## Politics Unit Resources

| Student Resource | Location |
|---|---|
| **Section 1: Lessons 1-3** | |
| Text: "Babel or Babble?" by The Economist | Politics Unit Reader |
| Lesson handouts | Pages 3-6 |
| **Section 2: Lessons 4-6** | |
| Text: "Politics and the English Language" by George Orwell | Politics Unit Reader |
| Lesson handouts | Pages 7-9 |
| **Section 3: Lessons 7-9** | |
| Text: "Politics and the English Language" by George Orwell | Politics Unit Reader |
| Text: Preface and Act I of *Pygmalion* by George Bernard Shaw | Pages 10-27 |
| Text: *"Sociolinguistics Basics" from Do You Speak American? by Connie Eble (PBS.org)* | Politics Unit Reader |
| Lesson handouts | Pages 28-32 |
| **Section 4: Lessons 10-14** | |
| Text: "Cockney" by Jonathon Green | Politics Unit Reader |
| Text: Preface and Act I of *Pygmalion* by George Bernard Shaw | Pages 10-27 |
| Text: *My Fair Lady* by George Cukor | Purchase |
| Text: *"Sociolinguistics Basics" from Do You Speak American? by Connie Eble (PBS.org)* | Politics Unit Reader |
| Lesson handouts | Pages 33-37 |
| **Section 5: Lessons 15-16, Practice Cold Read Task** | |
| Text: "The Preface" of *A Dictionary of the English Language* by Samuel Johnson | Politics Unit Reader |
| Lesson handouts | Pages 38-50 |
| **Section 6: Lessons 17-18** | |
| Text: "Politics and the English Language" by George Orwell | Politics Unit Reader |
| Lesson handouts | Pages 51-55 |
| **Section 7: Lessons 19-21** | |
| Text: "Politics and the English Language" by George Orwell | Politics Unit Reader |
| Lesson handouts | Pages 56-57 |
| **Section 8: Lessons 22-24, Culminating Writing Task** | |
| Text: "Politics and the English Language" by George Orwell | Politics Unit Reader |
| Lesson handouts | Pages 58-61 |
| **Section 9: Lessons 25-29** | |
| Text: "The Diverging Streams of English" from chapter 1 of *The American* | Politics Student |

| | |
|---|---|
| *Language* by H.L. Mencken | Materials or Download for educational use |
| Text: "Gathering Earth's Daughters" from The Professor and the Madman by Simon Winchester | Politics Unit Reader |
| Lesson handouts | Pages 62-73 |
| **Section 10: Lessons 30-31, Cold-Read task** | |
| Lesson Handouts | Pages 74-89 |
| **Section 11: Lessons 32-38, Extension Task** | |
| Lesson handouts | Pages 90-98 |

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**Objective Summary of "Babel or Babble?" from *The Economist***

**Paraphrase:** Write, in your own words, the key ideas of each section.

| Section Title | Key Idea |
|---|---|
| **Introduction** | |
| **Traveller's Tales** | |
| **Grammar or Just Rhetoric?** | |
| **Place Your Bets** | |

**Objective Summary:** Use the tips below to write an objective summary of the text.

Name It: Identify the text title and author.
Verb It: Use a summary verb, such as shows, describes, explains, discusses, lists, explores, teaches, compares.
Central Idea: Identify the central idea of the text.
Write a key idea from each section of the text.

_____

_____

_____

_____

_____

_____

_____

**Feedback:** Ask your partner to record their feedback on your summary using the checklist below.

| | |
|---|---|
| Does the summary include the most important ideas of the text? | |
| Does the summary include any details? | |
| Does the summary include any personal opinions? | |
| Does the summary include only paraphrase? | |

**Summary Revision:** Use your partner's feedback to rewrite your summary.

_____

_____

_____

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_____

_____

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**H-Chart**

**Central Idea**

**Central Idea**

**Similarities**

**Text Structure Analysis of "Babel or Babble?" from *The Economist***

***CCE Method to Evaluate Text Structure -- Is the structure CLEAR? CONVINCING? ENGAGING?***

| Question | Answer and Support with Evidence |
|---|---|
| Does the text structure make the points ***clear***? Why or Why not? | |
| Does the author's text structure ***convince*** the reader of the argument? | |
| Is the author's text structure ***engaging***? | |

**Shades of Tone**

**Vocabulary Words:** Make a list of words that you and your class identified as having multiple meanings, record the most likely meaning of the word as used in context:

| |
|---|
| |

**What is the tone of the essay: _____**

**Shades of Tone:** Write your word in the center. Using a thesaurus determine what words would fit on the scale of more positive and then negative connotations.

| – | – | **Your Word** | + | + |
|---|---|---|---|---|
| | | | | |

Write the sentence or phrases that illustrate the tone:

Given the context of the essay, why would Orwell have chosen to take this tone?

