

English for Academic and Professional Purposes

Reader

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**Department of Education
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**English for Academic and Professional Purposes
Reader
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TABLE OF CONTENTS

PREFACE	v
Chapter 1: Reading Academic Texts	
From Hand to Mouth	3
A Brief History of English.....	10
Understanding Calories.....	19
Wrigley’s Chewing Gum.....	20
The Golden Age of Comics	21
Competition and Cooperation	22
On Various Kinds of Thinking	23
From the Autopsy Surgeon’s Report.....	34
Legal Indictment	35
Local Girl Found Slain by Rejected Lover	36
The Sob Sister’s Story.....	37
Porphyria’s Lover	38
Quiapo: The Procession of the Black Nazarene	40
Black Nazarene Procession Awes American Tourist.....	42
Chapter 2: Writing A Reaction Paper, Review, or Critique	
Art	45
Four Values in Filipino Drama and Film	48
The Digital Divide: The Challenge of Technology and Equity	62
Ang Bayan Muna Bago ang Sarili	64
Why JFK’s Inaugural Succeeded.....	66
President John F. Kennedy’s Inaugural Address	69
Dead Water	72
Epic Review Shows How the Revolution Assassinated ‘Heneral Luna’	73
Movie Review: Heneral Luna	75
Review: ‘Heneral Luna’ Shows Human Side of Hero.....	78
‘Heneral Luna’: Film Review.....	80
Chapter 3: Writing A Concept Paper	
Boondocks.....	85
Months of the Year	87
Days of the Week.....	91
Ketchup	93
Mercury Pollution	95
Hormones in the Body	97

Paleolithic Art.....	99
Extracts from Words to the Intellectuals.....	101
Why Sinigang?.....	104
The Sentiments of Kundiman.....	109
Our Very Own Arnis	115
Fusion vs. Fission.....	117
Things: The Throw-Away Society	120
Chapter 4: Writing A Position Paper	
The Case for Short Words	124
Doubts About Doublespeak	127
The Other Side of E-Mail.....	130
Women Talk Too Much.....	132
‘r u online?’: The Evolving Lexicon of Wired Teens	139
Is Bad Language Unacceptable on TV?	143
Good English and Bad	147
With These Words, I Can Sell You Anything.....	157
The Great Global Warming Swindle.....	171
More Energy.....	173
The Hazards of Industrial Agriculture	179
Mahatma Gandhi’s Hunger Strikes.....	181
I Have a Dream.....	182
How to Detect Propaganda.....	186
Chapter 5: Writing A Report	
Fast-food Addiction.....	193
Nonverbal Behaviour: Culture, Gender, and the Media.....	194
Philippines 2013 International Religious Freedom Report Executive Summary	197
Guidelines for Physics Lab Reports	201
Bibliography	206

PREFACE

The course English for Academic and Professional Purposes aims to teach the students to communicate effectively in diverse academic and professional situations.

The course content covers five major headings: (1) Reading Academic Texts, (2) Writing the Reaction Paper/ Review/ Critique, (3) Writing the Concept Paper, (4) Writing the Position Paper and, (5) Writing the Survey/ Field/ Laboratory/ Scientific/ Technical Report.

This Reader contains selections that will help develop the learner's competencies in these five areas, each of which corresponds to one chapter in this anthology.

An understanding of how language works will help the students appreciate the role of language in communication. For this reason, Chapter 1 begins with the article "From Hand to Mouth," explaining how communication developed from manual gestures to oral languages. This is followed by "A Brief History of English" which talks about the development of the English language and explains how and why this language has changed and continues to change. [Note: British and American spellings are both found in the reader. The compilers opted to retain the versions in the original texts.]

The next set of articles would develop the student's reading skills, to be able to understand these texts well; the students should be able to know the meaning of words as used in context, as well as the central ideas contained in each of the selection. Moreover, the student should be able to paraphrase or express the ideas contained in the original text in their own words, synthesize or render long texts in shorter forms such as long précis, an abstract, or a summary. The teacher will guide the learner in unlocking the structure of texts so as to differentiate between main ideas and subordinate ideas.

"Understanding Calories" gives basic information about calories as a measurement of energy. Readers will find interesting information on a popular product in "Wrigley's Chewing Gum." "The Golden Age of Comics" briefly discusses a specific period in the history of comic books. "Competition and

Cooperation” briefly explains the interrelation between the two concepts. “On Various Kinds of Thinking” is a classic works on human thought. Five texts – “From the Autopsy Surgeon’s Report” “Legal Indictment,” “Local Girl Found Slain by Rejected Lovers,” “The Sob Sister’s Story,” and “Porphyria’s Lover ” – render the same narrative in different genres or text types. Likewise “Quiapo; the Procession of the Black Nazarene” and “Black Nazarene Procession Awes American Tourist” deal with the same subject which is the feast of the Black Nazarene.

Chapter 2 aims to develop competencies in writing a reaction paper, a review and a critique, specific competencies include: forming opinions based on facts, citing sources and evidence to support claims, using various critical approaches in critiquing text, writing an objective review or critique.

“Art” critiques Pablo Picasso’s “Guernica” as a visual argument. Pervading values leading towards a worldview are critically examined in “Four Values in Filipino Drama and Film.”

Factors such as income, race, education, household type, and geographical location seem to create a gap between those who have access to the Internet and Information Technology and those who don’t as explained in “The Digital Divide.” “Ang Bayan Muna Bago ang Sarili” challenges the Filipino to prioritize the nation’s welfare above everything in order to build a new nation that is far from corruption. “Why JFK’s Inaugural Succeeded” examines possible reasons for electing this American president. It is worth taking a record look at “President John F. Kennedy’s Inaugural Address (January 20, 1961),” to find out why it has been so often quoted and alluded to. “Dead Water,” takes the form of a poem and uses literary language to comment on an environmental issue. To illustrate varying perspectives in critiquing the same subject, four reviews are presented: “Epic Review Shows How the Revolution Assassinated ‘Heneral Luna,” “Movie Review: Heneral Luna,” “Review: ‘Heneral Luna’ shows Human side of Hero,” and “Heneral Luna: Film Review.”

Chapter 3 focuses on the writing of concept papers in the discipline. The various ways of defining, explaining, and clarifying concepts in the different fields such as art and business, are presented in this section.

The etymology of a Tagalog word that entered the English dictionary is explained in the short selection “Boondocks.” The origin of the names of the twelve months is shown in “Months of the year.” A similar article explains the origin of the names of the “Days of the week”. An information and delightful account of how catsup came to be is contained in the selection “Ketchup.” “Mercury Pollution” explains how this toxic substance gets to pollute the environment and reaches the food chain. Scientific studies enabled researchers to discover information on the role of “Hormones in the Body.” “Paleolithic Art” summarizes different theories and views about cave paintings. “Words to the Intellectuals” addresses its message to “the artist or intellectual who does not have a revolutionary attitude towards life but who is, however an honest person.” “Why Sinigang?” explains that this dish best represents the Filipino taste and identity. “The Sentiments of Kundiman” goes back to the history of this music form as it provides a comprehensive explanation of this musical genre. The Philippines’ official martial art and sport is discussed in “Our Very Own Arnis.” “Fusion vs Fission” discusses an alternative source of energy as vast as that of the sun, and without the radioactive dangers of nuclear fission. Society’s relationship with things is increasingly becoming more temporary because of a “throw-away mentality” as discussed in “Things: The Throw Away Society.”

Articles on current concerns comprise Chapter 4, the content of which is the position paper. Competencies to be developed include presenting and analyzing arguments, defending a stand through presentation of arguments supported by evidences, and writing various types of reports.

“The Case for Short Words” argues for short words as being more powerful than long ones. Four kinds of double speech are presented and explained in “Doubts about Doublespeak.” While e-mail appears to facilitate communication, it also has its negative aspects as discussed in “The Other Side of E-mail.” The article “Women Talk Too Much” argues that several factors like the social context, the type of talk and confidence of the speakers determine whether it is men or women who talk the most. How young people use the English language in electronic communication is the subject of “r u online?” The answers of BBC online, from readers are given in the article “Is Bad Language Unacceptable on TV?” when they are asked this question. The distinction between good and bad English is oftentimes a matter of “prejudice and conditioning” as explained in the article “Good English and Bad.” “With These Words, I Can Sell You Anything” examines some of the most

frequently used words in advertising. “The Great Global Warming Swindle” takes a hard look at Al Gore’s “An Inconvenient Truth.” The need for “a cheap, clean source of energy” to change the world is discussed in “More Energy.” “The adverse effect of industrial agriculture is explained in “The Hazards of Industrial Agriculture.” Gandhi’s historic parts are the subject of the article “Mahatma Gandhi’s Hunger Strikes.” The speech “I Have a Dream” is a famous battle cry for freedom, justice, and equality. The article “How to Detect Propaganda” is as relevant today as when it came out nearly eight decades ago.

Writing different types of respects for the various disciplines is the focus of Chapter 5. Reports are a common requirement in academic and professional settings. Students submit laboratory reports containing results of experiments they performed. Various government officer and agencies periodically submit progress and performance reports to access the delivery of services to the people and to plan for their future action. Business establishments and private corporations ask for field reports and survey reports to monitor their level of acceptance among their target clientele. Competencies that must be developed include designing tests, conducting surveys, gathering and disseminating information from surveys, experiments or observations, summarizing findings on written and graphic texts.

“Fast – Food Addiction” explains the reasons for the increasing obesity among Americans. “Nonverbal Behavior: Culture, Gender, and the Media” addresses body – language aspects of communication. A sample survey report is shown in “Philippines 2013 International Religion Freedom Report.” Finally, “Guidelines for a Physics Lab report” presents a sample format for a report on a laboratory experiment.

Chapter I

Reading Academic Texts

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From Hand to Mouth

Michael C. Corballis

(1) Imagine trying to teach a child to talk without using your hands or any other means of pointing or gesturing. The task would surely be impossible. There can be little doubt that bodily gestures are involved in the development of language, both in the individual and in the species. Yet, once the system is up and running, it can function entirely on vocalizations, as when two friends chat over the phone and create in each other's minds a world of events far removed from the actual sounds that emerge from their lips. My contention is that the vocal element emerged relatively late in hominid evolution. If the modern chimpanzee is to be our guide, the common ancestor of 5 or 6 million years ago would have been utterly incapable of a telephone conversation but would have been able to make voluntary movements of hands and face that could at the least serve as a platform upon which to build a language.

(2) Evidence suggests that the vocal machinery necessary for autonomous speech developed quite recently in hominid evolution. Grammatical *language* may well have begun to emerge around 2 million years ago but would at first have been primarily gestural, though no doubt punctuated with grunts and other vocal cries that were at first largely involuntary and emotional. The complex adjustments necessary to produce speech as we know it today would have taken some time to evolve, and may not have been complete until some 170,000 years ago, or even later, when *Homo sapiens* emerged to grace, but more often disgrace, the planet. These adjustments may have been incomplete even in our close relatives the Neanderthals; arguably, it was this failure that contributed to their demise.

(3) The question now is what were the selective pressures that led to the eventual dominance of speech? On the face of it, an acoustic medium seems a poor way to convey information about the world; not for nothing is it said that a picture is worth a thousand words. Moreover, signed language has all the lexical and grammatical complexity of spoken language. Primate evolution is itself a testimony to the primacy of the visual world. We share with monkeys a highly sophisticated visual system, giving us three-dimensional information in colour about us, and an intricate system for exploring that world through movement and manipulation. Further, in a hunter-gatherer environment, where predators and prey are major concerns, there are surely

advantages in silent communication since sound acts as a general alert. And yet we came to communicate about the world in a medium that in all primates except ourselves is primitive and stereotyped- and noisy.

(4) Before we consider the pressures that may have favoured vocalization over gestures, it bears repeating that the switch from hand to mouth was almost certainly not an abrupt one. In fact, manual gestures still feature prominently in language; even as fluent speakers gesture almost as much as they vocalize, and of course deaf communities spontaneously develop signed language. It has also been proposed that speech itself is in many respects better conceived as composed of gestures rather than sequences of these elusive phantoms called phonemes. In this view, language evolved as a system of gestures based on movements of the hands, arms and face, including movements of the mouth, lips, and tongue. It would not have been a big steps to add voicing to the gestural repertoire, at first as mere grunts, but later articulated so that invisible gestures of the oral cavity could rendered accessible, but to the ear rather than the eye. There may therefore have been continuity from the language that was almost exclusively manual and facial, though perhaps punctuated by involuntary grunts, to one in which the vocal component has a much more extensive repertoire and is under voluntary control. The essential feature of modern expressive language is not that it is purely vocal, but rather that the component can function autonomously and provide the grammar as well as meaning of linguistics communication.

(5) What, then, are the advantages of a language that can operate autonomously through voice and ear, rather than hand and eye? Why speech?

Advantages of Arbitrary Symbols

(6) One possible advantage of vocal language is its arbitrariness. Except in rare cases of onomatopoeia, spoken words cannot be iconic, and they therefore offer scope for creating symbols that distinguish between object or actions that look alike or might otherwise be confusable. The names of similar animals, such as cats, lions, tigers, cheetahs, lynxes, and leopards, are rather different. We may be confused as to which animals is which, but at least it is clear which one we are talking about. The shortening of words overtime also makes communication more efficient, and some of us have

been around long enough to see this happen: *television* has become *TV* or *telly*, microphone has been reduced to *mike* (or *mic*), and so on. The fact that more frequent words tends to be shorter than less frequent ones was noted by the American philologist George Kingsley Zipf, who related it to a principle of “least effort.” So long as signs are based on iconic resemblance, the signer has little scope for these kinds of calibration.

(7) It may well have been very important for hunter-gatherers to identify and name a great many similar fruits, plants, trees, animals, birds, and so on, and attempts at iconic representation would eventually only confuse. Jared Diamond observes that the people living largely traditional lifestyle in New Guinea can name hundreds of birds, animals, and plants, along with details about each of them. These people are illiterate, relying on word of mouth to pass on information, not only about potential foods, but also about how to survive dangers, such as crop failures, droughts, cyclones, and raids from other tribes. Diamond suggests that the main repository of accumulated information is elderly. He points out that humans are unique among primates in that they can expect to live to a ripe old age, well beyond the age of child bearing (although perhaps it was not always so). A slowing down of senescence may well have been selected in evolution because the knowledge retained by the elderly enhanced the survival of their younger relatives. An elderly, knowledgeable granny may help us all live a little longer, and she can also look after the kids.

(8) In the naming and transmission of such detailed information, iconic representation would almost certainly be inefficient: edible plants or berries could be confused with poisonous ones, and animals that attack confused with those that are benign. This is not to say that gestural signs could not to do the trick. Manual signs readily become conventionalized and convey abstract information. Nevertheless, there may be some advantage to using spoken words, since they have virtually no iconic content to begin with, and so provide a ready-made system for abstraction.

(9) I would be on dangerous ground, however, if I were to insist too strongly that speech is linguistically superior to signed language. After all, students at Gallaudet University seem pretty unrestricted in what they can learn; signed language apparently functions well right through to university level- and still requires students to learn lots of vocabulary from their suitably elderly professor. It is nevertheless true that many signs remain iconic, or at

least partially so and are therefore somewhat tethered with respect to modifications that might enhance clarity or efficiency of expression. But there may well be a trade-off here. Signed language may be easier to learn than spoken ones. Especially in initial stages of acquisition, in which the child comes to understand the linking of objects and the action with their linguistic representations. But spoken languages, once acquired, may relay messages more accurately, since spoken words are better calibrated to minimize confusion. Even so, the iconic component is often important, and as I look through the quadrangles outside my office I see how freely the students there are embellishing their conversations with manual gestures.

In The Dark

(10) Another advantage of speech over gesture is obvious: we can use it in the dark! This enables us to communicate at night, which not only extends the time available for meaningful communications but may also have proven decisive in the competition for space and resources. We of the gentle species *Homo sapiens* have a legacy of invasion, having migrated out of Africa into territories inhabited by other hominins who migrated earlier. Perhaps it was the newfound ability to communicate vocally, without the need for a visual component that enabled our fore-bearers to plan, and even carry out, invasion at night, and so vanquish the earlier migrants.

(11) It is not only a question of being able to communicate at night. We can also speak to people when objects intervene and you can't see them, as when you yell to your friend in another room. All this has to do, of course, with the nature of sound itself, which travels equally well in the dark as in the light and wiggles its way around obstacles. The wall between you and the base drummer next door may attenuate the sound but does not completely block it. Vision, on the other hand, depends on light reflected from an external source, such as the sun, and is therefore ineffective when no such source is available. And the light reflected from the surface of an object to your eye travels in rigidly straight lines, which means that it can provide detailed information about shape but is susceptible to occlusion and interference. In terms of the sheer ability to reach those with whom you are trying to communicate, words speak louder than actions.

Listen to Me!

(12) Speech does have one disadvantage, though: it is generally accessible to those around you and is therefore less convenient for sending confidential or secret messages or for planning an attack on enemies within earshot. To some extent, we can overcome this impediment by whispering. And sometimes, people resort to signing. But the general alerting function of sounds also has its advantages. When Mark Anthony cried, “Friends, Romans, countrymen, lend me ears.” he was trying to attract attention as well as deliver a message.

(13) In the evolution of speech, the alerting component of language might have consisted at first simply of grunt that accompany gestures to give emphasis to specific actions or encourage reluctant offspring to attend while a parent lays down the law. It is also possible that non-vocal sounds accompanied gestural communication. Russell Gray has suggested to me that clicking one’s fingers as children often do when putting their hands up in class to answer a question, may be a sort of “missing link” between gestural and vocal language. I know of no evidence that chimpanzees or other nonhuman primates are able to click their fingers as humans can, although lip smacking, as observed in chimpanzees, may have played a similar role. Sounds may therefore have played a similar and largely alerting role in early evolution of language, gradually assuming more prominence in conveying the message itself.

(14) For humans, visual signals can only attract attention if they occur within a fairly restricted region of space, whereas the alerting power of sound is more or less independent of where its source is located relative to listener. And sound is a better alerting medium in other respects as well. No amount of gesticulation will wake a sleeping person, whereas a loud yell will usually do the trick. The alerting power of sound no doubt explains why animals have evolved vocal signals for sending messages of alarm. Notwithstanding the peacock’s tail or parrot’s gaudy plumage, even birds prefer to make noises to attract attention, whether in proclaiming territory or warning of danger. Visual signals are relatively inefficient because they may elude our gaze, and in any case we can shut them out by closing our eyes, as we vulnerable to auditory assault.

(15) Speech has another, and subtler, attentional advantage. Manual gesture is much more demanding of attention, since you must keep your eyes fixed on gesturer in order to extract her meaning, whereas speech can be understood regardless of where you are looking. There are a number of advantages in being able to communicate with people without having to look at them. You can effectively divide attention, using speech to communicate with a companion while visual attention is deployed elsewhere, perhaps to watch a football game or to engage in some joint activity, like building a boat. Indeed, the separation of visual and auditory attention may have been critical in the development of pedagogy.

Three Hands Better than Two

(16) Another reason why vocal language may have arisen is that it proves an extra medium. We have already seen that most people gesture with their hands, and indeed their faces, while they talk. One might argue then, that the addition of vocal channel provides additional texture and richness to the message.

(17) But perhaps it is not a simply a matter of being better. Susan Golden-Meadow and David McNeill suggest that speech may have evolved because it allows the vocal and manual components to serve different and complimentary purposes. Speech is perfectly adequate to convey syntax, which has no iconic or mimetic aspect, and can relieve the hands and arms of this chore. The hands and arms, of course, well adapted to providing the mimetic aspect of language, indicating in analogue fashion the shapes and sizes of things, or the direction of movements, as in the gesture that might accompany any statement “he went that a-way.” By allowing the voice to take over the grammatical component, the hands are given free rein, as it were, to provide the mimetic component.

(18) But speech may have evolved, not because it gave the hands freer rein for mimetic expression, but rather because it freed the hands to do other activities. Charles Darwin, who seems to have thought of almost everything, wrote, “We might have used our fingers as efficient instruments, for a person with practice can report to a deaf man every word of a speech rapidly delivered at a public meeting, but the loss of our hands, while thus employed, would have been a serious inconvenience.” It would clearly be

difficult to communicate manually while holding an infant, or driving a car, or carrying a shopping, yet we can and do talk while doing these things.

(19) Speech has the advantage over manual gestures in that it can be accomplished in parallel with manual demonstration. Demonstrations might themselves be considered gestures, of course, but the more explanatory aspect of pedagogy, involving grammatical structure and symbolic content, would interfere with manual demonstration if they were too conveyed manually. Clearly, it is much easier and more informative to talk while demonstrating than to try to mix linguistic signs in with the demonstration. This is illustrated by a good TV cooking show, where chefs is seldom at a lost for either word or ingredients. It may not be far fetch to suppose that the selective advantages of vocal communication emerged when the hominins began to develop a more advanced tool technology, and they could eventually verbally explain what they were doing while they demonstrated tool-making techniques. Moreover, if vocal language did not become autonomous until the emergence of *Homo sapiens*, this might explain why tools manufacture did not really begin to develop true diversity and sophistication, and indeed to rival language itself in this respect, until within the last 100,000 years.

(20) Thus, it was not the emergence of the language itself that gave rise to the evolutionary explosion that has made our lives so different from our near relatives, the great apes. Rather, it was the invention of autonomous speech, freeing the hands for more sophisticated manufacture and allowing language to disengage from other manual activities, so that people could communicate while changing the baby's diapers, and even explain to a novice what they were doing. The idea that language may have evolved relatively slow, seems much more in accord with biological reality than the notion of linguistic "big bang" within the past 200,000 years. Language and manufacture also allowed cultural transmission to become the dominant mode of inheritance in human life. That ungainly bird, the jumbo jet, could not have been created without hundreds, perhaps thousands, of years of cultural evolution, and the brains that created it were not biologically superior to the brains that existed in 100,000 years ago in Africa. The invention of speech may have merely been the first of many developments that have put us not only on the map, but all over it.

A Brief History of English

Paul Roberts

(1) No understanding of the English language can be very satisfactory without the notice of the history of the language. But we have to make do with just a notion. The history of English is long and complicated, and we can only hit the high spots.

(2) The history of our language begins a little after 600 C.E. Everything before that was pre-history, which means that we can guess at it but can't prove much. For a thousand years or so before the birth of Christ, our linguistic ancestors were savage wandering through the forest of Northern Europe. Their language was part of the Germanic branch of the Indo-European family.

(3) At the time of the Roman Empire-say, from the beginning of the Christian era to around 400 C.E/- the speakers of what was to become English were scattered along the north coast of Europe. They spoke a dialect of Low German. More exactly, they spoke several different dialects, since they were several different tribes. The names given to the tribe who got to English are *Angles*, *Saxons*, and *Jutes*. For convenience, we can refer to them all as Anglo-Saxons.

(4) Their first contact with civilization was a rather thin acquaintance with the Roman Empire on whose borders they lived. Probably some of the Anglo-Saxons wandered into the empire occasionally, and certainly Roman merchants and traders travelled among the tribes. At any rate, this period saw the first if our so many borrowing from Latin. Such words as *kettle*, *wine*, *cheese*, *butter*, *cheap*, *plum*, *gem*, *bishop*, *church* were borrowed at this times. They show of the relationships of the Anglo-Saxons with the Romans. The Anglo-Saxons were learning, getting their first taste of civilization.

(5) They still had a long way to go, however, and their first step was to help smash the civilization they were learning from. In the fourth century the Roman power weakened badly. While the Goths were pounding, away at the Romans in the Mediterranean countries, their relatives, the Anglo-Saxons, began to attack Britain.

(6) The Romans has been the ruling power in Britain since 43 C.E. They have subjugated the Celts whom they found living there and had succeeded in settling up a Roman administration. The Roman influence did not extend to the outlying parts of the British Isles. In Scotland, Wales, and Ireland the Celts remained free and wild, they made periodic forays against the Romans in England. Among other defence measures, the Romans build the famous Roman Walls to ward off the tribes in the north.

(7) Even in England the Roman power was thin. Latin did not become the language of the country as it did in Gaul and Spain. The mass of people continued to speak Celts, with Latin and the Roman civilization it contained in use as a top dressing.

(8) In the fourth century, troubles multiplied for the Romans in Britain. Not only did the untamed tribes of Scotland and Wales grow more and more restive, but also the Anglo-Saxons began to make pirate raids on the eastern coast. Furthermore, there was growing difficulty everywhere in the Empire, and the legions in Britain were siphoned off to fight elsewhere. Finally, in 410 C.E. the last Roman ruler in England, bent on becoming the emperor, left the island and took the last legions with him. The Celts were left in possession of Britain but almost defenceless against the impending Anglo-Saxons attack.

(9) Not much is surely known about the arrival of the Anglo-Saxons in England. According to the best early source, the eighth-century historian Bede, the Jutes came in 449 in response to a plea from the Celtic king, Vortigern, who wanted their help against the Picts attacking the north. The Jutes subdued the Picts, but then quarrelled and fought with Vortigern, and with reinforcement from the continent, settled permanently in Kent. Somewhat later the Angles established themselves in the eastern England and the Saxons in the south and west. Bede's account is plausible enough, and these were probably the main lines of the invasion.

(10) We don't know, however, that the Angles, Saxons, and Jutes were long time securing themselves in England. Fighting went on for as long as a hundred years before the Celts in Celts were all killed, driven into Wales, or reduced to slavery. This is the period of King Arthur, who was not entirely mythological. He was a Romanized Celt, a general, though probably not a king. He had some success against the Anglo-Saxons, but it was only temporary. By 550 or so the Anglo-Saxon were finally established, English was in England.

(11) All this is pre-history, so far as the language is concerned. We have no record of the English language until after 600, when the Anglo-Saxon were converted to Christianity and learned the Latin alphabets. The conversion began, to be precise in 597 within thirty to forty years. The conversion was a great advance for the Anglo-Saxons, not only of the spiritual benefits but also because it re-established contact with what remained of Roman civilization. The civilization didn't amount to much in the year 600, but it was certainly, superior to anything in England up to the time.

(12) It is customary to divide the history of the English language into three periods: Old English, Middle English, and Modern English. Old English runs from the earliest record-i.e. seventh century- to about 1100: Middle English from 1100 to 1450 or 1500; Modern English from 1500 to the present day. Sometimes Modern English is further divided into Early Modern, 1500-1700, and Late Modern from 1700 to the present.

(13) When England came into history, it was divided into several more or less autonomous kingdoms, some of which at times exercised a certain amount of control over the others. In the century after the conversion the most advanced kingdom was Northumbrians, the area between the Humber River and the Scottish border. By 700 C.E the Northumbrians had developed a respectable civilization, the

finest in Europe. It is sometimes called the Northumbrian Renaissance, and it was the first of the several renaissance through which Europe struggled upward out of the ruins of the Roman Empire. It was in this period that the best of the Old English literature was written, including the epic poem *Beowulf*.

(14) In the Eighth century, Northumbrian power declined, and the center of the influence moved southward to Mercia, the kingdom of Midlands. A century later center shifted again, and Wessex, the country of the West Saxons, became the leading power. The most famous king of the West Saxons was Alfred the Great, who reigned in the second half of the ninth century, dying in 901. He was famous not only as a military man and administrator but also as a champion of learning. He founded and supported schools and translated or caused to be translated many books from Latin into English. At this time also much of the Northumbrian literature of two centuries earlier was copied in West Saxons. Indeed, the great bulk of Old English writing which has come down to us is the West Saxon dialect of 900 or later.

(15) In the military sphere, Alfred's great accomplishment was his successful opposition to the Viking invasion. In the ninth and tenth centuries, the Norsemen emerged in their ships from their homeland in Denmark and the Scandinavian Peninsula. They travelled and attacked and plundered at their will and almost with impunity. They ravaged Italy and Greece, settled in France, Russia and Ireland, colonized Iceland and Greenland, and discovered America several centuries before Columbus. Nor they overlooked England.

(16) After many years of hit-and-run raids, the Norsemen landed an army on the east coast of England in the year 886. There was nothing much to oppose them except the Wessex power led by Alfred. The long struggle ended in 877 with a treaty by which a line was drawn roughly from the northwest of England to the southwest. On the eastern side of the line, Norse rule was to prevail. This was called the Danelaw. The western side was to be governed by Wessex.

(17) The linguistic result of all this was a considerable injection of Norse into the English language. Norse was at this time not so different from English as Norwegian or Danish is now. Probably the speakers of English could understand, more or less, the language of the new comers who had moved into eastern England. At any rate, there was considerable interchange and word borrowing. Examples of Norse words in the English language are *sky, give, law, egg, outlaw, leg, ugly, scant, crawl, scowl, take, thrust*. There are hundreds more. We have even borrowed some pronouns from Norse—*they, their, and them*. These words were borrowed first by the eastern and northern dialects and then in the course of hundreds of years made their way into English generally.

(18) It is supposed also—indeed, it must be true—that the Norsemen influenced the sound structure and the grammar of English. But this is hard to demonstrate in detail.

(19) We may now have an example of Old English. The favourite illustration is the Lord's Prayer, since it needs no translation. This has come to us in several different versions, Here is one:

Faeder ure [thorn] u[eth]e eart on heofonum si [thorn] in nama gehalgd. Tobecume [thorn]in rice. Gewur[eth]e [thorn]in willa on eor[eth]an swa swa on heofonum. Urne gedaeghwamlican half slye us to daeg. An forgyf us ure gyltas swa swa we forgyfa[thorn] urum glytendum. And ne gelaed [thorn]u us on cost nunge ac alys of yfele. So[eth]lice.

(20) Some of the differences between this and Modern English are merely differences in orthography. For instance, the sign *æ* is what Old English writers used for a vowel sound like that in modern *hat* or *and*. The *th* sounds of modern *thin* or *then* are represented in Old English by [thorn] or [eth]. But of course there are many differences in sounds too. Ure is the ancestor of modern our, but the first vowel was like that in *too* or *ooze*. *Hlaf* is modern *loaf*; we have dropped the *h* sound and changed the vowel, which in *half* was pronounce something like the vowel in *father*. Old English had some sounds which we do not have. The sound represented by *y* does not occur in Modern English. If you pronounced the vowel in *bit* with your lips rounded, you may approach it.

(21) In grammar, Old English was much more highly inflected than Modern English is. That is, there were more case endings for nouns, more person and number ending for verbs, a more complicated pronoun system, various endings for adjectives, and so on. Old English nouns had four cases –nominative, genitive, dative, accusative. Adjectives had five-all these and an instrumental case besides. Present day English has only two cases from nouns-common case and possessive case. Adjectives now have no case system at all. On the other hand, we now use more rigid word order and more structure words (preposition, auxiliaries, and the like) to express relationships than Old English did.

(22) Some of this grammar we can see in the Lord's Prayer. *Heofonum*, for instance is a dative plural; the nominative singular was *heofon*. *Urne* is an accusative singular; the nominative is *ure*. In *urum gyltendum* both words are dative plural. *Forgyfap* is the third person plural form of the verb. Word order is different. "urne gedaeghwamlican half syle us" in place of "Give us our daily bread." And so on.

(23) In vocabulary Old English is quite different from Modern English. Most of the Old English words are what we may call native English; that is, words which have not been borrowed from other languages but which have been a part of English ever since English was a part of Indo-European. Old English did certainly contain borrowed words. We have seen that many borrowing were coming in from Norse. Rather large numbers had been borrowed from Latin, too. Some of these were taken while the Anglos-Saxons were still in the continent (*cheese, butter, bishop, kettle, etc.*); a large number came into English after Conversion (*angle, candle, priest,*

martyr, radish, oyster, purple, school, spend, etc.). But the great majority of Old English words were native English.

(24) No on the contrary, the majority of words in English are borrowed, taken mostly from Latin and French. Of the words from *The American College Dictionary* only about 14 percent are native. Most of these to be sure, are common, high frequency words-*the, of, I, and because, man, mother, road, etc.*; of the thousand most common words in English, some 62 percent are native English. Even so, the modern vocabulary is very much Latinized and Frenchified. The Old English vocabulary was not.

(25) Sometime between the year 1000 and 1200 various important changes took place in the structure of English, and Old English became Middle English. The political event which facilitated these changes was the Norman Conquest. The Normans, as the name shows, came originally from Scandinavia. In the early tenth century they established themselves in Northern France, adopted the French language, and developed a vigorous kingdom and a very passable civilization. In the year 1066, led by Duke William, they crossed the Channel and made themselves master of England. For the next several hundred years, England was ruled by kings and whose first language was French.

(26) One might wonder why, after the Norman Conquest, French did not become the national language, replacing English entirely. The reason is that the conquest was not a national migration, as the early Anglo-Saxons invasion had been. Great numbers of Normans came to England, but they came as rulers and landlords. French became the language of the court, the language of nobility, the language of the polite society, the language of literature. But it did not replace the English language as the language of the people. There must be hundreds of towns and villages in which French was never heard except when visitors of high station passed through.

(27) But English, though survived as the national language, was profoundly changed after the Norman Conquest. Some of the changes-in sound structure and grammar-would no doubt have taken place whether there have been a conquest or not. Ever before 1066 the case system of English nouns and adjectives was becoming simplified; people came to rely more on word order and prepositions than on inflectional endings to communicate their meanings. The process was speeded up by sound changes which caused many of the endings to sound alike. But no doubt the conquest facilitated the changes. German, which did not experience a Norman Conquest, is today rather highly inflected compared to its cousin English.

(28) But it is in the vocabulary that the effects of the Conquest are most obvious. French ceased, after a hundred years or so, to be the native language of very many people in England, but it continued-and continues still- to be a zealously cultivated sound language, the mirror of elegance and civilization. When one spoke English, one introduced not only French ideas and French things but also their French names. This was not only easy but also socially useful. To pepper one's

conversation with French expressions was to show that one was well bred, elegant, *au courant*. The last sentence shows that the process was not yet dead. By using *au courant* instead of, say, *abreast of things*, the writer indicates that he is no dull clod who knows only English but an elegant person aware of how things are done in *le haut monde*.

(29) Thus French word came into English, all sorts of them. There were words to do with government; *parliament, majesty, treaty, alliance, tax, government*; church words; *parson, sermon, baptism, incense, religion*; words for foods; *veal, beef, mutton, bacon, jelly, peach, lemon, cream, biscuit*; colours; *blue, scarlet, vermilion*, household words; *curtain, chair, lamp, towel, blanket, parlour*; play words; *dance, chess, music, leisure, conversation*; literary words; *story, romance, poet, literary*; learned words; *study, logic, grammar, noun, surgeon, anatomy, stomach*; just ordinary words of all sorts; *nice, second, very, age, bucket, gentle, final, fault, flower, cry, count, sure, move, surprise, plain*.

(30) All these and thousands more poured into English vocabulary between 1100 and 1500, until at the end of that time, many people must have had more French words than English at their command. This is not to say that English became French. English remained English in sound structure and in grammar, though these also felt the ripples of the French influence. The very heart of the vocabulary, too, remained English. Most of the high frequency words-the pronouns, the prepositions, the conjunctions, the auxiliaries, as well as a great ordinary nouns and verbs and adjectives-were not replaced by borrowing.

(31) Middle English, then, was still Germanic language, but it differed from Old English in many ways. The sound system and the grammar change a good deal. Speakers made less use of case systems and other influential devices and relied more on word order and structure words to express their meanings. This is often said to be simplification, but it isn't really. Languages don't become simpler; they merely exchange one kind of complexity for another. Modern language is not a simple language, as any foreign speakers who try to learn it will hasten to tell you.

(32) For us, Middle English is simpler than the Old English just because it is closer to Modern English. It takes three or four months at least to learn to read Old English prose and more than that for poetry. But a week of good study should put one touch with the Middle English poet Chaucer. Indeed you may be able to make some sense of Chaucer straight off, though you would need instruction in pronunciation to make it sound like poetry. Here is a famous passage from the *General Prologue to the Canterbury Tales*, fourteenth century:

Ther was also a Nonne, a Prioressse.
That of hir smyling was ful simple and coy;
Hir gretteste oot was but by Seint Loy;
And she was cleped madame Eglentyne.
Ful weel she soong the service dyvyne.
Entuned in hir nose ful seemly,

And Frenshe she spak ful faire and fetisly,
After the scole of Stratford-atte-Bowe,
For Frenshe of Parys was to hirse unknowe.

(33) Sometime between 1400 and 1600 English underwent a couple of sound changes which made language of Shakespeare quite different from that of Chaucer. Incidentally, these changes contributed much to the chaos in which English spelling now finds itself.

(34) One change was the elimination of a vowel sound in certain unstressed positions at the end of words. For instance, the words *name*, *stone*, *wine*, *dance* were pronounced as two syllables by Chaucer but as just one by Shakespeare. The *e* in these words became, as we say, "silent". But it wasn't silent for Chaucer, it represented a vowel sound. So also the words *laughed*, *seemed*, *stored* would have been pronounced by Chaucer as two-syllable words. The change was an important one because it affected thousands of words and gave different aspects to the whole language.

(35) The other change is what is called the Great Vowel Shift. Thus was a systematic shifting of half a dozen vowels and diphthongs in stressed syllables. For instance, the word *nam* had in Middle English a vowel something like that in the modern word *father*; *wine*, had the vowel of modern *mean*; *he* was pronounced something like modern *hey*; *mouse* sounded like *moose*; *moon* had the vowel of *moan*. Again the shift was through going and affected all the word in which these vowels sounds occurred. Since we still keep the Middle English system of spelling these words, the differences between Modern English and Middle English are often more real than apparent.

(36) The vowel shift has meant also that we have come to use an entirely different set of symbols for representing vowel sounds that is used by the writers of such languages as French, Italian or Spanish, in which no such vowel occurred. If you come across a strange word-say, *bine*-in an English book, you will announce it according to the English system, with the vowels of *wine* or *dine*. But if you read *bine* in the French, Italian, or Spanish book, you will pronounce it with the vowel of *mean* or *seen*.

(37) These two changes, then, produced basic differences between Middle English and Modern English. But there were several other developments that had an effect upon the language. One was the invention of printing, an invention introduced to England by William Caxton in the year 1472. Where before books had been rare and costly, they suddenly become cheap and common. More and more people learn to read and write. This was the first of many advances in communication in which have worked to unify languages and to arrest the development of dialect difference, though of course the printing affects writing principally rather than speech. Among other things it hastened the standardization of spelling.

(38) The period of Early Modern English- that is, the sixteenth and seventeenth centuries-was also the period of the English Renaissance, when people developed, on the other hand, a keen interest in the past and, on the other, a more daring and imaginative view of the future. New ideas multiplied, and new ideas meant new languages. Englishmen had grown accustomed to borrowing words from French as a result of the Norman Conquest; now they borrowed from Latin and Greek. As we have seen, English have been raiding Latin from Old English times and before. But now the floodgates really opened, and thousands of words from the classic languages poured in. *Pedestrian, bonus, anatomy, contradict, climax, dictionary, benefit, multiply, exist, paragraph, initiate, scene, inspire* are random examples. Probably the average educated American today has more words from French in his vocabulary than from the native English source and more from Latin than the French.

(39) The greatest writer of the Early Modern English period is of course Shakespeare, and the best-known book is the King James Version of the Bible, published in 1611. The bible (if not Shakespeare) has made many features of Early Modern English perfectly familiar to many people down to present time, even though we do not use these features in the present-day speech and writing. For instance, the old pronoun *thou* and *thee* have dropped out of use now, together with their verb forms, but they are still familiar to us in prayer and in Biblical quotation. "Whither thou goest, I will go" Such form as *hath* and *doth* have been replaced by *has* and *does*, "Goes he hence tonight? Would now be "Is he going away tonight?" Shakespeare's "Fie o'nt, sirrah" would be "Nuts to that, Mac." Still, all these expressions linger with us because of the power of the works in which they occur.

(40) It is not always realized, however, that considerable sound changes have taken place between Early Modern English and the English of the present day. Shakespearean actors putting on a play speak the words, properly enough, in their modern pronunciation. But it is very doubtful that this pronunciation would be understood at all by Shakespeare. In Shakespeare's time, the word *reason* was pronounced *raisin*; *face* had the sound of the modern *glass*; the *l* in *would, should, palm* was pronounced. In these points and a great many others, the English language has moved a long way from what it was in 1600.

(41) The history of English since 1700 is filled with many movements and counter movements, of which we can notice only a couple. One of this is the vigorous attempt made in the eighteenth century, and rather the half-hearted attempts made since, to regulate and control the English language. Many people of the eighteenth century, not understanding very well the forces which govern the language, proposed to polish and prune and restrict English, which they felt was proliferating too wildly. There was much talk on an academy which would rule on what people could and could not say and write. The academy never came into being, but the eighteenth century did succeed in establishing certain attitudes which, though they haven't had much effect on the development of the language itself, have certainly changed the native speaker's feeling about the language.

(42) In part a product of the wish to fix and establish the language was the development of the dictionary. The first English dictionary was published in 1603; it was a list of 2,500 words briefly defined. Many others were published with gradual improvement until Samuel Johnson published his *English Dictionary* in 1775. This steadily revised, dominated the field in England for nearly a hundred years. Meanwhile in America, Noah Webster published his dictionary in 1828, and before long dictionary publishing was a big business in this country. The last century has seen the publication of one great dictionary; the twelve volume *Oxford English Dictionary*, compiled in the course of seventy-five years through the labour of many scholars. We have also, of course, numerous commercial dictionaries which are good as the public wants them to be if not, indeed, rather better.

(43) Another product of the eighteenth century was the invention of "English Grammar". As English came to replace Latin as the language of scholarship it was felt that one should also be able to control and dissect it, parse and analyse it, as one could Latin. What happened in practice was that the grammatical description that applied to Latin was removed and superimposed on English. This was silly, because English is an entirely different kind of language, with its own forms and signals and ways of producing meaning. Nevertheless, grammar on the Latin model were worked out and taught in the schools. In many schools they are still being taught. This activity is not often popular with school children, but it is sometimes an interesting and instructive exercise in logic. The principal harm in it is that it has tended to keep people from being interested in English and has obscured the real features of English structure.

(44) But probably the most important force in the development of English in the modern period has been the tremendous expansion of English-speaking peoples. In 1500 English was minor language, spoken by a few people on a small island. Now perhaps the greatest language of the world, spoken natively by over a quarter of a billion people and as a second language by many millions more. When we speak of English now, we must specify whether we mean American English, British English, Australian English, Indian English, or what, since the differences are considerable. The American cannot go to England, or the Englishman to America confident that he will always understand and be understood. The Alabaman in Iowa or the Iowan in Alabama shows himself a foreigner every time he speaks. It is only because the communication has become fast and easy that English in this period of its expansion has not broken into a dozen mutually unintelligible languages.

Understanding Calories

(1) A calorie, also known as kilocalorie, is a unit of energy. This unit represents the energy required to heat a kilogram of water on degree Celsius. While people generally **link** the term calorie with food, it is a unit of measurement that can be applied to any substance possessing energy. For instance, there are 8200 calories in a litter (about one quart) of gasoline.

(2) Calories describe the potential energy in food to maintain bodily functions, grow or repair tissue, and perform mechanical work such as exercise. Food calories may take the form of fat, carbohydrates, or proteins. Once consumed, enzymes act on these nutrients through metabolic processes and break them into their perspective categories of fatty acids, glucose, and amino acids. These molecules travel through the blood stream to specific cells where they are absorbed for immediate use or sent on to the final stage of metabolism where they release their stored energy through the process of oxidation.

(3) The number of calories burned during an exercise depends on various factors including body weight and the type of exercise. For example, an individual weighing 59 kilograms (130 pounds) would expend roughly 500 calories per hour swimming or playing basketball. However, this same person would burn an estimated 200 walking or playing table tennis. In order to survive and maintain body weight, the average individual requires approximately 2000 to 2500 calories per day. Gaining or losing weight is a simple process. Add and subtract 7,700 calories over the course of time to gain or lose a kilogram. Nutrition has nothing to do with it. It is all about calories.

Wrigley's Chewing Gum

(1) Wrigley's chewing gum was actually developed as a premium to be given away with other product rather than as a primary product for sale. As a teenager, William Wrigley Jr. was working for his father in Chicago selling soap that has been manufactured in his father's factory. The soap was not very popular with merchants because it was priced at 5 cents, and this selling price did not leave a good profit margin for the merchants. Wrigley convinced his father to raise the price to ten cents and to give away cheap umbrellas as a premium for the merchants. This worked successfully, confirming to Wrigley that the use of premium was an effective sales tool.

(2) Wrigley then established his own company, in his company he was selling soap as a wholesaler, giving baking soda away as a premium, and using a cook book to promote each deal. Over time, the baking soda and cookbook became more popular than the soap, so Wrigley began a new operation selling baking soda, he soon decided on chewing gum. Once again, when Wrigley realized that the demand for premium was stronger than the demand for the original product, he created the Wm. Wrigley Jr. Company to produce and sell chewing gum.

(3) Wrigley started out with two brands of gum, Vassar and Lotta gums, and soon introduced Juicy Fruit and Spearmint. The latter two brands grew in popularity, while the first two were phased out. Juicy Fruit and Spearmint are two of Wrigley's main brand to this day.

The Golden Age of Comics

(1) The period from the late 1930s to the middle 1940s is known as the golden age of comic books. The modern comic book came in the early 1930s in the United States as a giveaway premium to promote the sale of the whole range of household products such as cereal and cleanser. The comic books, which are printed in bright colours to attract the attentions of potential customers, proved so popular that some publishers decided to produce comic books that would come out on a monthly basis and would sell for a dime each. Though comic strips had been reproduced in publications prior to this time, the *Famous Funnies* comic book, which was started in 1934, marked the first occasion that a serialized book of comics was attempted.

