of L. W. Carr, G. H. Beaumont, W. M. McClure and then London subdivision and Mitchell Park. You then have the choice of streets to the city Muir Avenue, Metcalf or Broad Streets. It has been wisely said that steel rails and iron wheels are fast giving way to rubber and asphalt.

One mile out High Top Farms are on the lonely McGill Road at the corner of Pallisade Mountain. Where could one select a more delightful spot to reside and prevent their children from seeing the ugly things of life in coming from their homes to Freeholt.

The farms are subdivided in one, two, five and ten-acre tracts upon terms of one-fourth cash, balance in one, two and three years, with price on each farm in plain figures. Each farm fronts a hard surface road and most all have old fashion trees in front, at side and on rear. Everlasting water and Trenton gas main in front of one mile High Top farms and have perfect drainage. Drive out and see them; some choice ones left.

SAYING IT WELL

You may have something to say, you may say it correctly, and yet say it in a way that is unimpressive, uninteresting, uninspired. The manner of saying it is its style. It is a hard term to define. The familiar phrase has it that style is the man, and altho this has been often repeated, it is nevertheless true. Knowingly or unknowingly, you put your most intimate self into that which you compose; you are seen by your words; your pen writes with your blood. Your style is a crystallization of your temperament, your mental energy, your full personality. If you are serious or gay, melancholy or careless, nervous or self-contained, responsible or irresponsible, alert or slow, keen or dull, friendly or aloof, you will betray these qualities in your writing. It is even possible to judge, from a minute and wide examination of style, the author's constitution and appearance, so much do his words betray.

Everyone who writes or speaks, then, has a style, but the style in which you are interested is the one which compels attention. How to acquire it? The first warning is to avoid dull, lifeless, commonplace writing. Write of different things and write differently. Nothing will more quickly command the ear or the eye than something unusual, whether well or badly done. This means that you must cultivate your mind to be wide-awake, concerned with everything, on tip-toe. Keep out of ruts, no matter who made them! Geniality, whimsical humor, tolerance—these things come only with maturity, but an effort to achieve them will invigorate any freshman's style.

Another improvement—and one, also, to be only suggested to freshmen—will come thro a development of a kind of mental poise, a conquest of nervous habits of thinking evidenced by jerky, spasmodic sentences. Round out your sentences, your paragraphs. Reversing the slogan of a certain great corporation: "Don't telegraph—write!"

A desirable style will also have a musical value. This is a hard thing to achieve, possible only if you have an ear for rhythm, cadence, and pleasing sounds, and if you

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weigh your words most conscientiously while you read them aloud. (You should do more reading aloud.) Note in Lord Dunsany's "Relenting of Sarnidac" that English prose can have its beauties as well as can poetry:

O gods, rob not the earth of the dim hush that hangs round all your temples, bereave not all the world of old romance, take not the glamor from the moonlight nor tear the wonder out of the white mists in every land; for O ye gods of the childhood of the world, when you have left the earth you shall have taken the mystery from the sea and all its glory from antiquity, and you shall have wrenched out hope from the dim future. There shall be no strange cities at night time half understood, nor songs in the twilight, and the whole of the wonder shall have died with last year's flowers in little gardens on hill-tops leaning south; for with the gods must go the enchantment of the plains and the magic of dark woods, and something shall be lacking from the quiet of early dawn. For it would scarce befit the gods to leave the earth and not take with them that which they had given it. Out beyond the still blue spaces ye will need the holiness of sunset for yourselves and little sacred memories and the thrill that is in stories told by firesides long ago. One strain of music, one song, one line of poetry and one kiss, and a memory of one pool with rushes, and each one the best, shall the gods take to whom the best belongs, when the gods go.

It is not expected of freshmen that they can write in any such matchless style or of such unearthly subjects, but you can at least avoid bareness, triviality, choppiness, and harshness of sound. Ernest Dowson believed the best line of poetry is Poe's "The viol, the violet and the vine," for it contains symbolism and euphony in excelling union. The letter "v" is one of the softest and most pleasantly sounded in English speech. Note, on the other hand, that this sentence from Galsworthy's "Man of Property" does not leave a pleasing impression upon the ear: "Not constitutionally interested in amphibious sports, his visit had been one of business rather than pleasure, a client of some importance having asked him down."

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But do not lapse into the error of "fine writing," which is the antithesis of naturalness and simplicity. The day of extremely ornate eloquence is past and "flowery" prose is now likely to be laughed at as absurd and affected. Broadly speaking, the fewer and simpler your words the better your style. Much "fine writing" is also trite and thus doubly objectionable. Many familiar journalistic phrases are so hackneyed as to be painful, despite which they linger in the columns of many newspapers.

Instead of using extravagant diction, you may employ your imaginative powers in the invention of apt figures of speech. Fresh, crisp images can make sentences unforgettable. This is one of the most apparent devices in Kipling's prose.

These few paragraphs have been written to give you the advice and warnings most immediately useful to a freshman; they are very far from treating of the things which you must study to acquire a vital style. These matters will be explained more fully in your rhetoric text.

I. Style; Sound

A very few examples should be necessary to enable you to understand the faults pointed out in the foregoing discussion. How will you improve these?

1. Sluggish air makes sluggish pupils. Certain germs survive in close stale air. One is more susceptible to colds and other diseases when the air is impure. Teachers and pupils alike should see to it that the classroom is ventilated. One may get too enthusiastic and cause a draft. The room might also get too cold.
2. He still retained enough of his youth to entertain us with his stories.
3. He was too annoying prowling around all the night.
4. Hold it into the flame and tilt till the coating is smooth and even.
5. The machine pulled hard and made a terrible noise in low gear, a noise which he did not like to hear.