How does Orwell's tone affect the overall meaning of the essay?

**Rhetorical Analysis Notes**

| **Rhetorical Element** | **Evidence from the text** | **How does the use of this device convince readers of Orwell's purpose?** |
|---|---|---|
| Ethos | | |
| Logos | | |
| Pathos | | |
| Diction | | |
| Imagery | | |
| Details | | |
| Figurative Language | | |
| Syntax | | |

**Precis Paragraph:** Write a rhetorical precise answering the question: How does the rhetoric reveal Orwell's purpose?

| Tips | |
|---|---|
| 1st | Include the name of the author, genre, and title of work; a rhetorically accurate verb ("asserts", "argues", "suggests", "implies", "claims"); and a clause containing the major argument of the work (thesis). |
| 2nd | Explain how the author develops the argument using elements of rhetoric (appeals and DIDLS. Use chronological order. |
| 3rd | A statement of the author's purpose … "in order to…" |
| 4th | Describe the author's intended audience or the relationship the author establishes with the audience. |

# Preface and Act I of *Pygmalion*

George Bernard Shaw

**Preface**

**A Professor of Phonetics.**

As will be seen later on, Pygmalion needs, not a preface, but a sequel, which I have supplied in its due place. The English have no respect for their language, and will not teach their children to speak it. They spell it so abominably that no man can teach himself what it sounds like. It is impossible for an Englishman to open his mouth without making some other Englishman hate or despise him. German and Spanish are accessible to foreigners: English is not accessible even to Englishmen. The reformer England needs today is an energetic phonetic enthusiast: that is why I have made such a one the hero of a popular play. There have been heroes of that kind crying in the wilderness for many years past. When I became interested in the subject towards the end of the eighteen-seventies, Melville Bell was dead; but Alexander J. Ellis was still a living patriarch, with an impressive head always covered by a velvet skull cap, for which he would apologize to public meetings in a very courtly manner. He and Tito Pagliardini, another phonetic veteran, were men whom it was impossible to dislike. Henry Sweet, then a young man, lacked their sweetness of character: he was about as conciliatory to conventional mortals as Ibsen or Samuel Butler. His great ability as a phonetician (he was, I think, the best of them all at his job) would have entitled him to high official recognition, and perhaps enabled him to popularize his subject, but for his Satanic contempt for all academic dignitaries and persons in general who thought more of Greek than of phonetics. Once, in the days when the Imperial Institute rose in South Kensington, and Joseph Chamberlain was booming the Empire, I induced the editor of a leading monthly review to commission an article from Sweet on the imperial importance of his subject. When it arrived, it

contained nothing but a savagely derisive attack on a professor of language and literature whose chair Sweet regarded as proper to a phonetic expert only. The article, being libelous, had to be returned as impossible; and I had to renounce my dream of dragging its author into the limelight. When I met him afterwards, for the first time for many years, I found to my astonishment that he, who had been a quite tolerably presentable young man, had actually managed by sheer scorn to alter his personal appearance until he had become a sort of walking repudiation of Oxford and all its traditions. It must have been largely in his own despite that he was squeezed into something called a Readership of phonetics there. The future of phonetics rests probably with his pupils, who all swore by him; but nothing could bring the man himself into any sort of compliance with the university, to which he nevertheless clung by divine right in an intensely Oxonian way. I daresay his papers, if he has left any, include some satires that may be published without too destructive results fifty years hence. He was, I believe, not in the least an ill-natured man: very much the opposite, I should say; but he would not suffer fools gladly.

Those who knew him will recognize in my third act the allusion to the patent Shorthand in which he used to write postcards, and which may be acquired from a four and six-penny manual published by the Clarendon Press. The postcards which Mrs. Higgins describes are such as I have received from Sweet. I would decipher a sound which a cockney would represent by zerr, and a Frenchman by seu, and then write demanding with some heat what on earth it meant. Sweet, with boundless contempt for my stupidity, would reply that it not only meant but obviously was the word Result, as no other Word containing that sound, and capable of making sense with the context, existed in any language spoken on earth. That less expert mortals should require fuller indications was beyond Sweet's patience. Therefore, though the whole point of his "Current Shorthand" is that it can express every sound in the language perfectly, vowels as well as consonants, and that your hand has to make no stroke except the easy and current ones with which