(2) Early comic books reprinted already existing comic strips and comics based on known characters, however, publishers soon began introducing original characters developed specially for comic books. Superman was introduced in *Action Comics* in 1938, and Batman was introduced a year later. The tremendous success of these superhero comic books led to the development of numerous comic books on a variety of topics, though superhero comic book predominated. Astonishingly, by 1945, approximately 160 different comic books were being published in the United States each month, and 90 percent of US children were said to read comic books on a regular basis.

Competition and Cooperation

(1) Explanations of the interrelation between competition and cooperation have evolved over the time. Early research into competition and cooperation defined each of them in terms of the distribution of rewards related to each. Competition was defined as a situation in which rewards are distributed unequally on the basis of performance, cooperation on the other hand, was defined as a situation in which rewards are distributed equally on the basis of mutual interactive behaviour among individuals. By this definition, a competitive situation requires at least one competitor to fail for each competitor that wins, while a cooperative situation offers a reward only if all members of the group receive it.

(2) Researchers have found definitions of competition and cooperation based upon rewards inadequate primarily because definitions of these two concepts based upon rewards depict them as opposite. In current understanding, competition is not viewed as opposite of cooperation, instead, cooperation is viewed as integral component of competition. Cooperation is necessary among team members, perhaps in a sporting event or in a political race, in order to win the competition, it is equally important to understand that cooperation is of great importance between teams in that same sporting event or ground rules of the game or election in order to compete.

(3) Interestingly, the word *competition* is derived from a Latin verb which means “to seek together.” An understanding of the derivation of the word *competition* supports the understanding that cooperation, rather than evoking a characteristic at the opposite extreme of human nature from competition, is in reality a necessary factor in competition.

On Various Kinds of Thinking

James Harvey Robinson

(1) We do not think enough about thinking, and much of our confusion is the result of current illusions in regard to it. Let us forget for the moment any impression we may have derived from the philosophers, and see what seems to happen in ourselves. The first thing that we notice is that our thought moves with such incredible rapidity that is almost impossible to arrest any specimen of it long enough to have a look at it. When we are offered a penny for our thoughts we also find out that we have recently had so many things in our mind that we can easily make a selection which will not compromise us too nakedly. On inspection we shall find that even if we are not downright ashamed of a great part of our spontaneous thinking it is far too intimate, personal, ignoble or trivial to permit us to reveal more than small part of it. I believe this must be true to everyone. We do not, of course, know what goes on in other people's heads. They tell us very little, and we tell them very little. The spigot of speech, rarely fully opened, could never emit more than dribblets of the ever renewed hogshead of thought-*noch grösser wie's Heidelberger Fass*. We find it hard to believe that other people's thoughts are as silly as our own, but they probably are.

(2) We all appear to ourselves to be thinking all the time during our waking hours, and most of us are that we go on thinking while we all sleep, even more foolishly than when awake. When uninterrupted by some practical issue we are engaged in what is now known as a *reverie*. This is our spontaneous and favourite kind of thinking. We allow our ideas to take their own course is determined by our hopes and fears, our spontaneous desires, their fulfilment or frustration; by our likes and dislikes our loves and hates and resentment. There is nothing else anything like so interesting to ourselves as ourselves. All thought that is not more or less laboriously controlled and directed will inevitably circle about the beloved Ego. It is amusing and pathetic to observe this tendency in ourselves and in others. We learn politely and generously to overlook this truth, but if we dare to think of it, it blazes forth like the noontide sun.

(3) The reverie of "free association of ideas" as of late becomes the subject of scientific research. While the investigators are not yet agreed on the result, or at least on the proper interpretation to be given to them, there can be no doubt that our reveries from the chief index to our fundamental character. They are reflection of our nature as modified by often hidden and forgotten experiences. We need not go into the matter further here, for it is necessary to observe that the reverie is at all times a potent and in many

cases an omnipotent rival to every other kind of thinking. It doubtless influences all our speculations in its persistent tendency to self –magnification and self-justification, which are its chief preoccupations, but it is the last thing to make directly or indirectly for honest increase of knowledge. Philosophers usually talk as if such thinking did not exist or where in some way negligible. This is what makes their speculations so unreal and often worthless.

(4) The reverie, as any of us can see for himself, is frequently broken and interrupted by the necessity of a second kind of thinking. We have to make practical decisions. Shall we write a letter or not? Shall we take the subway or bus? Shall we have dinner at seven or half past? Shall we buy US rubber or a liberty Bond? Decisions are easily distinguishable from the free flow of the reverie. Sometimes they demand a good deal of careful pondering and the recollection of pertinent facts; often, however, they are made impulsively. They are a more difficult and laborious thing than the reverie, and we resent having to “make up our mind” when we are tired, or absorbed in a congenial reverie. Weighing a decision, it should be noted, does not necessarily add anything to our knowledge, although we may, of course seek further information before making it.

(5) A third kind of thinking is stimulated when any questions our belief and opinions. We sometimes find ourselves changing our minds without any resistance or heavy emotion, but if we are told that we are wrong we resent the imputation and harden our hearts. We are incredibly heedless in the formation of our beliefs, but find ourselves filled with an illicit passion for them when anyone proposes to rob us of their companionship. It is obviously not the ideas themselves that are dear to us, but our self-esteem, which is threatened. We are by nature stubbornly pledged to defend our own from attack, whether it be our person, our family, our property, or our opinion. A United State Senator once remarked to a friend of mine that God Almighty could not make him change his mind on our Latin-American policy. We may surrender, but rarely confess ourselves vanquished. In the intellectual world at least peace is with our victory.

(6) Few of us take the pain to study the origin of our cherished convictions; indeed, we have a nature repugnance to so doing. We like to continue to believe what we have been accustomed to accept as true, and the resentment aroused when doubt is cast upon any of our assumptions lead us to seek every manner of excuse for clinging to them. *The result is that most of our so-called reasoning consists in finding arguments for going on believing as we already do.*

(7) I remember years ago attending a public dinner to which the Governor of the State was bidden. The chairman explained that his Excellency could not be present for certain “good” reasons; what the “real” reason were the presiding officer said he would leave us to conjecture. This distinction between “good” and “real” reason is one of the most clarifying and essential in the whole realm of thought. We can readily give what seems to us “good” reason for being a Catholic or a Mason, a Republican or a Democrat, an adherent or opponent of the League of the Nations. But the “real” reason are usually on a quite different plane. Of course the importance of this distinction is popularly, if somewhat obscurely, recognized. The Baptist Missionary is ready enough to see that the Buddhist is not such because his doctrines would careful inspection, but because he happened to be born in a Buddhist family in Tokio. But it would be treason to his faith to acknowledge that his own partiality for certain doctrine is due to the fact that his mother was a member of the First Baptist church of Oak Ridge. A Savage can give all sorts of reasons for his belief that it is dangerous to step on a man’s shadow, and a newspaper editor can advance plenty of arguments against the Bolshevik. But neither of them may realize why he happens to be defending his particular opinion.

(8) The “real” reasons for our beliefs are concealed from ourselves as well as from others. As we grow up we simply adopt the ideas presented to us in regards to such matters as religion, family, relationship, property, business, our country, and the state. We unconsciously absorb them from our environment. They are consistently whispered in our ear by the group in which we happen to live. Moreover, as Mr. Trotter has pointed out, these judgements begin the product of suggestion and not of reasoning, have the quality of perfect obviousness, so that to question them.

...is to the believer to carry scepticism to an insane degree, and will be met by contempt, disapproval, or condemnation, according to the nature of the belief in question. When therefore, we find ourselves entering an opinion about the basis of which there is a quality of feeling which tells us that to inquire into it would be absurd, obviously unnecessary, unprofitable, undesirable, bad form, or wicked, we may know that that opinion is a non-rational one, and probably, therefore, founded upon inadequate evidence.

(9) Opinions, on the other hand, which are the result of experience or of honest reasoning do not have this quality of “primary certitude”. I remember when as a youth I heard a group of businessmen discussing the

question of the immorality of the soul, I was outraged by the sentiment of doubt expressed by one of the party. As I look back now I see that I had at the time no interest at the matter, and certainly no least argument to urge in favour of the belief in which I had been reared. But neither my personal indifference to the issue, nor the fact that I had previously given it no attention, serve to prevent an angry resentment when I heard *my* ideas questioned.

(10) The spontaneous and loyal support of our preconceptions-this process of finding “good” reasons to justify our routine beliefs-is known to modern psychologist as rationalizing”-clearly only a new name for a very ancient thing. Our “good” reasons ordinarily have no value in promoting honest enlightenment, because no matter how solemnly they may be marshalled, they are at the bottom of the result of personal preference or prejudice, and not of an honest desire to seek or accept new knowledge.

(11) In our reviews we are frequently engage in self-justification, for we cannot bear not to think of ourselves wrong, and yet have constant illustrations of our weaknesses and mistakes. So we spend much time finding fault with circumstances and the conduct of others, and shifting on to them with great ingenuity the onus of our own failures and disappointments. *Rationalizing is the self-exculpation which occurs when we feel ourselves, or our group, accused of misapprehension or error.*

(12) The little word *my* is the most important one in all human affairs, and properly to reckon with it is the beginning of wisdom. It has the same force whether it is *my* dinner, *my* dog, and *my* house, or *my* faith, *my* country, and *my* God. We not only resent the imputation that our watch is wrong, or our car is shabby, but that our conception of “Epictetus,” of the medicinal value of salicine, or the date of Sargon I, is subject to revision.

(13) Philosophers, scholars, and men of science exhibit a common sensitiveness in all decisions in which their *amour proper* is involved. Thousands of argumentative works have been written to vent a grudge. However stately their reasoning, it may be nothing but rationalizing, stipulated by the most common place of all motives. A history of Philosophy and theology could be written in terms of grouches, wounded pride, and aversions, and it would be far more instructive than the usual treatment of these themes. Sometimes, under Providence, the lowly impulse of resentment leads to great achievements. Milton wrote his treatise on divorce as a result of his troubles with his seventeen years old wife, and when he was accused of being the leading spirit in a new sect, The Divorcers, he wrote his

noble *Areopagitica* to prove his right to say what he thought fit, and incidentally to establish the advantage of a free press in the promotion of Truth.

(14) All mankind, high and low, think in all the ways which have been described. The reverie goes on all the time and not only in the mind of the mill hand and the Broadway flapper, but equally in weighty judges and godly bishops. It has gone on in all the philosophers, scientists, poets, and the theologians that have ever lived. Aristotle's most abstruse speculations were doubtless tempered by highly irrelevant reflections. He is reported to have had very thin legs and small eyes, for which he doubtless had to find excuses, and he was wont to indulge in very conspicuous dress and rings and was accustomed to arrange his hair carefully. Diogenes the cynic exhibited the impudence of touchy soul. His tub was his distinction. Tennyson in beginning his "Maud" could not forget his charging over losing his patrimony years before as the result of an unhappy investment in the Patent Decorative Carving Company. These facts are not recalled here as gratuitous disparagement of the truly great, but to insure a full realization of the tremendous competition which all really exacting thought has to face, even in the minds of the most highly endowed mortals.

(15) And now the astonishing and perturbing suspicion emerges that perhaps almost all that has passed for social science, political economy, politics, and ethics in the past maybe brushed aside by future generations as mainly rationalizing. John Dewey has already reached his conclusion in regards to philosophy. The Veblen and other writers have revealed the various the unperceived presuppositions of the traditional political economy, and now comes an Italian Sociologist, Vilfredo Pareto, who, in his huge treatise on general sociology, devotes hundreds o pages of sustaining a similar thesis affecting all the social sciences. This conclusion may be ranked by students of hundreds of years hence as one of the several great discoveries of our age. It is by no means fully worked out, and it is so opposed to nature that it will be very slowly accepted by the great mass of those who consider themselves thoughtful. As a historical student I am personally fully reconciled to this newer view. Indeed, it seems to me inevitable that just as the various sciences of nature were, before the opening of the seventeenth century, largely masses of rationalization to suit the religious sentiments of the period, so the social science have continued even to our own day to be rationalizations of uncritically accepted beliefs and customs.

(16) *It will become apparent as we proceed that the fact that an idea is ancient and that it has been widely received is no argument in its favour, but should immediately suggest the necessity of carefully testing it as a probable instance of rationalization.*

(17) This brings us to another kind of thought which can fairly easily be distinguished from the three kinds described above. It has not the usual qualities of the reverie, for it does not hover about our personal complacencies and humiliations. It is not made of the homely decision forced upon us by everyday needs, when we review our little stocks of existing information, consult our conventional preferences, and obligations, and make a choice of action. It is not the defence of our own cherished beliefs and prejudices just because they are our own mere plausible excuses for remaining of the same mind. On the contrary, it is the peculiar species of thought which leads us to change our minds.

(18) It is the kind of thought that has raised man from his pristine, sub-savage ignorance and squalor to the degree of knowledge and comfort in which he now possesses. On his capacity to continue and greatly extend this kind of thinking depends his chance of groping his way out of the plight in which the most civilized people of the world now find themselves. In the past this type of thinking has been called Reason. But so many misapprehensions have grown up around the word that some of us have become suspicious of it. I suggest, therefore, that we substitute a recent name and speak of "creative thought" rather than a Reason. *For this kind of meditation begets knowledge, and knowledge is really creative inasmuch as it makes things look different from what they seemed before and may indeed work for their reconstruction.*

(19) In certain moods some of us realize that we are observing things or making reflections with seeming disregard of our personal preoccupations. We are not preening or defending ourselves; we are not faced by the necessity of any practical decision, nor are we apologizing for believing this or that. We are just wondering and looking and mayhap seeing what we never perceived before.

(20) Curiosity is as clear and defined as any of our urges. We consider what is in a sealed telegram or in a letter in which someone else is absorbed, or what is being said in the telephone booth or in a low conversation. This inquisitiveness is vastly stimulated by jealousy, suspicion, or any hint that we ourselves are directly or indirectly involved. But there

appears to be a fair amount of personal interest in other people's affairs even when they do not concern us except as a mystery to be unrevealed or a take to be told. The reports of a divorce suit will have "news value" for many weeks. They constitute a story, like a novel or a play or moving pictures. This is not an example of pure curiosity, however since we readily identify ourselves with others, and their joy and despair then become our own.

(21) We also take note of, or "observe" as Sherlock Holmes says, things which have nothing to do with or personal interests and make no personal appeal either by direct or by way of sympathy. This is what Veblen so well called "idle curiosity." And it is usually idle enough. Some of us when we face the line of people opposite us in a subway train impulsively consider them in detail and engage in rapid inference and form theories in regards to them. On entering a room there are those who will perceive at a glance the degree of preciousness of the rugs, the character of the pictures, and the personality revealed by the books. But there are many, it would seem, who are so absorbed in their personal reverie or in some definite purpose that they have no bright-eyed energy for idle curiosity. The tendency to miscellaneous observation we come by honestly nought, for we note it in many of our animal relatives.

(22) Veblen, however, uses the term "idle curiosity" somewhat ironically, as is his wont. It is idle only to the one who fail to realize that it may be a very rare and indispensable thing from which almost all distinguished human achievement proceeds, since it may lead to systematic examination and seeking for things hitherto undiscovered. For research is but diligent search which enjoys the high of the primitive hunting. Occasionally and fitfully idle curiosity thus lead to creative thought, which alters and broadens our own views and inspirations and may in turn, under highly favourable circumstances, affects the views and lives of others, even for generations to follow. An example or two will make this unique human process clear.

(23) Galileo was a thoughtful youth and doubtless carried on a rich and varied reverie. He had artistic ability and might have turned out to be a musician or painter. When he had dwelt among the monks at Valambrosa he had been tempted to lead the life of a religious. As a boy he busied himself with toy machines and he inherited a fondness for mathematics. All these facts are of record. We may safely assume also that along with many other subjects of contemplation, the Pisan maidens found a vivid place in his thoughts.

(24) One day when seventeen years old he wondered into the cathedral of his native town. In the midst of his reverie he looked up at the lamps hanging by long chains from the high ceiling of the church. Then something very difficult to explain occurred. He found himself no longer thinking of the building, worshipers, or the services; of his artistic or religious interests; of his reluctance to become a physician as his father wished. He forgot the question of a career and even the *graziosissime donne*. As he watched the swinging lamps he was suddenly wondering if mayhap their oscillations, whether long or short, did not occupy the same time. Then he tested his hypothesis by counting his pulse, for that was the only timepiece he had with him.

(25) This observation, however remarkable in itself, was not enough to produce a really creative thought. Others may have noticed the same thing and yet nothing came out of it. Most of our observations have no assignable results. Galileo may have seen that the warts of the peasant's face formed a perfect isosceles triangle, or he may have noticed with boyish glee that just as the officiating priest was uttering the solemn words, *ecce agnus Dei*, a fly lit on the end of his nose. To be really creative, ideas have to be worked up and then "put over", so that they become a part of man's social heritage. The highly accurate pendulum clock was one of the later results of Galileo's discovery. He himself was lead to reconsider and successfully refute the old notions of falling bodies. It remained for Newton to prove that the moon was falling, and presumably all the heavenly bodies. This quite upset all the consecrated views of the heavens as managed by angelic engineers. The universality of the laws of gravitation stimulated at the attempt to seek other and equally important natural law and cast grave doubts on the miracles in which mankind had hitherto believed. In short, those who dared to include in their thought the discoveries of Galileo and his successors found themselves in the new earth surrounded by new heavens.

(26) On the 28th of October, 1831, three hundred and fifty years after Galileo had noticed the isochronous vibration of the lamps, creative thought and its currency had so far increased that Faraday was wondering what would happened if he mounted a disk of copper between the poles of a horse shoe magnet. As the disk revolved an electric current was produced. This would have doubtless have seemed the idlest kind of experiment to the stanch businessmen of the time, who, it happened, where just then denouncing the child-labour bills in their anxiety to avail themselves to the full of the results of earlier idle curiosity. But should be dynamos and motors which have come into being as the outcome of Faraday's experiment be stopped this evening, the business man of to-day, agitated over labour troubles, might, as he struggled home past lines of "dead" cars, through dark

streets to an unlighted house, engage in a little creative thought of his own and perceived that he and his labourers would have no modern factories and mines to quarrel about if it had not been for the strange, practical effects of the idle curiosity of scientists, inventors, and engineers.

(27) The example of creative intelligence given above belongs to the realm of modern scientific achievement, which furnishes the most striking instance of the effects of scrupulous. Objective thinking. But there are, of course, other create realms in which the recording and embodiment of acute observation and insight have brought themselves into the higher life of man. The great poets and dramatists and our modern story tellers have found themselves engage in productive reveries, noting and artistically presenting their discoveries for the delight and instruction of those who have the ability to appreciate them.

(28) The process by which a fresh and original poem or drama comes into being is doubtless analogous to that which originates and elaborates so-called scientific discoveries; but there I clearly a temperamental difference. The genesis and advance of painting, sculpture, and music offer still other problems. We really as yet know shockingly little about these matters, and indeed very few people have the least curiosity about them. Nevertheless, creative intelligence in its various forms and activities is what makes a man. Were it not for its slow, painful and constantly discouraged operations through the ages man would be no more than a species of prime living on seeds, fruit, roots, and uncooked flesh, and wandering naked through the woods and over the plains like a chimpanzee.

(29) The origin and progress and future promotion of civilization are ill understood and misconceived. These should be made the chief theme of educations, but much hard work is necessary before we can reconstruct our ideas of man and his capacities and free ourselves from innumerable persistent misapprehension. There have been obstructionists in all times, not merely the lethargic masses, but the moralists, the rationalizing theologians and most of the philosophers, all busily if unconsciously engage in ratifying existing ignorance and mistakes and discouraging creative thought. Naturally, those who reassure us seem worthy of honour and respect. Equally naturally, those who puzzled us with disturbing criticism and invite us to change our ways of objects of suspicion and readily discredited. Our personal discontent does not ordinarily extend to any critical questioning of the general situation in which we find ourselves. In every age the prevailing conditions of civilization have appeared quite natural and inevitable to those who grew up in them. The cow asks no questions as how it happens to have a dry stall and

a supply of hay. The kitten laps its warm milk from a china saucer, without knowing anything about porcelain; the dog nestles in the corner of a divan with no sense of obligation to the inventors of upholstery and manufacturers of down pillows. So we humans accept our breakfasts, our trains and telephones and orchestras and movies, our National Constitution, our moral code and standards of manners, with the simplicity and innocence of a pet rabbit. We have absolutely inexhaustible capacities for appropriating what others do for us with no thought of a "thank you". We do not feel called upon to make any least contribution to the merry game ourselves. Indeed, we are usually quite unaware that the game is being played at all.

(30) We have now examined the various classes of thinking which we can readily observe in ourselves and which we have plenty of reasons to believe to go on, and always have been going on, in our fellowmen. We can sometimes get quite pure and sparkling examples of all four kinds, but commonly they are so confused and intermingled in our reverie as not to be readily distinguishable. The reverie is a reflection of our longings, exultations, and complacencies, our fears, suspicions, and disappointments. We are chiefly engaged in struggling to maintain our self-respect and in asserting the supremacy which we all crave and which seems to us our natural prerogative. It is not strange, but rather quite inevitable, that our beliefs about what is true and false, good and bad, right and wrong, should be mixed up with the reverie and be influenced by the same considerations which determined its character and course. We resent criticisms of our views exactly as we do of anything else connected with ourselves. Our notion of life and its ideals seem to us to be our own and such as necessarily true and right, to be defended at all costs.

(31) *We very rarely consider, however, the process by which we gained our convictions.* If we did so, we could hardly fail to see that there was usually little ground for our confidence in them. Here and there, in this department of knowledge or that, someone of us might make a fair claim to have taken some trouble to get correct ideas of, let us say, the situation in Russia the sources of our food supply, the origin of the constitution, the revision of the tariff, the policy of the holy Roman Apostolic Church, modern business organization, trade unions, birth control, socialism, the League of Nations, the Excess-profits tax, preparedness, advertising in its social bearings; but only a very exceptional person would be entitled to opinions on all of even these few matters. And yet most of us have opinions on all these, and on many other questions of equal importance, of which we may know even less. We feel compelled, as self-respecting persons, to take sides when they come up for discussion. We even surprised ourselves by our omniscience. Without taking thought we see in a flash that it is most righteous and expedient to discourage birth control by legislative enactment, or that one

who decries intervention in Mexico is clearly wrong, or that big advertising is essential to big business and that big business is the pride of the land. As godlike beings, why should we not rejoice in our omniscience?

(32) It is clear, in any case, that our convictions on important matters are not the result of knowledge or critical thought, nor, it may be added, are they often dictated by supported self-interest. Most of them are *pure prejudices* in the proper sense of that word. We do not form them ourselves. They are the whispering of “the voice of the herd”. We have in the last analysis no responsibility of them and need assume none. They are not really our own ideas, but those of others no ore well informed or inspired them ourselves, who have got them in the same careless and humiliating manner as we. It should be our pride to revise our ideas and not to adhere to what passes for respectable opinion can frequently be shown to be not respectable at all. We should, in view of the considerations that have been mentioned, resent our spine credulity. As an English writer has remarked:

(33) If we feared the entertaining of an unverifiable opinion with the warmth with which we fear using the wrong implement at the dinner table, if the thought of holding a prejudice disgusted us as does a foul disease, then the danger of man’s suggestibility would be turned into advantages.

From the Autopsy Surgeon's Report

Death occurred from the effects of asphyxia, cerebral anemia, and shock. The victim's hair was used for the constriction ligature. Local marks of the ligature were readily discernible: there were some abrasion and a slight ecchymosis in the skin. But I found no obvious lesion in the blood vessels of the neck.

Cyanosis of the head was very slight and there were no pronounced hemorrhages in the galea of the scalp. I should judge that very great compression was effected almost immediately, with compression of the arteries as well as of the vein, and that the superior laryngeal nerve was traumatized in the effect of throwing the victim into profound shock...

The lungs revealed cyanosis, congestion, over aeration, and sub pleural petechial haemorrhages...

Legal Indictment

State of ----
--- Country
TWENTY-FIRST JUDICIAL
DISTRICT COURT

THE GRAND JURORS of the State of --- duly impanelled and sworn, in and for --- County in the name and by the authority of the said State upon their oath, find and present:

That one John Doe late of --- County, on the 223rd day of January in the year of our Lord One Thousand Nine Hundred and Twenty-Four, with force and arms, in -- - County, aforesaid and within jurisdiction of the Twenty First Judicial District Court of ---, for the --- County, did unlawfully, feloniously, with malice aforethought kill and slay one Porphyria Blank by strangulation.

Contrary to the form and the Statutes of the State of ---, in such cases made and provided and against the peace and dignity of the same.

.....
District Attorney for the 21st
Judicial District of ---

Local Girl Found Slain by Rejected Lover

(Newspaper Account)

Ms. Porphyria Blank, 21, daughter of Mr. and Mrs. R. J. Blank, of Barton Park, was found strangled this morning in the cottage owned by John Doe, 25, who was apprehended on the scene of the crime by officers Bailey and Hodge. Doe was found holding the body in his arms, and appeared to be in stupor, his only reply to repeated questioning being, "I killed her because I loved her."

According to the members of the Blank family, Doe had paid attention to Miss Blank for the last several months, though it was strenuously denied that his regards for Miss Blank was returned. Miss Blank's engagement with Mr. Roger Weston was announced last month. Mr. Weston could not be reached for a statement. Mrs. Blank was prostrated by the news of her daughter's death.

The slain girl vanished last evening at approximately eleven o'clock from a dinner party given at her parent's home in honour of the approaching wedding. The family became alarmed when it was discovered that she was not in her room, and instituted a search for her about midnight. The police, who were promptly notified, in the course of their search knocked at Mr. Doe's cottage, a building some quarter of a mile from the Blank estate, at five in the morning. Receiving no answer, they forced the door and discovered Doe sitting with the dead girl in his lap. She had apparently been strangled, Dr. A. P. Reynolds, Autopsy Surgeon for the county, state that, from the condition of the body, death must have occurred at about midnight.

The Sob Sister's Story

The dead girl, beautiful and peaceful in death, her scarlet lips slightly parted as though whispering a caress to her lover, her blue eyes gentle and unquestioning as a baby's, lay in the murderer's arms like a child who has been rocked to sleep. Her golden hair falling in profusion about her shoulder all but concealed the cruel welt of red about her throat. The murderer, clutching is still burden to him, like a mother holding an infant, appeared dazed. As the police came in, he rose to meet them, still carrying his precious burden in his arms. The officers had almost to force him to relinquish her. He could not answer questions- could merely clutch the closer to his breast all that remained of the girl he loved better than life, and mutter, " I love her, I love her," like a man in a dream. A few hours later when I saw him in the sordid surroundings of the 10th Precinct Station House, so different from the cozy cottage which had been the abode of a tragic love, he was still dry-eyed, though his face wore a ghastly pallor. But when tried to question him, I became aware of terrific strain under which he suffered, and he showed all signs of a man on the verge of hysteria. When I tried to draw from him the motive for the pitiful tragedy, he could only rely, his pale boyish face like a mask: "I killed her, but God didn't say a word, a word."

At last he managed pitifully to say: "I killed her so that she would be mine alone for always!"

And this is the irony of fate! The very greatness of his love made him strangle her. Separated as they were wealth, social position, and all that implies, it was only in death that they could be united.

Who are we to pass judgment on such love?

Porphyria's Lover

Robert Browning

The rain set early in tonight,
 The sullen wind was soon awake,
It tore the elm-tops down for spite,
 And did its worst to vex the lake:
I listened with heart fit to break.
When glided in Porphyria; straight
 She shut the cold out and the storm,
And kneeled and made the cheerless grate
 Blazed up, all the cottage warm;
Which done, she rose, and from her form
Withdrew the dripping cloak and shawl,
 And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
 And, last, she sat down by my side
And called me. When no voiced replied,
She put my arm about her waist,
 And made her smooth white shoulder bare
And all her yellow hair displaced,
 And, stooping, made my cheek lie there,
And spread, o'er all, her yellow hair,
Murmuring how she loved me-she
 Too weak, for all her hearts endeavour,
To set its struggling passion free
 From pride, and vainer ties dissever,
And give herself to me forever.
But passion sometimes would prevail,
 Nor could tonight's gay feast restrain
A sudden thought of one so pale
 For love of her, all in vain:

So, she was come through wind and rain.
Be sure I looked up at her eyes
 Happy and proud; at last I knew
Porphyria worshipped me; surprise
 Made my heart swell, and still it grew
While I debated what to do.
That the moment she was mine, mine, fair,
 Perfectly pure and good: I found
A thing to do, and all her hair
 In one long yellow string I would
Three times her little throat around,
And strangled her. No pain felt she;
 I am quite sure she felt no pain.
As a shut bud that holds a bee,
 I warily opened her lids: again
Laughed the blue without a stain.
And I untightened next the tress
 About her neck; her cheek once more
Blushed bright beneath my burning kiss:
 I propped her head up as before,
Only, this time my shoulder bore
Her head, which droops upon it still:
 The smiling rosy little head,
So glad it has its utmost will,
 That all it scorned at once it fled,
And I, its love, am gained instead!
Porphyria's love: she guessed not how
 Her darling one wish would be heard.
And thus we sit together now
 And all night long we have not stirred,
And yet God has not said a word.

Quiapo: The Procession of the Black Nazarene

Marne L. Kilates

On the ninth day of January,
In the sober days that follow the intoxicated season,
The prophets descend like tongues of fire
Upon the streets of Quiapo.
The sun bleeds its flesh of asphalt,
Scorches its bones of concrete.
Fumes issue from its pores in a heady breath,
And the air is thick.

Men, their headbands filled with sweat,
Their eyes wild with lightning,
Bare their backs tumid with pain and illusion,
Amoks for a day's season. In a frenzy,
They struggle to keep on their shoulders
Some splinter of Calvary, some chafe of the rope
That will deepen the wounds of the flesh, draw blood
To cleanse the wounds of the spirit.
In their drunken vigor madness expiates.

God, clad in maroon, lace, gold-leaf and brocade
(Men's lame imitations of the eternal),
His eyes wild with lightning,
Stumbles forward in all directions.
But in the demented martyrdom of mortals,
Aching shoulders and bleeding flesh
Bear Him an eternity aloft.

And the prophet descend like tongues of fire
(The planets tilt in their ancient dance)
Upon the streets of Quiapo,

Upon the heedless multitude of the orange fire,
The sacred soot that asphyxiates the soul,
The spear of the sun that transfix the flesh.

Our Father,
In the drug of incense,
In the burning fever of lowers,
In the heady camphor of our endless ardour.
In our faith in the apocalypse,
In the grime on the ginseng root,
The soot on the novena,
In the wax on the bronze amulet,
The soiled sampaguita—

Heal
All these wounds you inflict on us:
On our shoulders that bear
The weight of Rulers and Nations,
On our breasts that ache and hurt with rage,
On our knees scrapped in ignorance and submission,
On our ankles numb in the clamp of shackles,
On our palms pierced by nails on myriad metal,
Dipped in perfume and arsenic,
Bile and vinegar,
Mud and myrrh.

*From Alfredo Navarro Salangga, ed.
Corpus Anthology of Poets in Search of God
Quezon City, New Day Publishers, 1989*

Black Nazarene Procession

Awes American Tourist

Julliane Love De Jesus

January 9th, 2014

MANILA, Philippines—It's not only local devotees who would travel for miles and battle through a sea of ecstatic devotees just to touch the centuries-old black statue of Jesus Christ known as the Black Nazarene.

Some foreigners do, too.

American tourist Gerry Blevins got a baptism of fire when he was lured to the massive daylong pilgrimage and took part briefly in the procession.

He said touching the Black Nazarene image gave him a tough time, but added that "people just got to have the patience."

"It's a once in a lifetime thing. You only get one chance to do it," he told INQUIRER.net.

As the procession kicked off at Quirino Grandstand on Thursday morning, the crowd swelled in minutes and Blevins was among those who swarmed to the carriage.

A native of Delaware state, the American national said he came to the Philippines for his Filipina girlfriend and that it was his first time to participate in the Black Nazarene procession.

"At first, when I got here at 1 p.m. there's just insanity trying to get to touch the Black Nazarene," he jokingly said.

Blevins chose not to take off his shoes for fear of hurting his feet when he joined the procession that trudged through garbage-strewn route of Nazarene's journey.

Just for a little thrill, Blevins said he climbed a tree to capture the Black Nazarene being revered by millions of devotees in the most unusual way.

But despite the raucous crowd, he said he still believes that the Philippines is "much nicer [place] than the United States."

The wooden statue of Christ, crowned with thorns and bearing a cross, is believed to have been brought from Mexico to Manila on a galleon in 1606 by Spanish missionaries. The ship that carried it caught fire, but the charred statue survived and was named the Black Nazarene.

Some believe the statue's survival of fires and earthquakes through the centuries, and intense bombings during World War II, are a testament to its mystical powers.

<http://newsinfo.inquirer.net/561005/black-nazarene-procession-awes-american-tourist#ixzz46LtgcK10>

Chapter 2
**Writing a Reaction Paper,
Review, or Critique**

DEPED COPY

Art

(1) The French artist Georges Braque (1882-1963) once said. “In art there can be no effect without twisting the truth.” While not all artists would agree with him, Braque, who with Pablo Picasso originated the cubist style, “saw” things from a different perspective than the rest of us, and he expressed his vision in his paintings. All art is an interpretation of what the artist sees. It is filtered through the eyes of the artist and influenced by his or her own perceptions.

(2) Throughout history, artists have applied their craft to advance religious, social, and political visual arguments. Portraits of kings and queens present how the monarchs wanted their people to see them, with symbolic tools of power such as scepters, crowns and rich vestments. Art in Churches and cathedrals was used as a means of visual instruction for people who could not read. Much modern art reveals impressions feelings and emotions without remaining faithful to the actual thing depicted. While entire books are written about the meaning and function of art, let’s examine how one particular artist, Pablo Picasso (1881-1973), created a visual argument.

Pablo Picasso’s Guernica

(3) Pablo Picasso, with fellow artist Georges Braque, invented a style of painting known as **cubism**. Cubism is based on the idea that the eye observes things from continually changing viewpoints, as fragments of a whole. Cubism aims to represent the essential reality of forms from multiple perspective angles. Thus, cubist paintings don’t show reality as we see it. Rather, they depict pieces of people, places, and things in an unstable field of vision.



Guernica by Pablo Picasso (1937)

(4) Picasso's painting *Guernica* represents the essence of cubism. During the Spanish Civil war, the German air force bombed the town of Guernica, the cultural center of the Basque region in northern Spain and a Loyalist stronghold. In only a few minutes on April 26, 1937, hundreds of men, women and children were massacred in the deadly air strike. Two months later, Picasso expressed his outrage at the attack in a mural he titled simply, *Guernica*.

Who is Picasso's Target Audience?

(5) Knowing the history of the painting can help us understand whom Picasso was trying to reach. In January 1937, Picasso was commissioned to paint a mural for the 1937 *Exposition Internationale des Arts et Techniques dans la Vie Moderne*, an art exhibition to open in France in May of the same year. Although he had never been a political person, the atrocity of Guernica in April compelled him to express his anger and appeal to the world.

(6) Before the mural went to display, some politicians tried to replace it with less "offensive" piece of art. When the picture was unveiled at the opening of the expo, it was received poorly. One Critic described it as "the work of madman." Picasso had hoped that his work would shock people. He wanted the outside world to care about what happened at Guernica. However, Picasso may have misjudged his first audience, In 1937, Europe was in the brick of world war. Many people were in denial that the war could touch them and preferred to ignore the possibility that it was imminent. It was this audience who first viewed *Guernica*---an audience that didn't want to see a mural about warm an audience that was trying to avoid the inevitable. Years later the mural would become one of the most critically acclaimed works of art of the twentieth century.

What Claims Is Picasso Making in the Image?

(7) Picasso's painting comprises many images that make up an entire scene. It depicts simultaneously events that happened over a period of time. The overall claim is that war itself is horrible. The smaller claims address the injustice of Guernica more directly. A mother wails in grief over her dead infant a reminder that the bombing of Guernica was a massacre of innocent. Picasso also chose to paint his mural in black and white, giving it the aura of a newspaper, especially in the body of the horse. He could be saying, "This is news" or "This is a current event that you should think about."

(8) It should be mentioned that Picasso created many version of the images in the mural, carefully considering their position, placement, and expression, sometimes drawing eight or nine versions of a single subject. He thoughtfully considered how the images would convey his message before he painted them in the mural.

What Shared History or Cultural Assumptions Does Picasso Make?

(9) The assumptions in any argument are the principles or beliefs that the audience takes for granted. These assumptions implicitly connect the claim to the evidence. By naming his mural *Guernica*, Picasso knew that people would make an immediate connection between the chaos on the wall and the events of April 26, 1937. He also assumed that the people viewing the painting would be upset by it. In addition, there are symbols in the painting that would have been recognized by the people at the time such as the figure of the bull in the upper-left-hand corner of the mural, a long-time symbol for the Spain.

What is Picasso's Supporting Evidence?

(10) Although Picasso was illustrating a real event, cubism allowed him to paint "truth" rather than "reality." If Picasso was trying to depict the horror of Guernica and by extension, the terror and chaos of war, all the components of his mural serve as supporting evidence. The wailing figures panicked faces, the darkness contrasted by jumbled images of light all project the horror of war. Even the horse looks terrified. Overall, *Guernica* captures the emotional cacophony of war. Picasso wasn't just trying to say, "War is hell." He was also trying to impress upon his audience that such atrocities should never happen again. In essence, Picasso was making an appeal for peace by showing its opposite the carnage of war.

Four Values in Filipino Drama and Film

Nicanor G. Tiongson

(1) THERE IS NO doubt that cinema has risen as one of the most popular means of mass communication in contemporary Philippines. Movie theaters dot cities, towns and other important commercial centers from Aparri to Jolo. Through these theaters, Nora Aunor has truly become a national figure and tagalog has risen to the status of a real national language. Indeed, movie theaters have become as important to us today as churches were in the last century.

(2) Because movies have become one of the most important means of communication, it is high time that the Filipinos examined the values encountered in and propagated by, the movies. These values at the general worldview arising from them inevitably mold the Filipino's consciousness for better or for worse, in an effective, if insidious, manner through stories that entertain.

(3) Sad to say, the principal values encountered in most Filipino movies today are the same negative values they have inherited from the traditional dramas which migrated, so to speak, from stage to screen, and provided the latter, for the longest time, with both form, content and most of all, world-view. Four of these values which we must single out for their prevalence, perseverance and perniciousness may be encapsulated in the following statements: 1) *Maganda ang Maputi* (White is beautiful), 2) *Masaya ang may Palabas* (Shows are the best), 3) *Mabuti ang Inaapi* (Hurrah for the Underdog!), and 4) *Maganda pa ang Daigdig* (All is Right with the world).

Maganda ang Maputi

(4) Our colonial aesthetics today may be partly rooted to various dramatic forms, (during both the Spanish and American colonial regimes), which populated and perpetuated the value of "white is beautiful." During Spanish times, the *komedya* dramas from *awits* and *koridos* revolving around the love of princes and princesses in the fight between Christians and Moros during the middle ages in Europe) not only made the "indio" cheer and champion the cause of the white Europeans who, favored by God and miracles, invariably defeated the Moros but also demanded a standard of beauty that legitimized and made ideal the bastard or the mestizo. To be a prince or princess one had to "look the part." One had to have "*matangos na ilong, malaking mata, maliit na bibig,*" and most of all, "*maputing balat.*" He or she also had to have "*magandang tindig*" which is simple language boiled down to "tall like a white man."

(5) Likewise, in the passion play called *sinakulo*, natives playing Christ and most especially the Virgin, were chosen on the basis of their resemblance to both *istampitas* and images of Christ and the virgin in the Churches, both of whom were always unmistakably and invariably Caucasian. It is not surprising that the term "*parang Birhen*" became a stock metaphor among native poets in describing the idealized beauty of any woman.

(6) During the American regime, *bodabil/stage show* (which showcased American songs and dances) not only singled out Filipinos who could do imitations of Elvis Presley and Tom Jones, but necessarily also favored the Caucasian-looking either as the closer imitation of these “originals” (note Eddie Mesa and Victor Wood) or as “leading man types,” above the “ethnic-looking” who in spite of their often superior talent, were relegated to slapstick comedies and roles of maids or minor friends. Similarly, there was a time in the Ateneo when directors of Shakespearean plays picked out the not-too-ethnic-looking boys whose skin pigmentations would not contrast too sharply and ridiculously with Ophelia’s or Roxanne’s blonde wig. A recent production of *My Fair Lady* borrowed Caucasians from the international School to lend “authenticity” to its ball and Ascot scenes. And if the virgin was the ideal of physical beauty in Spanish times, the small town *modista*’s blonde or redhead white-skinned tinny lipped mannequin, as well as tall, willowy *mestiza* Karilagan models, have become the impossible dreams of the contemporary Filipina.

(7) American movies have likewise provided Filipinos with new gods and goddesses. Elizabeth Taylor, Audrey Hepburn, Rudolf Valentino, and Elvis Presley are only some of Hollywood’s stars from whom our local planets derived their glow (Amalia Fuentes, Barbara Perez, Leonard Salcedo, and Eddie Mesa, respectively).

(8) Clearly then, the colonial aesthetics of contemporary Philippine movies are both a derivation, an outgrowth and a magnification of colonial aesthetics in our Spanish past and American present. Today, all stars in the firmament of Filipino cinema with the sole and singular exception of Nora Aunor (who ascended to her throne as a singer) are either *mestizos*, *mestizas* or *mestisuhin*, “*Tipong Artista*”. Therefore can be applied only to actors like Eddie Gutierrez, Dante Rivero, George Estregan, Joseph Estrada, and Fernando Poe Jr., and actresses like Amalia Fuentes, Gloria Romero, Trixia Gomez, Gina Pareño, Daria Romirez, Elizabeth Oropesa and Nida Blanca. Corollary, native-looking actors and actresses often end up as comedians or *kontrabidas*, like Chiquito, Dely Atay-atayan, Chichay, Martin Marfil, Balot, Tange, and Cachupoy. There are exceptions to be sure, (especially with actors who have other than physical beauty) but the rule is incontrovertible.

(9) The value of “white is beautiful” has been and is one of the most ridiculous and destructive expressions of our colonial mentality. Because of it, Filipinas have lavished money on surgery and trips abroad to have their eyes made wider, their noses sculptured to aquiline or, at least, decently Caucasian proportions, their breasts uplifted and directed to crisp, and commendable heights, while today commercial after commercial appeals to them to buy this and buy that brand of milk to their children will grow tall because “*iba na ang matangkad.*” Because of this value, our women gave dyed streaked their hair or rust, with expensive imported dyes or *agua oxigenada* bought from the corner drugstore. Because of it, Filipinas through the decades have covered up their own golden skin with powders and make-ups, from Doña Victorina who pasted on so much rice powders her face “cracked” and “crumbled,” like her Spanish, in midday heat, to Vicky and secretary, who spends a third of her salary on expensive Max factor foundations and make-up and eye-shades which are supposed to make her look like a *Vogue* cover girl but which only succeeded in giving her a ridiculous mask whose color stands out apart from the rest of her body. Because “white is beautiful,” Filipinas have adopted a ridiculous

pout to contract their full, sensuous lips into a proper smallness. Because white is beautiful, brown has become criminally ugly.

(10) The adulation for the white has imposed on the Filipino national inferiority complex, a deep-seated unconscious “conviction” that we are an ugly people, not worthy of being seen on screen, too homely to be photographed beside the beautiful Caucasian race, “exotic” at best (a term borrowed from Caucasians), anthropoid at worst, whose physical handicap can only be remedied by frantically importing and imposing on ourselves all the Caucasian’s beauty techniques that will truly “make-up” for our deficiencies.

(11) Such view of ourselves betrays, to say the least, an idiotically superficial mind that does not have enough depth and interiority to see that what makes a person beautiful, be he white, black, brown, red or yellow is not the pigmentation of his skin or the size of his nose or the smallness or bigness of his eyes and mouth but his goodness and dignity as a person which derives in turn from his refusal to be subjugated by anyone and his desire to fulfil himself as a person whose concerns transcend his own interests into service of the greater many. It is the failure to understand how a leper and a paralytic and the most abject slum-dweller can be ten times more beautiful than a Miss Universe, a carefully manicured Makati matron and the most beautiful face and/or body on the movie screen.

(12) Secondly, and more important, such a view is antithetical to a constructive national pride that assumes that a people is talented enough to stand on its own two feet, eating from the sweat of its brows, depending on no one for its life its pride and its dignity, and least of all for the concept of itself as a physical and psychological personality.

(13) Thirdly, and corollary to the second, this value is based on an artificial need that perpetuates, among other things, the dependence of our economy on foreign, specifically American business interest that constitute the principal obstacle to the growth of a truly Filipino economy. Like the “Dao mentality” and taste for American canned goods, fruits, cars, clothes, music and literature which demand the continuing importation of cosmetics, goods and equipment from the United States. The dollar output of the country for these cosmetic imports may not amount to very much, but when coupled with our dollar output for all the other goods (practically everything we use) which are inextricably linked to this colonial “white is beautiful” mentality, one readily sees that this value is one of the most pernicious that has wreaked havoc on our national economy, by draining the country of dollars needed for our own industries. In a very real sense, Ms. Vicky Secretary’s demand for the Mac Factor’s latest “blush on” is the reason why Juan de la Cruz and his family cannot afford to buy rice.

Masaya ang May Palabas

(14) Traditional Philippine dramas of the Christianized regions both during and after the Spanish regime all fulfilled the one predominant demand the masses made on their dramas-entertainment, in the past, as well as in the present, this

obsession with entertainment would be satisfied by any of the following ingredients: *bakbakan, iyakan, sayawan, kantahan, tawanan*.