II. Triteness; Fine Writing

Preparation

What is the meaning of triteness? Hackneyed? Fine writing? Bring to class examples of journalistic jargon taken from any newspaper.

Rewrite:

1. Now we see what life means and are inspired to do something really worth while.
2. These pampered children of posterity wreck the lives of many a deserving boy and girl whose father and mother were not reported to have voyaged on that modern argosy, the Mayflower.
3. There are the literary snobs who believe they are predestined by Jehovah to lead their intellectual presence to we poor mortals so as to guide us in the meteoric path to immortality.
4. The charming hostess was beautifully gowned in a lovely creation.
5. "Have you read 'The growth of the Soil'?"
"Yes; isn't it just wonderful!"
"It certainly is! Just wonderful!"
6. A romance had much to say of the gentleness and purity of the fair sex.
7. He had found greatness; he had kept the faith.
8. When the dastardly deed of John Wilkes Booth freed the mighty spirit of Abraham Lincoln from its walls of clay, a nation was in tears.
9. All of the landscape was covered by a blanket of new-fallen snow.
10. Two pine trees stood like sentinels on guard at the entrance to the estate.

III. Offensive Repetitions; Superfluities

Repetition is one of the wisest methods by which to secure emphasis, but too often the repetition is the result

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of yielding unthinkingly to the suggestion that because we have used a word once, it must appear again very soon. The suggestion seems to be almost irresistible to freshmen. One of the reasons for reading your papers before submitting them to your instructor is to see whether you have unintentionally and offensively repeated where you might have as effectively or more effectively used a synonymous expression.

Preparation

What is redundancy? Prolixity? Tautology? Make a list of redundant expressions commonly heard or read; f. i., "rules and regulations."

Simplify the following:

1. Now the lock is fitted together and the pipe is placed on the stovepipe anvil and the lock is hammered down in place. To finish the pipe, it is run thro the crimper, and one end is crimped, a process which makes one end a slight bit smaller than the other, so that the joints fit together good, when put up.
2. His body cannot be healthy unless he breathes pure air, because oxygen in the body destroys the germs that are there and gives energy to each cell, thus making an alert body and an active mind.
3. This being the fact, each one must use his own individual judgment.
4. Then let the pin cool off.
5. I do not like the way the author ends up the story.
6. The punter runs and kicks it with great force, either sending it over the goal or to one side of it.
7. It is known that for many centuries, many a man has toiled and worked, often at the cost of losing his own life, to make all humanity happy.
8. Weakness of character is brot out by focusing 2 or more lights on the face in just such a way that the face is shadowless.
9. Friendship is the same thing at all times. One is a true friend if he is willing at all times to make self-sacrifice for another friend.
10. The Supreme Court takes time to do research work.

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1. No business places are open on Sundays so there are no loafing places.
2. As usual many people got off of the train. Among those who got off of the train was a man who would attract attention.
13. Her brother had asked and persuaded him to come to her in his place.
14. It was nearing sunset, and the rays of the sun were slowly disappearing from view as Dr. Morris jogged along toward the village.
15. At fifteen minutes of twelve o'clock a car was seen approaching rapidly.

IV. Lack of Emphasis

Your style should not only be easy, graceful and effortless, but should also have virility, strength. Flaccid sentences can not support strong ideas. Consider carefully, therefore, the implied directions in the following questions.

Preparation

What is a periodic sentence? A loose sentence? What relation have they to emphasis? Bring to class five original balanced sentences. In what does their strength lie? What is an epigram? Illustrate. Should emphatic words in a sentence be placed first or last in the sentence? Why? A certain photodrama was advertised as "the serial beautiful." Why was this more emphatic than "the beautiful serial" would have been? Which is more emphatic, a long sentence or a short one? Consult a paragraph from Ruskin's essays to answer the former question. How does the passive voice affect emphasis? Why should the "there was" expression be condemned? Point out how repetition makes for emphasis.

Make these sentences more emphatic:

1. Many serious accidents are the result of this.
2. There was a dangerous-looking dog standing in the road.
3. There were many things which he did which seemed peculiar.

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4. He tore around the corner squarely into the midst of a fight being engaged in by three small boys.
5. There could never a stranger get off at Brownville but what Pat in a few minutes knew just about all of their affairs.
6. Each place of business was visited by the stranger and was stimulated by his schemes in money-making ideas.
7. For a long time he had been in a very poor condition for tuberculosis was having a great effect upon him.
8. There was a mysterious air about this man who was an old bachelor.
9. Betty Martin was comfortably curled up in a large leather chair, when she jumped up with a start and ran toward the front window. (Upside-down subordination).
10. She was not interrupted again until a heavy limb fell on the large front porch, when she jumped up and immediately made up her mind to get her chum to stay with her that night.
11. These thots continued to add to the worries of Dave as he plodded along the muddy lane.
12. The roads, which were muddy and soggy from winter rains, had become almost impassable as the day advanced, because of the heavy wagons which had passed over them.

V. A Final Word

From this little book you will probably pass to a larger text in which you will study of unity, coherence, and emphasis as related to the entire composition. As an excellent example of the superior application of these principles you are referred to the Gettysburg Address. It is short enough to permit you to examine its structure easily. In the stringency with which Mr. Lincoln limited his discussion to the idea of dedication, in the compression with which these sentences are marshalled for the development of that idea, and in the potency of its appeal to the people

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for whom it was intended, you have a model specimen of expository prose. You may never have occasion for the use of an exalted address and you may despair of attaining high excellence in speech, but you can not fail to improve your whole manner of composition if you study Abraham Lincoln's words carefully. It is the noblest example of American prose.