you write m, n, and u, l, p, and q, scribbling them at whatever angle comes easiest to you, his unfortunate determination to make this remarkable and quite legible script serve also as a Shorthand reduced it in his own practice to the most inscrutable of cryptograms. His true objective was the provision of a full, accurate, legible script for our noble but ill-dressed language; but he was led past that by his contempt for the popular Pitman system of Shorthand, which he called the Pitfall system. The triumph of Pitman was a triumph of business organization: there was a weekly paper to persuade you to learn Pitman: there were cheap textbooks and exercise books and transcripts of speeches for you to copy, and schools where experienced teachers coached you up to the necessary proficiency. Sweet could not organize his market in that fashion. He might as well have been the Sybil who tore up the leaves of prophecy that nobody would attend to. The four and six-penny manual, mostly in his lithographed handwriting, that was never vulgarly advertized, may perhaps some day be taken up by a syndicate and pushed upon the public as The Times pushed the Encyclopaedia Britannica; but until then it will certainly not prevail against Pitman. I have bought three copies of it during my lifetime; and I am informed by the publishers that its cloistered existence is still a steady and healthy one. I actually learned the system two several times; and yet the shorthand in which I am writing these lines is Pitman's. And the reason is, that my secretary cannot transcribe Sweet, having been perforce taught in the schools of Pitman. Therefore, Sweet railed at Pitman as vainly as Thersites railed at Ajax: his raillery, however it may have eased his soul, gave no popular vogue to Current Shorthand. Pygmalion Higgins is not a portrait of Sweet, to whom the adventure of Eliza Doolittle would have been impossible; still, as will be seen, there are touches of Sweet in the play. With Higgins's physique and temperament Sweet might have set the Thames on fire. As it was, he impressed himself professionally on Europe to an extent that made his comparative personal obscurity, and the failure of Oxford to do justice to his eminence, a puzzle to foreign specialists in his subject. I do not blame

Oxford, because I think Oxford is quite right in demanding a certain social amenity from its nurslings (heaven knows it is not exorbitant in its requirements!); for although I well know how hard it is for a man of genius with a seriously underrated subject to maintain serene and kindly relations with the men who underrate it, and who keep all the best places for less important subjects which they profess without originality and sometimes without much capacity for them, still, if he overwhelms them with wrath and disdain, he cannot expect them to heap honors on him.

Of the later generations of phoneticians I know little. Among them towers the Poet Laureate, to whom perhaps Higgins may owe his Miltonic sympathies, though here again I must disclaim all portraiture. But if the play makes the public aware that there are such people as phoneticians, and that they are among the most important people in England at present, it will serve its turn.

I wish to boast that Pygmalion has been an extremely successful play all over Europe and North America as well as at home. It is so intensely and deliberately didactic, and its subject is esteemed so dry, that I delight in throwing it at the heads of the wiseacres who repeat the parrot cry that art should never be didactic. It goes to prove my contention that art should never be anything else.

Finally, and for the encouragement of people troubled with accents that cut them off from all high employment, I may add that the change wrought by Professor Higgins in the flower girl is neither impossible nor uncommon. The modern concierge's daughter who fulfils her ambition by playing the Queen of Spain in Ruy Blas at the Theatre Francais is only one of many thousands of men and women who have sloughed off their native dialects and acquired a new tongue. But the thing has to be done scientifically, or the last state of the aspirant may be worse than the first. An honest and natural slum dialect is more tolerable than the attempt of a phonetically untaught person to imitate the vulgar dialect of the golf club; and I am sorry to say that in spite of the efforts of our Academy of

Dramatic Art, there is still too much sham golfing English on our stage, and too little of the noble English of Forbes Robertson.

**Act I**

Covent Garden at 11.15 p.m. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the market and under the portico of St. Paul's Church, where there are already several people, among them a lady and her daughter in evening dress. They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily.

The church clock strikes the first quarter.

THE DAUGHTER [in the space between the central pillars, close to the one on her left] I'm getting chilled to the bone. What can Freddy be doing all this time? He's been gone twenty minutes.

THE MOTHER [on her daughter's right] Not so long. But he ought to have got us a cab by this.

A BYSTANDER [on the lady's right] He won't get no cab not until half-past eleven, missus, when they come back after dropping their theatre fares.

THE MOTHER. But we must have a cab. We can't stand here until half-past eleven. It's too bad.

THE BYSTANDER. Well, it ain't my fault, missus.

THE DAUGHTER. If Freddy had a bit of gumption, he would have got one at the theatre door.

THE MOTHER. What could he have done, poor boy?

THE DAUGHTER. Other people got cabs. Why couldn't he?

Freddy rushes in out of the rain from the Southampton Street side, and comes between them closing a dripping umbrella. He is a young man of twenty, in evening dress, very wet around the ankles.

THE DAUGHTER. Well, haven't you got a cab?

FREDDY. There's not one to be had for love or money.