(15) In Spanish times the *komedya* delighted audiences for the days on end with *batallas* or fight between individuals (both men and women) or armies (Christian and Moro). *Batallas* which were done to the tune of the *carranza* and executed in steps of the *curacha*, to the accompaniment of a brass or bamboo band, accounted for at least half of the total performance time, because audience demanded that fights be prolonged, especially if the prince or princess displayed a charming or novel way of fighting with sword, dagger or spear. An audience's involvement in a fight was gauged by their screams, catcalls, boos, or gift of money thrown on stage.

(16) On the other hand, the *sinakulo* provided the masses with an entertainment of both laughter and tears, Judas, Barabas and all other "bad men" were the only characters in the *sinakulo* who were allowed to make people laugh, it being considered sacrilegious to "tamper" in any way with the traditional interpretation of Christ, the Virgin and the apostles as prim and proper, drab and humourless individuals. Thus, Judas may sing and dance the latest popular songs while "selling Christ" and Barabas may be made to dance like a fool by Dimas. On the other hand, women find *catharsis* in tears shed for Christ being whipped, slapped and kicked by the "cruel" Jews.

(17) The vernacular *zarzuela* was responsible for forming and crystallizing the taste of the masses for musicals. The *kundimans*, sung lugubriously by a pair of lovers under a "mango tree" painted in *katsa* backdrop, a *danza* or *tango* dished out by a boasting *binata*, *balitaw* broken up in comic responses between two *utusans* could spell the success or failure of a *zarzuela* and make of Atang de la Rama a superstar.

(18) The *dramas*, on the other hand, entertained by squeezing ones tear glands dry and making a river of one's nose. Mass audiences delighted in masochistic entertainment by empathizing with facile stories about poor-but-beautiful-*kasama*-girl drowning in a torrent of abusive words from wicked *donyas*, or about maudlin moppets subjected to the physical violence of *madrastas*, or of tubercular husbands coughing their life away in the arms of wives who eke out a pitiful life from washing other people's clothes.

(19) In the American period, the traditional ingredients of "entertaining dramas" were further enhanced by *bodabil* and stage show, which took the song and dance of the *zarzuela* and magnified these into a potpourri of chorus numbers and lavish production designs, and further appended the teary-eyed *drama* to supplement the titillation of song and dance with tears.

(20) American movies of the popular type also contributed to the strengthening of the tradition of entertainment in Philippine audiences. The "great" musicals of the late thirties and early fifties gave Filipino audiences a taste for song and dance entertainment with more zest, zing and pizzazz, while American comedies addicted them to slapstick. Heavy American dramas, on the other hand, fixated many Filipino audiences in the stage of soap operas of the most sudsy variety, with

luxuriant words and a cluster of tragic situations for detergent. Needless to say, the string of “action films” from America and Britain, typified par excellence by Ian Fleming’s James Bond, whetted our *komedya* lust for blood a hundred times over, and made us hunger for brutal killings and massacres and out of this world spectacles.

(21) Today the Filipino film continues to regard the value of entertainment as a premise, nay, as its very *raison d’etre*. In fact, it is this value, besides movie stars, which makes box office hits. Thus, the urban poor and middle class and the *provinciano* still queue up to see Charito Solis twitch her chin and cheeks, or Boots Anson shed buckets of tears or Eddie Rodriguez clasp his head with two hands in desperation (but without disarranging his pomaded hair) as he is caught between two women in run-of-the-mill domestic stories (claustrophobic as they are worn out) that should have been torn down with the Teatro Zorilla.

(22) Today, Dolphy is box-office king, even when he repeats himself either as bakla (*Hootsy, Kootsy, Jack and Jill, Fefita Fofonggay*) or as soft-hearted, poor John (*John and Marsha, Kisame Street*), dishing out typical impersonations and jokes. Likewise, Chiquito, Chichay, Patsy, Aruray, Matutina, Balot, Cachupoy and Tange are still tickling funny bones with their usual shrill-and-slapstick comedy.

(23) Likewise, the new prince-superman of our cinematic *komedyas* account for much of the total income of our movie industry. How else can we explain the tremendous popularity of Fernando Poe Jr., Joseph Estrada, Jun Aristorenas, George Estregan, Tony Ferrer and even Ramon Zamora? It is no exaggeration to say that Fernando Poe Jr. can direct himself in any film with no substantial or logical story to speak of and still pick our wallets, provided he wipes them all out with bare fist or machine gun. How can we explain why males, and even females can sit through a movie that is nothing more than a concatenation of interminable and repetitious fighting episodes? How else can we explain the money poured into “action films” or all types with heroes and/or combatants employing bare fists, or karate chops, pistols, machine guns, samurai swords, spears, daggers, knives, chaku, chains and iron balls and all manner of fighting instruments? How else can we explain in short why brawn is best for box office returns?

(24) Lastly, Filipino producers know only too well that mass audiences are still hung up on the *zarzuela* musical tradition. From the very first Filipino movie *Dalagang Bukid* (1919) starring the Queen of staged *zarzuelas Atang de la Rama, to Senyorita* and *Maalaala mo Kaya* starring the Queen and King of the 1930’s filmed *zarzuela*, Carmen Rosales and Rogelio de la Rosa, to *Waray Waray*, starring the 1950’s song and dance team Nida Blanca and Nestor de Villa, to *Roses and Lollipops* starring the phenomenal voice Nora Aunor, producers and movie companies have cashed in on the tradition of the song-and-dance entertainment.

(25) The tradition of entertainment, whether through *bakbakan, iyakan, kantahan, sayawan* and *tawanan* has been so strong that it is no exaggeration to say that they are responsible to a large extent for the sad and sub literate state of the Filipino movies in the past and in the present. Because of it, conscienceless producers have refused to do away with formula films that lay their golden eggs, one

can even go as far as saying that many actors were catapulted to stardom because he answered the need for a stereotyped hero as demanded by these stereotyped traditional film.

(26) But then, what is wrong with entertainment? Nothing, *per se*. For indeed, does not all art seek to entertain, if by entertainment we mean the moving of an audience, or the elicitation of emotional response from them, whether that response be one of tears, laughter or sheer adrenalin. It is this value of entertainment in fact that makes any form of art both valid and popular.

(27) But it is not the entertainment *per se* that we question here, but the kind of entertainment that is succinctly expressed by the Tagalog word *palabas*. It is the entertainment that draws its dubious validity from its ability to transport its audience from the world of the real to a make-believe world, or at least, a world that will make them forget the reality that surrounds them. It is this entertainment that provides an unhealthy and permanent escape from one's true world, an entertainment that is outer-directed (*palabas*) and has no time for appreciation of deeper substance and worth, an entertainment that is neither reflective nor critical.

(28) The effect of this wrong value cannot be underestimated. For indeed, how far can people progress if all they appreciate are circuses? How far can our country go if Filipinos persist in shying away from the truth of their surroundings and covering their discontent with a frantic search for the funny, the sad and the "exciting"? How far can the momentum for change go if recognition, discontent and anger at one's surroundings are dissipated in the discharge of tension in the darkness of a movie house? If religion was the opiate of the masses in times past, our films have become that opiate today, ten times more potent because of their effectivity and prevalence.

Mabuti ang Inaapi

(29) The value of making a hero of the underdog and of enthroning suffering and submissiveness was propagated and legitimized by the colonial regimes of Spain and America in the Philippines. In Spanish times, the two principal forms of literature and their dramatic counterparts set up two principal types of heroes for the edification and emulation of the "*indios*." The *pasyon* and its dramatic counterpart the *sinakulo*, had Christ as "*Mabining tao*" whose main virtue seemed to be the lack of a backbone and whose acute anemia of the will was more than compensated for by malfunctioning tear glands.

(30) Likewise, the *awits* and *koridos* (Tagalog adaptations of European metrical romances) and their dramatic counterparts, the *komediya* and *moro-moro*, extolled princes (or princesses) who were "*dehado*" (usually the third prince who is good-looking but much too naïve and kind-hearted), or *ermitanyos*, lepers and *bilyanos* who turn out to be princes or kings or, at least possessors or donors of powerful *anting-antings* that helps out the *dehado* prince.

(31) During the American regime, the Spanish *zarzuela* and *drama* that were indigenized by local playwrights as well as romantic short stories and novels by

Filipinos, usually had for heroine, blushing rural maids, *utusan*, *cabaret girls*, *labanderas*, *tinderas of sampagitas* or *kakanins*, who were hounded by various relentless furies, represented by abject poverty, rich donyas, evil madrastas, malicious mother-in-law and ugly but well-dressed step-sisters. In almost all case, these lackluster heroines draw strength from uncompromising virtue and sterling submissiveness and masochistic self-depreciation.

(32) These values, however, did not die when the lights went out on our *entablados*, but achieved new life and vigour, *and* fame to boot, in the mass medium of the Filipino film, when the movies borrowed plots from Philippine drama, they necessary took on the characters inhabiting these dramas as well. The very first heroine on our movie screen (1919) was Angelita the sampaguita vendor in *Dalagang Bukid*, (Hermogenes Ilagan's most famous *zarzuela*) who became the prototype of a whole string of pretty, singing heroines on film musicals, from Carmen Rosales to Elsa Oria, to Nida Blanca, to Nora Aunor.

(33) Likewise the youngest and persecuted princes and princesses of the *awits* and *komedyas* either migrated into film as such (e.g. in Manuel Conde's film adaptations of *Siete Infantes de Lara* and other *awits*), or donned modern contemporary *camisas de chino* or *balintawaks* to merge with the hero and heroines of both *dramas* and *zarzuelas*. What indeed is the dark, *probisyana* who marries the rich man's son but *Mariang Alimango* of our Spanish past resurrected?

(34) But what is wrong with these values which champion the underdog and make of suffering and submissiveness a virtue? Didn't Christ himself promise the kingdom of heaven to all those who suffer and are persecuted?

(35) To be sure, there is nothing wrong with suffering *per se* or with persecution *per se*. For true indeed, is the cliché that nothing of value was ever gotten without suffering, from good personal relationship to truly democratic societies. Many a good revolutionary or progressive idea has usually been met with the establishment's disapproval, mockery or outright persecution.

(36) What *is* wrong with the reprehensible is masochism, or the love of being persecuted and of suffering, which sometimes expresses itself among Filipinos in an unhealthy feeling that one is not conforming to Christ's teachings if one is not suffering something or the other. This value expresses itself in a psychotic drive towards self-flagellation, in a dubious obsession to let out one's blood to ward off bad luck, in a perpetual penitence to humiliate and depreciate one's self. In our context, this value becomes a vice, especially because it makes Filipinos accept all sufferings, *even if the suffering is unjustly imposed on them by foreign or local oppressors*. Thus, a typical Filipino reaction to economic problems, like the price-hike of rice, fish, chicken and meat, is the gradual elimination of meat, then chicken, then fish, expressed in the related disvalue of "making do" of "*para makaraos*." The same disvalue becomes the answer to a leaking tin roof, and eve physical violence. It is what prompts a Filipino to turn the other cheek, allow himself to be completely stripped of his pride.

(37) Because of this disvalue, many Filipinos have become superficial and escapist. They do not think deeply on their present problems nor do the roots of the

problems. They do not ask *why* the prices keep spiralling, *why* their roof leaks, *why* their clothes are torn, *why* their children is always sick. They do not ask *why* they should be subjected to physical violence. For, once suffering is accepted as a “natural” state of man in this world, how can a person then even question it, much less do anything about it? In short, if suffering is a virtue, why end it?

(38) Clearly then, this value is condemnable because it provides an escape for the Filipinos from the troubles he should be facing. This escaping should be destroyed and pulverized for it would negate all change and progress among Filipinos. It would make the hunger, famine, malnutrition, sickness, and death a “natural” thing. In the final analysis, it would rob the Filipino of his dignity as a human being.

Maganda Pa ang Daigdig

(39) The last value which stipulates that “all is right with the world” is not a value in itself, but a world view that arises as a consequence of the second and third disvalue. Like all the other disvalues, the terminal world view was molded by our colonial experience.

(40) In Spanish times, our colonial drama always ended with the affirmation that all evil is punished and all good rewarded. Christ in both the *pasyon* and the *sinakulo* rises from the dead, and ascend triumphantly into heave, while his enemies cower before his brilliance, and in some plays are condemned to blindness (Longinus), eternal wandering (Samuel Belibeth), beheading (Pilate), or other colorful, if sadistic. Corporal punishments. Likewise, the quiet submissive, suffering, and utterly “virtuous” Don Juans are rewarded with elusive *Ibong Adarnas*, the magical lion’s milk or precious stone on a giant’s forehead, the prettiest and wealthiest princess, treasure chest, and, not the least, the throne of ailing or dying father. Similarly, all beggars, lepers or *ermitanyos* are restored to their prince hoods, and most of all. All *sultans*, *kalips*, and *Moros* are reduced to their knees before the Christian kingdoms.

(41) In American times, the maudlin heroines and shy heroes of the *dramas* and *zarzuelas* were showered with happy endings, usually in the form of marriage to the rich man’s son/daughter, and were besieged by teary repentance of *donyas*, *madrastas* and sister-in-law. Most often they also become wealthy overnight, with timely *pamana* from distant uncles or grandmothers living in distant provinces who leave all their wealth to them as last remaining relative. *Bodabil* and *stage show*, on the other hand, simply aim to “entertain” and make their audiences turn away from the unhappiness of the world.

(42) Filipino movies in general have perpetuated this same cockeyed view of the world as beautiful, as just and as livable. The kind-hearted prince who is persecuted but triumphs in the end as champion of the poor and ends with all the “goodies” has been resurrected in the modern film versions of the *awits*, or better, have been reincarnated in the persons of Fernando Poe, Jr., Joseph Estrada, Jun Aristorenas, and other champions of the *inaapi*. In Filipino movies, these actors are always portrayed as modern Robin Hoods or superman who always obliterate the

Paquito Diazes and Eddie Garcias from the lives of the poor they exploit, invariably rescue and fall in love with damsel in distress, and triumph with their superb handling of guns, knives, swords, chakus, bows and arrows, balls, and chains, and most of all, with bare fists that thunder against enemy jaws.

(43) On the other hand, all the Nora Aunors are married to the Tirso Cruzes (on earth as well in heavens) Vilma Santos ends up in the arms of a hero who is always either too tall or too fat for her, the Tessie Aganas (and her whole genealogy of maudlin moppets, from Vilma Santos to Jingle to Snooky to Maribel Aunor to Nino Muhlach) triumphs over a legion of fast and fine-pinching *madrastas* malicious kidnapers and a host of other be-mustached *kontrabidas* who specialized in low-crackling laughter.

(44) All these heroes and heroines in turn draw their legitimacy from the example of Christ who very often becomes their ally in suffering and is not above working miracles to disentangle wayward and convoluted plots. He may transform Gloria Romero's black skin to dazzling Caucasian white (*Cofradia*), or he may blunt or destroy the seven daggers that pierce the heart of a sorrowing mother like Rosa Mia (*Siete Dolores*). All in all, most persecuted heroes and heroines are religious, for often, only the hand of Christ can resolve, or better still, dissolve, all the contradictions in their lives. As in the Iliad and Morality plays, God intervenes in the fate of mortals.

(45) But what is wrong with the morality play today? Again, nothing in itself, and especially if the morality play is made to convey valid insights into our society. But, if the morality play ends in the simplistic view of the problems of our society nay, misrepresents those problems and worse, "solve" those problems with endings that very far from the real, then we must register vehement objection to these cinematic plays.

(46) And indeed, unreal and fantastic are the resolutions of the problems in most of these plays. In the real life, young beautiful, poor maidens do not end up married to rich men's son, but are merely used as sex objects by these, and left pregnant perhaps. In real life, there are no Fernando Poe, Jr's who descend like messiahs on us to solve all our problems, and if there are, (like Asedillo) they are more often than not killed because their followers remain as followers, and do not understand that the leader becomes a leader only because he is formed in the womb of the masses, with a life that cannot be divorced from them and their active support. In real life, those with black skin never turn white (except perhaps in terror), just as errant sons are not drawn back straying sheep by the passive tears of the masochistic mother. In real life, God has better things to do than fish stupid mortals out of the mire of their own creations. In fact, life is quite ugly, and change quite difficult, though not impossible.

(47) But aren't the toiling masses entitled to a few minutes of forgetfulness? Can they not eat of the lotus and drink of the Lethe to alleviate their own sufferings? Are we so unkind as to take away from them, the last rays of hope that will make them go on fighting for dear life?

(48) But it is precisely this hope that is questionable. Giving people hope that they can change society in an antipodal to giving them hope in an oppressive status quo. For what that the latter is the false hope perpetuated by our movies-a false hope that convinces those who suffer because of injustice that they need not think of their real problems of food and shelter because the world is still beautiful, and Nora Aunora still gets Tirso Cruz, Snooky finally gets smothered with parental love, and Fernando Poe, Jr. will save us all. This is the hope that springs eternal from dreaming of Messiahs and miracles amidst frenetic singing and dancing and circuses without bread.

(49) Such a false hope is nothing short of subversive of the interest of the very masses who patronized this kind of entertainment. In a weekly ritual, maids and *labanderas* and farmer's wives who sweat to eke out a living, pay hard earned money to cry over the persecution of their heroes and heroines, only to be told in the end, that life is not so bad after all and they should continue their sufferings in a system that is basically oppressive, in the hope of *deus ex machina* that will obliterate all these suffering and lead them to a land flowing with milk and honey.

Values for an Independent People

(50) The most urgent need confronting the Filipino masses today is that of economic liberation. But economic liberation shall become a reality only if the masses themselves are able to face and analyze the condition they live in, and if they decided to change these conditions for the better.

(51) Two of the principal obstacles to the enlightenment of the masses, however, are the condition and contemporary state of the Philippine culture which is not only colonial but reactionary as well. Of our contemporary cultural forms, drama, and film are the most effective dissemination of the negative values that blinds the masses and hypnotize them in to a state of passivity.

(52) But what are we to do about these values? How can they be remolded/changed so that they may help in today's search for Filipino identity, in culture, government and the economy? To neutralize and eventually eradicate these values, Filipino artists, scholars and teachers should create or propagate for counterpart pro-Filipino values, namely; 1.) *Maganda ang kayumanggi* (Brown is beautiful); 2.) *Masaya ang Palabas na may Laman* (Shows with Substance Are the Best); 3.) *Mabuti ang May Sariling Isip at Gulugod* (It's Good to Think and Decide for Oneself); and 4.) *Gaganda Pa ang Daigdig* (The World can Indeed Be More Beautiful).

Maganda ang Kayumanggi

(53) Filipino colonial mentality, or the blind belief that Anglo-American culture is superior to the native in all ways, is not easily uprooted, not only because its roots have sunk deep into the heart of our culture, but especially since this mentality is only the by-product of a more basic condition – the colonial economy under Spain and later, under America. It is clear then that such a mentality shall

completely disappear, only after the Philippine economy has ceased to be colonial. Culture merely follows the economy's horse.

(54) But economic liberation is not going to fall like manna from heaven. Like all other forms of social change, liberation will be the by-product of a definite social process, as slow as a sure as the passage of time itself. In this process, culture can and should play a major and indispensable role. If so, then it is indeed high time that the Filipino smash the icons of his colonial culture and build the models that embody his own native culture. In a word, the Filipino should now evolve his own aesthetics.

(55) But what are to be the characteristics of the new aesthetics? First, it should follow the standards of the *kayumanggi* not only in the level of the physical but in general culture and outlook as well. The Filipino should realize that the norms of the physical beauty change according to the group or race or nation creating them. Thus, and ironically enough, Filipinos have the centuries looked up to the Caucasian as the most beautiful race, but in the 19th century, the Chinese considered most Caucasians ugly ("red devils" the Chinese called them) because they did not "live up" to the Chinese classical standards of feudal beauty (paper-white skin, pencil-thin eyebrows, mere hints of eyes and lips, liquid movements and mincing steps for tiny feet).

(56) In the Philippines, it is the brown race that constitutes the majority, and the white or mestizo is the bastard race (which is not to say that all mestizos are bastards). It follows, therefore, that the mean and measure in judging beauty should be the Malay skin, hair, eyes, nose, lips, body, and stance. To propagate these Malay criteria, film producers and directors should consciously build up stars whose dominant features are Malay, like Nora Aunor, Robert Arevalo, and Lito Lapid.

(57) But such as emphasis on the *kayumanggi* should not be confined to films, but should be supported in all aspects of contemporary Philippine culture. Beauty contest (if indeed we still cannot obliterate these evils from the face of the earth) should project the brown Filipina (even if standards used are obviously biased for the west). Similarly, the models we choose for ramp or print should be Filipino mannequins who will not only be "exotic" (i.e. exaggerated "ethnic") but typical. Komiks and magazines illustrators should stop drawing *bidas* who are supposed to be Filipinas but are "blessed" with golden hair, like Kristal. In dressing, the Filipinas should employ colors that will enhance her brown skin, and not de-emphasize it, as older Filipinas did with the use of navy blues and Franciscan browns that supposedly "lightened the shade" of their "dark skins." In a more serious vein, the art of painting should emphasize in its repertoire the colors of our eternal summers (as in Botong Francisco and H.R. Ocampo), while Filipino churchmen should encourage the carving of religious images in which will be featured and dressed like Filipinos (the Iglesia Filipina Independiente was the first to create such image).

(58) Secondly and more important, a Filipino aesthetics must insist on the faithful exposition of Philippine reality. Both stage and screen should create only characters, situations and stories which are automatically Filipino. Thus, if playwrights write about prostitutes, they must make sure that it is not Irma La Douce

they ask to haunt the streets of Misericordia (even prostitution has a very definite socio-cultural context). Similarly, writers must veer away from merely copying or rehearsing the stories and problems of popular American plays or films, as happened in *Si Mahinhin, si Malakas, si Maganda* (which is a poor carbon copy of *A Different Story*) or a *Disgrasyada* (which derives characters and situations from *Turning Point*, among other films). In a word, a Filipino aesthetics will blossom only if the Filipino can depict his experience with utmost authentic city.

(59) Thirdly, Filipino aesthetic should likewise showcase the achievement of Filipino talents/products/achievements. It is true that the general quality of Filipino films today leave much to be desired (this being the necessary result of the dominance of colonial culture and capital in the country). But, in spite of this situation, the industry has produced actors of the caliber of Nora Aunor, Vic Silayan and Dindo Fernando; directors like Lino Brocka, Ishmael Bernal, Eddie Romero, and Mike De Leon; writers like Ricky Lee, Marina Feleo-Gonzales, Doy Del Mundo; and artists like Romy Vitug, Rody Lacap, Conrado Baltazar, and Ike Jarlego, Jr.

Masaya ang Palabas na May Laman

(60) The condemnation of the tradition of escapism in drama and films should not lead, however, to the final execution and burial of the tradition of entertainment. This is the mistake that has spelled the tragedy of many a serious young director of so-called “quality films.” What should be recommended perhaps is merely the deepening and enrichment of the concept of entertainment.

(61) We suggest, first of all, that the facile tears we now shed in buckets over melodrama fraught with a thousand disaster and coincidences. Be transformed into painful tears that well up and fall “inside” because of the recognition of the empathy with, realistic characters and situations. Lino Brocka has succeeded in doing this in many of his movies, by infusing escapism genre films with fresh insights and a generally realistic point of view. In *Tahanan ni Empoy*, Brocka took the tired, old plot of a child exploited by the aunt he lives with, but gave flesh and blood to the cardboard characters of this traditional melodrama. Thus, the film does not content itself with presenting us with the *fait accompli* of a cruel aunt, but explains to us why she has become what she is.

(62) Similarly, we suggest that the frivolous giggles we now lavish on Panchito’s nose or Apeng’s teeth of Dely’s “vast acreage” be converted to viceral and intellectual laughter that springs from a recognition of the folly of our fault, and the preposterousness of the evils of the society. One film that succeeded in using comedy as social satire is Ishmael Bernal’s *Pabling*, which follows the misadventure of two *probinsyanos*, who looked for a better life in city but run instead in the reality of Manila life (like Policemen who are either deaf or too preoccupied with gossip magazines, to listen to citizen’s problems). One wishes, however, that more of our major comedians would go into this type of substantial Chalinesque comedy.

(63) Likewise, we suggest that the adrenalin we now waste on the cut-and-dried predictabilities of action films, be focused on physical combats which emanate from deeper political or ideological contradiction in society. A very good example of

an action film that has a lot of fighting, but significant ideological fighting, is Eddie Romero's *Aguila*, which revolves around the life of Daniel Aguila, who saw action in the previous periods of our history – in the Revolution against Spain and America, in the uprising of the Muslims (because of land grabbing by Government officials), in the messianic movements against the Americans and the *hacenderos*, in the three-cornered fight between the Japanese forces, the USAFFE, and the Hukbalahap at the end of the Second World War, and the activist movement of the 1970's.

(64) Finally we suggest that our mesmerization with the songs and dances of musicals, that paint a paradise of idyllic relationships and contradictions that are forced into happy endings, be turned into an intelligent fascination with musicals that present insight into contemporary Philippine society. One such musical is *Kakabakaba Ka Ba?*, which allegorized the systematic take-over of the country by Japanese interests, and take pot-shots at various film producers and institutions.

(65) If contemporary artists continue to infuse new substance or insights into these popular genre films, the latter would succeed in bringing about a new catharsis among its viewers – a *catharsis* that will not drain or weaken, but intensify both our understanding of Philippine society and our resolve to change that society.

Mabuti ang May Sariling Isip at Gulugod

(66) To erase the value of masochistic suffering and blind audience to all authority, film and drama artist should, first of all, seek to form *critical* Filipino minds, through movies that discuss social or personal problems within a bigger social perspective. Aside from this, our artists should likewise showcase Filipino attempts and perseverance at “taking arms against a sea of troubles.”

(67) First, the critical faculty should be stimulated. If our directors and writers should treat the poverty, they should not depict poverty merely as “decree by fate” (“*Iginuhit Ng Tadhana*”) or “willed by God” (“*Ginusto Ng Diyos*”), but should explain and trace it to its roots in socio-economic structures. Brocka's *Manila, sa mga Kuko ng Liwanag* shows how a capitalist, profit oriented city sucks the lifeblood out of *probinsyano* in all the jobs he gets into – as a construction worker, a call boy, as a “hold-upper”.

(68) Secondly, it is enough that the plays help to form a thinking audience. They should also endeavour to fortify the Filipino's will, so that he may not only see the possibility but the desirability and urgency in participating in social change. Reuel Aguila's *In Dis Korner* presents a character in the life of a retired professional boxer, who comes back to the ring to earn enough capital for his wife's sari-sari store and his son's education. In the end, he turns his back on all of these legitimate dreams and his own personal hatred of his young and cocky antagonist, and decides to lose the game, as a step forwards fighting the system of “fixing” that makes boxers mere pawns in the hands of my money-obsessed managers.

Gaganda Pa ang Daigdig

(69) What are we to do with the romantic vision which insists that the world is still beautiful because all problems of whatever nature (political, economic, social,

personal) can be resolved at the wink of an eye, and at the flick of a finger of the omnipotent writer and directors? Such a vision should be transformed into a new type of romanticism, which is based on a realistic and scientific analysis of social problems.

(70) First in the perspective of this new romanticism, our films and plays should eschew the idealization of characters, situations and problems that lies at the core of the traditional romanticism. Thus, if workers and peasants are treated like animals in the real life, this should be portrayed in all fidelity, as in the film *Sakada* (Behn Cervantes) and *Daigdig ng mga Api* (Gerry de Leon), and in plays like *Alipato* (Nonilon Queano) and *Juan Tambo* (Marilou Jacob). If the reality of tourism is ugly, tourism should be unmasked, as in the film *Aliw* (Ishmael Bernal). If “special relations” between the Philippines and America are empty and deceptive, they should be exposed as in *Minsa’y Isang Gamu-gamo* (Lupita Concio) and *Tatlong Taong Walang Diyos* (Mario O’Hara). In a word, if reality is ugly, it should not be prettified, through the use of *deus ex machina* and the thousand and one coincidences that romantic writers keep in their bag of literary tricks to ensure a sunset-colored ending, calculated to instill “hope” among the “desperate” masses. In a word, it is the mirror and the mask that plays should offer to our audiences.

(71) Secondly, unlike works of “naturalism” that end in despair, and the defeat of its protagonist (who more often than not is a mere victim of more powerful personal, biological, historical or social forces), the new drama and film should elicit in the Filipino a desire for social change. But this hope, it should be clarified, is directly opposed to the kind of false hope foisted on the audience by traditional romanticism, which believes in simplistic solutions to all problems, like the marriage of the *kasama’s* daughter to the *hacendero’s* only heir, the change of heart of all Magdalens, and the execution of punishment of all *kontrabidas* who oppress the soft of heart and strong of principles.

(72) On the ashes of this vain hope now rises the vision of a more realistic hope, which decides on the step-by-step solutions, only after it has taken a long hard look at concrete conditions. A good example of the expression of this new romantic hope is the last scene of *Hubad na Bayani* (a film about a peasant uprising like those of Tayug in the 1930’s), where the young peasant leader is arrested and tortured by the fascist military. Tied to the base of the mountain where an earlier peasant leader had died, Ruben perceives the first ray of dawn, recognizes the mistakes of the uprising he led (the belief in *anting-antings*, in miracles and other unscientific way of combating the *hacendero’s* armed mercenaries), and resolves that the next peasant movement for liberation shall not be waylaid by these vain superstitions.

(73) In all, while our plays for the stage and screen are still plagued today by the four negative values, the time has come to create counter values that will form a realistic, scientific, and critical frame of mind, which will in turn as the base and condition for the country’s present struggle for the cultural, political, and economical independence.

The Digital Divide: The Challenge of Technology and Equity

(1) **Information technology** is influence the way many of us live and work today. We use the internet to look and apply for jobs, shop, conduct research, make airline reservations, and explore areas of interest. We use E-mail and internet to communicate instantaneously with friends and business associates around the world. Computers are commonplace in homes and the workplace.

(2) Although the number of internet users is growing exponentially each year, most of the world's population does not have access to computers of the internet. Only 6 percent of the population in the developing countries are connected to telephones. Although more than 94 percent of U.S households have telephones, only 56 percent have personal computers at home and 50 percent have internet access. The lack of what most of us would consider a basic communication necessity -the telephone-does not occur just in developing nations. On some Native American reservations only 60 percent of the **residents** have a telephone. The move to wireless connectivity may **eliminate** the need for telephone lines, but it does not remove the barrier to equipment costs.

(3) Who has internet access? The **digital divide** between the populations who have access to the internet and information technology tools and those who don't is based on income, race, education, household type, and geographic location, but the gap between groups is narrowing. Eighty-five percent of households with an income over \$75,000 have internet access, compared with less than 20 percent of the households with income under \$15,000. Over 80 percent of college graduates use the internet as compared with 40 percent of high school completers and 13 percent of high school dropouts. Seventy-two percent of household with two parents have internet access; 40 percent of female, single parent households do. Differences are also found among households and families from different racial and ethnic groups. Fifty-five percent of white households, 31 percent of black households, 32 percent of Latino households, 68 percent of Asian or Pacific Islander households, and 39 percent of American Indian, Eskimos, or Aleut households have access to the internet. The number of internet users who are children under nine years old and persons over fifty has more than triple since 1997. Households in inner cities are less likely to have computers and

internet access than those in urban and rural areas, but the differences are no more than 6 percent.

(4) Another problem that exacerbates these disparities is that African-American, Latinos, and Native Americans hold few of the jobs in information technology. Women about 20 percent of these jobs and receiving fewer than 30 percent of the Bachelor's degrees in computer and information science. The result is that women and members of the most oppressed ethnic group are not eligible for the jobs with the highest salaries at graduation. Baccalaureate candidates with degree in computer science were offered the highest salaries of all new college graduates.

(5) Do similar disparities exist in schools? Ninety-eight percent of schools in the country are wired with at least one internet connection. The number of classrooms with internet connection differs by the income level of students. Using the percentage of students who are eligible for free lunches at a school to determine income level, we see that the higher percentage of the schools with more affluent students have wired classrooms than those with high concentrations of low-income students.

(6) Access to computers and the internet will be important in reducing disparities between groups. It will require higher equality across diverse groups whose members develop knowledge and skills in computer and information technologies. The field today is overrepresented by white males. If computers and the internet are to be used to promote equality, they have to become accessible to schools cannot currently afford the equipment which needs to be updated regularly every three years or so. However, access alone is not enough; Students will have to be interacting with the technology in authentic settings. As technology has become a tool for learning in almost all courses taken by students, it will be seen as a means to an end rather than an end in itself. If it is used in culturally relevant ways, all students can benefit from its power.

Ang Bayan Muna Bago ang Sarili

(Excerpts from the Homily of Jaime Cardinal Sin at the mass celebrating the 5th death anniversary of Ninoy Aquino)

(1) Five years later, we might ask ourselves; has Ninoy's dream been fulfilled? Have we succeeded in building a new nation, by "transcending our petty selves," by setting aside our differences by working together in a spirit of true self-giving, loving our country first, above our own interest? *Bayan muna, bago and sarili*. It is a question we must ask ourselves, as we remember Ninoy's gift.

(2) It has been said that the truest motto of our people is "K.K.K". No, not Katipunan, shaping unity out of our diversity. How we wish that were our authentic name! But rather:

*Kanya-Kanya'ng Katwiran,
Kanya-Kanya'ng Kagustuhan,
Kanya-Kanya'ng Kabig (or worse)
Kanya-Kanya'ng Kurakot...*

or whatever else each one "specializes" in!

(3) Cynics among us say that K.K.K is the definition of our national character, the predominant strain in our national culture. It's what we are when we are "most natural", most ourselves. "*Bayan muna, Bago and Sarili*" is an abstract, non-operative ideal, good for speeches, good for posters, good for classroom rhetoric but not for real, not for real life. For real is K.K.K.

(4) *Kanya-Kanyang Katwiran, Kanya-Kanyang kagustuhan*. We all remember the three monkeys; See no Evil, hear no evil, speak no evil. Sometimes one wonders, if it has become a national pastime, to see and hear and speak nothing, but evil against our fellow-citizens. Talk can be a great service in a free nation: Talk is space for free discussion, for intelligent debate, the exchange of information and perception, the clash of views.

(5) Ninoy himself said: "We must criticize in order to be free, because we are free only when we criticized." We may not, at our own peril, forget that. But we must remind ourselves that criticism is not an end in itself; it is not the absolute. It is meant to help us to become free, but if it becomes the all-encompassing output of our days, a way of life... so it takes up most of our energy, most of our time, when we begin to take delight in tearing down, demoralizing, destabilizing; when we are at each other's throats all day long, then we really are engaged in self-destruction, and the destruction of hope, the creation of despair, especially among the poor who continue to suffer in our midst.

(6) There is a Latin saying: “*Unicuique suum, non praevalerunt.*” “Every man for himself: That’s the formula for disaster.” When Ninoy spoke of “the quest for that elusive national unity which is imperative for the nation’s survival”-he said “survival”. He meant “survival”. How can we survive, as a nation and as a people, if we have made the name of our national game as anarchic free-for-all in a “basket of crabs?”

(7) K.K.K also means, we are told, *Kanya Kanyang Kabig, Kanya-Kanyang Kurakot*. Surely I don’t need to dwell on this theme this morning. For weeks, the papers, radios, TV, have shouted nothing else. It is the talk of the marketplace. I myself have spoken, often enough, of the 40 big thieves left behind in our midst, and many many smaller ones which might include . . . even ourselves? Who among us did not re-echo the sentiments and the work of the beloved Chino Roces when he asked for a renewed moral order in government and society? It is a problem which must be addressed, and addressed vigorously and unrelentingly.

(8) I am sure this will be increasingly done by our president, by consistent personal example she has set a pattern for others to follow. I know she is bent on pursuing the battle against corruption with ever more forceful and energetic action. But we know, we know that she and those around her cannot do this all by themselves. As citizens, we must go “into an action mode ourselves.” The task cannot be done without us.

(9) We must begin, rather, where we can begin, with *ourselves* we must ask: What can we do about it? What in our own heart, in our own attitudes, in our own practices, must be changed? What sacrifices must we ourselves do to make a positive contribution of deeds, to put under control this chronic illness in our society, and in our culture?

(10) If all we do is talk and talk, and throw dirt at each other-forgetting to mind the ship and its engines, and steer it in mine-filled waters-why, we will still be taking and quarrelling when our ship goes down into the sea!

(11) If everyone in this church this morning, in Ninoy’s memory, pledge before the Lord that for one year, “*Bayan Muna, Bago ang Sarili*”, would really be made an operative guideline, could it not mark at least a beginning? If for one year, just to get going, we would make the principle govern our deeds, our conduct in society, would that not be smart already? How can we “dream the impossible dream” and promise to follow the stars” if we have become too calloused to do even this?

Why JFK's Inaugural Succeeded

Thurston Clarke

(1) American's watching John F. Kennedy's 1961 inauguration on television saw a scene worthy of Currier & Ives. The marble façade of the Capitol gleamed in the sun, dignitaries wore top hats and dark overcoats and the cold air turned Kennedy's breathe into white clouds. When he said, "Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation." His words actually appeared to be going forth into the exhilaration air.



Portrait of John F. Kennedy

https://commons.wikimedia.org/wiki/File:John_F._Kennedy,_White_House_color_photo_portrait.jpg

(2) No one knew that Kennedy was wearing a long underwear so he could remove his topcoat and appear youthful and energetic, or he had received months of tutoring from a speech coach, or that there was so much animosity among the platform's dignitaries that if grudges had weight, the entire contraption would have collapsed. No one suspected that Cardinal Richard Cushing had slowed his invocation because he believed that smoke wafting from beneath the podium came from a smoldering bomb meant for Kennedy, and he wanted to absorb the blast himself. (It was actually a short circuit.) No one knew that while Cushing droned on, Kennedy was probably improving his address in his mind. (He would make 32 alterations to the reading copy of his address as he spoke.)

(3) Praise for his inaugural address came from across the political spectrum-Barry Goldwater said, "God, I'd like to be able to do what that boy did there"-and was so extravagant it seems hard to believe the nation was even more divided than it is today. Kennedy had won the 1960 election with

only 49.7 percent of population vote, yet a Gallup poll taken soon after his inauguration showed him with an approval rating of 72 percent. His own pollster, Lou Harris, put it at an outstanding 92 percent. Richard Nixon, Ronald Reagan and Bill Clinton, perhaps hoping for similar ratings, have paraphrased lines from Kennedy's speech in their own inaugural address.

(4) The most recent offender was George W. Bush, who in 2001 translated "Ask not what your country can do for you-ask what you can do for your country" into "What you do is as important as anything government does. I ask you to seek a common good beyond your comfort; to defend needed reforms against easy attacks: to serve your nation, beginning with your neighbor.

(5) Kennedy's imitators have failed to appreciate that the words in his address were only part of its magic. There is also the brilliant weather, Jackie Kennedy's wardrobe. Robert Frost's poem and the president-elect who had devoted almost as much attention to his appearance as his words-darkening his tan in Palm Beach, and fussing over the cut of his suit and the arrangement of dignitaries on the platform.

(6) They have failed to appreciate something else, something that is nearly impossible to replicate. It was Kennedy's life-and his close calls with death-that gave that speech its power and urgency. Those who study the speech would do well to pay less attention to the words and more attention to how he wrote the speech and to the relationship between its words and Kennedy's character and experience.

(7) Kennedy composed the most memorable and poetic lines of his inaugural during a flight from Washington to Palm Beach 12 days before his inauguration. He summoned his secretary Evelyn Lincoln into his private compartment on his plane, the Caroline, and told her that he wanted to dictate some "ideas" for his inaugural.

(8) He had in hand a draft written by his principal speechwriter, Ted Sorensen. Throughout his campaign, Kennedy had often carried a Sorensen speech to the stage only to abandon much of it in favor of his own off-the-cuff remarks. He did this again during the Palm Beach flight, and dictated several pages of his own material. It is in Evelyn Lincoln's shorthand loops and squiggles, then that one first reads version of "Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship," and " Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans-born in this century, tempered by war, disciplined by a hard and bitter peach proud of our ancient heritage."

(9) Kennedy revised his inaugural in Palm Beach, without the assistance of the focus groups or speechwriting teams that have become de rigueur. He read it aloud to his wife, rewrote some passages on sheets of yellow legal paper and consulted with Ted Sorensen. He did not need much help revising his dictation because it was essentially autobiographical. It told his story, and that of his generation: ‘born in this century,’ “tempered by war,” ”disciplined by hard and bitter peace.”

(10) Behind this structure lay five pivotal moments in his life: hi travel through Europe on the eve of World War II, his experiences in the Pacific n 1943, his visit to the devastated post-war Berlin in 1945, his tour through Asia as a young Congressman in 1951, and his encounter with the abject poor during the 1960 West Virginia primary. All but one of these had occurred overseas, a reminder that he was not only the most widely traveled man ever to become president, but Kennedy had a strong emotional connection with the passages inspired by his own experiences. Throughout his political career he had sometime chocked up at Memorial Day and Veterans Days ceremonies when speaking about those who had lost their lives in World War II. Among the passages he had dictated on the flight was this one: “Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.”

(11) Numbered among these young Americans, of course, were his brother, Joseph Kennedy Jr., his brother-in-law Billy Harington, and PT-109 crewmen Andrew Kirksey and Harold Marney. These two sentences, a tribute to their as a sacrifices, would prove to be the emotional turning point of his inaugural, the moment when his voice assumed a passion he seldom revealed, inspiring the audience at the Capitol, touching even the hearts of his opponents, and according to accounts from the time, sending half frozen tears rolling down cheeks.

(12) It is possible that the future president will evoke a similar reaction with an inaugural address, uniting Americans in a common purpose, and opening a new era of idealism, optimism and national happiness. But to accomplish this, he must do more than others have done: simply paraphrase or echo Kennedy. Instead he will have to deliver an inaugural that so clearly engages his emotions, and so convincingly represents a distillation of the spiritual and philosophical principles guiding his life, that it will, in the end, awaken the deep emotional response from the American people, too.

President John F. Kennedy's Inaugural Address

(January 20, 1961)

Transcription courtesy of the
John F. Kennedy Presidential Library and Museum

(1) Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, Reverend Clergy, Fellow citizens:

(2) We observe today not a victory of party but a celebration of freedom-symbolizing an end as well as a beginning-signifying renewal as well as change. For I have sworn before you and almighty God the same solemn oath our forebears prescribed nearly a century and three quarters ago.

(3) The world is very difficult now. For man hold in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same Revolutionary belief for which our forebears fought are still at issue around the globe-the belief that the rights of man come not from the generosity of the state but form the hands of God.

(4) We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans-born in this century, tempered by war, disciplined by hard and bitter peace, proud of our ancient heritage-and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

(5) Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty. This much we pledge-and more.

(6) To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United there is little we cannot do in a host of cooperative ventures. Divided there is little we can do-for we dare no meet a powerful challenge at odds and split asunder.

(7) To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom-and to remember that, in the past those who foolishly sought power by riding the back of the tiger ended up inside.

(8) To those people in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help

themselves, for whatever period is required-not because the communist may be doing it, not because we seek their votes, but because it is right. If a free society cannot help the many who are poor, it cannot save few who are rich.

(9) To our sister republic south of our border, we offer a special pledge-to convert our good words into good deeds-in a new alliance for progress-to assist free men and free governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let any other power know that his Hemisphere intends to remain the master of its own house.

(10) To that world assembly of sovereign state, the United Nations, our last best hope in an age where the instrument of war have far outpaced the instrument of peace, we renew our pledge of support-to prevent it from becoming merely a forum for invective-to strengthen its shield of the new and the weak-and to enlarge the area in which its writ may run.

(11) Finally to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin a new the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.

(12) We dare not tempt them with weakness. For only when our arms sufficient beyond doubt can we be certain beyond doubt that they will never be employed.

(13) But neither can two great and powerful groups of nation take comfort from our present course-both sides overburdened by the costs of modern weapons, both rightly alarmed by the steady spread of deadly atom, yet both racing to alert that uncertain balance of terror that stays the hand of mankind's final war.

(14) So let us begin anew-remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate.

(15) Let both sides explore what problems unite us instead of belaboring those problems which divided us.

(16) Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms-and bring the absolute power to destroy other nations under the absolute control of all nations.

(17) Let both sides seek to invoke the wonder of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths and encourage the arts and commerce.

(18) Let both sides unite to heed in all concerns of the earth command of Isaiah-to “undo the heavy burdens... (and) let the oppressed go free.”

(19) And if a beachhead of cooperation may push back the jungle of suspicion. Let both sides join in creating a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.

(20) All this will not be finished in the first one hundred days. Nor will it be finished in the first one thousand days, nor in the life of this administration, nor even perhaps in our lifetime on this planet. But let us begin.

(21) In your hands, my fellow citizens, more than mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

(22) Now the trumpet summons us again-not as a call to bear arms, though arms we need-not as a call to battle, though embattle we are-but to call to bear the burden of a long twilight struggle, year in and year out, “rejoicing in hope, patient in tribulation”-a struggle against the common enemies of man: tyranny, poverty, disease, and war itself.

(23) Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in the historic effort?

(24) In the long history of the world only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink in this responsibility - I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it-and the glow from that fire can truly light the world.

(25) And so, my fellow Americans: ask now what your country can do for you – ask what you can do for your country.

(26) My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

(27) Finally, whether you are citizens of America, or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God’s work must truly be our own.

Dead Water

By: Wen Yi-Tuo
(Translated by Kai Yu Hsu)

Here is a ditch of hopelessly dead water.
No breeze can raise a single ripple on it.
Might as well throw in rusty metal scraps
Or even pour leftover food and soup in it.

Perhaps the green on copper will become emeralds,
Perhaps on tin cans peach blossoms will bloom.
Then, let grease weave a layer of silky gauze,
And germs brew patches of colorful spume.

Let the dead water ferment into jade wine
Covered with floating pearls of white scum.
Small pearls chuckle and become big pearls,
Only to burst as gnat come to steal this rum.

And so this ditch of hopelessly dead water
May still claim a touch of something bright.
And if the frogs cannot bear the silence-
The dead water will croak its song of delight.

Here is a ditch of hopelessly dead water-
A region where beauty can never reside.
Might as well let the devil cultivate it-
And see what sort of world it can provide.

Epic Review Shows How the Revolution Assassinated ‘Heneral Luna’

<http://lifestyle.inquirer.net/205799/epic-movie-shows-how-the-revolution-assassinated-heneral-luna>

(1) By focusing on arguably the most rugged-and therefore the most dynamic-figure of the Philippine was against the American invaders, Jerrold Tarog’s “Heneral Luna” revives the historical action movie and in effect, revitalizes two dormant genres-the action film and more important, the historical film.

(2) “El Vibora” which is actually a film adaptation of the tagalog “komiks” novel mythologizing the life and exploits the Filipino General Artemio Ricarte, whom Luna succeeded as commanding general of the Philippine Army, was a hit in the early 1970’s, which, extending from 1960’s, perhaps constituted the golden era for Philippine action movies.

(3) “Heneral Luna” is hardly an all-out action movie like “El Vibora,” but its battle scenes are well choreographed and engagingly photographed. The advances on film technology have been fully exploited by Tarog, an all-around filmmaker, in the service of the historical action movie.

(4) His technical facility and viewer-friendly approach (Tarog’s romance movie, “Sana Dati” won the cinemalaya Director’s Showcase for best picture and best director in 2013 over more “serious” movies by very senior directors) have enabled him to revive the fortunes as well as the historical movie.

(5) Financed by a group led by businessman Fernando Ortigas, “Heneral Luna” is superbly made; the camera works are among the most impressive of late in the Philippine movie. The production design and art direction are top-notch.

(6) The opening scene has Luna boasting that his master painter brother Juan who else, had helped him designed the uniform of the nascent Philippine Army; and the movie later makes references to Juan Luna’s “Le Parisienne,” in telling the life of Filipino expatriates and Propaganda Movement in Europe, and of course, in a very stark fashion toward the end, to “Spoliarium,” in which the assassinated bodies of the general and his aide, were herded like the vanquished gladiators in the famous mural that now graces the National Museum. And of course, the all-star cast is first-rate, with John Arcilla in the career-redefining role of “El Heneral”.

(7) It helped that the subject matter is an “action man” in the most literal sense of the term. Movies on the Filipino patriots have been either frozen in time-fossilized and even desiccated-because of their subject matter’s “contemplative” character (the intellectual Rizal) or their cliché heroics-cum-hysterics (Bonifacio and his monumental Cry of Pugad Lawin). But with Antonio Luna, Filipino audiences get both intellectual (Luna was a scientist and poet) and a man of action (he was marksman and fencer and studied military tactics in Europe).

(8) Moreover, Luna was a far cry from the tale of Philippine heroics: he won battles against the vastly superior Americans and was not a loser, unlike Bonifacio and Aguinaldo and perhaps much of the Philippine pantheon of heroes.

(9) Of course “Heneral Luna” is an action movie with significant content, even a distressing and depressing content. Weaving both the facts and fiction, the screenplay (by E.A Rocha and Henry Francia with Tarog) plumbs one the Philippine history’s greatest mysteries: the assassination of Luna. The result is a compelling tale of intrigue and even conspiracy.

(10) A tragic hero in the most literal sense of the term because of his brilliance, hubris and tragic flaw (his arrogance and inflexibility), Antonio Luna appears the hapless victim of the shallow personality orientation of much of Philippine and government. Perhaps even worse, he’s the victim of the damaged culture of the Filipinos-their lack of discipline, their incapacity to rise beyond filial, feudal, regional, parochial interests, their emotionalism and extreme sensitivity that make them harbor deadly grudges for the pettiest criticism or slightest slight, and the historic unprofessionalism and opportunism of their military and police officer corps.

(11) Above all, Luna was the victim of the ultra-nationalism that had bedeviled our study of Philippine history and made us apes and parrots of the Anglo-Americans yarn of “ la leyenda negra.” Luna was a reformist who did not believe in the Philippine revolution or at least like Rizal, believed the Filipinos were not yet prepared for independence from Spain, and like Rizal much later, sided with Spain in the war with North America, and eventually with the Filipino revolutionaries in the defense against the invasion. It has been repeated no end that Luna’s is again one tired proof that the revolution devours its own children. This is not true, the revolution did not devour Luna: El Heneral was assassinated by the revolution.

<http://lifestyle.inquirer.net/205799/epic-movie-shows-how-the-revolution-assassinated-heneral-luna>

Movie Review: Heneral Luna

<http://www.filmpolice.com/reviews/heneral-luna>

(1) Amidst pacing problems, *Heneral Luna* manages to tell a compelling story, allegorical and timely to present day-supported by a fantastic script, an impassioned score, and inspired cinematography.

(2) At first glance, one might mistake *Heneral Luna* as your run-of-the-mill historical biopic that showcases a hero of yore whose bravery and passion unite his people in the face of dastardly foreign invaders. Well, this is only partly correct. There are invaders, Heneral Luna (John Arcilla) is indeed fiercely brave and madly passionate, but there is no unity to be found amongst country men-only in fighting, personal interests, and politicking.

(3) Directed by Jerrold Tarog and with a script co-written by him, Henry Hunt Francia, and E.A Rocha; *Heneral Luna* takes a different approach in telling the story of how we lost the battle and got occupied by the Americans. Taking cues from *Oro, Plata, Mata*; the movie deliberately puts the colonialists in the periphery, making them merely a backdrop whose presence stirred the pot. The real focus here is the tension, the inner turmoil that brewed in the ranks of our so-called Filipino founding fathers. *Heneral Luna* is a tale of how a dissenting voice can get swept away and ultimately perish under a wave of egos and personal interest.

(4) Carrying the weight of the story is the above stellar performance of John Arcilla in the title role of Heneral Antonio Luna. Arcilla plays with the whole spectrum of emotions in his portrayal of the larger-than-life general. He is able to showcase the fierce, boisterous, and volatile man the general has been historically known to be, yet he is also able to flip the coin and show the passionate, sympathetic, and battle weary softer side of the character. Here's a man who rides head first screaming into battle just to rile up his troops' morale, but at the same time he is one who can share warm moments and some banter with his mother. He is an antihero-the *Wolverine* of the Filipino insurrection.

(5) One prime example of just how dynamic Arcilla's portrayal can be is during this one scene involving a chicken vendor. Delivering virtually the same line of dialogue on two separate moments, Arcilla was able to convey anger bordering on madness at first and compassion nuanced with frustration soon after. It is truly his performance that propels *Heneral Luna* (and, sadly, he is alone).



General Luna as portrayed by John Arcilla in the movie "General Luna"

<http://www.getrealphilippines.com/blog/2015/09/movie-general-luna-shows-filipinos/>

(6) There isn't much to be said about the rest of the cast of movie, which is a pity, given that *General Luna* assembles quite an ensemble. You've got names like Joem Bascon, Alex Medina, Mon Confiado, Nonie Buencamino, Mylene Dizon, and even Ronnie Lazaro; but sadly none of the other performances stand out. Not that there are any weak performances, it's just that none are able to keep up with gravitas of John Arcilla's Luna. Mon Confiado's Emilio Aguinaldo seems more like a spineless weakling who hides behind his cohorts rather than a respected political foil; while Ketchup Eusebio's Capt. Janolino, the leader of Luna's killers, feels too forced as a villain scorned by the titular general. The closest character who can keep up with Luna's onscreen presence is his equally proud contemporary, General Mescardo (Lorenz Martinez) – whose refusal to give into Luna provides a tension-filled back-and-forth sequence in the middle of the film. Unfortunately, because of some jagged pacing, tension such as is this is not consistent throughout the movie.

(7) This erratic pacing is felt most during the first act of *General Luna* – where things play out very much like an oral history. Used as plot device to serve as the audience's perspective. Arron Villaflor portrays journalist, Joven Hernando, who is tasked to interview the general. This frame narrative leads to various snippets that feature Luna's patriotism; from an expertly-short rowdy meeting with Aguinaldo's cabinet to earlier battles against the Americans. Oddly, these scenes just feel lacking in connectivity tissue. Its pacing is too quick to really tie the storytelling together and doesn't help either that some set pieces looked too clean and glossed over-lacking the grit and weariness you'd expect from a war movie. Couple with these efforts to add a humor at some odd moments throughout the film, and you've got a trifecta that hinders the movie from the fully immersing you.

(8) Heneral Luna more than makes for these flaws though through its artistic components --- such as its beautiful score, well-crafted cinematography, and most especially, its fantastic rhythmic script.

(9) Technically marvelous is the only way to describe the movie's sound design --- from Luna's table banging overpowering the raucous in a cabinet meeting, to a guitar mini concert midway the film, to the overall masterful score. You have to give it to effort put in by Jerrold Tarog, who not only directed the movie but also provided its music.

(10) All sorts of appealing too is Heneral Luna's cinematography. One scene you have to look out for is the flashback sequence to the general's youth. This particular scene employs one lone take, seamlessly moving from different sets that pass off as a childhood home, Europe, and the other settings from different timelines. It is a visual spectacle, innovative and masterful in its execution.

(11) Most notable though among the movie's artistry in its script. Poetic yet conversational, Heneral Luna's script is filled to the brim with flowery lines of dialogue as if lifted from a sonata. It's not every day that you get to hear lines as beautifully crafted as "Kailangan mong tumalon sa kawalan." "digmaan ang iyong asawa, ako lamang ay iyong querida," and "para kayong mga birhen na naniniwala sa pag-ibig ng puta." Here is a script so elegant that it can even make curse words sound so cultured, so tasteful.

(12) Overall, Heneral Luna is not just a film but a wakeup call driving the ever reminder that some things never change. Its message --- we Filipinos are our own worst enemies, lacking in resolve and torn by self-interests. It is a story representative of not just our current and still chaotic political landscape but of who we are and what we can do but don't. Though it may not be perfect in its execution, the film does its duty in leaving with the question lingering "Bayan o sarili?"

(13) Heneral Luna opens in theaters September 9

<http://www.filmpolicereviews.com/reviews/heneral-luna>

Review: 'Heneral Luna' Shows Human Side of Hero

Rose Carmelle Lacuata

(1) The Philippine has countless films about national hero, Jose Rizal, and in recent years, movies about Andres Bonifacio have also started catching up in number

(2) The problem with films, however, is that they tend to leave viewers confused on whether the scenes showed on films happened in real life. Some directors also tend to focus too much on artistic license, rather than on historical truth.

(3) Entered Jerrold Tarog and his film, "Heneral Luna". If Tarog's name sounds familiar, it's because he was named Best Director in Cinemalaya Director's Showcase in 2013 for his film, "Sana Dati." He is also known for two other films, "Confessional" and "Mangayanan," which, together with Sana Dati, completes his Camera Trilogy.

(4) The film focuses on General Antonio Luna, the brother of the famous artist Juan Luna. The younger Luna is known for his bad temper, an aspect of his personality that was beautifully captured in "Heneral Luna".

(5) Set during the Philippine-American war, "Heneral Luna" showed different aspects of the country's history that is rarely shown in other local films in this genre. Tarog did not hesitate to show the flaws in Luna's personality. Luna can be heard spewing curse words all throughout the film as he tried to win against the Americans.

(6) Interspersed with Luna's tough personality is his determination to take back the country's independence to the point of pushing almost everyone against him.

(7) Although it is common knowledge that Luna died in the hands of fellow Filipinos, seeing it in action and in the big screen will make the viewers feel bad for Luna.

(8) Of course, any film will not be as successful without the acting prowess of its actors. John Arcilla is perfect for his role as the short-tempered Luna. His acting is complemented by Mon Confiado's superb portrayal as Emilio Aguinaldo.

(9) Arcilla and Confiado are joint by Epy Quizon, Joem Bascon, Archie Alemania, Arron Villaflor, Nonie Buencamino, Ronnie Lazaro, Ketchup Eusebio, Paolo Arevalo and Mylene Dizon, among others.

(10) As soon as the film starts, Tarog warns viewers that he used his artistic license to alter the series of events depicted in the film. Despite this, the film stuck at close possible to the historical facts, as seen in the details in the film.

(11) One of the most unforgettable scenes in the film is Luna's death, which was depicted as close to the actual event as possible. Watching what happened to Luna may make one lose his or her faith in humanity, or in his or her fellow Filipinos, at the least.

(12) Aside from his death, the film was also able to depict Luna as normal as possible. He is a man who curses, a man who loses his temper over small things, a man who loves, a brother, a son a musician, and most importantly, a great leader who was not afraid to use violence to get what he wants.

(13) Arcilla's acting is also a big factor, enough to make one think that the film may not be as effective had a different actor played the role. But then again, most of the actors were trained in independent films where they are asked to go out of their comfort zones.

(14) Brutal and tragic, yet eye-opening, "Heneral Luna" may well be one of the few films that were able to combine both history and art, without sacrificing anything.

(15) The film does not aim to change one's view of heroes, or to replace Rizal and Bonifacio in the Filipino consciousness. Rather, its simple goal is to share a lesser known hero's story, and to make Filipinos realize that heroes are human, too.

From: ABS-CBNews.com

Posted at 09/06/15 5:12 PM / Updates as of 09/07/15 1:12 AM

'Heneral Luna': Film Review

Clarence Tsui

<http://www.hollywoodreporter.com/review/heneral-luna-film-review-831202>

(1) Jerrold Tarog's Historical drama about a military commander's struggle for independence is the Philippines' submission for the best foreign language film Oscar next year.

(2) Paying tribute to the heroic military commander spearheading the Philippine struggle for nationhood at the end of the 19th century, *Heneral Luna* is a sturdy, stirring if perhaps sometimes simplistic historical epic about bravery and treachery in a country at war. Based on the final years of Antonio Luna, a European educated scientist-turned-soldier who was murdered by his rival when he was just 32, Jerrold Tarog's big budget blockbuster has generated immense buzz in the Philippines. Local audiences have warmed to John Arcilla's high octane turn as Luna and also how his story mirrors the chaos of contemporary Philippine politics.

(3) A hearts-and-minds piece serving a primer in the Southeast Asian nation's history and two hours of relentless swashbuckling drama. *Heneral Luna* has now been selected as country's submission for the best Foreign Language Films Oscar next year. While the film thrives on some universal truth about the futility of ideas in politics, it appears beyond the Philippines and its global diaspora might be limited. Meanwhile, its mainstream production values – an achievement in itself at home, given its standing as a production independent from the local major studios – might hinder its fortune on a festival circuit seeking either genre-benders like that of Erik Matti's or grittier fare from critical darlings like Lav Diaz, Adolfo Alix, Jr. or Jun Robles Lana.

(4) Tarog's mission in reconstructing his country's national narrative is pretty obvious, given the way he begins the film with an on-screen text stating how "bigger truths about the Filipino Nation" could only be broached by mixing reality and fiction. His pedagogical objectives are manifested in the film's framing device of Joven (Arron Villaflor), a fictional character whose name is Spanish --- the *lingua franca* in colonial Philippines in the 19th century --- for "young man." *Heneral Luna* is meant to be this generic bespectacled journalist's observations of the life and death of a national hero. He begins the film listening to Luna recalling his rise to power --- the

recollection visualized as a long flashback --- while then gets to witness the general in action, during his final battles against foreign forces and then adversaries within his own ranks.

(5) Shunning the inconvenient truths of Luna's early life brushes with Politics --- he started out advocating political reforms rather than outright revolution --- the film begins in 1898, when he has already delved headlong into the armed struggle and is the commander of the Philippine Republican Army. By then, the U.S. military have already defeated Spanish colonialists and readying themselves to annex the Asian archipelago and Luna is busy steering the independence movement towards a direct confrontation with superpower aiming to gain a toehold in Asia.

(6) His boldness contrasts sharply with the meek, reconciliatory voices which dominate the movement. While Luna is constantly at loggerheads with the former colonial-era apparatchiks who have reinvented themselves as pro-independence leaders, his biggest adversary here is actually the movement's leader Emilio Aguinaldo (Mon Confiado). While Luna is shown living and working alongside his soldiers and talks his talk of the need to put country before family and everything else, Aguinaldo operates behind a neat desk ---- an indecisive man under the sway of his backers, his cronies and even his mother.

(7) This is a man who has previous experience killing off his dissenting comrades, as in the case of the execution of rebelling Andres Bonifacio, a brutal murder glimpsed in a brief flashback, and serving as the harbinger of things to come. With Luna's demise very much predestined, Tarog's film plays out a whirlwind *j'accuse* in which a warrior defies his double-dealing detractors, rages against the dying light and lurches towards a grisly end.

(8) And the film hardly strays off message: Luna's lover, Isabel (a fictional amalgamation of the general's many partners, and played here by Mylene Dizon), turns out to be as audacious and patriotic. After Luna's laments in bed about war being "a cross I have to bear," Isabel --- who also happens to be a leader of the local Red Cross chapter --- ends their relationship, proclaiming their respective public duties as more important than their clandestine affair.

(9) *General Luna* does not have its lighter moments, such as the general's near-slapstick attempt to commandeer a train for his soldiers or his gallows

humor while trapped in the trenches. But comic relief is rare in this bulldozing epic about a selfless patriot in a dangerous age, and the film is filled with scenes and dialogue highlighting Luna's vision of his country being free from external domination (namely the US, seen here butchering and bayoneting locals with impunity) and internal division (as Luna enforces standard-issue uniforms to rein in clan-building commanders).

(10) While the odd historical anachronism does not mar the film --- such as Woodrow Wilson's "manifest destiny" speech from 1920 being used to augment the argument of U.S. expansion in the 1890s --- the message here is certainly loud and clear. Charging onwards unflinchingly, *Heneral Luna* trades in as little subtlety as its titular hero does.

Production companies: Artikulo Uno Productions

Cast: John Arcilla, Mon Confiado, Arron Villaflor, Mylene Dizon

Director: Jerrold Tarog

Screenwriter: Henry Hunt Francia, E.A. Rocha, Jerrold Tarog

Producers: E.A. Rocha

Executive producer: Fernando Ortigas, with Leo Martinez, Vicente Nebrida

Director of photography: Pong Ignacio

Production designer: Ben Padero

Costume designer: Carlo Tabije

Editor: Jerrold Tarog

Casting Director: Jaime Habac Jr.

Music: Jerrold Tarog

International Sales: Artikulo Uno Productions

In Tagalog and English No rating, 118 minutes

<http://www.hollywoodreporter.com/review/heneral-luna-film-review-831202>

Chapter 3

Writing a Concept Paper

DEPED COPY

Boondocks

From An Avalanche of Anoraks

(1) Reading material comes from Malay bamboo, “a large, hollow bamboo.” The young shoots are eaten as a vegetable or are pickled and candied. Some species of bamboo grow to a height of 120 feet.

(2) Boondocks (1944), a remote rural area, back country, an isolated or wild region filled with dense brush, comes from Tagalog bundok, “mountain.” An “s” was added, since English has the tendency to affix that letter to locations, as in the sticks (a synonym for the boondocks), the damps, and the woods. While the word means “mountain” to the people of the Philippines, American soldiers extended the meaning to any kind of rough country or out-of-the-way locale. Used by servicemen during World War II, the word boondocks first came to the attention of the American public during an investigation into the brutal methods of training used by the Marines at Camp Lejeune in North Carolina. According to the official records, young recruits were regularly subjected to forced night marches “into the boondocks” (of places like Paris Island), which included some low-lying swampy areas where at least one Marine recruit died. The investigation ended, but the word remained. Its infamous history all but forgotten, the word boondocks is now synonymous with any rural area distant from the excitement of big cities or large towns. By the 1950s, shoes suitable for rough outdoor use were regularly called boondockers, as can be seen from Leon Uris’s adventure-packed novel of World War II Marines, *Battle Cry*: “Andy Hookans was dumping a can of footpowder into his boondockers.” About the same time, boonies had become the slang equivalent of the boondocks.

(3) Caddy (1792), a small box, or chest used for keeping tea leaves, is borrowed from Malay kati, a weight used in China and the East Indies equal to slightly more than a pound avoirdupois. A tea caddy probably derived its name from the fact that the little box or chest that held the measure (approximately one and one-third pounds of tea) was confused with the measure itself. The caddy that carries tea leaves is in no way related to the caddy (or caddie) who carries clubs and balls for a golfer. The latter caddy is derived from French cadet, as in a military cadet.

(4) Camphor (1313), derived from Malay kapur, “chalk lime” via Arabic kāfūr, is a whitish, translucent, tough, volatile, pleasant-smelling

crystalline compound obtained from the wood and bark of the camphor tree. Camphor is used primarily as a moth repellent in the manufacture of celluloid; and in medicine as a liniment, a counterirritant for infections, and a mild antiseptic. It used to be taken internally as a heart and circulatory stimulant, and as an antidiarrhetic; it is no longer taken internally, since it is mildly toxic, and indigestion may produce harmful effects, especially in infants and children. It is also no longer used as an anti-aphrodisiac – something to counteract sexual desire.

(5) Cassowary (1611), a large flightless bird of Australia, New Guinea, and the neighboring islands, related to the ostrich, is borrowed from Malay kasuari. Cassowaries often weigh as much as 140 pounds and are dangerous. Capable of killing even full-grown men, these sometimes pugnacious birds usually leap feet first on their adversaries and then attack with their claws. Their wings, completely useless for flight, are covered with stiff, featherless quills, like spines, which also serve as weapons. Females lay three to eight green eggs at a time, which the males incubate.

(6) Gingham (1615), a cotton or linen cloth, woven of dyed yarn, often striped or checked, comes, via Dutch gingang, from Malay genggang, meaning “with space between,” hence, “striped” or “checkered.” Because the colored lines of gingham are always on the grain, gingham fabrics have no right and wrong side in terms of color. Gingham was memorialized in “The Duel,” one of the most popular poems written by Eugene Field (1850-1895) for children. It begins: “The gingham dog and the calico cat/Side by side on the table sat.”

From: page 146 An Avalanche of Anoraks

Months of the Year

JANUARY

When the clock strikes twelve on New Year's Eve and December passes into *January*, we say farewell to the year just gone and we hail the New Year ahead. It is fitting that this first month should be called *January*, for the Roman god *Janus* who gave this month its name was always represented with two faces, one that gazed at the past and one that looked to the future. However, before the name *January* was adopted in England, this month was called *Wulf-Mōnath*, or "wolf-month," because at this time of the year the bitter cold brought wolves into the villages to forage for food.

FEBRUARY

The middle of the month of February was marked in ancient Rome for a religious ceremony in which women were beaten for barrenness. This was called the festival of Lupercalia and was held in a cave by the river Tiber. Two youth were selected to play the leading role in the celebration. After the goats were sacrificed, thongs were cut from their hides and given to the youths. These thongs were called *februa*, or "instruments of purification," and should they strike a woman, she would no longer be barren. The two young men in question would run around the city with the sacred thongs and give smart and "curative" slaps to any barren girl they saw. No one knows just how they knew whom to hit although the barrenness of a woman would probably be common knowledge in any village. However this may be, the magic power of the thongs came from Juno, whose epithet as the goddess of fertility was *Februaria*, and from this word we took the name of our month. *February* had 29 days, but the Roman Senate took one away and gave it to August, so that August would not be inferior to July. It's a long step down from all this romance to the original native name for *February*. The factual English simply called it *Sprote-Kalemonath* because the cabbages were sprouting.

MARCH

Before the time of Julius Caesar, the Roman New year began in the month of March. This was not only the beginning of the year but was the open spring season for waging of war, so the month was dedicated to *Mars*, the god of war, and was named after him. Its Old English name was *Hlyd-Mōnath*, that is, "boisterous-month," because of the winds. And, by the way, the expression "mad as a *March* hare" comes from the fact that March is the mating season for hares, and they are supposedly full of whimsy all month.

APRIL

This was the month of the first flowers in ancient Italy, as it is with us, and the opening spring buds gave the month its name. The Roman name was *Aprilis*, based on the Latin word *aperio* which means “open.” The early Britons, on the other hand, lacked the poetry of the Mediterranean. They rather flat-footedly called April *Ēaster-Mōnat*, or “Easter-month.” Of course, April brings in April Fool’s Day, and this recalls the festivities held by all ancient peoples at the vernal equinox, beginning on their New Year’s Day, March 25th, and ending on April 1st. It was not until the 18th century in Great Britain that April Fool’s Day, as we know it, was created. The theory about this day traces the tradition back to the medieval miracle plays that used to represent the sending of Christ from Pilate to Herod.

MAY

This is when “the time of the singing birds is come, and the voice of the turtle is heard in our land.” Sir Thomas Malory called it “the lusty moneth of *May*.” It is strange that the romantic time of May has always been considered unlucky for marriage. The Romans objected to it for the quite understandable reason that it contained the feast in honor of Bona Dea who was the goddess of chastity. Also the festival of the unhappy dead fell in the month of *May*. The name *May*, in Latin, *Maius*, is believed by many to have come from Maia who was the mother of the god Hermes. The native English had a less romantic but much more practical name for the month. They called it *Thrimilce* because, in the long, spring days, the cows could be milked three times between sunrise and evening.

JUNE

This name is probably from *Junius*, the name of a Latin family to which the murderers of Julius Caesar belonged. Some scholars believe, however, that the name *June* came from the goddess *Juno* who was the protectress of women since *June* has been the favourite month for marriages all the way down from earliest Rome. It can be that the ancient taboos against May marriages are responsible for our modern June rush to the altar. The English name for June was *Sēre-Mōnath*, or “dry-month.”

JULY

The name of this month was proposed by Mark Antony, the Roman general and famous lover of Cleopatra. Antony suggested that this birthday month of Caius *Julius* Caesar be named *Julius* in his honor, and the name

came into use the year of Caesar's assassination. In English, the spelling became first *Julie*, then *July*. But before the English adopted the Latin name, they had called the month *Mæd-Mōnath*, or "meadow-month," since the meadows were in bloom and the cattle were in pasture.

AUGUST

Octavian, the first Roman emperor, was the nephew of Julius Caesar, and longed to gain the fame and power of his uncle. He wanted, among other things, to have a month named after him. His birthday was in September, but he selected what is now known as *August*, for this particular month had been fortunate one in his career. The Senate had given Octavian the official title of *Augustus* in honor of his distinguished services to the state, so the month he had chosen became *Augustus*, which we have shortened to *August*. The prosy and downright English had called this the *Wēod-Mōnath*, or "weed-month," although, in fairness, the word "weed" then applied to greenery in general.

SEPTEMBER

Inasmuch as the Roman year originally started in March, *September* was their seventh month, and the name is taken from the Latin word *septem* which meant "seven." When the calendar was changed and *September* became the ninth month, the name was not altered. Charlemagne, who was Emperor of the West at the beginning of the 9th century, refused to accept the Roman name and called *September* the "harvest-month." England followed suit, and for a long time September was known as *Hærfest-Mōnath*. The harvest then was largely barley, which the thirsty English promptly converted into ale.

OCTOBER

This is the season when the smoke of burning leaves is apt to be in the air. Even the Roman poet Martial called *October* "fumosus," or "smoky," because the time for lighting fires was at hand. Officially though, the name remained October from the Latin *octo*, "eight," for this month was the eighth on the list before the calendar was altered. The Roman general Germanicus Caesar wanted the month named after him, but he never got very far with his wish. The English first gave the name *Wīn-Mōnath*, or "wine-month," to *October*, and probably a little elderberry wine and such were concocted, but the real preoccupation was the "Brown October Ale" that we still sing about today.

NOVEMBER

Since the Emperor Augustus had his month and Julius Caesar his, the polite and politic Romans thought it only proper to propose that *November* be renamed for the Emperor Tiberius. But Tiberius objected and said rather wittily, "What will you do if you have eleven Caesars?" So the name remained *November*, from the Latin *novem*, "nine." To the forthright English November was the *Blōt-Mōnath*, or "sacrifice-month" as it was the time when the heathen Anglo-Saxons sacrificed cattle to their gods. Sometimes they called it the *Wind-Mōnath*, for obvious reasons.

DECEMBER

Lucius Aelius Aurelius Commodus, Emperor of Rome toward the end of the 2nd century, once asked his mistress how she would like to see her name on the calendar. "Amazonius," was the name the emperor had in mind, since the lady had once been painted as an Amazon, but the Senate was not sympathetic and apparently told him to go watch the gladiators and lions instead. So *December* went on being called by its old name from *decem*, "ten," since *December* was originally the tenth month. The common name among the English for December was *Mid-Winter-Mōnath*, although the Christmas of the day called it *Hāligh-Mōnath*, or "Holy-Month," because of the birth of Christ.

Days of the Week

MONDAY

In mythology, the moon was the wife of the sun, and so had to have her day in the week, which in Old English was *Mōnandæg*, or “moon day,” a translation of the Latin *luane dies*, “day of the moon.” In the superstitious England of those times people believed that the phases of the moon affected crops and disturbed the potency of medicine, and they were sure too that bacon killed on the old of the moon would shrivel in the pan.

TUESDAY

In Norse mythology, there was a god named *Tyr*. A wolf spirit called Fenrir was troubling the world and *Tyr* volunteered to bind him. He used a chain made of strange substances, the footsteps of a cat, the beards of women, the roots of stones, and the breath of fishes. *Tyr* put his hand in Fenrir’s mouth and bound him, but his hand, in the process, was bitten off. In Old English the god’s name *Tyr* appears as *Tiw*. He was really a Germanic deity, one very much like Mars, the Roman god of war, and his name gave us the Old English word *Tiwesdæg*, “the day of *Tiw*,” our Tuesday, which is a rendering of the Latin *dies martis*, “day of Mars.”

WEDNESDAY

In Old English *Wednesday* was spelled *Wōdnesdæg*, which was the day of the great Germanic god Woden, who corresponded to the Roman divinity Mercury. Both were swift in movement and noted for their eloquence. *Woden* was the father of *Tyr*, who gave us the name Tuesday, and was the god of storms. He welcomed brave warriors to the heaven of Valhalla and treated them to the pleasures that they most loved on earth. He also slew Chaos and created earth from his body, his flesh making the dry land, his bones the mountains, his blood the sea, his skull the vault of the heavens. In Latin “Woden’s day” was *Mercurii dies*, the “day of Mercury,” and the French took this over as *Mercredi*, their name for *Wednesday*.

THURSDAY

Thor was the strongest and bravest of the Norse deities, and corresponded in the heavenly hierarchy to the Roman god Jupiter, who also handled the lightning bolts. *Thor*, you see, was the god of thunder which he made with a chariot drawn by he-goats across the sky. *Thor* owned a massive hammer which the giant Thrym once stole from him and refused to give up

unless Freya, the goddess of love, would marry him. Thor dressed up in her clothes, wheedled the hammer from Thrym, and then slugged his host. It was the name of this same Thor that formed the Old English word *thūresdæg*, or *Thursday*, “the day of *Thor*,” which equals the Roman *dies jovis*, or “day of Jupiter.”

FRIDAY

In Old English, *Friday* was *frīgedæg*, the day of the Norse goddess *Frigg*, wife of Woden and the goddess of marriage. She was the Norse counterpart of the Roman goddess Venus, and her day, *Friday*, was like the Latin *dies Veneris*, or “day of Venus.” *Wednesday* and *Thursday* had been named for her husband Woden and her son Thor, so Friday was assigned to her as appeasement. The Norsemen regarded *Friday* as their lucky day, but not so the Christians since the Crucifixion took place on Friday.

SATURDAY

In Old English *sæternesdæg*, merely “Saturn’s day,” is a half-translation and half-adoption of the Latin *Saturni dies*, or “day of Saturn,” the Roman god of sowing.

SUNDAY

Sunday replaced Saturday as the Sabbath because the Resurrection took place on a Sunday. It was around the 4th century that the church made it a holiday and forbade anyone to work. In Old English it was spelled *sunnandæg*, literally the “sun’s day,” a translation of the Latin *dies solis*, or “day of the sun.”

From: Page 332 Word Origins and their Romantic

Ketchup

(1) The sauce that is today called ketchup (or catsup) in Western cultures is a tomato-based sauce that is quite distinct from the Eastern ancestors of this product. A sauce called *ke-tiap* was in use in China at least as early as the seventeenth century, but the Chinese version of the sauce was made of pickled fish, shellfish, and spices. The popularity of this Chinese sauce spread to Singapore and Malaysia, where it was called *kechap*. The Indonesian sauce *ketjab* derives its name from the same source as the Malaysian sauce but is made from very different ingredients. The Indonesian *ketjab* is made of cooking black soy beans, fermenting them, placing them in a salt brine for at least a week, cooking the resulting solution further, and sweetening it heavily; this process results in a dark, thick, and sweet variation of soy sauce.

(2) Early in the eighteenth century, sailors from the British navy came across this exotic sauce on voyages to Malaysia and Singapore and brought samples of it back to England on return voyages, English chefs tried to recreate the sauce but were unable to do so exactly because key ingredients were unknown or unavailable in England; chefs ended up substituting ingredients such as mushrooms and walnuts in an attempt to recreate the special tastes of the original Asian sauce. Variations of this sauce become quite the rage in eighteenth-century England, appearing in a number of recipe books and featured as an exotic addition to menus from the period.

(3) The English version did not contain tomatoes, and it was not until the end of the eighteenth century that tomatoes became a main ingredient, in the ketchup of the newly created United States. It is quite notable that tomatoes were added to the sauce in that tomatoes had previously been considered quite dangerous to health. The tomato had been cultivated by the Aztecs, who had called it *tomatl*; however, early botanists had recognized that the tomato was a member of the *Solanaceae* family, which does include a number of poisonous plants. The leaves of the tomato plant are poisonous, though of course the fruit is not.

(4) Thomas Jefferson, who cultivated the tomato in his gardens at Monticello and served dishes containing tomatoes at lavish feasts, often receives credit for changing the reputation of the tomato. Soon after Jefferson

had introduced the tomato to American society, recipes combining the newly fashionable tomato with the equally fashionable and exotic sauce known as *ketchap* began to appear. By the middle of the nineteenth century, both the tomato and tomato ketchup were staples of the American kitchen.

(5) Tomato ketchup, popular though it was, was quite time-consuming to prepare. In 1876, the first mass-produced tomato ketchup, a product of German-American Henry Heinz, went on sale and achieved immediate success. From tomato ketchup, Heinz branched out into a number of other products, including various sauces, pickles, and relishes. By 1890, his company had expanded to include sixty-five different products but was in need of a marketing slogan. Heinz settled on the slogan “57 Varieties” because he liked the way that the digits 5 and 7 looked in print, in spite of the fact that this slogan understated the number of products that he had at the time.

Mercury Pollution

(1) When most people think or talk about dangers to our environment, they focus on general terms like “pollution,” “smog,” and “acid-rain.” Also, they often focus on the impact of supposedly man-made chemicals and compounds. But to truly understand the risks to our environment, it’s helpful to focus on the danger of specific chemical, which are often otherwise naturally-occurring elements that have been spread harmfully by man. One of the largest threats to our environment is mercury: Hg on the periodic table of elements.

(2) At room temperature, mercury, a metal, exists as a silvery-white liquid. However, it vaporizes readily when heat is applied, and can stay suspended in the air for more than a year. The largest sources of mercury pollution in the United States are coal-fired power plants. Emissions from these plants account for 70 percent of the mercury that enters our oceans, lakes, and streams. Air currents carry these particles far from the source and are capable of polluting bodies of water thousands of miles away.

(3) Mercury particles released into the air fall into these waterways and quickly enter aquatic food chains. First, mercury attaches to sediments (fragments of organic and inorganic material that settle to the bottom of the body of water). Second, bacteria change the mercury into methyl mercury, a highly toxic substance. Third, phytoplanktons feed on the organic matter in sediments and absorb the methyl mercury. Fourth, fish then eat the mercury-contaminated phytoplankton; the larger the fish and the longer it lives, the more concentrated the methyl mercury in its system becomes. The mercury can then move higher up the food chain when humans eat fish that have absorbed high amounts of mercury.

(4) Studies indicate that mercury levels in U.S. waterways have increased anywhere from 100 to 400 percent over the course of the last century, and no river, lake, or ocean seems immune. It is important to note that, thanks to the U.S. Clean Air Act and efforts by industry to curb unnecessary discharges as well as better sewage treatment methods, the levels have been in slow decline since the 1970s. However, this minor decline is relatively miniscule in comparison to the major increase in the years prior.

(5) If you've ever experienced that "rotten egg" smell during low tide at a coastal area, you've seen (or smelled) methylation in action. Methylation is the conversion of mercury in sediments to methyl mercury by sulphate-reducing bacteria. While this methylation is a natural process, the industrial discharge of mercury has greatly accelerated the process beyond what the ecosystem is able to absorb safely. This methylation not only impacts aquatic species, but also harms humans and other land-based wildlife.

(6) Most of the fish and shellfish that humans eat live solely in coastal areas or frequent coastal areas and feed on the fish that live there. At the same time, most methylation takes place in coastal areas. Therefore, methyl mercury moves up the food chain from plankton to lobster, bluefish, winter flounder, tuna, and many other species eaten extensively by man. The methyl mercury binds to the protein in fish, residing in the muscle of the fish. This muscle is exactly what we eat, the fillet.

(7) The short-term impact of digestion of toxic methyl mercury is obviously a concern.

- More troubling, however, is its long-term impact on species up and down the food chain.
- In Wisconsin, scientists have studied the decline of chick production in loons (aquatic birds).
- They have made a positive link to mercury concentration in eggs which exceeds the concentration found to be toxic in laboratory studies.
- Through that example, the lasting impact of methyl mercury far from the source of the pollution can be seen.

(8) One of the great wonders of the Earth is the interconnectivity of all the world's ecosystems. This interconnectivity gives us the range and diversity of wildlife that we all enjoy and it also allowed life on the planet to endure through cataclysmic events, such as asteroid impacts and the ice ages. However, it is this very interconnectivity that makes our ecosystems so vulnerable. Mercury pollution is unfortunately one of many examples of an environmental impact far removed from the source of the pollution; understanding the process by which the pollution spreads up the food chain is one of many steps to ameliorate the impact of such pollution.

Hormones in the Body

(1) Until the beginning of the twentieth century, the nervous system was thought to control all communication within the body and the resulting integration of behaviour. Scientists had determined that nerves ran, essentially, on electrical impulses. These impulses were thought to be the engine for thought, emotion, movement, and internal processes such as digestion. However, experiments by William Bayliss and Ernest Starling on the chemical secretin, which is produced in the small intestine when food enters the stomach, eventually challenged the view. From the small intestine, secretin travels through the bloodstream to the pancreas. There, it stimulates the release of digestive chemicals. In this fashion, the intestinal cells that produce secretin ultimately regulate the production of different chemicals in a different organ, the pancreas.

(2) Such a coordination of processes had been thought to require control by the nervous system; Bayliss and Starling showed that it could occur through chemicals alone. This discovery spurred Starling to coin the term *hormone* to refer to secretin, taking it from the Greek word *hormon*, meaning “to excite” or “to set in motion.” A hormone is a chemical produced by one tissue to make things happen elsewhere.

(3) As more hormones were discovered, they were categorized, primarily according to the process by which they operated on the body. Some glands (which make up the endocrine system) secrete hormones directly into the bloodstream. Such glands include the thyroid and the pituitary. The exocrine system consists of organs and glands that produce substances that are used outside the bloodstream, primarily for digestion. The pancreas is one such organ, although it secretes some chemicals into the blood and thus is also part of the endocrine system.

(4) Much has been learned about hormones since their discovery. Some play such key roles in regulating bodily processes or behaviour that their absence would cause immediate death. The most abundant hormones have effects that are less obviously urgent but can be more far-reaching and difficult to track: They modify moods and affect human behaviour, even some behaviour we normally think of as voluntary. Hormonal systems are very intricate. Even minute amounts of the right chemicals can suppress appetite,

calm aggression, and change the attitude of a parent toward a child. Certain hormones accelerate the development of the body, regulating growth and form; others may even define an individual's personality characteristics. The quantities and proportions of hormones produced change with age, so scientists have given a great deal of study to shifts in the endocrine system over time in the hopes of alleviating ailments associated with aging.

(5) In fact, some hormone therapies are already very common. A combination of estrogen and progesterone has been prescribed for decades to women who want to reduce mood swings, sudden changes in body temperature, and other discomforts caused by lower natural levels of those hormones as they enter middle age. Known as hormone replacement therapy (HRT), the treatment was also believed to prevent weakening of the bones. At least one study has linked HRT with a heightened risk of heart disease and certain types of cancer. HRT may also increase the likelihood that blood clots – dangerous because they could travel through the bloodstream and block major blood vessels – will form. Some proponents of HRT have tempered their enthusiasm in the face of this new evidence, recommending it only to patients whose symptoms interfere with their abilities to live normal lives.

(6) Human growth hormone may also be given to patients who are secreting abnormally low amounts on their own. Because of the complicated effects the growth hormone has on the body, such treatments are generally restricted to children who would be pathologically small in stature without it. Growth hormone affects not just physical size but also the digestion of food and the aging process. Researchers and family physicians tend to agree that it is foolhardy to dispense it in cases in which the risks are not clearly outweighed by the benefits.

Paleolithic Art

(1) From the moment in 1879 that cave paintings were discovered at Altamira, scholars have wondered why the hunter-artists of the Old Stone Age decided to cover the walls of dark caverns with animal images. Various answers have been given, including that they were mere decoration, but this theory cannot explain the narrow range of subjects or the inaccessibility of many of the paintings. In fact, the remoteness and difficulty of access of many of the cave paintings and the fact they appear to have been used for centuries are precisely what have led many scholars to suggest that the prehistoric hunters attributed magical properties to the images they painted. According to this argument, by confining animals to the surfaces of their cave walls, the artists believed they were bringing the beasts under their control. Some have even hypothesized that rituals or dances were performed in front of the images, and that these rites served to improve the hunters' luck. Still others have stated that the painted animals may have served as teaching tools to instruct new hunters about the character of the various species they would encounter or even to serve as targets for spears.

(2) In contrast, some scholars have argued that the magical purpose of the paintings and reliefs was not to facilitate the *destruction* of bison and other species. Instead, they believe prehistoric painters created animal images to assure the *survival* of the herds Paleolithic peoples depended on for their food supply and for their clothing. A central problem for both the hunting-magic and food-creation theories is that the animals that seem to have been diet staples of Old Stone Age peoples are not those most frequently portrayed.

(3) Other scholars have sought to reconstruct an elaborate mythology based on the cave paintings, suggesting that Paleolithic humans believed they had animal ancestors. Still others have equated certain species with men and others with women and also found sexual symbolism in the abstract signs that sometimes accompany the images. Almost all of these theories have been discredited over time, and art historians must admit that no one knows the intent of these paintings. In fact, a single explanation for all Paleolithic murals, even paintings similar in subject, style, and *composition* (how the motifs are arranged on the surface), is unlikely to apply universally. The works remain an enigma – and always will – because before the invention of writing, no contemporaneous explanations could be recorded.

(4) That the paintings did have meaning to the Paleolithic peoples who made and observed them cannot, however, be doubted. In fact, signs consisting of checks, dots, squares, or other arrangements of lines often accompany the pictures of animals.

(5) Representations of human hands are also common. At Pech-Merle in France, painted hands accompany representations of spotted horses. These and the majority of painted hands at other sites are “negative,” that is, the painter placed one hand against the wall and then brushed or blew or spat pigment around it. Occasionally, the painter dipped a hand in the pigment and then pressed it against the wall, leaving a “positive” imprint. These handprints, too, must have had a purpose. Some researchers have considered them “signatures” of cult or community members or, less likely, of individual artists. But like everything else in Paleolithic art, their meaning is unknown.

(6) The mural (wall) paintings at Pech-Merle also allow some insight into the reason certain subjects may have been chosen for a specific location. One of the horses may have been inspired by the rock formation in the wall surface resembling a horse’s head and neck. Old Stone Age painters and sculptors frequently and skillfully used the caves’ naturally irregular surfaces to help give the illusion of real presence to their forms. Altamira bison, for example, were painted over bulging rock surfaces. In fact, prehistorians have observed that bison and cattle appear almost exclusively on convex surfaces, whereas nearly all horses and hands are painted on concave surfaces. What this signifies has yet to be determined.

Extracts from Words to the Intellectuals

Fidel Castro

(1) There can be, of course, artists, and good artists, who do not have a revolutionary attitude towards the life, and it is for precisely that group of artists and intellectuals that the Revolution constitutes a problem.

(2) For a mercenary artist or intellectual, for a dishonest artist or intellectual, it would never be a problem: he knows what he has to do, he knows what it is in his interest, and he knows where he is going.

(3) The real problem exists for the artist or intellectual who does not have a revolutionary attitude towards life but who is, however, an honest person. It is clear that he who has that attitude towards life, whether he is revolutionary or not, whether he is an artist or not, has his goals, has his objectives and we should all ask ourselves about those goals, has his objectives. For the revolutionary, those goals and objectives are directed towards the change of reality; those goals and objectives are directed towards the redemption of man. It is man himself, his fellow man, the redemption of his fellow man that constitutes the objective of the revolutionary. If they ask us revolutionaries what matters most to us, we will say the people, and we will always say the people. The people in their true sense, that is, the majority of the people, those who have had to live in exploitation and in the cruellest neglect. Our basic concern will always be the great majority of the people, that is, the oppressed and exploited classes. The point of view through which we view everything is this: whatever is good for them will be good for us; whatever is noble, useful, and beautiful for them, will be noble, useful and beautiful for us. If one does not think of the people and for the people, that is, if one does not think and does not act for the great exploited masses of the people, for the great masses which we want to redeem, then one simply does not have a revolutionary attitude.

(4) It is from this point of view that we analyze the good, the useful, and the beautiful of every action.

(5) We understand that it must be a tragedy when someone understands this and none the less has to confess that he is incapable of fighting for it.

(6) We are, or believe ourselves to be revolutionaries. Whoever is more of an artist than a revolutionary cannot think exactly the same as we do. We struggle for the people without inner conflict, we know that we can achieve what we have set out to do. The principal goal is *the people*. We have to think about the people before we think about ourselves, and that is the only attitude that can be defined as a truly revolutionary attitude...

(7) The case was well made that there were many writers and artists who were not revolutionaries, but were however, honest writers and artists; that they wanted to help the Revolution, and that the Revolution is interested in their help; that they wanted to work for the Revolution and that, at the same time, the Revolution was interested in their contributing their knowledge and efforts on its behalf.

(8) It is easier to appreciate this when specific cases are analyzed: and among those specific cases are many that are not easy to analyze. A Catholic writer spoke here. He raised the problems that worried him and he spoke with great clarity. He asked if he could make an interpretation of a determined problem from his idealistic point of view or if he could write a work defending that point of view. He asked quite frankly if, within a revolutionary regime, he could express himself in accordance with those sentiments. He posed the problem in a form that might be considered symbolic.

(9) He was concerned about knowing if he could write in accordance with those sentiments or in accordance with that ideology, which was not exactly the ideology of the Revolution. He was in agreement with the Revolution on economic and social questions, but his philosophic position was distinct from that of the Revolution. And this case is worthy of being kept well in mind, because it is a case representative of the group of writers and artists who demonstrate a favourable attitude towards the Revolution and wish to know what degree of freedom they have within the revolutionary condition to express themselves in accordance with their feelings. That is the group that constitutes a problem for the Revolution, just as the revolution constitutes a problem for them, and it is the duty of the Revolution to be concerned with the situation of those artists and writers, because the Revolution ought to bend its efforts towards having more than the revolutionaries, more than the revolutionary artists and intellectuals, move along with it. It is possible that the men and women who have a truly revolutionary attitude towards reality do not constitute the greatest sector of

the population: the revolutionaries are the vanguard of the people, but the revolutionaries should bend their efforts towards having all the people move along with them. The Revolution cannot renounce the goal of having all honest men and women, whether writers and artists or not, moving along with it; the Revolution should bend its efforts towards converting everyone who has doubts into a revolutionary. The Revolution should try to win over the greatest part of the people to its ideas; the Revolution should never give up counting on the majority of the people, counting not only on the revolutionaries, but on all honest citizens who, although they may not have a revolutionary attitude towards life, are with the Revolution.

(10) The Revolution should give up only those who are incorrigible reactionaries, who are incorrigible counter-revolutionaries. Towards all others the Revolution must have a policy; the Revolution has to have an attitude towards those intellectuals and writers. The Revolution has to understand the real situation and should therefore act in such a manner that the whole group of artists and intellectuals who are not genuinely revolutionaries can find within the Revolution a place to work and create, a place where their creative spirit, even though they are not revolutionary writers and artists, has the opportunity and freedom to be expressed.

Why Sinigang?

Doreen G. Fernandez

(1) Rather than the overworked adobo (mislabelled “Philippine stew” in foreign cookbooks), *sinigang* seems to me the dish most representative of Filipino tastes. We like the lightly boiled, the slightly soured, the dish that includes meat (or fish or shrimp), vegetables and broth. It is adaptable to all tastes (if you don’t like shrimp, then bangus, or pork), to all classes and budget (even *ayungin*, sold in humble little piles, find their way into the pot), to seasons and availability (*walang talong, mahal ang gabi? Kangkong na lang!*)

(2) But why? Why does *sinigang* find its way to base *dulang*, to brightly-varnished *poblacion* table, to marble-topped buffet? Why does one like anything at all? How is a people’s taste shaped?

The Island Landscape

(3) Because of the anatomy of the Philippines – islands of all sizes through teeming seas – I suspect that the pre-Hispanic Filipino turned first to the sea (rather than to the forest) for his food. From this, perhaps, comes our liking for fish and seafood, and our wanting it absolutely fresh: *hito* trashing in a pail, shrimp still jumping in the basket, crabs so actively alive that they nip thumbs and have to be chased all over the kitchen. Most of us live near enough to sea or river or rice paddy to be able to demand this freshness, from which evolved our cooking methods. The best thing to do to food so fresh is to do as little as possible, not to mar its pristine quality, not to drown it in sauces and spices. Thus, it may be eaten uncooked, like *kilawing dilis* or *hipon*. Thus too, the simplest of cooking methods: *halabos an hipon*, *paksiw na banak*, *inihaw na tulingan*, *sinigang na bangus*, and *pasingaw*. Gat, the cartoonist, tells us of a restaurant in Tondo where only steamed (*pasingaw*) fish is served, with a secret-formula dipping sauce. (The *sawsawan* is obviously necessary to such simple cooking). To it, fishermen brought their catches and in it fishermen-for-a-pastime rubbed elbows with fishermen-for-a-living, dock workers, and journalist, all to have fish purely steamed.

Rice

(4) But still, why soured? Could it be perhaps because the dish is meant to be eaten against the mild background of rice? Easy to plant and harvest, and allowing of more than one crop a year, rice is ubiquitous on the landscape. One can picture our ancestors settling down beside their rivers and finally turning to the cultivation of fields, with rice as one of their first steady crops.

(5) Rice to us is more than basic cereal, for as background, it is also shaper of other foods, and of tastes. We not only sour, but sale (*daing, tuyo, bagoong*) because the blandness of rice suggests the desirability of sharp contrasts. Rice can be ground into flour and thus the proliferation of *putos*: the mildly sweet *putong polo*; the banana-leaf-encased Manapla variety; *puto* filled with meat or flavoured with *ube*; *puto* in cakes or wedges, white or brown, eaten with *dinuguan* or *salabat*.

(6) From rice flour too, comes *bibingka*, and just as breads mark Christmas for the German, and puddings for the Englishman, so *puto* and *bibingka* mean Christmas for the Filipino. After the dawn chill of the *Misa de Gallo*, one looks forward to emerging into a church patio redolent with tempting smells of food cooking. There are the makeshift *bibingka* stands where the flat soft cakes cook in fragrant banana leaves, sometimes sparked with a bit of native white cheese, or a sliver of salted egg. Or else there are the lavender-colored *puto bumbong* or *malagkit* and *pirurutung* rice, sprouting out of little bamboo tubes; or in Pampanga, the anise-flavored *putong lusong* to be eaten with piping hot *panara*; or the *potomaya* and *suman bodbod*, the *biko* and *putong sulot*.

(7) Rice, further, lends itself to sweetening, and thus the *sumans* of our fiestas – sa *latik*, sa *lihiya*, wrapped in coconut or banana leaf, in slabs, in cylinders, in pyramids – such other *kakanin* as *tamales, maja blanca, sapin-sapin, espasol, kutsinta*.

(8) Rice is also found in such other forms as kipping, the lovely edible decorations of the Quezon San Isidro Labrador fiesta; *buro*, a relish of fermented rice mixed with fish and *angkak*; *pinipig*, which is toasted and served with chocolate or *halo-halo*; or made into such dishes as the Visayan *baye-baye*. We might add that rich washing, in traditional homes, is not thrown away, but used as the broth for *sinigang*, and lovely broth it is too, slightly thick and *malinamnam*.

The Coconut

(9) Filipino memories are full of coconut-dreams; waving fancily-woven coconut fronds on a Palm Sunday morning; weaving balls and hats out of the dark-green leaves; lazily stripping the leaf midrib just for fun, to make *walis tingting*; husking a nut, grating the meat, squeezing out *gata*; drinking *buko* water on a hot day and scraping out the translucent flesh; scrubbing a wide-planked floor to a gleam with coconut husk in a graceful, slipping-sliding motion; biting on a piece of sweet, crunchy *ubud* that just an hour before had been the heart of a tree; waking on a provincial morning to see out of the window the leaves of a whole grove languid in the breeze; listening to the tuba -gatherer tapping away on a swaying tree-top.

(10) The coconut we have in common with other Asian lands and areas around the Pacific, and it has been called “the Southwest Pacific’s one dietary constant.” In the Philippines, it finds use from its birth to its death, one might say. From the sap, one gets *tuba*, which is drunk young and new, or fermented and strong. The young nut, of course, is *buko* – the water drunk, the flesh nibbled, or scraped and put into *halo-halo*, dessert, or main dish. The Quezon *pinais* is a succulent combination of leaf-wrapped river shrimp and *buko* strips, simmered in *buko* water; the Visayan *binakol* has chicken, ginger and *buko* strips simmered in the nut itself.

(11) The mature nut yields the fresh grated meat indispensable to *bibingka*, *puto bumbong*, *kutsinta*. Squeezed, it yields *gata*, and here we make distinctions between the cream (the first, thick milk) and the “second” milk, because they are used differently in *ginataang gulay* (*langka*, *kalabasa*), *adobo sa gata*, *hipon sa gata*, *pinangat* (that spicy Bicol dish with *gabi* and hot peppers), *suman*, etc. *Macapuno*, that deviant nut, is of course candied, cooked in syrup, mixed into *halo-halo* or sherbet.

(12) At “death” – for taking its heart means killing the tree – the coconut yields *ubud* for lumpia or salad, or what the Visayans call *ensalada*; a cooling drink of *buko* water, calamansi juice, crunchy bits of *ubud*, and fruit.

The Greenery

(13) Still from the landscape, from the vines, shrubs, fields, forests, and trees, come the galaxy of *gulays* with which we are blest all year round. “Back home,” an American friend commented, “all we know are peas, carrots, potatoes, lettuce, cabbage and very few others.” The dietary uninhibited Filipino, on the other hand, recognizes the succulence of roots (*gabi*, *ube*, *camote*); the delicacy and flavour of leaves (*pechay*, *dahong bawang*, *kinchay*, *pako*, *malunggay*, etc.) and tendrils (*talbos ng ampalaya*, *kalabasa*, *sayote*); the bounty of fruits (not only upo and *calabasa* and *talong* and *amplaya*, but even dessert fruits like *nangka* and *banana*, which double as vegetables); and the excitement of flowers like *katuray*. A lowly weed like *kulitis* or *saluyot*, or a swamp growth like *kangkong*, comes into use, its flavour evoked by steaming, boiling, salting, combining. Nor is any part wasted. *Kangkong* leaves and young stalks, for example, go into *sinigang*, but the tougher stalks are made by Visayans into *apan-apan* (literally “mock locust”).

(14) The same imagination is applied to the souring ingredients used in *sinigang*. The cook who sours with calamansi or vinegar suffers, in the folk view, from “abysmal poverty of mind,” for these are only to be used in extreme necessity, being too obvious. Instead, one uses mashed *sampalok* or *kamias*;

guavas or green pineapple; *alibangbang* leaves or the tenderly green *sampalok* leaves and flowers; *batuan* or tomatoes; or combinations of these and others.

Land and the Man

(15) The Filipino's appreciation for the bounty of sea and land quite clearly grows out of his peasant closeness to the land. The farmer, the fisherman, the carabao tender, is from birth attuned to the season and to the weather, knowing when *ulang* abound in the rivers; when it is right to plant *camote* or go out with lamp and fishnet; where wild *pako* (fern) are likely to be found; which bananas are good to boil, which to eat from the tree. Perhaps it is this same folk wisdom that made him salt fish and *alamang* into *tuyo*, *daing*, and *bagoong*, for these, besides making rice go a long way, also help retain body fluid, an important consideration in our hot weather. Furthermore, sour broths are actually the most refreshing kind of soup (as against the thick, the creamy, the spicy) for this weather.

(16) The meagreness of his means makes him inventive, able to make a meal of *camote* tops from his backyard; to put together a small fish, a few tendrils, and tomatoes to make *sinigang*. It also makes him improvise easily. No strict formulae for him (ever hear of measuring ingredients for *sinigang*?) since one cooked what to how much was available.

(17) The simplicity of these meals makes him sensitive to flavours – the bitter, the succulent, the aromatic, the sour – unmasked by sauce or spice. The stark quality of his lifestyle makes him waste nothing, not the gabi stalk (it is stripped into strings to tie the leaf-bundles in *pinangat*), or the *coconut husk*, or the *fishhead*. This too, taught him to salt or smoke fish to keep; to dry food in the sun; to make *paksiw* and *sinigang* which keep without refrigeration.

(18) This then, I would say, is the “native” cuisine – one born out of the land and the landscape, the weather and the seasons, as well as out of the means and lifestyles of people in an agricultural society.

Foreign Influences

(19) But of course, as in all aspects of culture, foreign influences come to bear and create changes. Perhaps the two major influences on Filipino cuisine would be the Chinese and the Spanish. To the Chinese we owe the “noodle explosion”: all the *pancits*, using *miki*, *bihon*, *sotanghon*, etc., and combinations, and which were indigenized and varied by the regions in which they developed. Thus the fishing town of Malabon developed *pancit Malabon*, with its oysters and seafood; modest Lucban developed *pancit habhab*, “poor town’s fare” of *miki*,

cooked in the marketplace, and eaten off squares of banana leaf; while others regions use *chicharron*, *tinapa*, pork, shrimp, Chinese sausages, even *chorizo de Bilbao*. From here too developed the *pancit na may sabaw*, noodles in broth (*lomi*, *mami*, etc.) with pork, shrimp meatballs, toasted garlic, etc. To the Chinese, too, we owe staples of contemporary Filipino meriendas, such as *lumpia*, *kekiam*, *siopao* and *siomai*.

(20) The legacy from Spanish cuisine is quite different from the above, and from the native, since its chief characteristic is richness. From the Spaniards we learned the *guisado*, with oil and tomato sauce; our rich stews like *cocido* and *puchero* which would have been way beyond the native lifestyle, with their reckless combination of pork, chicken, beef, vegetables, *chorizos*, *jamon China*, *morcilla*. Also Spanish are the different rice-meat dishes that are derivations of *paella (arroz a la valenciana, brinje)*; the *galantinas* and *rellenos* (an Ermita friend recalls that their *relleno* was fat capon stuffed with *foie gras*, truffles, ground pork, olives, pork sausages, *chorizos*); and the rich desserts that require such time and money to make – *brazos*, *rotas imperials*, *castillos*, *borrachos*, *suspiros*, etc.

(21) While the Chinese food that was absorbed into our cuisine was, on the whole, relatively inexpensive, and therefore found its way into lower and middle class cuisine, quite obviously, the Spanish influence was on the *ilustrado*, the elite, and therefore evolved into fiesta fare. Both influences were of course adopted and adapted analogously with much of our culture – clothing, literature, drama, music, and art.

(22) Filipino cuisine is an authentic facet of Philippine culture that invites methodical inquiry. On our tables, rich or poor, are mute – albeit aromatic – testimony to the blending of history and our landscape. These dishes, especially the humbler ones, show the Filipino's understanding of the potential of his surroundings, his imaginative exploration into nature, his instinctive sensitivity to nuances of combination, contrast and accompaniment. His lifestyle is lined by the simplicity and flexibility of his dishes, there being no hard-and-fast, inviolable combinations or proportions as in French saucer, but a knowledgeable making-do, an ease of improvisation also seen in his drama and dance.

(23) Why *sinigang*? Why all the other things? The full answer is a rewarding and pleasureable avenue towards the question of identity.

The Sentiments of Kundiman

(1) The *Kundiman* is a typical love song of the Tagalog. It reflects the extremely sentimental nature of the people. The word “*kundiman*,” like “*madrigal*,” was at first applied only to the verses and then to the music itself. One theory regarding the origin of the word traces it to some short verses originated by the Caviteños during the Spanish regime, which begin:

*Hele-hele ng kundangan.
Hele-hele ng kundiman.*

Another theory is that *kundiman* is a contraction of *kung hindi man*, meaning “though I am not worthy.” It is a man’s expression of humility, such as in the following *harana*:

*Kung hindi man dapat sa iyong karikitan
Ang aking pag-ibig na sa iyo’y ini-aalay
Kung hindi man ako dapat kaawaan
Isinasamo kong manungaw ka lamang.*

The *kundiman* is erotic and gloomy. It gives consolation to anguished hearts. Sentimental words are matched with sad music. The *kundiman* is said to soften stubborn hearts.

A Tear Fell

(2) The early *kundiman*, according to a writer in Spanish, has come to be the love song of the Filipino. The setting for the early *kundiman* used to be a feudal castle whose bridges made it inaccessible to the enamored swain who had disregarded bad weather and had crossed villages and towns on foot just to reach the window of his beloved. Now, even the Filipina lost in the green of the forest or on a silent beach where the waves splash at some caves, inspires the singer to sing his song:

I
*May dusa pa yata na lalo ng hapdi,
Sa nilalama’y kong mga dalamhati,
Sa sangmaliwanag bukod ako’t tangi,
Na di na naibsan ng mga pighati.*

II

*Saan patutungo't kanino lalapit
Ang pobreng lagay na kahapishapis
Tumakbo't paawa sa nagpakasakit
Anong madadating lakas man ang tangis.*

(3) The bagong tao (young man) does not resort to writing letters on linen paper. He simply gets the guitar, tunes it, and dedicates to his beloved a rain of songs without story and occasionally without sense. But the man is considered the happiest on earth. If the man can afford it, he even hires the town band to play the corresponding accompaniment. The song is called a kundiman, which is the phrase with which the old love song usually began. The kundiman melody is sung on various occasions, the words varying with the occasion. Most Filipinos adjust the words to the occasion but not to the music. That is why in kundiman a group of words is sometimes given to a single note.

(4) Among the old and worn-out music papers of the Orquesta Molina of Don Juan Molina, the printed music of Jocelynang Baliwag was recently found. Clearly stated on it was some kind of a note saying that Jocelynang Baliwag was the music of the legitimate kundiman of the insurrectos (Música de Legítimo Kundiman Procedente del Campo Insurrecto).

(5) The whole printed matter included several music pieces for piano and voice. There were several names but not one was the name of the composer of Ang Kundiman ng Himagsikan (Jocelynang Baliwag). The folio included a danza Filipina entitled Liwayway, by the Baliwag band and arranged by Prof. Luciano Buenaventura (father of Col. Antonio Buenaventura) and a suite of waltzes entitled El Anillo de la Dalaga de Marmol, by Dr. Domingo Enrile And Prof. Joaquin Chico. The third piece was Pepita, Danza Tagala, the lyrics of which were written by Pascual H. Poblete. Jocelynang Baliwag was the last piece. All these pieces were dedicated to a young lady named Pepita Tiongson y Lara, the beauty then adored and idolized throughout Baliwag. On the cover was the photo of the Plaza and the church of Baliwag. The flag of the Philippines was flying on each of the church's two bell towers. Judging from the style of the music, the folio must have been published in the years immediately following the 1896 Revolution.

(6) Some old persons who have heard Jocelynang Baliwag and who have a direct or indirect knowledge of some of the names in the folio

have claimed that it was the favorite song of the Filipino soldiers during the revolution.

In San Roque Town

(7) The following jocose piece, classified under the heading “Kundiman in 1800,” was printed in the album of Filipino Folk Songs in 1921, compiled by Emilia S. Recio Cruz and Fancisco Santiago:

*Doon po sa aming maralitang bayan
Nagpatay ng hayop, “nik-nik” ang pangalan;
Ang taba po nito ay pinatunaw,
Lumabas na langis,
Siyam na tapayan.*

*Doon po sa aming bayan ng Malabon
May nakita akong nagsaing ng apoy;
Palayok ay papel gayon din ang tuntong,
Tubig na malamig ang iginatong.*

*Doon po sa amin, bayan ng San Roque
May nagkatuwaan apat na pulubi;
Nagsayaw ang pilay, kumanta ang pipi,
Nanood ang bulag, nakinig ang bingi...*

(8) The melody of this kundiman was rather serious and quite out of character with the verses. Upon investigation it turned out that the printers had been hurrying Dr. Santiago to finish this particular number and had asked him to put on it any available lyrics. Because of such pressure Dr. Santiago hurriedly wrote in the lyrics required of him. This was fully confirmed by Doctor Santiago in the Court of First Instance during the substantiation of a case of plagiarism. Maestro José Estella was the plaintiff in the case.

(9) The true lyrics of that kundiman of 1800, as recalled by some older persons, follow:

*Sa dalampasigan ng dagat Maynila,
Luneta ang tawag ng mga Kastila.
Ay doon binaril ang kaawa-awa
Pobreng Pilipino, martir nitong lupa.*

*Naramay sa dusa an gating tanggulan,
Panganay na Burgos at bunsong si Rizal,
Sa inggit at takot ng prayleng sukaban
Pinatay at sukat walang kasalanan.*

(10) It must be emphasized that this kundiman cannot be dated exactly 1800. The music was probably known at that time, but the lyrics, which were adopted later, could not but have been written after the death of José Rizal.

Kumintang Kinship

(11) Like the kundiman, the kumintang was among the earliest of typical Philippine music. It was considered a war song, but no record or documentary evidence has been produced in support of this theory. Only on the basis of rhythmic pattern and melodic inflection can its characteristics as a war song be evaluated.

(12) A primitive kumintang quoted and reproduced in nearly all books, pamphlets and articles written on Philippine music is one reported by Mallat, a French traveler and researcher. A forerunner of the most typical Philippine melodies, the kumintang is written in 3/4 time.

(13) Note the following characteristic accent: In the first bar the accent comes in the third beat. In the second accent comes on the second beat.

(14) Comparing these characteristic accents with those of the awit, another early form of the Philippine music, one can easily see that in the first bar of every phrase they have the same stress - that is, accent, on the third beat. It must be added, however, that there is an important accent on the second beat of the second bar of the kumintang and also on the second beat of the sixth bar of the awit.

(15) A similar accentuation is the fundamental basis of the rhythmic relationship between the kumintang and the awit.

(16) Awit Family Resemblance

(17) The awit as a literary form is a legend written in verse, based on the story of the crusades, or the war between the “Moros” and the Christians.

It is also an epic, or heroic poem, written in Filipino or Spanish, with a religious element predominating. There are frequent allusions to God and the awit generally begins with an invocation of some saint. Some examples are Ibong Adarna, Don Juan Triñoso, Ang Haring Magno (Charle-Magne), Ang Doce Pares de Francia (Twelve Peers of France), Florante at Laura and Bernardo Carpio.

(18) The awit as a song is a special tune or melody adapted to the reading of the awit or corrido. It is a direct offspring of kumintang. Written in 3/4 time, it is similar to the so-called strophic form of song, every verse being sung in the same tune.

(19) Analyzing the rhythmic pattern of the kundiman, one can easily conclude the kundiman is closely related to the awit and the kumintang.

(20) The kundiman is always written in 3/4 time. Commonly in the minor key, it is characterized by the accent on the second beat of every second bar of the melodic phrase. This accent is the accent that appears in the second beat of the second bar of the kumintang and also in the second beat of the sixth bar of the awit.

Danza and Balitaw Too

(21) Although its time signature is different from that of the three melodies already mentioned, the danza menor or pangharana is related to all of them. The special accent on the second beat of either the first or the second bar clearly establishes the relationship.

(22) The balitaw is another example of a typical, popular Filipino Folk Song. In general it is written like kundiman, in 3/4 time. The melodic rhythmic pattern consists of one quarter note in the first beat followed by two eighth notes in the second beat and another quarter note in the third beat. The tempo of the typical balitaw in the Tagalog region is much livelier than that of the kundiman. The melodic rhythmic pattern of the Bisayan, balitaw is more fluent and varied than that of the kundiman. It is also more expressive and erotic in character, its accompaniment similar to but not the same as that of the old Spanish Bolero.

(23) There are many kinds of balitaw. The balitaw mayor, which is popular in the Tagalog areas, is written in the major key. The balitaw menor, which is popular among the Bisayan, is in the minor key. The Bisayan balitaw

is the balitaw menor, a typical love song of the Bisayan and the exact counterpart of the Tagalog kundiman.

(24) An analysis of the rhythmic pattern in the melody of the Bisayan balitaw will reveal a special accent on the third beat of every first bar, establishing the balitaw's relationship with the old kumintang. Another special accent is also present in the second beat of the sixth bar, as if to establish relationship with the Tagalog kundiman. The Bisayan balitaw is in 3/4 time, just like the kumintang, awit and kundiman. Written in the minor key, the balitaw is also related to the others in tonality.

Kundiman Niche

(25) In general, a song is "a short metrical composition whose meaning is conveyed by the combined force of words and melody." A folk song is the song of the common people and it is the most familiar song among the unlearned or lower class. Occasionally the folk song has no meaning, but in many cases it is very rich in rhythm, melody and even harmony.

(26) The lied is a German poem intended for singing. It is equivalent to the French chanson and the Italian canzone. In the strophic form the music is made for one verse of the poetry and this is repeated as many times as there are verses. Examples are Leron Leron Sinta and Tsit-si-rit-sit, Alibambang.

(27) The art song, or durchcomponirt, is a song in which the music and the poem are combined and perfectly united in meaning, line by line and almost word for word. The kundiman is an art song and Nasaan Ka, Irog written by the two great masters Francisco Santiago and Nicanor Abelardo, can be considered the best example.

(28) In the Philippines, the so-called kundiman era covered the years 1880 to 1930. The masters in the style of writing kundiman were Francisco Baltazar (Balagtas) and Deogracias H. Rosario in Tagalog and Manuel Bernabe and Jesus Balmori in Spanish. Later the famous composer of the kundiman as we know it today were Nicanor Abelardo, Francisco Santiago, Juan de S. Hernandez, Francisco Buencamino, Crispin Reyes and the young composers that followed. The kundiman has inspired our composers to write higher forms of composition, such as sonatas, concertos and symphonies, using not only the kundiman but also many folk songs.

Our Very Own Arnis

Pepper Marcelo

(1) When it comes to martial arts, there are several styles of fighting which are recognized all over the world. From Asia, these include Japan's Karate, Korea's Taekwondo, China's Wushu and Thailand's Muay Thai.

(2) Filipino martial arts have been growing steadily in popularity in recent years. Starting with a minor, underground cult appeal, it is poised to break out as a sports phenomenon not just in its full-contact incarnation, but as an exhibition and display of Pinoy culture as well.

(3) Known by many names, styles and formats, including eskrima (as it's known in Cebu and parts of the Visayas) or the more controversial moniker of kali, its official practitioners have preferred the name arnis, short for "arnis de mano," which is derived from the Spanish phrase "harness of the hand." Arnis has become the de facto umbrella term.

(4) Referring, but not limited to stick fighting, arnis consists of weapons training utilizing a rattan stick, also called a baston, which is approximately 28 inches in length. It also encompasses empty-hand self-defense, including punching (suntukan), kicking (sikaran), locks and submissions (dumog). Besides the baston, a variety of impact and bladed weapons are also used, the latter of which Pinoys are considered the best in the world.

(5) A milestone in the fighting style was marked last December when President Gloria Macapagal-Arroyo signed into law declaring arnis as the country's official martial art and sport. Republic Act 9850 requires it to be a Physical Education course in all schools in the country as mandated by the Department of Education (DepEd). Previously, the unofficial sport was sipa or sepak takraw.

(6) "Arnis is one sport which truly originated in our country, a part of our rich culture and tradition," says Raymond Velayo, president of Arnis Philippines Inc. (ARPI). "First and foremost, I'm very elated at the developments because we've worked for so long for this."

(7) ARPI had persistently lobbied for the bill in both Houses of Congress since 1995, garnering support from a number of politicians, including then Senator Orly Mercado, the late Senator Robert Barbers, and then Congressman and now Senator Miguel Zubiri in 2001.

(8) "We had to stress to lawmakers that the Philippines had not declared a national sport," adds Velayo. Sipa was unofficial. If you look at the history books, sipa doesn't exist, but arnis is part of our history."

(9) Before the Spaniards colonized the country, many indigenous tribes practiced and exhibited some form or variant of the technique, and using it to fend off invaders. With the colonization of the country, first by the Spaniards and then the Americans, Filipino martial arts and arnis slowly diminished in status.

(10) In the 1970s, with the rise in popularity of foreign martial arts, spearheaded by Kung-Fu and ninja movies, there became a renewed interest in arnis and in its history and cultural significance.

(11) In recent years, Filipino martial arts have been appropriated by a number of Hollywood action films. Tom Cruise (Mission Impossible 2), Angelina Jolie (Tomb Raider: Cradle of Life) and Matt Damon (Bourne series) utilized the Pinoy fighting form or one of its many variants.

(12) Considered the greatest martial arts action star of all time, Bruce Lee hinted at the impending greatness of arnis in his last movie before his untimely death. "In Game of Death, he was using two stick against Kareem Abdul-Jabbar, instead of the nunchaku," notes Velayo.

(13) According to Velayo, one of the significant problems of re-introducing arnis to the general population is that there is not one technique or school in Filipino martial arts. It is as varied as, some observers say, as the archipelago's 7,100 islands.

(14) "There was resistance from groups that felt threatened that the umbrella group ARPI would change their system," he says. "Filipinos are clannish. We have different dialects and a 'mine-is-better-than-yours' mentality. We don't want these various styles to disappear; all styles must co-exist and be preserved."

(15) He emphasizes that ARPI's goal is to provide strong leadership in order to hold together and consolidate the different schools and to wholly preserve their heritage and culture. Without a strong and consistent hand, he says, the Filipino martial arts' 400-year-old history will fade away.

(16) Amid the division, bickering and politicking, arnis' sheer number and variety can be maximized to their fullest. Aside from its inclusion as a distinct event in the annual national amateur sports competition Palarong Pambansa – where before it was only an exhibition event – arnis is also featured in half a dozen local and international events, showcasing the myriad styles, forms and strains from regions and clubs all over the country.

<http://planetphilippines.com/sports/our-very-own-arnis/#sthash.UsjlKxGz.dpuf>

Fusion vs. Fission

Excerpt from
Tomorrow's Energy
Isaac Asimov

(1) Suppose we could find a source of energy as vast as that of the sun, one that will also be less dilute and, most of all, less geographically lopsided? Such an energy source does exist in the form of nuclear fusion. Not fission - but fusion!

(2) The two are quite different. In nuclear fission, very large atoms are broken into somewhat smaller ones. In nuclear fusion, very small atoms are combined into somewhat larger ones.

(3) In nuclear fission, this chief energy source is uranium, a rather rare metal, which exists in useful quantities in only a few places on Earth. In nuclear fusion, the chief energy source is a form of hydrogen called "deuterium", which is found wherever water exists.

(4) In nuclear fission, large atoms are broken into very dangerous radioactive atoms. In nuclear fusion, small atoms are combined into helium, the safest substance known.

(5) In nuclear fission, large quantities of uranium must be used. If something goes wrong and the process gets out of hand, the uranium could melt and radioactivity could escape into the environment. In nuclear fusion, tiny quantities of deuterium will be used at one time. If anything goes wrong, the process simply stops.

(6) In nuclear fission, there is considerable energy produced per pound of fuel. In nuclear fusion, there is four times as much energy produced per pound of fuel.

(7) It would seem, then, that every possible factor is in favor of nuclear fusion – but there are some drawbacks.

(8) First, while helium is the chief product in fusion, some quantities of mildly radioactive materials are also produced. These will have to be kept

out of the environment, but the problem is expected to be much less difficult than in the case of fission.

(9) Second, and more annoying, scientists have not yet succeeded in setting off a controlled fusion reaction. That trouble is that to get the small atoms to smash together with enough force to allow them to coalesce and fuse into larger atoms, the temperature of those atoms must be raised to more than 100,000,000 degrees C. High temperatures for this purpose can be found in the center of the sun, which runs on the energy of nuclear fusion; the enormous gravity of the sun can hold such unimaginably hot material in place while it is fusing, but what can be done on Earth?

(10) For a quarter of a century, American, British and Soviet scientists have been trying to design and produce strong magnetic fields that will hold electrically charged atom fragments in place while the temperature is raised to the necessary high figure to start fusion going. Some of the most advanced devices for producing such magnetic fields can be found at Princeton University. Here and elsewhere on Earth, scientists have come steadily closer to their goal, but even now are quite not there.

(11) Another kind of attack on the problem has been to use a laser beam. Lasers can concentrate large amount of energy into a tiny area. If that energy is concentrated on a quantity of deuterium, the deuterium may be heated to a high enough temperature to begin fusing before its atoms have chance to move out of the laser beam.

(12) What is needed right now are magnetic fields that are just a little stronger, a little more subtly design perhaps. Or else what is needed are laser beams a little stronger, a little more tightly focused, a little better adapted for the specific purpose of initiating fusion.

(13) In each of these two directions, scientists are on the edge of success. It may not come till 1980; it may, just possibly, come tomorrow.

(14) Even after the solution arrives, however, it may well take thirty years to solve the engineering problems of setting up large power stations, of designing methods for keeping a constant source of fuel moving into reactor, for maintaining the lasers in action or the magnetic fields in being, and for guarding against radioactive pollution.

(15) If all goes well, the twenty-first century could well see the world moving into a major reliance on fusion power and into a new period of cheap energy.

(16) From nuclear fusion, we can produce electricity more or less directly. We can also use the energy to combine water and carbon dioxide to produce oxygen, as well as the carbon-hydrogen compound, methane, which is the chief constituent of natural gas. From methane we can build up more complicated carbon-hydrogen molecules like those in gasoline.

(17) The twenty-first century, then, could still be burning gas and oil – but it will be gas and oil without the impurities that produce air pollution. It will be gas and oil that cannot be used up, for there are enough fusible atoms in the ocean to last mankind for many millions of years.

(18) Moreover, the prime source of the energy-yielding atoms will be the world's oceans, which means that nuclear power stations can be located anywhere along the continental coastlines. There are virtually no nations and regions without access to such coastlines, so it would be, for the first time in man's history, a case energy without geography.

(19) As far as energy is concerned, there will no longer be a division into "haves" and "have-nots". If only we learn to control population and avoid war, the, once fusion power comes I – all the world will be "haves".

Things: The Throw-Away Society

Alvin Toffler

(1) “Barbie,” a twelve-inch plastic teen-ager, is the best-known and best-selling doll in history. Since its introduction in 1959, the Barbie doll population of the world has grown to, 12,000,000 – more than the human population of Los Angeles or Paris. Little girls adore Barbie because she is highly realistic and eminently dress-upable. Mattel, Inc., makers of Barbie, also sells a complete wardrobe of her, including clothes for ordinary daytime wear, clothes for formal party wear, clothes for swimming and skiing.

(2) Recently Mattel announced a new and improved Barbie doll. The new version has slimmer figure, “real” eyelashes, and a twist-and-turn waist that makes her more humanoid than ever. Moreover, Mattel announced that, for the first time, any young lady wishing to purchase a new Barbie would receive a trade-in allowance for her old one.

(3) What Mattel did not announce was that by trading in for her old doll for a technologically improved model, the little girl of today, citizen’s of tomorrow’s super-industrial world, would learn a fundamental lesson about the new society: that man’s relationships with things are increasingly temporary

(4) The ocean of manmade physical objects that surrounds us is set within a larger ocean of natural objects. But increasingly, it is the technologically produced environment that matters for the individual. The texture of plastic or concrete, the iridescent glisten of an automobile under a streetlight, the staggering vision of a cityscape seen from a window of a jet – these are the intimate realities of his existence. Man-made things enter into the color of his consciousness. The number is expanding with explosive force, both absolutely and relative to the natural environment. This will be even more true in super-industrial society than it is today.

(5) Anti-materialists tend to deride to the importance of “things.” Yet things are highly significant, not merely because of their functional utility, but also because of their psychological impact. We develop relationships with things. Things affect our sense of continuity or discontinuity. They play a role in the structure of situations and the fore shortening of our relationships with things accelerates the pace of life.

(6) Moreover, our attitudes towards things reflect basic value judgments. Nothing could be more dramatic than the difference between the new breed of little girls who cheerfully turn in their Barbies for new and improved model and those who, like their mothers and grandmothers before them, clutch lingeringly and lovingly to the same doll until it disintegrates from sheer age. In this difference lies the contrast between past and future, between societies based on permanence, and the new, fast-forming society based on transience.

(7) The man-thing relationships are growing more and more temporary many be illustrated by examining the culture surrounding the little girl who trades in her doll. This child soon learns that Barbie dolls are by no means the only physical object that passes into and out of her young life at a rapid clip. Diapers, bibs, paper napkins, Kleenex, towels, non-returnable soda bottles – all are used up quickly in her home and ruthlessly eliminated. Corn muffins come in baking tins that are thrown away after one use. Spinach is encased in plastic sacks that can be dropped into a pan of boiling water for heating, and then thrown away. TV dinners are cooked and often served on throw-away trays. Her home is a large processing machine through which objects flow, entering and leaving, at a faster and faster rate of speed. From birth on, she is inextricably embedded in a throw-away culture.

(8) The idea of using a product, once or for a brief period and then replacing it, runs counter to the grain of societies or individuals steeped in a heritage of poverty. Not long ago, Uriel Rone, a market researcher for the French advertising agency, Publicis, told me: “The French housewife is not used to disposable products. She likes to keep things, even old things, rather than throw them away. We represented one company that wanted to introduce a kind of plastic throw-away curtain. We did a marketing study for them and found the resistance too strong.” This resistance, however, is dying all over the developed world.

(9) Thus a writer, Edward Maze, has pointed out many Americans visiting Sweden in the early 1950’s were astounded by its cleanliness. “We were almost awed by the fact that there were no beer and soft drink bottles by the roadsides, as, much to our shame, there were in America. But by the 1960’s, lo and behold, bottles were suddenly blooming along Swedish highways ... What happened? Sweden had become a buy, use, and throw-

away society, following the American pattern.” In Japan today throw-away tissues are so universal that cloth handkerchiefs are regarded as old fashioned, not to say unsanitary. In England for sixpence, one may buy a “Dentamatic throw-away toothbrush” which comes already coated with toothpaste for its one-time use. And even in France, disposable cigarette lighters are commonplace. From cardboard milk containers to the rockets that power space vehicles, products created for short-term or one-time use are becoming more numerous and crucial to our way of life.

(10) The recent introduction of paper and quasi-paper clothing carries the trend toward disposability a step further. Fashionable boutiques and working-class clothing stores have sprouted whole departments devoted to gaily colored and imaginatively designed paper apparel. Fashion magazines display breathtakingly sumptuous gowns, coats, pajamas, even wedding dresses made of paper. The bride pictured in one of these wears a long white train of lacelike paper that, the caption writer notes, will make “great kitchen curtains” after the ceremony.

(11) Paper clothes are particularly suitable for children. Writes one fashion expert: “Little girls will soon be able to spill ice cream, draw pictures and make callouts on their clothes while their mother smiles benignly at their creativity.” And for adults who want to express their own creativity, there is even a “paint-yourself-dress” complete with brushes Price: \$2.00

(12) Price, of course, is a critical factor behind the paper explosion. Thus, a department store features simple A-line dresses made of what it calls “devil-may-care cellulose fiber and nylon.” At \$1.29 each, it is almost cheaper for the consumer to buy and discard a new one than to send an ordinary dress to the cleaners. Soon it will be. But more than the economics is involved, for the extension of the throw-away culture has important psychological consequences.

(13) We develop a throw-away mentality to match our- throw-away products. This mentality produces, among other things, a set of radically altered values with respect to property. But the spread of disposability through the society also implies decreased durations in man-thing relationships. Instead of being linked with a single object over a relatively long span of time, we are linked for brief periods with the succession of objects that supplant it.

Chapter 4
Writing a Position Paper

DEPED COPY

The Case for Short Words

Richard Lederer

(1) When you speak and write, there is no law that says you have to use big words. Short words are as good as long ones, and short, old words-like sun and grass and home-are best of all. A lot of small words, more than you might think, can meet your needs with a strength, grace, and charm that large word do not have.

(2) Big words can make the way dark for those who read what you write and hear what you say. Small words cast their clear light on big things-night and day, love and hate, war and peace, and life and death. Big words at times seem strange to the eye and the ear and the mind and the heart. Small words are the ones we seem to have known from the time we were born, like the heart fire that warms the home.

(3) Short words are bright like sparks that glow in the night, prompt like the dawn. That greets the day, sharp like the blade of a knife, hot like salt tears that scald the cheek, quick like moths that flit from flame to flame, and terse like the dart and sting a bee.

(4) Here is a sound rule: Use small, old words where you can. If a long word says just what you want to say, do not fear to use it. But know that our tongue is rich in crisp, brisk, swift, short words. Make them the spine and the heart of what you speak and write. Short words are like fast friends. They will not let you down.

(5) The title of this essay and the four paragraphs that you have just read are wrought entirely of words of one syllable. In setting myself this task, I did not feel especially cabined, cribbed, or confined. In fact, the structure helped me to focus on the power of the message I was trying to put across.

(6) One study shows that twenty words account for twenty-five percent of all spoken English words, and all twenty are monosyllabic. In order of frequency they are: *I, you, the, a, to, is, it, that, of, and, in, what, he, this, have, do, she, not, on, and they.* Other studies indicate that the fifty most common words in written English are each made of a single syllable.

(7) For centuries, our finest poets and orators have recognized and employed the power of small words to make a straight point between two minds. A great many of our proverbs punch home their points with pithy monosyllables: "Where there's a will, there's a way," "A stitch in time saves nine," Spare the rod and spoil the child, "A bird in the hand is worth two in the bush."

(8) Nobody use the short word more skilfully than William Shakespeare, whose dying King Lear laments:

And my poor fool is hang'd! No, no, no life!
Why should a dog, a horse, a rat have life,
And thou no breath at all?
Do you see this? Look on her, look, her lip.
Look there, look there!

(9) Shakespeare's contemporaries made the King James Bible a centrepiece of short words—"And God said, Let there be light: and there was light .And God saw the light, that it was good." The descendants of such mighty lines live on in the twentieth century. When asked to explain his policy to parliament, Winston Churchill responded with these monosyllables:" I will say: it is to wage war, by sea, land, and air, with all our might and with all the strength that God can give us," In his "Death of Hired Man" Robert Frost observes that "Home is the place where, when you have to go there ,They have totake you in." And William H. Johnson uses ten two-letter words to explain his secret of success: "If it is to be, it is up to me."

(10) You don't have to be a great author, statesman, or philosopher to tap the energy and eloquence of small words. Each winter I asked my ninth graders at St. Paul's School to write a composition composed entirely of one-syllable words. My students greeted my request with obligatory moans and groans, but, when they returned to class with their essays, most felt that, with the pressure to produce high-sounding polysyllables relieved, they had created some of their most powerful and luminous prose. Here are submissions from two of my ninth graders:

What can you say to a boy who has left home? You can say that he has done wrong, but he does not care. In spite of the breeze that made the vines sway. We all wished we could hide from the glare in a cool, white house. But, as here was no one to help dock the boat, we had to stand and wait.

At last the head of the crew leaped from the side and strode to a large house on the right. He shoved the door wide, poked his head through the gloom, roared with fierce voice. Five or six men came out, and soon the port was loud with the clank of chains and creak of planks as the men caught ropes thrown by the crew; pulled them taut, and tied them to posts. Then they set up a rough plank so we could cross from the deck to the shore. We all made for the large house while the crew watched, glad to be rid of us.

Doubts About Doublespeak

William Lutz

(1) During the past year, we learned that we can shop at a “unique retail biosphere” instead of a farmers’ market, where we can buy items made of “synthetic glass” instead of plastic, or purchase a “high velocity, multipurpose air circulator,” or electric fan. A “waste-water conveyance facility” may “exceed the odor threshold” from time to time due to the presence of “regulated human nutrients,; but that is not to be confused with a sewage plant that stinks up the neighbourhood with sewage sludge. Nor should we confuse a “resource development park” with a dump. Thus does doublespeak continue to spread.

(2) Doublespeak is language which pretends to communicate but doesn’t. It is language which makes the bad seem good, the negative seem positive, the unpleasant seem attractive, or at least tolerable. It is language which avoids, shifts or denies responsibility; language which is at variance with its real or purported meaning. It is language which conceals or prevents thought.

(3) Doublespeak is all around us. We are asked to check our packages at the desk “for our convenience” when it’s not for our convenience at all but for someone else’s convenience. We see advertisements for “preowned,” “experienced” or “previously distinguished” cars, not used cars and for “genuine imitation leather,” “virgin vinyl” or “real counterfeit diamonds.” Television offers not reruns but “encore telecasts.” There are no slums or ghettos, just the “inner city” or “substandard housing” where the “disadvantaged” or “economically nonaffluent” live and where there might be a problem with “substance abuse.” Nonprofit organizations don’t make a profit, they have “negative deficits” or experience “revenue excesses.” With doublespeak it’s not dying but “terminal living” or “negative patient care outcome.”

(4) There are four kinds of doublespeak. The first kind is the euphemism, a word or phrase designed to avoid a harsh or distasteful reality. Used to mislead or deceive, the euphemism becomes doublespeak. In 1984 the U.S. State Department’s annual reports on the status of human rights around the world ceased using the word “killing.” Instead the State Department used the phrase “unlawful or arbitrary deprivation of life,” thus avoiding the embarrassing situation of government-sanctioned killing in countries supported by the United States.

(5) A second kind of doublespeak is jargon, the specialized language of a trade profession or similar group, such as doctors, lawyers, plumbers, or car mechanics. Legitimately used, jargon allows members of a group to communicate with each other clearly, efficiently and quickly. Lawyers and tax accountants speak to each other of an “involuntary conversion” of property, a legal term that means the loss or destruction of property through theft, accident

or condemnation. But when lawyers or tax accountants use unfamiliar terms to speak to others, then the jargon becomes doublespeak.

(6) In 1978 a commercial 727 crashed on take-off, killing three passengers, injuring 21 others and destroying the airplane. The insured value of the airplane was greater than its book value, so the airline made a profit of \$1.7 million, creating two problems: the airline didn't want to talk about one of its airplanes crashing, yet it had to account for that \$1.7 million profit in its annual report to its stockholders. The airline solved both problems by inserting a footnote in its annual report which explained that the \$1.7 million was due to "the involuntary conversion of a 727."

(7) A third kind of doublespeak is gobbledygook or bureaucratese. Such doublespeak is simply a matter of overwhelming the audience with words – the more the better. Alan Greenspan, a polished practitioner of bureaucratese, once testified before a Senate committee that "it is a tricky problem to find the particular calibration in timing that would be appropriate to stem the acceleration in risk premiums created by falling incomes without prematurely aborting the decline in the inflation-generated risk premiums.

(8) The fourth kind of doublespeak is inflated language, which is designed to make the ordinary seem extraordinary, to make everyday things seem impressive, to give an air of importance to people or situations, to make the simple seem complex. Thus do car mechanics become "automotive internists," elevator operators become: members of the vertical transportation corps," grocery store checkout clerks become "career associate scanning professionals," and smelling something becomes "organoleptic analysis."

(9) Doublespeak is not the product of careless language or sloppy thinking. Quite the opposite. Doublespeak is language carefully designed and constructed to appear to communicate when in fact it doesn't. It is language designed not to lead but mislead. Thus, it's not a tax increase but "revenue enhancement" or "tax-based broadening." So how can you complain about higher taxes? These aren't useless, billion dollar pork barrel projects; they're really "congressional projects of national significance," so don't complain about wasteful government spending. That isn't the Mafia in Atlantic City; those are just "members of a career-offender cartel," so don't worry about the influence of organized crime in the city.

(10) New doublespeak is created every day. The Environmental Protection Agency once called acid rain "poorly-buffered precipitation" then dropped that term in favour of "atmospheric deposition of anthropogenically-derived acidic substances," but recently decided that acid rain should be called "wet deposition." The Pentagon, which has in the past given us such classic doublespeak as "hexiform rotatable surface compression unit" for steel nut, just published a pamphlet warning soldiers that exposure to nerve gas will lead to "immediate permanent incapacitation." That's almost as good as the Pentagon's

official term “servicing the target,” meaning to kill the enemy. Meanwhile, the Department of Energy wants to establish a “monitored retrievable storage site,” a place once known as a dump for spent nuclear test.

(11) Bad economic times give rise to lots of new doublespeak designed to avoid some very unpleasant economic realities. As the “contained depression” continues so does the corporate policy of making up even more new terms to avoid the simple, and easily understandable, term “layoff.” So it is that corporations “reposition,” “restructure,” “reshape,” or “realign,” the company and “reduce duplication” through “release of resources” that involves a “permanent downsizing” or a “payroll adjustment” that results in a number of employees being “involuntarily terminated.”

(12) Other countries regularly contribute to doublespeak. In Japan, where baldness is called “hair disadvantaged,” the economy is undergoing a “severe adjustment process,” while in Canada there is an “involuntary downward development” of the work force. For some government agencies in Canada, wastepaper baskets have become “user friendly, space effective, flexible, deskside sortation units.” Politicians in Canada may engage in “reality augmentation,” but they never lie. As part of their new freedom, the people of Moscow can visit “intimacy salons,” or “sex shops as they’re known in other countries. When dealing with the bureaucracy in Russia, people know that they should show officials “normal gratitude,” or give them a bribe.

(13) The worst doublespeak is the doublespeak of death. It is the language, wrote George Orwell in 1946, that is “largely the defense of the indefensible...designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind.” IN the doublespeak of death, Orwell continued, “defenceless villages are bombarded from the air, the inhabitants driven out into the countryside, the cattle machine-gunned, the huts set on fire with incendiary bullets. This is called pacification. Millions of peasants are robbed of their farms and sent trudging along the roads with no more than they can carry. This is called transfer of population or rectification or frontiers.” Today, in a country once called Yugoslavia, this is called “ethnic cleansing.”

(14) It’s easy to laugh off doublespeak. After all, we all know what’s going on, so what’s the harm? But we don’t always know what’s going on, and when that happens, doublespeak accomplishes its ends. It alters our perception of reality. It deprives us of the tools we need to develop, advance and preserve our society, our culture, our civilization. It breeds suspicion, cynicism, distrust and, ultimately, hostility. It delivers us into the hands of those who do not have our interests at heart. As Samuel Johnson noted in 18th century England, even the devils in hell do not lie to one another, since the society of hell cold not subsists without the truth, any more than any other society.

The Other Side of E-Mail

Robert Kuttner

(1) A few years ago, when my daughter was a college freshman, I wrote a column singing the praises of e-mail. We were, suddenly, corresponding. It was, I decided, the revenge of print on electronics - whole generation raised on the tube and the phone, rediscovering the lost art of writing letters. How utterly charming.

(2) Now I'm not so sure. Like all new media, e-mail has a dark side. To be sure, it saves a great deal of time and paperwork and has facilitated new, unimagined forms of affinity. However, e-mail is also a thief. It steals our time and our privacy. It deceives us into thinking we have endless additional hours in the day to engage in far-flung communications that we may or may not need or want.

(3) All of a sudden, on top of everything else we have to do, e-mail is one more garden demanding tending.

(4) E-mail brings a kind of pseudo-urgency that demands an instant response. It creates false intimacies. Recently, I got an e-mail message from a perfect stranger, a student who had read one of my articles and wanted help on a term paper. I was touched, but alas, there aren't enough hours in the day. Yet something about the message made me feel I needed to apologize for not being able to do her homework. With e-mail, it's too easy to hit the reply key, with results you may regret. One acquaintance, thinking she was just responding to a note from a close friend, accidentally sent a highly personal message to the friend's entire mailing list.

(5) I recently had a painful quarrel triggered by e-mail messages. A dear friend and I were both having a busy week and imposing on each other's time. Without quite intending to, we ended up firing salvos of e-mail back and forth of escalating testiness until we had quite insulted each other. We apologized, in person.

(6) This mishap could not have occurred either by phone or by ordinary mail. When talking to someone, you pay attention to tonality. And when you write a letter, you read it over a few times before sending it. But e-mail is tone-deaf and all too instant. It is ephemeral, yet irrevocable. Once you've banged out your message and sent it into the ether, you can't take it back.

(7) E-mail is a great convenience-for the sender. The recipient is presumed to have infinite time and interest. It is the equivalent of endless Christmas letters from boring distant relatives all year long.

(8) Bosses get in the habit of sending down incessant e-mail messages from on high, as if anyone cared. (Now hear this...) A large corporation with which I am vaguely affiliated sends me more messages than I could possibly want to have, let alone answer.

(9) E-mail is also not secure. The magazine that I edit regularly gets highly personal missives, sent by mistake to the wrong e-mail address thanks to a typo. With the phone, you know as soon as you have a wrong number. And mis-addressed letters either get returned or end up in the dead letter office.

(10) At one company, two people carrying on an affair were incautiously sending each other intimate e-mail, which a supervisor discovered. To make matters worse, they were making snide comments about the supervisor. Security escorted from the premises.

(11) E-mail is also easily forwarded and deliberately or mistakenly put into mass circulation. Don't e-mail anything private unless you are prepared to see it crop up all over the World Wide Web. E-mail, like talk radio, reduces inhibitions; it is democratic to the point of moronic. And I've not even gotten to mass junk e-mail, known in the trade as spam.

(12) I know, I know, the Internet is a marvel. And it is. And sure, e-mail is great for scheduling meetings, for sending and receiving research materials, for allowing people in remote locations to collaborate on projects. But novelty and low cost tend to breed excess.

(13) Like every new tool, from the wheel to nuclear energy, electronic communication will take a while to find its proper etiquette and niche. In the meantime, it is an awkward adolescent that has borrowed the family car, hormones raging and radio blaring, with little regard for the rules of the road.

(14) "Of course, some fans of e-mail may find these words controversial or offensive. So if you have any comments on this column, my e-mail address is ... no, actually, send me a letter talk," Wardhaugh explains that trust, shared experience, and expectations of universal truths play a vital role in the success of social conversation. Margaret Wheatly discusses how conversation has the power to effect social change in "Some Friends and I Started Talking." David Grambs explains why he feels defeated by "uptalk" and misuse of the word like, which seems to have permeated the speech of the younger generation. After years of trying to fight this insidious invader, Grambs reveals his fear that "like" is here to stay in "The Like Virus." And Robert Kuttner discusses what he feels are the detrimental effects of the instant nature of e-mail in "The Other Side of E-Mail." The section closes with a review of some common IM and text messaging terms and slang in "r u online?" by Kris Axtman.

Women Talk Too Much

Janet Holmes

(1) Do women talk more than men? Proverbs and sayings in many languages express the view that women are always talking:

Women's tongues are like lambs' tails – they are never still. – English

The North Sea will sooner be found wanting in water than a woman at a loss for words. – Jutlandic

The woman with active hands and feet, marry her, but the woman with overactive mouth, leave well alone. – Maori

(2) Some suggest that while women talk, men are silent patient listeners.

When both husband and wife wear pants it is not difficult to tell them apart – he is the one who is listening. – American

Nothing is so unnatural as a talkative man or a quiet woman. – Scottish

(3) Others indicate that women's talk is not valued but is rather considered noisy, irritating prattle:

Where there are women and geese there's noise. – Japanese

(4) Indeed, there is a Japanese character which consists of three instances of the character for the concept "woman" and which translates as "noisy"! My favourite proverb, because it attributes not noise but rather power to the woman speaker is this Chinese one:

The tongue is the sword of a woman and she never lets it become rusty.

(5) So what are the facts? Do women dominate the talking time? Do men struggle to get a word in edgewise, as the stereotype suggests?

The Evidence

(6) Despite the widespread belief that women talk more than men, most of the available evidence suggests just the opposite. When women and men are together, it is the men who talk most. Two Canadian researchers, Deborah James and Janice Drakich, reviewed sixty-three studies which examined the amount of talk used by American women and men in different contexts. Women talked more than men in only two studies.

(7) In New Zealand, too, research suggests that men generally dominate the talking time. Margaret Franken compared the amount of talk used by female and male “experts” assisting a female TV host to interview well-known public figures. In a situation where each of three interviewers was entitled to a third of the interviewers’ talking time, the men took more than half on every occasion.

(8) I found the same pattern analyzing the number of questions asked by participants in one hundred public seminars. In all but seven, men dominated the discussion time. Where the numbers of women and men present were about the same, men asked almost two-thirds of the questions during the discussion. Clearly women were not talking more than men in contexts.

(9) Even when they hold influential positions, women sometimes find it hard to contribute as much as men to a discussion. A British company appointed four women and four men to the eight most highly paid management positions. The managing director commented that the men often patronized the women and tended to dominate meetings:

I had a meeting with a [female] sales manager and three of my [male] directors once...It took about two hours. She only spoke once and one of my fellow directors cut across her and said “What Anne is trying to say Roger is...” and I think that about sums it up. He knew better than Anne what she was trying to say, and she never got anything said.

(10) There is abundant evidence that this pattern starts early. Many researchers have compared the relative amounts that girls and boys contribute to classroom talk. In a wide range of communities, from kindergarten through primary, secondary and tertiary education, the same pattern recurs – males dominate classroom talk. So on this evidence we must

conclude that the stereotype of the garrulous woman reflects sexist prejudice rather than objective reality.

Looking for an Explanation

(11) Why is the reality so different from the myth? To answer this question, we need to go beyond broad generalizations and look more carefully at the patterns identified. Although some teachers claim that boys are “by nature more spirited and less disciplined,” there is no evidence to suggest that males are biologically programmed to talk more than females. It is much more likely that the explanation involves social factors.

What is the Purpose of the Talk?

(12) One relevant clue is the fact that talk serves different functions in different contexts. Formal public talk is often aimed at informing people or persuading them to agree to a particular point of view (e.g., political speeches, television debates, radio interviews, public lectures, etc.). Public talk is often undertaken by people who wish to claim or confirm some degree of public status. Effective talk in public and in the media can enhance your social status – as politicians and other public performers know well. Getting and holding the floor is regarded as desirable, and competition for the floor in such contexts is common. (There is also some risk, of course, since a poor performance can be damaging.)

(13) Classroom research suggests that more talk is associated with higher social status or power. Many studies have shown that teachers (regardless of their gender) tend to talk for about two-thirds of the available time. But the boys dominate the relatively small share of the talking time that remains for pupils. In this context, where talk is clearly valued, it appears that the person with most status has the right to talk most. The boys may therefore be asserting a claim to higher status than the girls by appropriating the majority of the time left for pupil talk.

(14) The way women and men behave in formal meetings and seminars provide further support for this explanation. Evidence collected by American, British and New Zealand researchers shows that men dominate the talking in committee meetings, staff meetings, seminars and task-oriented decision-making groups. If you are sceptical, use a stopwatch to time the amount of talk contributed by women and men at political and community meetings you attend. This explanation proposes that men talk more than

women in public, formal contexts because they perceive participating and verbally contributing in such contexts as an activity which enhances their status, and men seem to be more concerned with asserting status and power than women are.

(15) By contrast, in more private contexts, talk usually serves interpersonal functions. The purpose of informal or intimate talk is not so much status enhancement as establishing or maintaining social contact with others, making social connections, developing and reinforcing friendships and intimate relationships. Interestingly, the few studies which investigated informal talk have found that there are fewer differences in the amount contributed by women and men in these contexts (though men still talked more in nearly a third of the informal studies reviewed by Deborah James and Janice Drakich). Women, it seems, are willing to talk more in relaxed social contexts, especially where the talk functions to develop and maintain social relationships.

(16) Another piece of evidence that supports this interpretation is the kind of talk women and men contribute in mixed-sex discussions. Researchers analyzing the functions of different utterances have found that men tend to contribute more information and opinions, while women contribute more agreeing, supportive talk, more of the kind of talk that encourages others to contribute. So men's talk tends to be more referential or informative, while women's talk is more supportive and facilitative.

(17) Overall, then, women seem to use talk to develop personal relationships and maintain family connections and friendships more often than to make claims to status or to directly influence others in public contexts. Of course, there are exceptions, as Margaret Thatcher, Benazir Bhutto and Jenny Shipley demonstrate. But, until recently, many women seem not to have perceived themselves as appropriate contributors to public, formal talk.

(18) In New Zealand we identified another context where women contributed more talk than men. Interviewing people to collect samples of talk for linguistic analysis, we found that women were much more likely than men (especially young men) to be willing to talk to us at length. For example, Miriam Meyerhoff asked a group of young people to describe a picture to a female and to a male interviewer. It was made quite clear to the interviewees that the more speech they produced the better. In this situation, the women contributed significantly more speech than the men, both to the male and to the female interviewer.

(19) In the private but semi-formal context on an interview, then, women contributed more talk than men. Take in this context could not be seen as enhancing the status of the people interviewed. The interviewers were young people with no influence over the interviewees. The explanation for the results seems to be that the women were being more cooperative than the men in a context where more talk was explicitly sought by the interviewer.

Social Confidence

(20) If you know a lot about a particular topic, you are generally more likely to be willing to contribute to a discussion about it. So familiarity or expertise can also affect the amount a person contributes to a particular discussion. In one interesting study the researcher supplied particular people with extra information, making them the “experts” on the topic to be discussed. Regardless of gender, these “experts” talked more in the subsequent discussions than their uninformed conversational partners (though male “experts” still used more talking in conversation with uninformed women than female “experts” did with uninformed men).

(21) Looking at people’s contributions to the discussion section of seminars, I found a similar effect from expertise or topic familiarity. Women were more likely to ask questions and make comments when the topic was one they could claim expert knowledge about. In a small seminar on the current state of the economy, for instance, several women economists who had been invited to attend contributed to the discussion, making this one of the very few seminars where women’s contributions exceeded men’s.

(22) Another study compared the relative amount of talk of spouses. Men dominated the conversations between couples with traditional gender roles and expectations, but when the women were associated with a feminist organization they tended to talk more than their husbands. So feminist women were more likely to challenge traditional gender roles in interaction.

(23) It seems possible that both these factors – expert status and feminist philosophy- have the effect of developing women’s social confidence. This explanation also fits with the fact that women tend to talk more with close friends and family, when women are in the majority, and also when they are explicitly invited to talk (in an interview, for example).

Perceptions and Implications

(24) If social confidence explains the greater contributions of women in some social contexts, it is worth asking why girls in school tend to contribute less than boys. Why should they feel unconfident in the classroom? Here is the answer which one sixteen-year-old gave:

Sometimes I feel like saying that I disagree, that there are other ways of looking at it, but where would that get me? My teacher thinks I'm showing off, and the boys jeer. But if I pretend I don't understand, it's very different. The teacher is sympathetic and the boys are helpful. They really respond if they can show YOU how it is done, but there's nothing but "aggro" if you give any signs of showing THEM how it is done.

Talking in class is often perceived as “showing off,” especially if it is a girl-talk. Until recently, girls have preferred to keep a low profile rather than attract negative attention.

(25) Teachers are often unaware of the gender distribution of talk in their classrooms. They usually consider that they give equal amounts of attention to girls and boys, and it is only when they make a tape recording that they realize that boys are dominating the interactions. Dale Spender, an Australian feminist who has been a strong advocate of female rights in this area, noted that teachers who tried to restore the balance by deliberately “favouring” the girls were astounded to find that despite their efforts they continued to devote more time to the boys in their classrooms. Another study reported that a male science teacher who managed to create an atmosphere in which girls and boys contributed more equally to discussion felt that he was devoting 90 percent of his attention to the girls. And so did his male pupils. They complained vociferously that the girls were getting too much talking time.

(26) In other public contexts, too, such as seminars and debates, when women and men are deliberately given an equal amount of the highly valued taking time, there is often a perception that they are getting more than their fair share. Dale Spender explains this as follows:

The talkativeness of women has been gauged in comparison not with men but with silence. Women have not

been judged on the grounds of whether they talk more than men, but of whether they talk more than silent women.

(27) In other words, if women talk at all, this may be perceived as “too much” by men who expect them to provide a silent, decorative background in many social contexts. This may sound outrageous, but think about how you react when precocious children dominate the talk at an adult party. As women begin to make inroads into formerly “male” domains such as business and professional contexts, we should not be surprised to find that their contributions are not always perceived positively or even accurately.

Conclusion

(28) We have now reached the conclusion that the question “Do women talk more than men?” can’t be answered with a straight “yes” or “no.” The answer is rather, “It all depends.” It depends on many different factors, including the social context in which the talk is taking place, the kind of talk involved and the relative social confidence of the speakers, which is affected by such things as their social roles (e.g. teacher, host, interviewee, wife) and their familiarity with the topic.

(29) It appears that men generally talk more in formal, public contexts where informative and persuasive talk is highly valued, and where talk is generally the prerogative of those with some societal status and has the potential for increasing that status. Women, on the other hand, are more likely to contribute in private, informal interactions, where talk more often functions to maintain relationships, and in other situations where for various reasons they feel socially confident.

(30) Finally, and most radically, we might question the assumption that the more talk is always a good thing. “Silence is golden,” says the proverb, and there are certainly contexts in all cultures where silence is more appropriate than talk, where words are regarded as inadequate vehicles for feelings, or where keeping silent is an expression of appreciation or respect. Sometimes it is the silent participants who are the powerful players. In some contexts the strong silent male is an admired stereotype. However, while this is true, it must be recognized that talk is very highly valued in western culture. It seems likely, then, that as long as holding the floor is equated with influence, the complexities of whether women or men talk most will continue to be a matter for debate.

'r u online?': The Evolving Lexicon of Wired Teens

Kris Axtman

(1) The Conversation begins on the computer, nothing too atypical for a pair of teenage boys bored on a Friday night:

<i>Garret</i>	:	Hey
<i>Josh</i>	:	sup
<i>Garret</i>	:	j/cu
<i>Josh</i>	:	same
<i>Garret</i>	:	wut r u doing 2nite
<i>Josh</i>	:	n2m
<i>Garret</i>	:	cool

(2) Need a translation? Not if you're a 13-year-old who's been Internet-connected since birth. For the rest of us, welcome to the world of Net Lingo—the keyboard generation's gift to language and culture. "sup" is not a call to supper, but a query: "What's up?" And Josh's "n2m" reply? "Not too much."

(3) As in every age, teenagers today are adapting the English language to meet their needs for self-expression. But this time, it's happening online—and at lightning speed. To some, it's a creative twist on dialogue, and a new, harmless version of teen slang. But to anxious grammarians and harried teachers, it's the linguistic ruin of Generation IM (instant messenger).

(4) Whatever it is, the result fills Internet chat rooms, e-mail, and the increasingly popular instant messenger, of which correspondents fire off confessions, one-liners, and blather in real-time group chats or, more often, fleet-fingered tete-a-tetes.

(5) "This is really an extension of what teenagers have always done: recreate the language in their own image. But this new lingo combines writing and speaking to a degree that we've never seen before," says Neil Randall, an English professor at the University of Waterloo and author of "Lingo Online: A Report on the Language of the Keyboard Generation."

(6) The result, he says, is the use of writing to stimulate speech—a skill not formally taught. In the process, typed communication has entered a new era of speed.

(7) In a third-floor bedroom in Houston, Garret Thomas has three online conversations going at once. That’s nothing, he says. Sometimes he chats with as many as 20 people at a time—chosen from his 200-plus “buddy list” that shows which of his friends are online and available. “I’m a really fast typer,” says the redhead.

(8) Though creating unique speech patterns is nothing new for the younger set, this generation is doing it in a novel way.

(9) New acronyms, abbreviations, and emoticons—keyboard characters lined up to resemble human gestures or expressions, such as smiling ☺--are coined daily.

(10) Indeed, almost 60 percent of online teenagers under age 17 use IM services, offered free by Internet providers such as Yahoo and America Online, according to Nielsen/Net Ratings.

(11) “All of my friends are on instant messenger,” says Garret, not looking up from his cryptic chat with Josh. “It’s just easier to talk to them this way.”

(12) Not like the fate of the universe depends on what they’re saying. With one friend, he’s talking about his rotten Spanish teacher who actually expects the class to participate. With another, he’s debating the evening’s options: the mall, a movie, chillin’ at his house. With a third, he’s deep in a discussion about how he never gives more than one-word answers. “who cares,” Garret types.

(13) “hey, that’s two getting better,” comes the reply.

(14) In between all this, there’s a whole bunch of “j/j” (just joking), “lol” (laughing out loud), and “brb” (“be right back”). In other words, typical teen chatter.

(15) “Instant messaging has just replaced the phone... for their generation,” says Mary Anne Thomas, a Houston mother on the other side of town, with two teen boys addicted to IM. She has noticed that her oldest son, who’s normally quite shy around girls, feels more comfortable talking to them online—a positive, she thinks.

(16) A negative, though, is that their grammar is becoming atrocious, and Net lingo is starting to show up on school assignments: “They talk with these abbreviated words and run-on sentences with no punctuation. I call it speed talking, and it’s starting to carry over into their homework,” she says. That’s an issue that teachers around the country have been struggling with recently as instant messaging grows in popularity.

(17) Another doubled-edge consequence comes in a culture of multitasking. Mrs. Thomas’s oldest son spends about three hours on instant messenger each night. He’ll talk to friends, download music, do homework, surf the internet---all at the same time.

(18) Because of the Internet, experts say, kids today are able to multitask like no other generation. But with that frenetic multitasking, others say, comes easy distraction---and the shrinking of already-short attention spans.

(19) Garret says he gets onto IM when he’s doing homework, and manages about eight different at one time. Showing incredible focus---or frenzy--- he flips from one screen to the next, rapidly firing off messages while surfing the Net and gabbing on the phone. (No, IM hasn’t replaced the phone entirely.)

(20) Now a high-school freshman, he says most of his friends were on IM by junior high, and he picked up the lingo as he went along. New terms get passed between friends, and different groups and regions of the country have their own IM lexicons, with particular acronyms, abbreviations, and emoticons that mirror their inside jokes and experience. Tonight, he tells a friend that he’s “j/c.” She asks, “what is j/c.”

(21) “just chillin’,” he types, certain that she will use it in the future.

(22) Experts say the intent of lingo---in any generation---is to signify “inness” with a particular group. And while teens have long pushed the boundaries of language, they are now doing it in written form.

(23) “This is a new kind of slang, a written slang. We’ve never had anything like it before,” says Robert Beard, professor emeritus of linguistics at Bucknell University in Lewisburg, Pa., and creator of yourDictionary.com

(24) Some parents worry that teens could get into trouble by talking to so many different—and sometimes unknown—buddies. Certainly, that’s happened. But Dr. Randall says he found in his study that teens are quite aware of that issue and know how to protect themselves.

(25) Even with his large buddy list, Garret gets it. He begins chatting with someone he hasn’t talked to in awhile, and when that person attacks him and uses profanity, he quickly ends the conversation.

(26) “I’m not talking to him anymore,” he says, slightly shaken and then uses the software to block all incoming messages from the screen name.

(27) “I guess it’s time to clean out my buddy list.”

Some Common IM Lingo

AFK: Away From Keyboard
BBL: Be Back Later
BRB: Be Right Back
IMHO: In My Humble Opinion
JK: Just Kidding
LOL: Laughing Out Loud
LYLAS: Love You/ Like You Like a Sister
NP: No Problem
OMG: Oh My God
OTP: On the Phone
ROFL: Rolling on Floor Laughing
TTFN: Ta-Ta for Now
TTYL: Talk to You Later
YW: You’re Welcome

Is Bad Language Unacceptable on TV?

BBC Online

(1) The use of racially abusive language on television and radio is an area of increasing concern among viewers and listeners, a new study has revealed. The report also suggests most adult with children want their homes to be expletive free. Stephen Whittle, Director of the Broadcasting Standards Commission in England, says there is an acceptance that swearing and offensive language is used in daily life, and may be appropriate if a program is aimed at adults.

(2) But he says people “would prefer their homes to remain an expletive deleted zone for children.” Is swearing still a matter of major concern to you? Or have swear words and offensive language become an accepted part of TV output? Here are some responses to this question featured on the *BBC Online*’s “Talking Point”:

(3) There’s a simple answer to all those complaining. If you don’t like it then don’t watch it. There is nothing more annoying than listening to outraged people complaining about what they had to watch the night before. No one makes you watch them so if you hear bad language/ see sex scene/ view violence then change the channels instead of watching all three hours and then complaining about afterwards. YOU DON’T HAVE TO WATCH IT. It’s true that at times in films/programs it seems the language is used purely to shock rather than as part of the script/plot/characters but if you sit and watch it all instead of turning over/ switching off then you can’t then blame your shock and outrage on the program makers.

James, UK

(4) There is no justification to the use of bad language on TV. It is unacceptable. How can a parent positively correct a child who uses bad language if all they hear on TV is filthy language every minute?

Ruskin Kwofic, USA

(5) Not only is swearing wrong and extremely offensive, even worse than that is the constant blasphemy on TV. This is especially hurtful to a Christian like myself when it is done to make people laugh. We should not be blaspheming or condoning this when we laugh or otherwise accept it passively or actively. It is too easy to say, “...use the off switch...,” this is not the answer. Does any parent want to encourage their child to swear and adopt negativity? Rather it would be more

constructive to teach them the values of right and wrong. To sum up, all who own a television license are entitled to be informed and entertained by its purchase and that means all.

K.D., Wales

(6) Protecting children is a big chunk of what responsible parenting is about, and protecting their minds and emotions is just as important as physical protection, if not more so. Of course they'll come across it elsewhere, but it's clear that the extent will be increased or decreased by the levels of exposure of their peers. As a parent I find the so-called watershed is no guarantee at all that my kids won't hear swearing on the television. Please can we have a consistently regulated watershed?

Tom Richards, UK

(7) I consider the television to be a guest. I would not allow a visitor to my house to use swearing and foul language in front of me or my children. I consider the television to be a guest, and when it offends, off it goes!

J.Herbert, UK

(8) It really is stupid to campaign for protecting young people against swearing on TV. By the time you reach 12 years old you've heard every word under the sun a million times in the playground. Anyone who fails to realize this is just completely ignorant.

Darren Meale, UK

(9) Bad language is nothing compared to all the violent shows on so many series. I prefer to hear someone pronounce a four-letter word than to see them beaten to death or killed in a TV series. Bad language is part of the everyday life of most people. Violence is not.

Luc Masuy, Belgium

(10) The use of bad language in TV or cinema is not a reflection of society, but rather an excuse by writers and actors to hide the facts that they can no longer produce real drama or real emotion. The use of swearing is to emphasize a point is only there to mask the lack of understanding and talent. Media twenty years ago didn't need to use bad language—the skill in presenting drama and emotions was there anyway. Sorry, no swearing on TV or cinema at all for me.

Steve Gittins, UK

(11) In writing drama one of the first rules is to make your characters believable. Censorship of bad language could lead to some of the most unbelievable characters ever portrayed on television. People swear. For instance, a prison drama in which no one ever swore would be ridiculous. What sort of programs you allow your children to watch is up to you. But they will hear swearing in the real world—you can't censor that.

Colin Wright, UK

(12) Why is it necessary? Surely we can use descriptive adjectives without resorting to bad language. It is not enough to say it is a part of life. We have the power to adopt better social attitudes; instead many people seem content with debasing everything.

Jill Doe, Wales

(13) All drama revolves around conflict and jeopardy so bad language in itself is not wrong, it all depends on the context it is used in. Imagine if Shakespeare or Chaucer had been prevented from writing and performing their works without the “bawdy” language, the swearing of their day. As long as it doesn't become meaninglessly used and the watershed is observed to my eyes at least, it is acceptable.

James Newman, UK

(14) Please keep it off our screens. You only have to listen to children going to school to see how commonplace it has become.

Gerry, Scotland

(15) It may be the duty of our media/entertainment outlets to reflect the standards and behavior of our society and culture, but they surely also have some responsibility to set the standard. By merely reflecting, because they permeate every level of society, they take the lead in the general debasement of “generally accepted standards of behavior.” I am not prudish or offended by bad language/behavior on TV and radio, per se, but it often makes me wince!

Mark M. Newdick, USA

(16) As a relatively liberal minded young person, I am not outraged by occasional bad language on television, but at the same time, I do not think that it is necessary. Bad language is neither amusing nor particularly effective in stressing a point.

It is just fashion—and a very cheap fashion at that. It's best to leave it in the cinemas (if it is really required there) and edit the more stronger language out before it appears on television. Personally, I have never found that a movie is lacking punch just because a few profanities have been deleted. Indeed, this should be the test to see whether a film is worth its weight at all.

Robert Kidd, Australia

(17) My personal experience of working in an environment where swearing was the norm was to swear more. When I changed jobs where swearing was banned I stopped. The best thing to do is to avoid swearing in the main but keep a little to be realistic, and hence cut down on the excessive use of profanities in society.

Gavin Pearson, USA

(18) As adults, we can accept bad language on TV programs, as long as it relates to the program in question (i.e., drama series or films). However, children should not have to hear that sort of language. I'm not a prude by any means, but I find it really depressing when I hear children from toddler age and up using foul language. Of course, they may learn this from their parents and other family members, but let's minimize their exposure by keeping it out of children's programs.

Karen, UK

(19) The simple fact of the matter is if you don't like the swearing then turn over! Anything that your children may or may not hear on TV they are certainly going to hear in the real world. People need to wake up and understand that the censorship of television is going beyond a joke. I'm all for restricting bad language before a time when children are likely to be up but can someone please explain to me the necessity to cut swear words from a film at 10:30 or 11:00. People can say they are offended as much as they like but the simple fact is that you control what you watch, if you're offended by swearing then turn it off. Welcome to the real world people, people swear!

Richard Tacke, England

Good English and Bad

Bill Bryson

(1) Consider the parts of speech. In Latin, the verb has up to 120 inflections. In English it never has more than five (e.g., *see, sees, saw, seeing, seen*) and often it gets by with just three (*hit, hits, hitting*). Instead of using loads of different verb forms, we use just a few forms but employ them in loads of ways. We need just five inflections to deal with the act of propelling a car—*drive, drives, drove, driving, and driven*—yet with these we can express quite complex and subtle variations of tense: “I drive to work every day,” “I have been driving since I was sixteen,” “I will have driven 20000 miles by the end of this year.” This system, for all its ease of use makes labeling difficult. According to any textbook, the present tense of the verb *drive* is *drive*. Every junior high school pupil knows that. Yet if we say, “I used to drive to work but now I don’t,” we are clearly using the present tense *drive* in a past tense sense. Equally if we say, “I will drive you to work tomorrow,” we are using it in a future sense. And if we say, “I would drive if I could afford to,” we are using it in a conditional sense. In fact, almost the only form of sentence in which we cannot use the present tense form of *drive* is, yes, the present tense. When we need to indicate an action going on right now, we must use the participial form *driving*. We don’t say, “I drive the car now,” but rather “I’m driving the car now.” Not to put too fine a point on it, the labels are largely meaningless.

(2) We seldom stop to think about it, but some of the most basic concepts in English are naggingly difficult to define. What, for instance, is a sentence? Most dictionaries define it broadly as a group of words constituting a full thought and containing, at a minimum, a subject (basically a noun) and predicate (basically a verb). Yet if I inform you that I have just crashed your car and you reply, “What!” or “Where?” or “How!” you have clearly expressed a complete thought, uttered a sentence. But where are the subject and predicate? Where are the noun and verb, not to mention the preposition, conjunctions, articles, and other components that we normally expect to find in a sentence? To get around this problem, grammarians pretend that such sentences contain words that aren’t there. “What!” they would say, really means “What are you telling me—you crashed my car?” while “Where?” is a shorthand rendering of “Where did you crash it?” and “How?” translates as “How on earth did you manage to do that, you old devil you?” or words to that effect. The process is called *ellipsis* and is certainly very nifty. Would that I could do the same with my bank account. Yet the inescapable fact is that it is possible to make such sentences conform to grammatical precepts only by bending the rules. When I was growing up we called that cheating.

(3) In English, in short, we possess a language in which the parts of speech are almost entirely notional. A noun is a noun and a verb is a verb largely because the grammarians say they are. In the sentence “I am suffering terribly” *suffering* is a verb, but in “My suffering is terrible,” it is a noun. Yet both sentences use precisely the same word to express precisely the same idea. *Quickly and sleepily* are adverbs but *sickly* and *deadly* are adjectives. *Breaking* is a present tense participle, but as often as not it is used in a past tense sense (“He was breaking the window when I saw him”). *Broken*, on the other hand, is past tense participle, but as often as not it is employed in a present tense sense (“I think I’ve just broken my toe”) or even future tense sense (“if he wins the next race, he’ll have broken the school record”). To deal with all the anomalies, the parts of speech must be so broadly defined as to be almost meaningless. A noun, for example, is generally said to be a word that denotes a person, place, thing, action, or quality. That would seem to cover almost everything, yet clearly most actions are verbs and many words that denote qualities—*brave, foolish, good*—are adjectives.

(4) The complexities of English are such that the authorities themselves often stumble. Each of the following, penned by an expert, contains a usage that at least some of his colleagues would consider quite wrong.

“Prestige is one of the few words that has had an experience opposite to that described in ‘Worsened words.’” (H.W. Fowler, *A Dictionary of Modern English Usage*, second edition) It should be “one of the few words that *have* had.”

“Each of variants indicated in boldface type count as an entry.” (*The Harper Dictionary of Contemporary Usage*) It should be “each . . . *counts*.”

“It is of interest to speculate about the amount of dislocation to the spelling system that would occur if English dictionaries were either proscribed or (as when Malory or sir Philip Sidney were writing) did not exist.” (Robert Burchfield, *The English Language*) Make it “*was writing*”

“A range of sentences forming statements, commands, questions and exclamations cause us to draw on a more sophisticated battery of orderings and arrangements.” (Robert Burchfield, *The English Language*) It should be *causes*.

“The prevalence of incorrect instances of the use of the apostrophe... together with the abandonment of it by many business firms... suggest that the time is close at hand when his moderately

useful device should be abandoned.” (Robert Burchfield, *The English Language*) The verb should be *suggests*.

“If a lot of available dialect data is obsolete or almost so, a lot more of it is far too sparse to support any sort of reliable conclusion.” (Robert Claiborne, *Our Marvelous Native Tongue*) *Data* is a plural.

“His system of citing examples of the best authorities, of indicating etymology, and pronunciation, are still followed by lexicographers.” (Philip Howard, *The State of the Language*) His system *are*?

“When his fellowship expired he was offered a rectorship at Boxworth... on condition that he married the deceased rector’s daughter.” (Robert McCrum, et al., *The Story of English*) A misuse of the subjunctive: it should be “on condition that he marry.”

(5) English grammar is so complex and confusing for the one very simple reason that its rules and terminology are based on Latin—a language with which it has precious little in common. In Latin, to take one example, it is not possible to split an infinitive. So in English, the early authorities decided, it should not be possible to split an infinitive either. But there is no reason why we shouldn’t, any more than we should forsake instant coffee and air travel because they weren’t available to the Romans. Making English grammar conform to Latin rules is like asking people to play baseball using the rules of football. It is a patent absurdity. But once this insane notion became established grammarians found themselves having to draw up ever more complicated and circular arguments to accommodate the inconsistencies. As Burchfield notes in *The English Language*, one authority, F. TH. Visser, found it necessary to devote 200 pages to discussing just one aspect of the present participle. That is as crazy as it is amazing.

(6) The early authorities not only used Latin grammar as their model, but actually went to the almost farcical length of writing English grammars in that language, as with Sir Thomas Smith’s *De Recta et Emendata Linguae Angelicae Scriptione Dialogus* (1568), Alexander Gil’s *Logonomia Anglica* (1619), and John Wallis’s *Grammatica Linguae Anglicanae* of 1653 (though even he accepted that the grammar of Latin was ill-suited to English). For the longest time it was taken entirely for granted that the classical languages must serve as models. Dryden spoke for an age when he boasted that he often translated his sentences into Latin to help him decide how best to express them in English.

(7) In 1660, Dryden complained that English had “not so much as a tolerable dictionary or a grammar; so our language is in a manner barbarous,” he believed there should be an academy to regulate English usage, and for the next two centuries many others would echo his view. In 1664, the royal society for the advancement of experimental philosophy formed a committee “to improve the English tongue,” though nothing lasting seems to have come of it. Thirty-three years later in his *Essay Upon Projects*, Daniel Defoe was calling for an academy to oversee the language. In 1712, Jonathan swift joined the chorus with a *Proposal for Correcting, Improving and Ascertaining the English Tongue*. Some indication of the strength of feeling attached to these matters is given by the fact that in 1780, in the midst of the American revolution, John Adams wrote to the president of congress appealing to him to set up an academy for the purpose of “refining, correcting, improving and ascertaining the English language” (a title that closely echoes, not to say plagiarizes, swift’s pamphlet of sixty-eight years before). In 1806, the American congress considered a bill to institute a national academy and in 1820 an American academy of language and belles lettres, presided over by John Quincy Adams, was formed, though again without any resounding perpetual benefits to users of the language. And there were many other such proposals and assemblies.

(8) The model for all these was the academie francaise, founded by cardinal Richelieu in 1635. In its youth, the academy was an ambitious motivator of change. In 1762, after many years of work, it published a dictionary that regularized the spelling of some 5,000 words—almost a quarter of the words then in common use. It took the s out of words like *estre* and *fenestre*, making them [ace] *tre* and *fen[ace]tre*, and it turned *roy* and *loy* into *roi* and *loi*. In recent decades, however, the academy has been associated with an almost ayatollah-like conservatism. When in December 1988 over 90 percent of French school teachers voted in favor of a proposal to introduce the sort of spelling reforms the academy itself had introduced 200 years earlier, the forty venerable members of the academy were, to quote the London Sunday *Times*, “up in apoplectic arms” at the thought of tampering with something as sacred as French spelling. Such is the way of the world. Among the changes the teachers wanted and the academicians did not were the removal of the circumflex on [ace]*tre*, *fen[ace]tre*, and other such words and talking the -x off plurals such as *bureau*, *chevaux*, and *chateaux* and replacing it with an -s.

(9) Such actions underline the one almost inevitable shortcoming of national academies. However progressive and far-seeing they may be to begin with, they almost always exert over time a depressive effect on change. So it is probably fortunate that the English-speaking world never saddled itself

such a body, largely because as many influential users of English were opposed to academies as favored them.

(10) Samuel Johnson doubted the prospects of arresting change and Thomas Jefferson thought it in any case undesirable. In declining an offer to be the first honorary president of the Academy of Language and Belles Lettres, he noted that had such a body been formed in the days of the Anglo-Saxons English would now be unable to describe the modern world. Joseph Priestly, the English scientist, grammarian, and theologian, spoke perhaps most eloquently against the formation of an academy when he said in 1761 that it was “unsuitable to the genius of a free nation. . . . We need make no doubt but that the best forms of speech will, in time, establish themselves by their superior excellence: and in all controversies, it is better to wait the decisions of time, which are slow and sure, than to take those of synods, which are often hasty and injudicious.” [Quoted by Baugh and Cable, page 269]

(11) English is often commended by outsiders for its lack of a stultifying authority. Otto Jespersen as long ago as 1905 was praising English for its lack of rigidity, its happy air of casualness. Likening French to the severe and formal gardens of Louis XIV, he contrasted it with English, which he said was “laid out seemingly without any definite plan, and in which you are allowed to walk everywhere according to your own fancy without having to fear a stern keeper enforcing rigorous regulations. “ [Growth and Structure of the English Language, page 16]

(12) Without an official academy to guide us, the English-speaking world has long relied on self-appointed authorities such as the brothers H. W. and F. G. Fowler and Sir Ernest Gowers in Britain and Theodore Bernstein and William Safire in America, and of course countless others. These figures write books, give lectures, and otherwise do what they can (i.e. next to nothing) to try to stanch (not staunch) the perceived decline of the language. They point out that there is a useful distinction to be observed between *uninterested* and *disinterested*, between *imply* and *infer*, *flaunt* and *flout*, *fortunate* and *fortuitous*, *forgo* and *forego*, and *discomfort* and *discomfit* (not forgetting *stanch* and *staunch*). They point out that fulsome, properly used, is a term of abuse, not praise, that *peruse* actually means to read thoroughly, not glance through, that data and media are plurals. And from the highest offices in the land they are ignored.

(13) In the late 1970s, President Jimmy Carter betrayed a flaw in his linguistic armory when he said: “The government of Iran must realize that it cannot flaunt, with impunity, the expressed will and law of the world

community.” *Flaunt* means to show off: he meant *flout*. The day after he was elected president in 1988, George Bush told a television reporter he couldn’t believe the enormity of what had happened. Had President-elect Bush known that the primary meaning of *enormity* is wickedness or evilness, he would doubtless have selected a more apt term.

(14) When this process of change can be seen happening in our lifetimes, it is almost always greeted with cries of despair and alarm. Yet such change is both continuous and inevitable. Few acts are more salutary than looking at the writings of language authorities from recent decades and seeing the usages that heightened their hackles. In 1931, H. W. Fowler was tutting over *racial*, which he called “an ugly word, the strangeness of which is due to our instinctive feeling that the termination –al has no business at the end of a word that is not obviously Latin.” (For similar reasons he disliked *television* and *speedometer*.) Other authorities have variously –and sometimes hotly –attacked *enthuse*, *commentate*, *emote*, *prestigious*, *contact* as a verb, *chair* as a verb, and scores of others. But of course these are nothing more than opinions, and, as is the way with other people’s opinions, they are generally ignored.

(15) So if there are no officially appointed guardians for the English language, who sets down all those rules that we all know about from childhood –the idea that we must never end a sentence with a preposition or begin one with a conjunction, that we must use *each other* for two things and *one another* for more than two, and that we must never use *hopefully* in an absolute sense, such as “Hopefully it will not rain tomorrow”? The answer, surprisingly often, is that no one does, that when you look into the background of these “rules” there is often little basis for them.

(16) Consider the curiously persistent notion that sentences should not end with a preposition. The source of this stricture, and several other equally dubious ones, was one Robert Lowth, an eighteenth-century clergyman and amateur grammarian whose *A Short Introduction to English Grammar*, published in 1762, enjoyed a long and distressingly influential life both in his native England and abroad. It is to Lowth we can trace many a pedant’s most treasured notions: the belief that you must say *different from* rather than *different to* or *different than*, the idea that two negatives make a positive, the rule that you must not say “the heaviest of the two objects,” but rather “the heavier,” the distinction between *shall* and *will*, and the clearly nonsensical belief that *between* can apply to two things and *among* to more than two. (By this reasoning, it would not be possible to say that St. Louis is between New York, Los Angeles, and Chicago, but rather that it is among them, which would impart a quite different sense.) Perhaps the most

remarkable and curiously enduring of Lowth's many beliefs was the conviction that sentences ought not to end with a preposition. But even he was not didactic about it. He recognized that ending a sentence with a preposition was idiomatic and common in both speech and informal writing. He suggested only that he thought it generally better and more graceful, not crucial, to place the preposition before its relative "in solemn and elevated" writing. Within a hundred years this had been converted from a piece of questionable advice into an immutable rule. In a remarkable outburst of literal-mindedness, nineteenth-century academics took it as read that the very name *pre-position* meant it must come before something---anything.

(17) But then this was a period of the most resplendent silliness, when grammarians and scholars seemed to be climbing over one another (or each other; it doesn't really matter) in a mad scramble to come up with fresh absurdities. This was the age when, it was gravely insisted, Shakespeare's *laughable* ought to be changed to *laugh-at-able* and *reliable* should be made into *reliable*. Dozens of seemingly unexceptional words---*lengthy*, *standpoint*, *international*, *colonial*, *brash*—were attacked with venom because of some supposed etymological deficiency or other. Thomas de Quincey, in between bouts of opium taking, found time to attack the expression what *on earth*. Some people wrote *moonied* for *lunatic* and *foresayer* for *prophet* on the grounds that the new words were Anglo-Saxon and thus somehow more pure. They roundly castigated those ignoramuses who impurely combined Greek and Latin roots into new words like *petroleum* (Latin *petro* + Greek *oleum*). In doing so, they failed to note that the very word with which they described themselves, *grammarians*, is itself a hybrid made of Greek and Latin roots, as are many other words that have lived unexceptionably in English for centuries. They even attacked *handbook* as an ugly Germanic compound when it dared to show its face in the nineteenth century, failing to notice that it was good Old English word that had simply fallen out of use. It is one of the felicities of English that we can take pieces of words from all over and fuse them into new constructions—like *trusteeship*, which consists of a Nordic stem (*trust*), combined with a French affix (*ee*), married to an Old English root (*ship*). Other languages cannot do this. We should be proud of ourselves for our ingenuity and yet even now authorities commonly attack almost any new construction as ugly or barbaric.

(18) Today in England you can still find authorities attacking the construction *different than* as a regrettable Americanism, insisting that a sentence such as "How different things appear in Washington that in London" is ungrammatical and should be changed to "How different things appear in Washington from how they appear in London." Yet *different than* has been common in England for centuries and used by such exalted writers as Defoe,

Addison, Steele, Dickens, Coleridge, and Thackeray, among others. Other authorities, in both Britain and America, continue to deride the absolute use of *hopefully*. *The New York Times Manual of Style and Usage* flatly forbids it. Its writers must not say, “Hopefully the sun will come out soon,” but rather are instructed to resort to a clumsily passive and periphrastic construction such as “It is to be hoped that the sun will come out soon.” The reason? The authorities maintain that *hopefully* in the first sentence is a misplaced modal auxiliary –that it doesn’t belong to any other part of the sentence. Yet they raise no objection to dozens of other words being used in precisely the same unattached way –*admittedly, mercifully, happily, curiously*, and so on. The reason *hopefully* is not allowed is because, well, because somebody at the *New York Times* once had a boss who wouldn’t allow it because his professor had forbidden it, because *his* father thought it was ugly and inelegant, because *he* had been told so by his uncle who was a man of great learning . . . and so on.

(19) Considerations of what makes for good English or bad English are to an uncomfortably large extent matters of prejudice and conditioning. Until the eighteenth century it was correct to say “you was” if you were referring to one person. It sounds odd today, but the logic is impeccable. *Was* is a singular verb and *were* a plural one. Why should *you* take a plural verb when the sense is clearly singular? The answer –surprise, surprise –is that Robert Lowth didn’t like it. “I’m hurrying, are I not?” is hopelessly ungrammatical, but “I’m hurrying, aren’t I?” –merely a contraction of the same words –is perfect English. *Many* is almost always a plural (as in “Many people were there”), but not when it is followed by a, as in “Many a man was there.” There’s no inherent reason why these things should be so. They are not defensible in terms of grammar. They are because they are.

(20) Nothing illustrates the scope of prejudice in English better than the issue of the split infinitive. Some people feel ridiculously strong about it. When the British Conservative politician Jock Bruce-Gardyne was economic secretary to the Treasury in the early 1980s, he returned unread any departmental correspondence containing a split infinitive. (It should perhaps be pointed out that a split infinitive is one in which an adverb comes between *to* and a verb, as in *to quickly look*.) I can think of two very good reasons for not splitting an infinitive.

1. Because you feel that the rulers of English ought to conform to the grammatical precepts of a language that died a thousand years ago.
2. Because you wish to cling to a pointless affectation of usage that is without the support of any recognized authority of the last 200 years,

even at the cost of composing sentences that are ambiguous, inelegant, and patently contorted.

(21) It is exceedingly difficult to find any authority who condemns the split infinitive –Theodore Bernstein, H. W. Fowler, Ernest Gowers, Eric Partridge, Rudolph Flesch, Wilson Follet, Roy H. Copperud, and others too tedious to enumerate here all agree that there is no logical reason not to split an infinitive. Otto Jespersen even suggests that, strictly speaking, it isn't actually possible to split an infinitive. As he puts it: "To' . . . is no more an essential part of an infinitive than the definite article is an essential part of a nominative, and no one would think of calling 'the good man' a split nominative." [*Growth and Structure of the English Language*, page 222]

(22) Lacking an academy as we do, we might expect dictionaries to take up the banner of defenders of the language, but in recent years they have increasingly shied away from the role. A perennial argument with dictionary makers is whether they should be *prescriptive* (that is, whether they should prescribe how language should be used) or *descriptive* (that is, merely describe how it is used without taking a position). The most notorious example of the descriptive school was the 1961 *Webster's Third New International Dictionary* (popularly called *Webster's Unabridged*), whose editor, Philip Gove, believed that distinctions of usage were elitist and artificial. As a result, usages such as *imply* as a synonym for *infer* and *flout* being used in the sense of *flaunt* were included without comment. The dictionary provoked further antagonism, particularly among members of the U.S. Trademark Association, by refusing to capitalize trademarked words. But what really excited outrage was its remarkable contention that *ain't* was "used orally in most parts of the U.S. by many cultivated speakers."

(23) So disgusted was the *New York Times* with the new dictionary that it announced it would not use it but would continue with the 1934 edition, prompting the language authority Bergen Evans to write: "Anyone who solemnly announces in the year 1962 that he will be guided in matters of English usage by a dictionary published in 1934 is talking ignorant and pretentious nonsense," and he pointed out that the issue of the *Times* announcing the decision contained nineteen words condemned by the *Second International*.

(24) Since then, other dictionaries have been divided on the matter. The *American Heritage Dictionary*, first published in 1969, instituted a usage panel of distinguished commentators to rule on contentious points of usage, which are discussed, often at some length, in the text. But others have been more equivocal (or prudent or spineless depending on how you view it). The

revised *Random House Dictionary of the English Language*, published in 1987. It accepts the looser meaning for most words, though often nothing that the newer usage is frowned on “by many” –a curiously timid approach that at once acknowledges the existence of expert opinion and yet constantly places it at a distance. Among the looser meanings it accepts are *disinterested* to mean *uninterested* and *infer* to mean *imply*. It even accepts existence of *kudo* as a singular –prompting a reviewer from *Time Magazine* to ask if one instance of pathos should now be a patho.

(25) It’s a fine issue. One of the undoubted virtues of English is that it is a fluid and democratic language in which meanings shift and change in response to the pressures of common usage rather than the dictates of committees. It is a natural process that has been going on for centuries. To interfere with that process is arguably both arrogant and futile, since clearly the weight of usage will push new meanings into currency no matter how many authorities hurl themselves into the path of change.

(26) But at the same time, it seems to me, there is a case for resisting change –at least slapdash change. Even the most liberal descriptivist would accept that there must be *some* conventions of usage. WE must agree to spell *cat* c-a-t and not e-l-e-p-h-a-n-t, and we must agree that by that word we mean a small furry quadruped that goes *meow* and sits comfortably on one’s lap and not a large lumbering beast that grows tusks and is exceedingly difficult to housebreak. In precisely the same way, clarity is generally better served if we agree to observe a distinction between *imply* and *infer*, *forego* and *forgo*, *fortuitous* and *fortunate*, *uninterested* and *disinterested*, and many others. As John Ciardi observed, resistance may in the end prove futile, but at least it tests the changes and makes them prove their worth.

(27) Perhaps for our last words on the subject of usage we should turn to the last words of the venerable French grammarian Dominique Bonhours, who proved on his deathbed that a grammarian’s work is never done when he turned to those gathered loyally around him and whispered: “I am about to – or I am going to – die; either expressed is used.

With These Words, I Can Sell You Anything

William Lutz

(1) One problem advertisers have when they try to convince you that the product they are pushing is really different from other, similar products is that their claims are subject to some laws. Not a lot of laws, but there are some design to prevent fraudulent or untruthful claims in advertising. Even during the happy years of non-regulation under President Ronald Reagan, the FTC did crack down on the more blatant abuses in advertising claims. Generally speaking, advertisers have to be careful in what they say in their ads, in the claims they make for the products they advertise. Parity claims are safe because they are legal and supported by a number of court decisions. But beyond parity claims there are weasel words.

(2) Advertisers use weasel words to appear to be making a claim for a product when in fact they are making no claim at all. Weasel words get their name from the way weasel eat the eggs they find in the nests of other animals. A weasel will make a small hole in the egg is examined closely is it found to be hollow. That's the way it is with weasel words in advertising: examine weasel words closely and you'll find that they're as hollow as any egg sucked by a weasel. Weasel words appear to say one thing when in fact they say the opposite or nothing at all.

“Help”- The Number One Weasel Words

(3) The biggest weasel word used in advertising doublespeak is “help.” Now “help” only means to aid assist, nothing more. It does not mean to conquer, stop, eliminate, end, solve, heal, cure, or anything else. But once the ad says “help” and qualifies everything coming after it. The trick is that the claim that comes after the weasel word is usually so strong and so dramatic that you forget the word “help” and concentrate only on the dramatic claim. You read on the ad a message that the ad does not contain. More importantly, the advertisers is not responsible for the claim that you read into the ad, even though the advertiser is not responsible for the claim that you read into the ad, even though the advertiser wrote the ad so you would read that claim into it.

(4) The next time you see an ad for a cold medicine that promises that it “helps relieve cold symptoms fast,” don't rush out to buy it. Ask yourself what this claim is really saying. Remember, “helps” means only that the medicine will aid or assist. What will it aid or assist in doing? Why, “relieve” your cold “symptoms.” “Relieve” only means to ease, alleviate, or mitigate, not to stop, end, or cure. Nor does the claim say how much relieving this

medicine will do. Nowhere does this ad claim it will cure anything. In fact, the ad doesn't even claim it will do anything at all. The ad only claims that it will aid in relieving (not curing) your cold symptoms, which are probably a runny nose, watery eyes, and a headaches. In other words, this medicine probably contains a standard decongestant and some aspirin. By the way, what does "fast" mean? Ten minutes, one hour, one day? What is fast to one person can be very slow another. Fast is another weasel word.

(5) Ad claims using "help" are among the most popular ads. One says, "Helps keep you young looking, "but then a lot of things will help keep you young looking, including exercise, rest, good nutrition, and a facelift. More importantly, this ad doesn't say the product will keep you young, only "young looking." Someone may look young to one person and old to another.

(6) A toothpaste ad says, "Helps prevent cavities," but it doesn't say it will actually prevent cavities. Brushing your teeth regularly, avoiding sugars in foods, and flossing daily will also prevent cavities. A liquid cleaner ad says, "Helps keep your home germ free," but it doesn't say it actually kills germs, nor does it even specify which germs it might kill.

(7) "Help" is such a useful weasel word that it is often combined with other action-verb weasel word such as "fight" and "control." Consider the claim, "Helps control dandruff symptoms with regular use." What does it really say? It will assist in controlling (not eliminating, stopping, ending, or curing) the *symptoms* of dandruff, not the cause of dandruff nor the dandruff itself. What are symptoms of dandruff? The ad deliberately leaves that undefined, but assumes that the symptoms referred to in the ad are the flaking and itching commonly associated with dandruff. But just shampooing with any shampoo will temporarily eliminate these symptoms, so this shampoo isn't any different from any other. Finally, in order to benefit from this product, you must use it regularly. What is "regular use"—daily, weekly, hourly? Using another shampoo "regularly" will have the same effect. Nowhere does this advertising claim say this particular shampoo stops, eliminates, or cures dandruff. In fact, this claim says nothing at all, thanks to all the weasel words.

(8) Look at ads in magazines and newspapers; listen to ads on radio and television, and you'll find the word "help" in ads for all kinds of products. How often do you read or hear such phrases as "helps stop. . .," or "helps you look . . ."? If you start looking for this weasel word in advertising, you'll be amazed at how often it occurs. Analyze the claims in the ads using "help," and you will discover that these ads are really saying nothing.

(9) There are plenty of other weasel words used in advertising. In fact, there are so many that to list them all would fill the rest of this book. But, in order to identify in doublespeak of advertising and understand the real meaning of an ad, you have to be aware of the most popular weasel words in advertising today.

Virtually Spotless

(10) One of the most powerful weasel word is “virtually,” a word so innocent that most people don’t pay any attention to it when it is used in an advertising claim. But watch out. “Virtually” is used in advertising claims that appear to make specific, definite promises when there is no promise. After all, what does “virtually” mean? It means “in essence of effect, although in fact.” Look at that definition again. “Virtually” means *not in fact*. It does not mean “almost” or “just about the same as,” or anything else. And before you dismiss all this concern over such a small word, remember that small words can have big consequences.

(11) In 1971 a federal court rendered its decision on a case brought by a woman who became pregnant while taking birth control pills. She sued the manufacturer, Eli Lilly and company, for breach of warranty. The woman lost her case. Basing its ruling in a statement in the pamphlet accompanying the pills, which stated that, “when taken as directed, the tablets offer virtually 100% protection,” the court ruled that there was no warranty, expressed or implied, that the pills are absolutely effective. In its ruling, the court pointed out that according to *Webster’s Third New International Dictionary*, “virtually” means “almost entirely” and clearly does not mean “absolute” (*Whittington v. Eli Lilly and Company*, 333 F. Supp. 98). In other words, the Eli Lilly Company was really saying that its birth control pill, even when taken as directed, *did not in fact* provide 100 percent protection against pregnancy. But Eli Lilly didn’t want to put it that way because then many women might not have bought Lilly’s birth control pills.

(12) The next time you see the ad that says that his dishwasher detergent “leaves dishes virtually spotless,” just remember how advertisers twist the meaning of the weasel word “virtually.” You can have lots of spots on your dishes after using this detergent and the ad claim will still be true, because what this claim really means is that this detergent does not *in fact* leave your dishes spotless. Whenever you see or hear an ad claim that uses the word “virtually,” just translate that claim into its real meaning. So the television set that is “virtually trouble free” becomes the television set that is not in fact trouble free, the “virtually foolproof operation” of any appliance becomes an operation that is in fact no foolproof, and the product that

“virtually never needs service” becomes the product that is not in fact service free.

New and Improved

(13) If “new” is the most frequently used word on a product package, “improved” is the second most frequent. In fact, the two words are almost always used together. It seems just about everything sold these days is “new and improved.” The next time you’re in the supermarket, try counting the number of times you see these word on products. But you’d better do it while you’re walking down just one aisle, otherwise you’ll need a calculator to keep track of your counting.

(14) Just what does do these words mean? The use of the word “new” is restricted by regulations, so an advertiser can’t just use the word on a product or in an ad without meeting certain requirements. For example, a product is considered new for about six months during a national advertising campaign. If the product is being advertised only in a limited test market area, the word can be used longer, and in some instances has been used for as long as two years.

(15) What makes a product “new”? Some products have been around for a long time, yet every once in a while you discover that they are being advertised as “new.” Well, an advertiser can call a product new if there has been “a material functional change” in the product. What is “a material functional change,” you ask? Good question. In fact it’s such a good question it’s being asked all the time. It’s up to the manufacturer to prove that the product has undergone such a change. And if the manufacturer isn’t challenged on the claim, then there’s no one to stop it. Moreover, the change does not have to be an improvement in the product. One manufacturer added an artificial lemon scent to a cleaning product and called it “new and improved,” even though the product did not clean any better than without the lemon scent. The manufacturer defended the use of the word “new” on the grounds that the artificial scent changed the chemical formula of the product and therefore constituted “a material functional change.”

(16) Which brings up the word “improved.” When used in advertising, “improved” does not mean “made better.” It only means “changed” or “different from before.” So, if the detergent maker puts a plastic pour spout on the box of detergent, the product has been “improved,” and away we go with a whole new advertising campaign. Or, if the cereal maker adds more fruit or a different kind of fruit to the cereal, there’s an improved product. Now you know why manufacturers are constantly making little changes in their products. Whole new advertising campaigns, designed to convince you that

the product has been changed for the better, are based on small changes in superficial aspects of a product. The next time you see an ad for an “improved” product, ask yourself what was wrong with the old one. Ask yourself just how “improved” the product is. Finally, you might check to see whether the “improved” version costs more than the unimproved one. After all, someone has to pay for the millions of dollars spent advertising the improved product.

(17) Of course, advertisers really like to run ads that claim a product is “new and improved.” While what constitutes a “new” product may be subject to some regulation, “improved” is a subjective judgment. A manufacturer changes the shape of its stick deodorant, but the shape doesn’t improve the function of the deodorant. That is, changing the shape doesn’t affect the deodorizing ability of the deodorant, so the manufacturer calls it “improved.” Another manufacturer adds ammonia to its liquid cleaner and calls it “new and improved.” Since adding ammonia does affect the cleaning ability of the product, there has been a “material functional change” in the product, and now call its cleaner “new,” and “improved” as well. Now the weasel words “new and improved” are plastered all over the package and are the basis for a multimillion-dollar ad campaign. But after six months the word “new” will have to go, until someone can dream up another change in the package, or maybe adding a new dripless pour spout, or perhaps a ----- . The “improvements” are endless, and so are the new advertising claims and campaigns.

(18) “New” is just too useful and powerful a word in advertising for advertisers to pass it up easily. So they use weasel words that say “new” without really saying it. One of their favourites is “introducing,” as in “Introducing improved Tide,” or “Introducing the stain remover.” The first is simply saying, here’s our improved soap: the second, here’s our new advertising campaign for our detergent. Another favourite is “now,” as in, “Now there’s Sinex,” which simply means that Sinex is available. Then there are phrases like “Today’s Chevrolet,” “Presenting Dristan,” and “A fresh way to start the day.” The list is really endless because advertisers are always finding new ways to say “new” without really saying it. If there is a second edition of this book, I’ll just call it the “new and improved” edition. Wouldn’t you really rather have a “new and improved” edition of this book rather than a “second” edition.

Acts Fast

(19) “Acts” and “works” are two popular weasel words in advertising because they bring action to the product and to the advertising claim. When

you see the ad for the cough syrup that “Acts on the cough control center,” ask yourself what this cough syrup is claiming to do. Well, it’s just claiming to “act,” to do something, to perform an action. What is it that the cough syrup does? The ad doesn’t say. It only claims to perform an action or do something on your “cough control center.” By the way, what and where is your “cough control center”? I don’t remember learning about that part of the body in human biology class.

(20) Ads that use such phrases as “acts fast,” “acts against,” “acts to prevent,” and the like are saying essentially nothing, because “act” is a word empty of any specific meaning. The ads are always careful not to specify exactly what “act” the product performs. Just because a brand of aspirin claims to “act fast” for headache relief doesn’t mean this aspirin is any better than any other aspirin. What is the “act” that this aspirin performs? You’re never told. Maybe it just dissolves quickly. Since aspirin is a parity product, all aspirin is the same and therefore functions the same.

Works Like Anything Else

(21) If you don’t find the word “acts” in an ad, you will probably find the weasel word “works.” In fact, the two words are almost interchangeable in advertising. Watch out for ads that say a product “works against,” “works like,” “works for,” or “works longer.” As with “acts,” “works” is the same meaningless verb used to make you think that this product really does something, and maybe even something special or unique. But “works,” like “acts,” is basically a word empty of any specific meaning.

Like Magic

(22) Whenever advertisers want you to stop thinking about the product and to start thinking about something bigger, better, or more attractive than the product, they use that very popular weasel word, “like.” The word “like” is the advertiser’s equivalent of a magician’s use of misdirection. “Like” gets you to ignore the product and concentrate on the claim the advertiser is making about it. “For skin like peaches and cream” claims the ad for a skin cream. What is this ad really claiming? It doesn’t say this cream will give you peaches-and-cream skin. There is no verb in this claim, so it doesn’t even mention using the product. How is skin every like “peaches and cream”? Remember, ads must be read literally and exactly, according to the dictionary definition of words. (Remember “virtually” in the Eli Lilly case.) The ad is making absolutely no promise or claim whatsoever for this skin cream. If you think this cream will give you soft, smooth, youthful-looking skin, you are the one who has read that meaning into the ad.

(23) The wine that claims “It’s like taking a trip to France” wants you to think about a romantic evening in Paris as you walk along the boulevard after a wonderful meal in an intimate little bistro. Of course, you don’t really believe that a wine can take you to France, but the goal of the ad is to get you to think pleasant, romantic thoughts about France and not about how the wine tastes or how expensive it may be. That little word “like” has taken you away from crushed grapes into a world of your own imaginative making. Who knows, maybe the next time you buy wine, you’ll think those pleasant thoughts when you see this brand of wine, and you’ll buy it. Or, maybe you weren’t even thinking about buying wine at all, but now you just might pick up a bottle the next time you’re shopping. Ah, the power or “like” in advertising.

(24) How about the most famous “like” claim of all, “Winston tastes good like cigarette should”? Ignoring the grammatical error here, you might want to know what this claim is saying. Whether a cigarette tastes good or bad is a subjective judgment because what tastes good to one person may well taste horrible to another. Not everyone likes fried snails, even if they are called escargot. (*De gustibus non est disputandum*, which was probably the Roman rule for advertising as well as for defending the games in the Colosseum.) There are many people who say all cigarettes taste terrible, other people who say only some cigarettes taste all right, and still others who say all cigarettes taste good. Who’s right? Everyone, because taste is a matter of personal judgment.

(25) Moreover, note the use of the conditional, “should.” The complete claim is “Winston tastes good like a cigarette should taste.” But should cigarettes taste good? Again, this is a matter of personal judgment and probably depends most of one’s experiences with smoking. So, the Winston ad is simply saying that Winston cigarettes are just like any other cigarette: Some people like them and some people don’t. on the state R. J. Reynolds conducted a very successful multimillion-dollar advertising campaign that helped keep Winston the number-two-selling cigarette in the United States, close behind number one, Marlboro.

Can It Be Up to the Claim

(26) Analyzing ads for doublespeak requires that you pay attention to every word in the ad and determine what each word really means. Advertisers try to wrap their claims in language that sound concrete, specific, and objective, when in fact the language of advertising is anything but. Your job is to read carefully and listen critically so that when the announcer says that “Crest can be of significant value...” you know immediately that this claim

says absolutely nothing. Where is the doublespeak in this ad? Start with the second word.

(27) Once again, you have to look at what words really mean, not what you think they mean or what the advertisers wants you to think they mean. The ad for Crest only says that using Crest “can be” of “significant value.” What really throws you off in this ad is the brilliant use of “significant.” It draws your attention to the word “value” and makes you forget that the ad only claims that Crest “can be.” The ad doesn’t say that Crest *is* of value only that it is “able” or “possible” to be of value because that’s all that “can” means.

(28) It’s so easy to miss the importance of those little words, “can be.” Almost as easy as missing the importance of the words “up to” in an ad. These words are very popular in sale ads. You know, the ones that say, “Up to 50% Off!” Now, what does that claim mean? Not much, because the store or manufacturer has to reduce the price of only a few items by 50 percent. Everything else can be reduced a lot less, or not even reduced. Moreover, don’t you want to know 50 percent off of what? Is it 50 percent off the “manufacturer’s suggested list price,” which is the highest possible price? Was the price artificially inflated and then reduced? In other ads, “up to” expresses an ideal situation. The medicine that works “up to ten times faster,” the battery that lasts “up to twice as long,” and the soap that gets you “up to twice as clean” all are based on ideal situations for using those products, situations in which you can be sure you will never find yourself.

Unfinished Words

(29) Unfinished words are a kind of “up to” claim in advertising. The claim that a battery lasts “up to twice as long” usually doesn’t finish the comparison – twice as long as what? A birthday candle? A tank of gas? A cheap battery made in a country not noted for its technological achievements? The implication is that the battery lasts twice as long as batteries made by other battery makers, or twice as long as earlier model batteries made by the advertiser, but the ad doesn’t really make these claims. You read these claims into the ad, aided by the visual images the advertiser so carefully provides.

(30) Unfinished words depend on you to finish them, to provide the words the advertisers so thoughtfully left out of the ad. Pall Mall cigarettes were once advertised as “A longer, finer and milder smoke.” The question is, longer, finer, and milder than what? The aspirin that claims it contains “Twice as much of the pain reliever doctors recommend most” doesn’t tell you what pain reliever it contains twice much of. (By the way, it’s aspirin. That’s right: it

just contains twice the amount of aspirin. And how much is twice the amount? Twice of what amount?) Panadol boasts that “nobody reduces fever faster,” but, since Panadol is a parity product, this claim simply means that Panadol isn’t any better than any other in its parity class. “You can be sure if it’s Westinghouse,” you’re told, but just exactly what it is you can be sure of is never mentioned. “Magnavox gives you more” doesn’t tell you what you get more of. More value? More television? More than they gave you before? It sounds nice, but it means nothing, until you fill in the claim with your own words, the words the advertisers didn’t use. Since each of us fills in the claim differently, the ad and the product can become all things to all people, and not promise a single thing.

(31) Unfinished words abound in advertising because they appear to promise so much. More importantly, they can be joined with powerful visual images on television to appear to be making significant promises about a product’s effectiveness without really making any promises. In a television ad, the aspirin product that claims fast relief can show a person with a headache taking the product and then, in what appears to be a matter of minutes, claiming complete relief. This visual image is far more powerful than any claim made in unfinished words. Indeed, the visual image completes the unfinished words for you, filling in with pictures what the words leave out. And you thought that ads didn’t affect you. What brand of aspirin do you use?

(32) Some years ago, Ford’s advertisements proclaimed “Ford LTDs 700% quieter.” Now, what do you think Ford was claiming with these unfinished words? What was the Ford LTD quieter than? A Cadillac? A Mercedes Benz? A BMW? Well, when the FTC asked Ford to substantiate this unfinished claim, Ford replied that it meant that the inside of the LTD was 700% quieter than the outside. How did you finish those unfinished words when you first read them? Did you even come close to Ford’s meaning?

Combining Weasel Words

(33) A lot of ads don’t fall neatly into one category or another because they use a variety of different devices and words. Different weasel words are often combined to make an ad claim. The claim, “Coffee-Mate gives coffee more body, more flavour,” uses Unfinished Words (“more” than what?) and also uses words that have no specific meaning (“body” and “flavour”). Along with “taste” (remember the Winston ad and its claim to taste good), “body” and “flavour” mean nothing because their meaning is entirely subjective. To you, “body” in coffee might mean thick, black, almost bitter coffee, while I might take it to mean a light brown, delicate coffee. Now, if you think you understood that last sentence, read it again, because it said nothing

of objective value; it was filled with weasel words of no specific meaning: “thick,” “black,” “bitter,” “light brown,” and “delicate.” Each of those words has no specific, objective meaning, because each of us can interpret them differently.

(34) Try this slogan: “Looks, smells, tastes like ground-roast coffee.” So, are you now going to buy Taster’s Choice instant coffee because of this ad? “Looks,” “smells,” and “tastes” are all words with no specific meaning and depend on your interpretation of them for any meaning. Then there’s that great weasel word “like,” which simply suggests a comparison but does not make the actual connection between the product and the quality. Besides, do you know what “ground-roast” coffee is? I don’t, but it sure sounds good. So, out of seven words in this ad, four are definite weasel words, two are quite meaningless, and only one has any clear meaning.

(35) Remember the Anacin ad – “Twice as much of the pain reliever doctors recommend most”? There’s a whole lot of weaselling going on in this ad. First, what’s the pain reliever they’re talking about in this ad? Aspirin, of course. In fact, any time you see or hear an ad using those words “pain reliever,” you can automatically substitute the word “aspirin” for them. (Makers of acetaminophen and ibuprofen pain relievers are careful in their advertising to identify their products as nonaspirin products.) So, now we know that Anacin has aspirin in it. Moreover, we know that Anacin has twice as much aspirin in it, but we don’t know twice as much as what. Does it have twice as much aspirin as an ordinary aspirin tablet? If so, what is an ordinary aspirin tablet, and how much aspirin does it contain? Twice as much as Excedrin or Bufferin? Twice as much as a chocolate chip cookie? Remember those Unfinished Words and how they lead you on without saying anything.

(36) Finally, what about those doctors who are doing all that recommending? Who are they? How many of them are there? What kind of doctors are they? What are their qualifications? Who asked them about recommending pain relievers? What other pain relievers did they recommend? And there are a whole lot more questions about this “poll” of doctors to which I’d like to know the answers, but you get the point. Sometimes, when I call my doctor, she tells me to take two aspirin and call her office in the morning. Is that where Anacin got this ad?

Read the Label, or the Brochure

(37) Weasel words aren’t just found on television, on the radio, or in newspaper and magazine ads. Just about any language associated with a product will contain the doublespeak of advertising. Remember the Eli Lilly

case and the doublespeak on the information sheet that came with the birth control pills. Here's another example.

(38) In 1983, the Estee Lauder cosmetics company announced a new product called "Night Repair." A small brochure distributed with the product stated that "Night Repair was scientifically formulated in Estee Lauder's U.S. laboratories as part of the Swiss Age-Controlling Skincare Program. Although only nature controls the aging process, this program helps control the signs of aging and encourages skin to look and feel younger." You might want to read these two sentences again, because they sound great but say nothing.

(39) First, note that the product was "scientifically formulated" in the company's laboratories. What does that mean? What constitutes a scientific formulation? You wouldn't expect the company to say that the product was casually, mechanically, or carelessly formulated, or just thrown together one day when the people in the white coats didn't have anything better to do. But the word "scientifically" lends an air of precision and promise that just isn't there.

(40) It is the second sentence, however, that's really weasely, both syntactically and semantically. The only factual part of this sentence is the introductory dependent clause – "only nature controls the aging process." Thus, the only fact in the ad is relegated to a dependent clause, a clause dependent on the main clause, which contains no factual or definite information at all and indeed purports to contradict the independent clause. The new "skincare program" (notice it's not a skin cream but a "program") does not claim to stop or even retard the aging process. What, then, does Night Repair, at a price of over \$35 (in 1983 dollars) for a .87-ounce bottle do? According to this brochure, nothing. It only "helps," and the brochure does not say how much it helps. Moreover, it only "helps control," and then it only helps control the "signs of aging," not the aging itself. Also, it "encourages" skin not to *be* younger but only to "look and feel" younger. The brochure does not say younger than what. Of the sixteen words in the main clause of this second sentence, nine are weasel words. So, before you spend all that money for Night Repair, or any other cosmetic product, read the words carefully, and then decide if you're getting what you think you're paying for.

Other Tricks of the Trade

(41) Advertisers' use of doublespeak is endless. The best way advertisers can make something out of nothing is through words. Although there are a lot of visual images used on television and in magazines and

newspapers, every advertiser wants to create that memorable line that will stick in the public consciousness. I am sure pure joy reigned in one advertising agency when a study found that children who were asked to spell the word “relief” promptly and proudly responded “r-o-l-a-i-d-s.”

(42) The variations, combinations, and permutations of doublespeak used in advertising go on and on, running from the use of rhetorical questions (“Wouldn’t you really rather a Buick?” “If you can’t trust Prestone, who can you trust?”) to flattering you with compliments (“The lady has taste.” “We think a cigar smoker is someone special.” “You’ve come a long way baby.”). You know, of course, how you’re *supposed* to answer those questions, and you know that those compliments are just leading up to the sales pitches for the products. Before you dismiss such tricks of the trade as obvious, however, just remember that all of these statements and questions were part of very successful advertising campaigns.

(43) A more subtle approach is the ad that proclaims a supposedly unique quality for a product, a quality that really isn’t unique. “If it doesn’t say Goodyear, it can’t be polyglas.” Sounds good, doesn’t it? Polyglas is available only from Goodyear because Goodyear copyrighted that trade name. Any other tire manufacturer could make exactly the same tire but could not call it “polyglas,” because that would be copyright infringement. “Polyglas” is simple Goodyear’s name of its fiberglass-reinforced tire.

(44) Since we like to think of ourselves as living in a technologically advanced country, science and technology have a great appeal in selling products. Advertisers are quick to use scientific doublespeak to push their products. There are all kinds of elixirs, additives, scientific potions, and mysterious mixtures added to all kinds of products. Gasoline contains “HTA,” “F-130,” “Platformate,” and other chemical-sounding additives, but nowhere does an advertisement give any real information about the additive.

(45) Shampoo, deodorant, mouthwash, cold medicine, sleeping pills, and any number of other products all seem to contain some special chemical ingredient that allows them to work wonders. “Certs contains a sparkling drop of Retsyn.” So what? What’s “Retsyn”? What’s it do? What’s so special about it? When they don’t have a secret ingredient in their product, advertisers still find a way to claim scientific validity. There’s “Sinarest. Created by a research scientist who actually gets sinus headaches.” Sounds nice, but what kind of research does this scientist do? How do you know if she is any kind of expert on sinus medicine? Besides, this ad doesn’t tell you a thing about the medicine itself and what it does.

Advertising Doublespeak Quick Quiz

(46) Now it's time to test your awareness of advertising doublespeak. (You didn't think I would just let you read this and forget it, did you?) The following is a list of statements from some recent ads. Your job is to figure out what each of these ads really says:

DOMINO'S PIZZA: "Because nobody delivers better."

TUMS: "The stronger acid neutralizer."

LISTERMINT: "Making your mouth a cleaner place."

CASCADE: "For virtually spotless dishes nothing beats Cascade."

NUPRIN: "Little. Yellow. Different. Better."

ANACIN: "Better relief."

SUDAFED: "Fast sinus relief that won't put you fast asleep."

ADVIL: "Advanced medicine for pain."

PONDS COLD CREAM: "Ponds cleans like no soap can."

MILLER LITE BEER: "Tastes great. Less filling."

PHILIPS MILK OF MAGNESIA: "Nobody treats you better than MOM
(Philips Milk of Magnesia.)"

BAYER: "The wonder drug that works wonders."

CRACKER BARREL: "Judged to be the best."

KNORR: "Where taste is everything."

ANUSOL: "Anusol is the word to remember for relief."

DIMETAPP: "It relieves kids as well as colds."

LIQUID DRANO: "The liquid strong enough to be called Dra-no."

JOHNSON & JOHNSON BABY POWDER: "Like magic for your skin."

PURITAN: "Make it your oil for life."

PAM: "Pam, because how you cook is as important as what you cook."

IVORY SHAMPOO AND CONDITIONER: "Leave your hair feeling
Ivory clean."

ALKA-SELTZER PLUS: "Fast, effective relief for winter colds."

The World of Advertising

(47) In the world of advertising, people wear "dentures," not false teeth; they suffer from "occasional irregularity," not constipation; they need deodorants for their "nervous wetness," not for sweat; they use "bathroom tissue," not toilet paper, and they don't dye their hair, they "tint" or "rinse" it. Advertisements offer "real counterfeit diamonds" without the slightest hint of embarrassment, or boast of goods made out of "genuine imitation leather" or "virgin vinyl."

(48) In the world of advertising, the girdle becomes a “body shaper,” “form persuader,” “control garment,” “controller,” “outerwear enhancer,” “body garment,” or “anti-gravity panties,” and is sold with such trade names as “The Instead,” “The Free Spirit,” and “The Body Briefer.”

(49) A study some years ago found the following words to be among the most popular used in U.S. television advertisements: “new,” “improved,” “better,” “extra,” “fresh,” “clean,” “beautiful,” “free,” “good,” “great,” and “light.” At the same time, the following words were found to be among the most frequent on British television: “new,” “good-better-best,” “free,” “fresh,” “delicious,” “full,” “sure,” “clean,” “wonderful,” and “special.” While these words may occur most frequently in ads, and while ads may be filled with weasel words, you have to watch out for all the words used in advertising, not just the words mentioned here.

(50) Every word in an ad is there for a reason: no word is wasted. Your job is to figure out exactly what each word is doing in an ad-what each word really means, not what the advertiser wants you to think it means. Remember, the ad is trying to get you to buy a product, so it will put the product in the best possible light, using any device, trick, or means legally allowed. Your only defense against advertising (besides taking up permanent residence on the moon) is to develop and use a strong critical reading, listening, and looking ability. Always ask yourself what the ad is really saying. When you see ads on television, don’t be misled by the pictures, the visual images. What does the ad say about the product? What does the ad *not* say? What information is missing from the ad? Only by becoming an active, critical consumer of the doublespeak of advertising will you ever be able to cut through the doublespeak and discover what the ad is really saying.

The Great Global Warming Swindle

S. Fred Singer

(1) Al Gore's *An Inconvenient Truth* has met its match: a devastating documentary recently shown on British television, which has now been viewed by millions of people on the Internet. Despite its flamboyant title, *The Great Global Warming Swindle* is based on sound science and interviews with real climate scientists, including me. *An Inconvenient Truth*, on the other hand, is mostly an emotion presentation from a single politician.

(2) The scientific arguments presented in *The Great Global Warming Swindle* can be stated quite briefly:

(3) 1. There is *no* proof that the current warming is caused by the rise of greenhouse gases from human activity. Ice core records from the past 650,000 years show that temperature increases have *preceded-not resulted from*-increases in CO₂ by hundreds of years, suggesting that the warming of the oceans is an important source of the rise in atmospheric CO₂. As the dominant greenhouse gas, water vapour is far, far more important than CO₂. Dire predictions of future warming are based almost entirely on computer climate models, yet these models do not accurately understand the role of water vapour – and, in any case, water vapour is not within our control. Plus, computer models cannot account for the observed cooling of much of the past century (1940-75), nor for the observed *patterns* of warming – what we call the “fingerprints.” For example, the Antarctic is cooling while models predict warming. And where the models call for the middle atmosphere to warm faster than the surface, the observations show the exact opposite.

(4) The best evidence supporting natural causes of temperature fluctuations are the changes in cloudiness, which correspond strongly with regular variations in solar activity. The current warming is likely part of a natural cycle of climate warming and cooling that's been traced back almost a million years. It accounts for the Medieval Warm Period around 1100 A.D., when the Vikings settled Greenland and grew crops, and the Little Ice Age, from about 1400 to 1840 A.D., which brought severe winters and cold summers to Europe, with failed harvests, starvation, disease, and general misery. Attempts have been made to claim the current warming is “unusual” using spurious analysis of tree rings and other proxy data. Advocates have tried to deny the existence of these historic climate swings and claim that the current warming is “unusual” using spurious analysis of tree rings and other proxy data, resulting in the famous “hockey-stick” temperature graph. The hockey-stick graph has now been thoroughly discredited.

(5) 2. If the cause of warming is mostly natural, then there is little we can do about it. We cannot control the inconstant sun, the likely origin of most climate variability. None of the schemes for greenhouse gas reduction currently

bandied about will do any good; they are all irrelevant, useless, and wildly expensive:

- Control of CO₂ emissions, whether by rationing or elaborate cap-and-trade schemes
- Uneconomic “alternative” energy, such as ethanol and the impractical “hydrogen economy”
- Massive installations of wind turbines and solar collectors
- Proposed projects for the sequestration of CO₂ from smokestacks or even from the atmosphere

(6) Ironically, even if CO₂ were responsible for the observed warming trend, all these schemes would be ineffective-unless we could persuade every nation, including China, to cut fuel use by 80 percent!

(7) 3. Finally, no one can show that a warmer climate would produce negative impacts overall. The much-feared rise in sea levels does not seem to depend on short-term temperature changes, as the rate of sea-level increases has been steady since the last ice age, 10,000 years ago. In fact, many economists argue that the opposite is more likely-that warming produces a net benefit, that it increases incomes and standards of living. Why do we assume that the present climate is the optimum? Surely, the chance of this must be vanishingly small, and the economic history of past climate warnings bear this out.

(8) But the main message of *The Great Global Warming Swindle* is much broader. Why should we devote our scarce resources to what is essentially a non-problem, and ignore the real problems the world faces: hunger, disease, denial of human rights-not to mention the threats of terrorism and nuclear wars? And are we really prepared to deal with natural disasters; pandemics that can wipe out most of the human race, or even the impact of an asteroid, such as the one that wiped out the dinosaurs? Yet politicians and the elites throughout much of the world prefer to squander our limited resources to fashionable issues, rather than concentrate on real problems. Just consider the scary predictions emanating from supposedly responsible world figures: the chief scientist of Great Britain tells us that unless we insulate our houses and use more efficient light bulbs, the Antarctic will be the only habitable continent by 2100, with a few surviving breeding couples propagating the human race. Seriously!

(9) I imagine that in the not-too-distant future all the hype will have died down, particularly if the climate should decide to cool-as it did during much of the past century; we should take note here that it has not warmed since 1998. Future generations will look back on the current madness and wonder what it was all about. They will have movies like *An Inconvenient Truth* and documentaries like *The Great Global Warming Swindle* to remind them.

More Energy

Bill Gates

(1) At some point today, you'll probably do one or all of these things: Flip a switch for light. Take fresh food from a refrigerator. Turn a dial to make your home warmer or cooler. Press a button on your laptop to go online.

(2) You probably won't think twice about any of these actions, but you will actually be doing something extraordinary. You will be using a superpower-your access to energy.

(3) Does that sound ridiculous?

(4) Just imagine, for a minute, life without energy.

(5) You don't have a way to run a laptop, mobile phone, TV, or video games. You don't have lights, heat, airconditioning, or even the Internet to read this letter.. About 1.3 billion people – 18 percent of the world's population – don't need to imagine. That's what life is like for them every day.

(6) Africa has made extraordinary progress in recent decades. It is one of the fastest-growing regions of the world with modern cities, hundreds of millions of mobile phone users, growing Internet access, and a vibrant middle class.

(7) But as you can see from the areas without lights, that prosperity has not reached everyone. In fact, of the nearly one billion people in sub-Saharan Africa, 7 out of every 10 of them live in the dark, without electricity. The majority of them live in rural areas. You would see the same problem in Asia. In India alone, more than 300 million people don't have electricity.

(8) If you could zoom into one of those dark areas in that photograph, you might see a student doing her homework by candlelight.

(9) It's been well over a century since Thomas Edison demonstrated how an incandescent light bulb could turn night into day...And yet, there are parts of the world where people are still waiting to enjoy the benefits of his invention.

(10) If I could have just one wish to help the poorest people, it would be to find a cheap, clean source of energy to power our world.

(11) You might be wondering, "Aren't people just trying to stay healthy and find enough to eat? Isn't that important too?" Yes, of course it is,

and our foundation is working hard to help them. But energy makes all those things easier. It means you can run hospitals, light up schools, and use tractors to grow more food.

(12) Think about the history classes you're taking. If I had to sum up history in one sentence it would be: "Life gets better-not for everyone all the time, but for most people most of the time." And the reason is energy. For thousands of years, people burned wood for fuel. Their lives were, by and large, short and hard. But when we started using coal in the 1800s, life started getting better a lot faster. Pretty soon we had lights, refrigerators, skyscrapers, elevators, air conditioning, cars, planes, and all the other things that make up modern life, from lifesaving medicines and moon landings to fertilizer and Matt Damon movies.

(13) Without access to energy, the poor are stuck in the dark, denied all of these benefits and opportunities that come with power.

(14) So if we really want to help the world's poorest families, we need to find a way to get them cheap, clean energy. Cheap because everyone must be able to afford it. Clean because it must not emit any carbon dioxide – which is driving climate change.

(15) I'm sure you have read about climate change and maybe studied it in school. You might be worried about how it will affect you. The truth is, the people who will be hit the hardest are the world's poorest. Millions of the poorest families work as farmers. Changes in weather often mean that their crops won't grow because of too little rain or too much rain. That sinks them deeper into poverty. That's particularly unfair because they're the least responsible to emitting CO₂, which is causing the problem in the first place.

(16) Scientists say that to avoid these dramatic long-term changes to the climate, the world must cut greenhouse gas emissions by up to 80 percent by 2050, and eliminate them entirely by the end of the century.

(17) When I first heard this I was surprised. Can't we just aim to cut carbon emissions in half? I asked many scientists. But they all agreed that wouldn't be enough. The problem is that CO₂ lingers in the atmosphere for decades. Even if we halted carbon emissions tomorrow, the temperature would still rise because of the carbon that's already been released. No, we need to get all the way down to zero.

(18) That's a huge challenge. In 2015, the world emitted 36 billion tons of carbon dioxide to produce energy. This is a mind-boggling number. (It's worth remembering, because it will come in handy. For example, someone may tell you they know how to remove 100 million tons of carbon per year.

That sounds like a lot, but if you do the math – 100 million divided by 36 billion – you’ll see that they’re talking about 0.3 percent of the problem. Every reduction in emissions helps, but we still have to work on the other 99.7 percent.)

(19) How can we ever reduce a number like 36 billion tons to zero?

(20) Whenever I’m confronted with a big problem I turn to my favourite subject: math. It’s gone subject that always come naturally to me, even in middle school when my grades weren’t that great. Math cuts out the noise and helps me distill a problem down to its basic elements.

(21) Climate change is an issue that has plenty of noise surrounding it. There are those who deny it is a problem at all. Others exaggerate the immediate risks.

(22) What I needed was an equation that would help me understand how we might get our CO₂ down to zero.

Here’s what I came up with:

$$\begin{array}{ccccccccccc} P & & x & & S & & x & & E & & x & & C & = & CO_2 \\ \uparrow & & & & \uparrow & & & & \uparrow & & & & \uparrow & & \uparrow \\ \text{going up} & & \text{should go up} & & \text{down some} & & \text{key} & & \text{needs to be zero} \end{array}$$

(23) That might look complicated. It’s not.

(24) On the right side you have the total amount of carbon dioxide (CO₂) we put in the atmosphere. This is what we need to get to zero. It’s based on the four factors on the left side of the equation: the world’s population (P) multiplied by the services (S) used by each person; the energy (E) needed to provide each of those services; and finally, the carbon dioxide (C) produced by that energy.

(25) As you learned in math class, any number multiplied by zero will equal zero. So if we want to get to zero CO₂, then we need to get at least one of the four factors on the left to zero.

(26) Let’s go through them, one by one, and see what we get.

(27) The world’s population (P) is currently 7 billion and expected to increase to 9 billion by 2050. No chance it’ll be zero.

(28) Next, services. This is everything: food, clothing, heat, houses, cars, TV, toothbrushes, Elmo dolls, Taylor Swift albums, etc. This is the

number that I was saying earlier needs to go up in poor countries, so people can have lights, refrigerators, and so on. So (S) can't be zero, either.

(29) Let's take a look at (E). That's the energy needed per service. There's some good news here. Fuel-efficient cars, LED light bulbs, and other inventions are making it possible to use energy more efficiently.

(30) Many people, and you may be one of them, are also changing their lifestyles to conserve energy. They're biking and carpooling to save gas, turning down the heat a couple degrees, adding insulation to their homes. All of these efforts help cut down on energy use.

(31) Unfortunately, they don't get us to zero. In fact, most scientists agree that by 2050 we'll be using 50 percent more energy than we do today.

(32) So none of the first three—population, services, and energy—are getting close to zero. That leaves the final factor (C), the amount of carbon emitted per each unit of energy.

(33) The majority of the world's energy, other than hydro and nuclear, is produced by fossil fuels like coal that emit an overwhelming amount of CO₂. But there's some good news here, too. New green technologies are allowing the world to produce more carbon-free energy from solar and wind power. Maybe you live near a wind farm or have seen solar panels near your school.

(34) It's great that these are getting cheaper and more people are using them. We should use more of them where it makes sense, like in places where it's especially sunny or windy. And by installing special new power lines we could make even more use of solar and wind power.

(35) But to stop climate change and make energy affordable for everyone, we're also going to need some new inventions.

(36) Why? Solar and wind power are reliable energy sources so long as the sun is shining and the wind is blowing. But people still need dependable energy on cloudy days, at nighttime, and when the air is still. That means power companies often back up these renewable sources with fossil fuels like coal or natural gas, which emit greenhouse gases.

(37) It would help, of course, if we had a great system for storing solar and wind power. But right now, the best storage option is rechargeable batteries, and they are expensive. Lithium-ion batteries like the one inside your laptop are still the gold standard. If you wanted to use one to store

enough electricity to run everything in your house for a week, you would need a huge battery-and it would triple your electrical bill.

(38) So we need more powerful, more economical solutions. In short, we need an energy miracle.

(39) When I say “miracle,” I don’t mean something that’s impossible. I’ve seen miracles happen before. The personal computer. The Internet. The polio vaccine. None of them happened by chance. They are the result of research and development and the human capacity to innovate.

(40) In this case, however, time is not on our side. Every day we are releasing more and more CO₂ into our atmosphere and making our climate change problem even worse. We need a massive amount of research into thousands of new ideas – even ones that might sound a little crazy – if we want to get to zero emissions by the end of this century.

(41) New ways to make solar and wind power available to everyone around the clock could be one solution. Some of the crazier inventions I’m excited about are a possible way to use solar energy to produce fuel, much like plants use sunlight to make food for themselves, and batteries the size of swimming pools with huge storage capacity.

(42) Many of these ideas won’t work, but that’s okay. Each dead end will teach us something useful and keep us moving forward. As Thomas Edison famously said, “I have not failed 10,000 times. I’ve successfully found 10,000 ways that will not work.”

(43) But to find thousands of ways that won’t work, you first need to try thousands of different ideas. That’s not happening nearly enough. Governments have a big role to play in sparking new advances, as they have for other scientific research. U.S. government funding was behind breakthrough cancer treatments and the moon landing. If you’re reading this online. You have the government to thank for that too. Research paid for by the U.S. government helped create the Internet.

(44) But energy research and the transition to new energy sources take a long time. It took four decades for oil to go from 5 percent of the world’s energy supply to 25 percent. Today, renewable energy sources like wind and solar account for less than 5 percent of the world’s energy.

(45) So we need to get started now. I recently helped launch an effort by more than two dozen private citizens that will complement government research being done by several countries. It’s all aimed at delivering energy miracles.

(46) You may be wondering what you can do to help. First, it's important for everyone to get educated about this energy challenge. Many young people are already actively involved in climate and energy issues and I'm sure they could use more help. Your generation is one of the most globally minded in history, adept at looking at our world's problems beyond national borders. This will be a valuable asset as we work on global solutions in the decades ahead.

(47) Second, if you're someone with some crazy-sounding ideas to solve our energy challenge, the world needs you. Study extra hard in your math and sciences. You might just have the answer.

(48) The challenge we face is big, perhaps bigger than many people imagine. But so is the opportunity. If the world can find a source of cheap, clean energy, it will do more than halt climate change. It will transform the lives of millions of the poorest families.

(49) I'm so optimistic about the world's ability to make a miracle happen that I'm willing to make a prediction. Within the next 15 years-and especially if young people get involved-I expect the world will discover a clean energy breakthrough that will save our planet and power our world.

(50) I like to think about what an energy miracle like that would mean in a slum I once visited in Nigeria. It was home to tens of thousands of people but there was no electricity. As night fell, no lights flickered on. The only glow came from open fires lit in metal barrels, where people gathered for the evening. There was no other light for kids to study by, no easy way to run a business or power local clinics and hospitals. It was sad to think about all of the potential in this community that was going untapped.

(51) A cheap, clean source of energy would change everything.

(52) Imagine that.

(53) Bill

From: <https://www.gatesnotes.com/2016-Annual-Letter>

The Hazards of Industrial Agriculture

(1) The growing international trend in organic farming is driven by consumer demand, which is currently rising at the rate of 20 percent per year. Countries with the highest growth rate include Argentina, the US, and China, in that order. People the world over are becoming increasingly conscious of the adverse effects of industrial agriculture and view organically grown food, they take exception to factory farms controlled by multinational corporations. In particular, they object to the corporate focus on maximizing profits at the expense of health and environmental concerns.

(2) Health risks include pesticide residues, antibiotic, and hormones as well as the unknown impact of biological engineering. First, recent studies indicate that many produce items are heavily coated with pesticides even after washing and peeling. What's more, these pesticides have been linked with cancer. Second, the antibiotics we ingest from both plant and animal sources lead to the development of super bugs, which are increasingly difficult to combat. Third, plant and animal growth hormones are known to disrupt the endocrine system* and have the potential to bring on premature puberty in children. Fourth, the unregulated use of genetically modified organisms makes these items virtually invisible in today's grocery stores. People have no way of knowing whether a product has had its genetic code tampered with by artificial means. Furthermore, they have no idea how this genetic manipulation could impact their health.

(3) The environmental hazards of industrial agriculture comprise air pollution, global warming, water contamination, oceanic dead zones, animal cruelty, decreased biodiversity, **, and unsustainable farmlands. Moreover, there is the vicious cycle of producers having to use more pesticides and fertilizers, which exacerbates this core problem. Synthetic fertilizers are the largest global source of nitrous oxide emissions, which are 300 times more toxic than carbon dioxide gases. If these are allowed to continue unchecked, they will not only affect air-pollution levels but also dangerously intensify our current global warming crisis.

(4) According to authorities, water pollution is one of the most serious problems arising from conventional farming methods. Animal waste, artificial fertilizers, and pesticides leach into the soil. Then they run off through natural irrigation to contaminate groundwater, which accounts for a large portion of our water supply. Studies consistently show that nitrates from waste and fertilizers, and chemicals from pesticides, are creating permanent damage to groundwater around the world. Furthermore, the preponderance of nitrogen in fertilizers, which helps crops grow, ends up harming oceans. It generates algal overgrowth that depletes so much oxygen in the water that no

plant or animal can survive. This is how the dead zones in the Gulf of Mexico and the Black Sea were created.

(5) Industrial mono-cropping in which one crop is repeatedly planted on a single field with synthetic fertilizers kill the microorganisms needed to produce soil nutrients. Accordingly, the soil becomes less fertile over time, which leads to erosion, unsustainable, farmlands, and reduce biodiversity. Because of the infertility of the soil, farmers then have to use even more fertilizers to maintain productivity. This leads to a vicious cycle whereby greater environmental hazards are created, and the soil degrades even further. Likewise with pesticides, whereby only the fittest pets survive, farmers are forced to use greater amounts or more toxic forms to eradicate them.

(6) Organic farming, on the other hand, prohibits or strictly limits the use of synthetic fertilizers and pesticides, hormones, antibiotics, and genetically modified organisms, thus avoiding or greatly reducing all of the issues involved in industrial agriculture. It infuses the soil with more essential nutrients as a result of holistic farming techniques such a crop rotation, whereby different crops are planted on a field every year. This varies the nutrient demands placed on a soil and ensures it sustainability and overall quality. Organic agricultures also takes the welfare of farm animals into greater consideration. Confining livestock in a small indoors spaces is far less common, especially on a small-organic farms, and pumping

(7) Them with antibiotics is never done. On free-range farms, animals are allowed to roam freely, thereby reducing stress and their susceptibility to disease.

(8) THE ENDOCRINE SYSTEM: this bodily system includes glands, such as the thyroid gland, that produce hormones. The system plays an important role in regulating metabolism, growth, puberty, and overall mood.

(9) BIODIVERSITY: a wide variety of plants and animals within a ecosystem.

Mahatma Gandhi's Hunger Strikes

(1) Mohandas Gandhi (1869-1948), honored by his supporters with the name Mahatma or "great soul" was a prominent twentieth-century Indian politician and spiritual leader. Through his philosophy based on courage, truth, and non-violent resistance, he established a number of economic and social reforms for India. Furthermore, he effectively led the nation to its independence in 1947. One of his most potent forms of protest was the hunger strikes or fast.

(2) Throughout his career, Gandhi staged a total of 17 hunger strikes. The first was in 1918 to express his solidarity with mill workers. They had lost their positions because of a labor dispute and were unable to feed their families. To demonstrate his support for their cause and for their suffering. He initiated a fast, which resulted in a quick settlement and increased wages for the laborers. In 1932, he began a "fast until death" to protest discriminatory British laws. These were aimed at legalizing the caste system and segregating the dalits or untouchable caste into a separate electoral body. In 1933, the respected leader began a three-week hunger strike to protest British rule in the country. In 1939, he fasted for the same reason and to promote the cause of independent and unified India. In August 1947, his dream was realized, albeit with partitioning of greater India into the two separate nations of India and Pakistan, with a majority of Hindus in the former and a predominance of Muslim in the latter.

(3) Gandhi's two most notable fasts were in September 1947 and January 1948. In the first, shortly after India won its independence in August 1947, the governor of Calcutta spoke of him not as "Mahatma" but as "the magician," for he successfully ended a summer violence and bloodshed in a vicious civil war between Muslim and Hindus that had left 4000 dead and 20,000 wounded. In the second, fasted to promote tolerance among Sikhs, Hindus and Muslim. Because he was successful in achieving consensus among leaders of the various groups, it is ironic that Gandhi was assassinated 10 days later by a fellow Hindu. The militant could not tolerate his view that Muslim and Hindus were equal and no one religion was superior to another.

I Have a Dream

Martin Luther King, Jr.

(1) Five score years ago, a great American, in whose symbolic shadow we stand, signed the emancipation proclamation. This momentous decree came as a great beacon light of hope to millions of negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity.

(2) But one hundred years later, we must face the tragic fact that the negro is still not free. One hundred years later, the life of the negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the negro live on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the negro still languished in the corners of American society and finds himself an exhale on his own land. So we have come here today to dramatize an appalling condition.

(3) In a sense we have come to our nation's capital to cash a check. Where the architects of our republic wrote the magnificent words of the constitution and declaration independence, they were signing a promissory note to which every American was to fall heir. This note was promise that all men would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

(4) It is obvious today that American has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, American has given the negro people a bad check; a check which has come back marked "insufficient funds." But we refuse to believe the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the greater vaults of opportunity of this nation. So we have come to cash this check a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to unwind American of the fierce urgency of now. this is no time engage in luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promise of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to open the doors of opportunity to all of god's children. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood.

(5) It would be fatal for the nation to overlook urgency of the moment and to underestimate the determination of the negro. This sweltering summer of the negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. 1963 is not an end, but a beginning. Those who that the negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to the business as usual. There will be neither rest nor tranquillity in America until the negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

(6) But there is something that I must say to my people who stand on the warm threshold which leads into the place of justice. In the process of gaining our rightful we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the negro community must not lead us to distrust of all white people, for many of our white bothers, as evidenced by their presence here today, have to come to realize that their destiny is tied up with our destiny and our freedom is inextricably bound to our freedom. We cannot walk alone.

(7) And as we walk, we must make the pledge that we shall march ahead. We cannot turn back. There are those who are asking devotees of civil rights, "when will you be satisfied?" we can never satisfied as long as the negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with fatigue of travel, cannot gain lodging in the motels of highways and the hotel in the cities. We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as the Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

(8) I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creating suffering. Continue to work with the faith that unearned suffering is redemptive.

(9) Go back to Mississippi, Go back to Alabama, Go back to south Carolina, Go back to Georgia, Go back to Louisiana, go back to the slums and ghettos of our northern land cities, knowing that somehow this situation can and will be changed. Let us not allow in the valley of despair

(10) I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream. It is a dream deeply rooted in the American dream.

(11) I have a dream the one this nation will rise up and live out the true meaning of creed, “we hold these truths to be self-evident; that all men are created equal.

(12) I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

(13) I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into a oasis of freedom and justice.

(14) I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

(15) I have a dream today.

(16) I have a dream that one day of Alabama, whose governor’s lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with the little white boys and white girls and walk together as sisters and brothers.

(17) I have a dream today.

(18) I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the lord shall be revealed, and all flesh shall see it together.

(19) This is our hope. This is the faith with which I return to the south. With this faith we will be able to hew out the mountains of despair

stone of hope. With this faith we will be able to transform the jangling discords of our nation into beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free on day.

(20) This will be the day when all god's children will be able to sing the new meaning

My country, 'tis of thee
Sweet land of liberty,
Of thee I sing
Land where my fathers died,
Land of the pilgrims' pride
For every mountain-side
Let freedom ring.

(21) And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!
Let freedom ring from the curvacious peaks of California!
But not only that, let freedom ring from the Stone Mountain of Georgia!
Let freedom ring from lookout mountain of Tennessee!
Let freedom ring every hill and molehill of Mississippi.
From every mountainside, let freedom ring.

(22) When we let freedom ring, when we let it ring from every village and ever hamlet, from every state and every city, we will be able to speed up that day when all God's children, black men and white men, Jews and Gentiles, Protestant and Catholics, will be able to join hands and sing in the words of the old negro spiritual, "free at last! Thank God almighty, we are free at last!"

How to Detect Propaganda

Institute for Propaganda Analysis

(1) We are fooled by propaganda chiefly because we don't recognize it when we see it. It may be fun to be fooled but, as the cigarette ads used to say, it is more fun to know. We can more easily recognize propaganda when we see it if we are familiar with the seven common propaganda devices.

These are:

1. The name-calling device.
2. The glittering-generalities device.
3. The transfer device.
4. The testimonial device.
5. The plain-folks device
6. The card-stacking device.
7. The band-wagon device.

(2) Why are we fooled by these devices? Because they appeal to our emotions rather than to our reason. They make us believe and do something we would not believe or do if we thought about it calmly, dispassionately. In examining these devices, note that they work most effectively at those times when we are too lazy to think for ourselves; also, they tie into emotions that sway us to be "for" or "against" nations, races, religions, ideals, economic, and political policies and practices, and so on through automobiles, cigarettes, radios, toothpastes, presidents, and wars,. With our emotions stirred, it may be fun to be fooled by these propaganda devices, but it is more fun and infinitely more in our own interests to know how they work.

NAME CALLING

(3) "Name calling" is a device to make us form a judgment without examining the evidence upon which it should be based. Here the propagandist appeals to our hate and fear. He does this by giving "bad names" to those individuals, groups, nations, races, policies, practices, beliefs, and ideals that he would have us condemn and reject. For centuries, the name "heretic" was bad. Thousands were oppressed, tortured, or put to death as heretics. Anybody who dissented from popular or group belief or practice was in danger of being called a heretic. In the light of today's knowledge, some heresies were bad and some were good. Many of the pioneers of modern science were called heretics; witnesses the cases of Copernicus, Galileo, Bruno. Today's bad names includes: fascist demagogue, dictator, red, financial oligarchy, communist, muck-raker, alien, outside

agitator, economic royalist, utopian rabble-rouser, trouble-maker, Tory, constitution wrecker.

(4) “Al” Smith called Roosevelt a communist by implication when he said in his Liberty League speech, “There can be only one capital, Washington, or Moscow.” When Smith was running for the presidency many called him a tool of the pope, saying in effect, “We must choose between Washington and Rome.” That implied that Smith, if elected president, would take his orders from the pope. Recently Justice Hugo Black has been associated with a bad name – Ku Klux Klan. In these cases some propagandists have tried to make us form judgments without examining essential evidence and implications. “Al Smith is a Catholic. He must never be president.” “Roosevelt is a red. Defeat his program.” “Hugo Black is or was a Klansman. Take him out of the Supreme Court.”

(5) Use of bad names without presentation of their essential meaning, without all their pertinent implications, comprises perhaps the most common of all propaganda devices. Those who want to maintain the status quo apply bad names to those who would change it. For example, the Hearst press applies bad names to communists and socialists. Those who want to change the status quo apply bad names to those who would maintain it. For example, the Daily Worker and the American Guardian apply bad names to conservative Republicans and Democrats.

GLITTERING GENERALITIES

(6) “Glittering generalities” is a device by which the propagandist identifies his program with virtue by use of “virtue words.” Here he appeals to our emotions of love, generosity, and brotherhood. He uses words such as truth, freedom, honor, liberty, social justice, public service, the right to work, loyalty, progress, democracy, the American way, constitution defender. These words suggest shining ideals. All persons of good will believe in these ideals. Hence, the propagandist, by identifying his individual group, nation, race, policy, practice, or belief with such ideals, seeks to win us to his cause. As name-calling is a device to make us form a judgment to reject and condemn, without examining the evidence, glittering generalities is a device to make us accept and approve, without examining the evidence.

(7) For example, use of the phrases, “the right to work” and “social justice may be a device to make us accept programs for meeting the labor – capital problem which, if we examined them critically, we would not accept at all.

(8) In the name-calling and glittering-generalities devices, words are used to stir up our emotions and to befog our thinking. In one device “bad

words” are used to make us mad; in the other “good words” are used to make us glad. The propagandist is most effective in the use of these devices when his words make us create devils to fight or gods to adore. By his use of the bad words, we personify as a “devil” some nation, race, group, individual, policy, practice, or ideal; we are made fighting mad to destroy it. By use of good words, we personify as a god-like idol some nation, race, group, and so on. Words that are bad to some are good to others, or may be made so. Thus, to some the New Deal is “a prophecy of social salvation” while to others it is “an omen of social disaster.”

(9) From consideration of names, “bad” and “good”, we pass to institutions and symbol, also “bad” and “good.” We see these in the next device.

TRANSFER

(10) “Transfer” is a device by which the propagandist carries over the authority, sanction, and prestige of something we respect and revere to something he would have us accept. For example, most of us respect and revere our church and our nation. If the propagandist succeeds in getting church or nation to approve a campaign on behalf of some program, he thereby transfers its authority, sanction, and prestige to that program. Thus, we may accept something that otherwise we might reject.

(11) In the transfer device, symbols are constantly used. The cross represents the Christians Church. The flag represents the nation. Cartoons such as Uncle Sam represent a consensus of public opinion. Those symbols stir emotions. At their very sight, with the speed of light, is aroused the whole complex of feelings we have with respect to church or nation. A cartoonist, by having Uncle Sam disapprove a budget for unemployment relief, would have us feel that the whole United States disapproves relief costs. By drawing an Uncle Sam who approves the same budget, the cartoonist would have us feel that the American people approve it. Thus, the transfer device is used both for and against causes and ideas.

TESTIMONIAL

(12) The “testimonial” is a device to make us accept anything from a patent medicine or a cigarette to a program of national policy. In this device the propagandist makes use of testimonials. “When I feel tired, I smoke a Camel and get the grandest ‘lift’.” “We believe the John Lewis plan of labor organization is splendid; C. I. O. should be supported.” This device works in reverse also; counter-testimonials may be employed. Seldom are these used against commercial products such as patent medicines and cigarettes, but they are constantly employed in social, economic, and political issues. “We

believe that the John Lewis plan of labor organization is bad; C. I. O. should not be supported.”

PLAIN FOLKS

(13) “Plain folks” is a device used by politicians, labor leaders, business men, and even by ministers and educators to win our confidence by appearing to be people just like ourselves – “just plain folks among the neighbors.” In election years especially candidates show their devotion to little children and the common, homey things of life. They have front-porch campaigns. For the newspaper men they raid the kitchen cupboard, finding there some of the good wife’s apple pie. They go to country picnics; they attend service at the old frame church; they pitch hay and go fishing; they show their belief in home and mother. In short, they would win our votes by showing that they’re just as ordinary as the rest of us – “just plain folks,” – and, therefore, wise and good. Business men are often “plain folks” with the factory hands. Even distillers use the device. “It’s your price.”

CARD-STACKING

(14) “Card-stacking” is a device in which the propagandist employs all the arts of deception to win our support for himself, his group, nation, race, policy, practice, belief or ideal. He stacks the card against the truth. He uses under-emphasis and over-emphasis to dodge issues and evade facts. He resorts to lies, censorship, and distortion. He omits facts. He offers false testimony. He creates a smoke-screen of clamor by raising a new issue when he wants an embarrassing matter forgotten.” He draws a red herring across the trail to confuse and divert those in quest of facts he does not want revealed. He makes the unreal appear real and the real appear unreal. He lets half-truth masquerade as truth. By the card-stacking device, a mediocre candidate, through the “build-up,” is made to appear an intellectual titan; an ordinary prize fighter a probable world champion; a worthless patent medicine a beneficent cure. By means of this device propagandists would convince us that a ruthless war of aggression is a crusade for righteousness. Some member nations of the Non-Intervention Committee send their troops to intervene in Spain. Card-stacking employs sham, hypocrisy, effrontery.

THE BAND WAGON

(15) The “band wagon” is a device to make us follow the crowd, to accept the propagandist’s program en masse. Here his theme is: “Everybody’s doing it.” His techniques range from those of medicine show to dramatic spectacle. He hires a hall, fills a great stadium, marches a million men in parade. He employs symbols, colors, music, movement, all the dramatic arts. He appeals to the desire, common to most of us, to “follow the crowd.” Because he wants us to follow the crowd in masses, he directs his

appeal to groups held together by common ties of nationality, religion, race, environment, sex, vocation. Thus propagandists campaigning for or against a program will appeal to us as Catholics, Protestants, or Jews: as members of the Nordic race or as Negroes; as farmers or as school teachers; as housewives or as miners. All the artifices of flattery are used to harness the fears and hatreds, prejudices and biases, convictions and ideals common to the group; thus emotion is made to push and pull the group on to the band wagon. In newspaper articles and in the spoken word this device is also found. "Don't throw your vote away. Vote for our candidate. He's sure to win." Nearly every candidate wins in every election – before the votes are in.

PROPAGANDA AND EMOTION

(16) Observe that all in these devices our emotion is the stuff with which propagandists work. Without it they are helpless; with it, harnessing it to their purposes, they can make us glow with pride or burn with hatred, they can make us zealots in behalf of the program they espouse. Propaganda as generally understood is expression of opinion or action by individuals or groups with reference to predetermined ends. Without the appeal to our emotion – to our fears and to our courage, to our selfishness and unselfishness, to our loves and to our hates – propagandists would influence few opinions and few actions. To say this is not to condemn emotion, an essential part of life, or to assert that all predetermined ends of propagandists are "bad." What we mean is that the intelligent citizen does not want propagandists to utilize his emotions, even to the attainment of "good" ends, without knowing what is going on. He does not want to be "used in the attainment of ends he may later consider "bad." He does not want to be gullible. He does not want to be fooled. He does not want to be duped, even in a "good" cause. He wants to know the facts and among these is included the fact of the utilization of his emotions.

(17) Keeping in mind the seven common propaganda devices, turn to today's newspaper and almost immediately you can spot examples of them all. At election time or during any campaign, "plain folks" and "band wagon" are common. "Card-stacking" is hardest to detect because it is adroitly executed or because we lack the information necessary to nail the lie. A little practice with the daily newspapers in detecting these propaganda devices soon enables us to detect them elsewhere – in radio, newsreel, books, magazines, and in expressions of labor unions, business groups, churches, schools, political parties.

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Chapter 5

Writing a Report

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Fast-food Addiction

(1) It is no secret that the US is leading the world in its swelling obesity. The nation is subsisting on a diet of high-calorie convenience food. In fact, Americans have increased their spending on fast-food items from \$6 billion to nearly \$160 billion annually over the past four decades. What may come as a shock, however, is the accumulation of evidence suggesting that the main ingredients in the typical “hamburger, fries, and a cola” are addictive compounds that keep customers lining up for their next fix.

(2) The key culprits are sugar and fat. Empirical studies reveal that the heavy dosage of these substances in today’s super-sized standard of a fast-food meal can trigger brain activity similar to that endured when a person is on hard drugs. A representative individual serving at McDonald’s or Burger King can dish out up to 2000 calories, including more than a cup of sugar and 84 grams of fat. Single-handedly, this meal sized portion meets the full daily caloric requirement for the average woman. Moreover, it exceeds the recommended daily allowances of both sugar and fat for any adult, regardless of gender.

(3) Whereas heroin is an opiate, both sugar and fat stimulate endogenous opioids such as beta-endorphins in the hypothalamus, just above the brain stem. These naturally occurring painkillers activate the release of dopamine, a neurotransmitter, into a small cluster of cells located in the midbrain called the nucleus acumens. Here, dopamine functions to elicit feelings of pleasure or euphoria. What’s more, it motivates an individual to proactively repeat any action that originally fueled its production. In the case of sugar and fat, purported addiction is a consequence of the body craving the release of dopamine inherent in their consumption.

(4) To validate reports that fat and sugar behave in a drug-like fashion, researchers have conducted laboratory studies demonstrating that they induce classic addictive symptoms. For example, eliminating sugar from the nutritional regime of rats that are used to a primarily sweet diet produced anxiety asymptomatic of heroin and nicotine withdrawal. Moreover, increased tolerance to addictive food substances was noted. In one experiment, rates were fed a chocolate drink containing a high ratio of both fat and sugar. Although the animals were found to ingest increasing amounts of the potent liquid, their total production of resulting brain opiates was, in fact, diminished. This would suggest that the rodents had become progressively more tolerant to the effects of fat and sugar. Furthermore, it is likely they would subsequently require a greater quantity in order to achieve the same high.

(5) Likewise in humans, brain-imaging scans of obese and non-obese persons illustrate that the heftier the individual, the fewer dopamine receptors are present. Researchers are uncertain whether this is the basis or the outcome of obesity. However, it is clear that as weight rises, individuals need to consume increasingly larger portions to experience a comparable euphoric effect.

Nonverbal Behaviour: Culture, Gender, and the Media

Teri Kwal Gamble and Michael W. Gamble

(1) Throughout the world, people use nonverbal cues to facilitate self-expression. To a great extent, however, the culture of a people modifies their use of such cues. For example, individuals who belong to contact cultures, which promote interaction and encourage displays of warmth, closeness, and availability, tend to stand close to each other when conversing, seek maximum sensory experience, and touch each other frequently. In contrast, members of noncontact cultures discourage the use of such behaviours. Saudi Arabia, France, and Italy are countries with contact cultures; their members relish the intimacy of contact when conversing. In contrast, Scandinavia, Germany, England, Japan, and the United States are low- or lower-contact cultures whose members value privacy and maintain more distance from each other when interacting.

(2) Individuals who grow up in different cultures may display emotion or express intimacy in different ways. It is normal, for example, for members of Mediterranean cultures to display highly emotional reactions that are uninhibited and greatly exaggerated; it is common for them to express grief or happiness with open facial displays, magnified gestures, and vocal cues that support the feelings. On the other hand, neither the Chinese nor the Japanese readily reveal their feelings in public, preferring to display less emotion, maintain more self-control, and keep their feelings to themselves; for these reasons, they often remain expressionless.

(3) Even when different cultures use the same nonverbal cues, their members may not give the cues the same meaning. In the United States, for example, a nod symbolizes agreement or consent, while in Japan it means only that a message was received.

(4) If we hope to interact effectively with people from different cultures, it is important that we make the effort to identify and understand the many ways culture shapes nonverbal communication. We need to acknowledge that one communication style is not intrinsically better than any other; it is that awareness that can help contribute to more successful multicultural exchanges.

(5) Men and women commonly use nonverbal communication in ways that reflect societal expectations. For example, men are expected to exhibit assertive behaviours that demonstrate their power and authority; women, in contrast, are expected to exhibit more reactive and responsive behaviours. Thus, it should not surprise us that men talk more and interrupt women frequently than vice versa.

(6) Men are also usually more dominant during interactions than women. Visual dominance is measured by comparing the percentage of time spent looking while speaking with the percentage of time spent looking while listening. When compared with women, men display higher levels of looking while speaking than women do, and lower levels than women when they are listening. Thus, the visual dominance ratio of men is usually higher than that of women, and again reflects the use of nonverbal cues to reinforce perceptions of social power.

(7) Men and women also differ in their use of space and touch. Men use space and touch to assert their dominance over women. As a result, men are much more likely to touch women than women are to touch men. Women are thus more apt to be recipients of touching actions than they are to be the initiators of such actions. Men also claim more personal space than women usually do, and they more frequently walk in front of women rather than behind them. Thus, in general males are the touchers, not the touches, and the leaders rather than the followers.

(8) There are nonverbal behaviours that women display more than men do. Women tend to smile more than men. They also commonly display their feelings more overtly than men. In general, women are more expressive than men and exhibit higher levels of involvement when engaged in person-to-person interaction than men. Women also use nonverbal signals to draw others into conversation to a greater extent than men. While women demonstrate an interest in affiliation, men are generally more interested in establishing the strength of their own ideas and agendas than they are in sharing the floor with others. Women also are better interpreters of nonverbal messages than men.

(9) All too often, the media and technology help legitimize stereotypical nonverbal displays. The contents of various media contain a plethora of open sexual appeals, portrayals of women obsessed with men,

and male-female interactions that portray the man as physically dominant and the female as subordinate. They also include numerous repetitions of the messages that “thin is in.”

(10) After repeated exposure to such media messages, men and women come to believe and ultimately emulate what they see and hear. Thus, females are primed to devote considerable energy to improving their appearance, preserving their youthfulness, and nurturing others, while males learn to display tougher, more aggressive take-charge cues, trying all the while to control their emotions.

(11) Nonverbal power cues echo the male dominance/female subservience-mediated message. In advertisements, for example, men are typically portrayed superior to women, who are usually shown in various stages of undress. In the media, nonverbal behaviours portray women as vulnerable and men in control.

(12) The repetition of such myths can make us feel dissatisfied and inadequate. If we rely on the media as a reference point for what is and is not desirable in our relationships and interactions, we may find it difficult to be ourselves.

(13) Even mediated vocal cues suggest that it is the male and not the female who is the authority. In up to 90 percent of all advertisements male voices are used in voice-overs – even when the product being sold is aimed at women.

(14) Further complicating the situation is the continued growth of the use of computer-generated virtual reality simulations. In addition to allow us to feel as if we were really interacting in different, but make-believe environments and even giving us the opportunity to change our gender, such simulations are also being used to enforce violent gender scenarios resulting in women being threatened and killed. Even when erotic rather than violent, the media offerings all too often reinforce the notion that men have physical control over women.

Philippines 2013 International Religious Freedom Report Executive Summary

United States Department of State
Bureau of Democracy, Human Rights and Labor

(1) The constitution and other laws and policies protect religious freedom and, in practice, the government generally respected religious freedom. There were reports of societal abuse or discrimination based on religious affiliation, belief, or practice. Combined with economic disparities, societal and religious tensions contributed to persistent armed conflict in certain provinces in the southern part of the country. The government and the Moro Islamic Liberation Front (MILF) signed two of the four annexes of the peace framework agreement on the Bangsamoro – a roadmap for the creation of the Bangsamoro entity which will replace the Autonomous Region in Muslim Mindanao. U.S. embassy officials actively encouraged the peace process between the government and the MILF, discussed religious freedom issues with government officials, and maintained outreach with religious leaders and nongovernmental organizations (NGOs) to engage them in interfaith activities.

(2) Section I. Religious Demography The U.S. government estimates the total population to be 105.7 million (July 2013 estimate). According to a survey conducted by the National Statistics Office in 2000, approximately 93 percent of the population is Christian. A large majority of Christians are Roman Catholic, constituting 80 to 85 percent of the total population. The 2000 survey states that Islam is the largest minority religion, constituting approximately 5 percent of the population. A 2012 estimate by the National Commission on Muslim Filipinos (NCMF), however, states that there are 10.7 million Muslims, which is approximately 11 percent of the total population. Most Muslims are members of various ethnic minority groups. Approximately 60 percent of Muslims reside in Mindanao in the south and nearby islands. Although most belong to the Sunni branch of Islam, a small number of Shia live in the provinces of Lanao del Sur and Zamboanga del Sur in Mindanao. An increasing number of Muslims are migrating to the urban centers of Manila and Cebu. 2

(3) Religious groups that together constitute less than 5 percent of the population include the following international denominations: Seventh-day Adventists, United Church of Christ, United Methodists, the Episcopal Church in the Philippines, Assemblies of God, The Church of Jesus Christ of Latter-day Saints (Mormons), and Philippine (Southern) Baptists; and the following domestically established churches: Iglesia ni Cristo (Church of Christ), Philippine Independent Church (Aglipayan), Members Church of God International, and The Kingdom of Jesus Christ, the Name Above Every Name. In addition, there are Lumad, who are indigenous people of various animistic and syncretic religions.

Section II. Status of Government Respect for Religious Freedom Legal/Policy

Framework The constitution and other laws and policies generally protect religious freedom. There is no state religion and the constitution provides for the separation of church and state. The law treats intentional attacks directed against buildings dedicated to religion as war crimes or crimes against international humanitarian law. The law requires organized religious groups to register with the Securities and Exchange Commission and with the Bureau of Internal Revenue to establish tax-exempt status. There is no nontax penalty for failing to register and some groups do not. The registration process is non-discriminatory. The NCMF promotes the rights of Muslims at both the national and local levels and supports economic, educational, cultural, and infrastructure programs for Muslim communities. NCMF's Bureau of Pilgrimage and Endowment administers logistics for the Hajj. It also administers awqaf, an endowment for the upkeep of Islamic properties and institutions, and oversees establishment and maintenance of Islamic centers and other projects. The Office of the Presidential Assistant for Muslim Concerns helps coordinate relations with countries that have large Islamic populations and contributes to Mindanao's economic development and the peace process. The Code of Muslim Personal Laws recognizes sharia (Islamic law) as part of national law; it does not apply in criminal matters and applies only to Muslims. The state court hears cases involving Muslim and non-Muslim respondents, and national laws apply.

(4) The government permits religious instruction in public schools with written parental consent provided there is no cost to the government. Based on a traditional policy of promoting moral education, local public schools give religious groups the opportunity to teach moral values during school hours. Attendance is not mandatory and the various groups share classroom space. The government also allows groups to distribute religious literature in public schools. By law, public schools must ensure the religious rights of students are protected. Muslim students may wear the hijab (women's headscarf) and Muslim girls are not required to wear shorts during physical education classes. Government Practices Muslims, concentrated in some of the most impoverished provinces, said the government had not made sufficient efforts to promote their economic development. The government's campaign against terrorist groups led some human rights NGOs to accuse the police and military of acting with bias in their treatment of Muslims. Ulama (Muslim leaders) maintained the government should allow Islamic courts to extend their jurisdiction to criminal law cases and some supported the MILF's goal of forming an autonomous region governed in accordance with Islamic law. As in other parts of the judicial system, sharia courts suffered from a large number of unfilled positions. All five sharia district court judgeships and 43 of circuit court judgeships remained vacant. Aside from budget restrictions, judicial positions on the sharia courts were particularly difficult to fill because applicants must be members of both the sharia bar and the Integrated Bar of the Philippines. Madrassahs had the option of registering with the NCMF, the Department of Education (DepEd), both, or neither. A total of 588 madrassahs were registered with the NCMF, while 79 were registered with the

DepEd. Only registered schools could receive financial assistance from the government. The DepEd's Bureau of Madrassah Education managed local and international financial assistance to the madrassah system. DepEd-registered schools followed the Standard Madrassah Curriculum and received funding for teachers of the Revised Basic Education Curriculum (RBEC) subjects and for classroom and facility improvements. The government continued to implement its unified RBEC curriculum, which partially integrated madrassahs into the national education system. DepEd continued to provide Arabic language instruction and Islamic values education to

(5) Muslim students in selected public elementary schools and private madrassahs. The DepEd provided 58 million pesos (\$1.3 million) to 69 private madrassahs for the 2012-2013 school year, a 31 percent increase in funding which included funds for an additional 17 madrassahs compared with the previous year. The government promoted interfaith dialogue to build mutual trust and respect among various religious and cultural groups. The Commission on Human Rights (CHR) continued to monitor issues relating to religious freedom. On August 8, the CHR issued an advisory affirming the right of Muslim women to wear the hijab in schools and other learning institutions. The issuance of the CHR advisory stemmed from the complaint filed by the NCMF before the CHR against certain schools in Zamboanga prohibiting Muslim women from wearing the hijab. In July the DepEd issued Department Order No. 32 reiterating its 2001 policy on the protection of religious rights of students. The Department of Foreign Affairs provided support to the forum and interfaith dialogue meetings conducted in celebration of Interfaith Harmony Week held, from February 1-7. Religions for Peace Philippines organized the event in collaboration with leaders from different religions and peace advocates of interfaith organizations to promote religious freedom, dialogue, and cooperation among different religious groups. Abuses by Rebel or Foreign Forces or Terrorist Organizations The government attributed a series of attacks, kidnappings for ransom, and killings to the Abu Sayyaf Group (ASG), other Islamic militants, and the communist New People's Army. Because ethnicity and religion are often closely linked, it is difficult to categorize specific incidents as instances of religious intolerance. For example, on August 4, unidentified suspects shot and killed three Moro Islamic missionaries in Libungan, North Cotabato. The three clerics were on their way to attend an Islamic religious forum in Pikit, North Cotabato, when they were attacked. The case was under police investigation at year's end. Section III. Status of Societal Respect for Religious Freedom There were reports of societal abuses or discrimination based on religious belief, affiliation or practice

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(7) And the Deputy Chief of Mission, organized discussions with religious group leaders to promote mutual understanding. USAID funded a project in Zamboanga City, Basilan, and Sulu provinces that worked with leaders from the Muslim and Catholic communities to support interfaith dialogue and the resolution of clan or community conflicts. Embassy outreach programs promoted interfaith dialogue and religious tolerance. The embassy initiated a Youth Council Summit which brought together 50 Muslim, Christian, and Lumad youth representatives from across Mindanao. The two-day summit provided leadership and governance training and highlighted the positive results of working across boundaries of faith and worship. The embassy held two iftars, one hosted by the Ambassador for 80 religious leaders and Muslim youth, and a second for 70 guests, including youth leaders, civil society organizations, and local officials. The Ambassador paid the first-ever visit by a U.S. ambassador to a Manila mosque during Ramadan and engaged religious and community leaders in dialogue on religious tolerance. In October the embassy partnered with a local NGO in a peace advocacy program for 40 Muslim, Christian, and Lumad youth leaders in Mindanao.

<http://www.state.gov/documents/organization/222373.pdf>

Guidelines for Physics Lab Reports

<http://www.baylor.edu/content/services/document.php/110769.pdf>

A laboratory report has three main functions:

- (1) To provide a record of the experiments and raw data included in the report,
- (2) To provide sufficient information to reproduce or extend the data, and
- (3) To analyze the data, present conclusions and make recommendations based on the experimental work.

General Comments:

The single most important requirement for a laboratory report is clarity. Imagine that your audience is one of your classmates who missed that experiment. If you are using a word processor for your lab report, then use the spelling and grammar checkers. The grammar check can be annoying because often technical sentences are wordy and complex, but it will help you avoid using too many passive sentences. In general, passive sentences are less understandable. However, grammar check will not assess clarity, and it will ignore simple errors. (I do not doubt there are still mistakes in this document I have run it through spelling and grammar checks.)

Many technical writers prefer to write sentences with passive verbs. A simple example: “The spring constant k was found from the slope to be 3.02 N/m.” If you run this sentence through the grammar check, it will tell you that “was found” is a verb in the passive voice. To change this to an active voice you could write: “The spring constant k is the slope, 3.02 N/m.” Not every sentence has to be in an active voice. What you want is a report that is readable.

Lab Report Structure:

I. Cover Sheet:

This page has the course number and assigned lab section, the title of the experiment, your name, your lab partner's names, the date that the lab was performed and your TA's name.

II. Abstract:

The purpose of an abstract in a scientific paper is to help a reader decide if your paper is of interest to him/her. (This section is the

executive summary in a corporation or government report; it is often the only section that a manager reads.) The abstract should be able to stand by itself, and it should be brief. Generally, it consists of three parts which answer these questions:

- What did you do? – A statement of the purpose of the experiment, a concise description of the experiment and physics principles investigated.
- What were your results? – Highlight the most significant results of the experiment.
- What do these results tell you? – Depending on the type of experiment, this is conclusions and implications of the results or it may be lessons learned from the experiment.

Write the abstract after all the other sections are completed. (You need to know everything in the report before you can write a summary of it.)

III. Data Sheets:

For each experiment, the lab manual has one or more data sheets for recording raw data, as well as, intermediate and final data values. These are not for doodling, but for recording your data. Record the data neatly in pen. If your data values are so sloppily recorded that you have to recopy them, then the accuracy of the data is questionable. This fact will be reflected in your laboratory performance score. If there is a mistake, then draw a single line through that value. “White-Out” and similar covering agents are expressly forbidden.

The values that you record on your data sheet must have:

- Units (such as kg for kilograms)
- Reasonable uncertainty estimates for given instruments and procedures
- Precision consistent with uncertainty (proper significant digits)
- Propagation of error for calculated quantities
- Your lab instructor’s initials.

If you happen to forget your lab manual, then you will take your data on notebook paper. Your lab instructor will initial that as your data sheet and you will turn that in with your lab report as well as your own

data sheet from the lab manual. You may not use your lab partner's datasheet and then make a photocopy.

IV. Graphs:

You must follow the guidelines in the lab manual for all graphs. The first graphs of the semester must be made by hand, not computer software. After your lab instructor gives permission, you may use computer software to make graphs. Those graphs must also conform to the guidelines in the lab manual. Remember that when plotting data with units, both the slope and intercept of a graph also have units.

V. Sample Calculations:

Show calculations in a neat and orderly outline form. Include a brief description of the calculation, the equation, numbers from your data substituted into the equation and the result. Do not include the intermediate steps. Numbers in the sample calculations must agree with what you recorded in your data sheet. For calculations repeated many times, you only include one sample calculation. Answers should have the proper number of significant figures and units. (It is not necessary to show the calculation for obtaining an average, unless your TA requests that you do so.) Typing the equation into the lab report is not required; it is easier and faster to print these calculations neatly by hand. If you wish to type this section, then use the equation editor in Microsoft Word. Your lab instructor can give you information on using the equation editor.

VI. Discussion of Results:

This is the most important part of the lab report; it is where you analyze the data. (In the future, you may not actually collect data; a lab technician or other people may collect the raw data. Regardless of your discipline, the most challenging and rewarding part of your work will be analyzing the data.) Begin the discussion with the experimental purpose and briefly summarize the basic idea of the experiment with emphasis on the measurements you made and transition to discussing the results. State only the key results (with uncertainty and units) quantitatively with numerical values; do not provide intermediate quantities. Your discussion should address questions such as:

- What is the relationship between your measurements and your final results?

- What trends were observable?
- What can you conclude from the graphs that you made?
- How did the independent variables affect the dependent variables? (For example, did an increase in a given measured (independent) variable result in an increase or decrease in the associated calculated (dependent) variable?)

Then describe how your experimental results substantiate/agree with the theory. (This is not a single statement that your results agree or disagree with theory.) When comparison values are available, discuss the agreement using either uncertainty and/or percent differences. This leads into the discussion of the sources of error. In your discussion of sources of error, you should discuss all those things that affect your measurement, but which you can't do anything about given the time and equipment constraints of this laboratory. Included in this would be a description of sources of error in your measurement that bias your result (e.g. friction in pulleys that are assumed frictionless in the formula). Your analysis should describe the qualitative effect of each source of error (e.g. friction slowed motion, causing a smaller value of acceleration to be measured) and, where possible, provide an estimate of the magnitude of the errors they could induce. Describe only the prominent sources of error in the experiment. For example, the precision of the triple balance beam, a fraction of a gram, compared to the 250.0 g lab cart is not significant. Note that a tabulation of all possible errors without any discussion of qualitative effect of the error will receive no credit. Your discussion should address questions such as:

- Are the deviations due to error/uncertainty in the experimental method, or are they due to idealizations inherent in the theory (or both)?
- If the deviations are due to experimental uncertainties, can you think of ways to decrease the amount of uncertainty?
- If the deviations are due to idealizations in the theory, what factors has the theory neglected to consider?

In either case, consider whether your results display systematic or random deviations. A conclusion is not required in the rubric. You

will not lose points for leaving this out. However, in order to receive the points for a very well written report in Achievements and Flaws, a brief conclusion is recommended.

Considerations:

These are not questions to be answered as a separate part of the lab report. They are hints. They are things for you to think about. Some of them should be addressed in your lab report. Not because your TA says to do so, but because it adds depth to your discussion. You are never to simply list answers to considerations.

Endnotes:

The report should not be a big production. It should not take hours to write. The objective is to write down the significant details of the experiment, the analysis of the experimental data. A few neatly written pages, including your data sheets will suffice for most experiments. Hopefully the sample lab report that follows will help you.

Note:

1. No student should copy data from anyone who is not his or her lab partner.
2. You may discuss the experiment with your lab partner and other classmates, but the lab report that you turn in must be your own work. Lab reports are subject to all the rules governing academic honesty.
3. Photocopies of any parts of the lab report are not permissible

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