THE MOTHER. Oh, Freddy, there must be one. You can't have tried.

THE DAUGHTER. It's too tiresome. Do you expect us to go and get one ourselves?

FREDDY. I tell you they're all engaged. The rain was so sudden: nobody was prepared; and everybody had to take a cab. I've been to Charing Cross one way and nearly to Ludgate Circus the other; and they were all engaged.

THE MOTHER. Did you try Trafalgar Square?

FREDDY. There wasn't one at Trafalgar Square.

THE DAUGHTER. Did you try?

FREDDY. I tried as far as Charing Cross Station. Did you expect me to walk to Hammersmith?

THE DAUGHTER. You haven't tried at all.

THE MOTHER. You really are very helpless, Freddy. Go again; and don't come back until you have found a cab.

FREDDY. I shall simply get soaked for nothing.

THE DAUGHTER. And what about us? Are we to stay here all night in this draught, with next to nothing on. You selfish pig—

FREDDY. Oh, very well: I'll go, I'll go. [He opens his umbrella and dashes off Strandwards, but comes into collision with a flower girl, who is hurrying in for shelter, knocking her basket out of her hands. A blinding flash of lightning, followed instantly by a rattling peal of thunder, orchestrates the incident]

THE FLOWER GIRL. Nah then, Freddy: look wh' y' gowin, deah.

FREDDY. Sorry [he rushes off].

THE FLOWER GIRL [picking up her scattered flowers and replacing them in the basket] There's menners f' yer! Te-oo banches o voylets trod into the mad. [She sits down on the plinth of the column, sorting her flowers, on the lady's right. She is not at all an attractive person. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy color can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear. She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves something to be desired; and she needs the services of a dentist].

THE MOTHER. How do you know that my son's name is Freddy, pray?

THE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will ye-oo py me f'them? [Here, with apologies, this desperate attempt to represent her

dialect without a phonetic alphabet must be abandoned as unintelligible outside London.]

THE DAUGHTER. Do nothing of the sort, mother. The idea!

THE MOTHER. Please allow me, Clara. Have you any pennies?

THE DAUGHTER. No. I've nothing smaller than sixpence.

THE FLOWER GIRL [hopefully] I can give you change for a tanner, kind lady.

THE MOTHER [to Clara] Give it to me. [Clara parts reluctantly]. Now [to the girl] This is for your flowers.

THE FLOWER GIRL. Thank you kindly, lady.

THE DAUGHTER. Make her give you the change. These things are only a penny a bunch.

THE MOTHER. Do hold your tongue, Clara. [To the girl]. You can keep the change.

THE FLOWER GIRL. Oh, thank you, lady.

THE MOTHER. Now tell me how you know that young gentleman's name.

THE FLOWER GIRL. I didn't.

THE MOTHER. I heard you call him by it. Don't try to deceive me.

THE FLOWER GIRL [protesting] Who's trying to deceive you? I called him Freddy or Charlie same as you might yourself if you was talking to a stranger and wished to be pleasant. [She sits down beside her basket].

THE DAUGHTER. Sixpence thrown away! Really, mamma, you might have spared Freddy that. [She retreats in disgust behind the pillar].

An elderly gentleman of the amiable military type rushes into shelter, and closes a dripping umbrella. He is in the same plight as Freddy, very wet about the ankles. He is

in evening dress, with a light overcoat. He takes the place left vacant by the daughter's retirement.

THE GENTLEMAN. Phew!

THE MOTHER [to the gentleman] Oh, sir, is there any sign of its stopping?

THE GENTLEMAN. I'm afraid not. It started worse than ever about two minutes ago. [He goes to the plinth beside the flower girl; puts up his foot on it; and stoops to turn down his trouser ends].

THE MOTHER. Oh, dear! [She retires sadly and joins her daughter].

THE FLOWER GIRL [taking advantage of the military gentleman's proximity to establish friendly relations with him]. If it's worse it's a sign it's nearly over. So cheer up, Captain; and buy a flower off a poor girl.

THE GENTLEMAN. I'm sorry, I haven't any change.

THE FLOWER GIRL. I can give you change, Captain,

THE GENTLEMEN. For a sovereign? I've nothing less.

THE FLOWER GIRL. Garn! Oh do buy a flower off me, Captain. I can change half-a-crown. Take this for tuppence.

THE GENTLEMAN. Now don't be troublesome: there's a good girl. [Trying his pockets] I really haven't any change—Stop: here's three hapence, if that's any use to you [he retreats to the other pillar].

THE FLOWER GIRL [disappointed, but thinking three halfpence better than nothing] Thank you, sir.

THE BYSTANDER [to the girl] You be careful: give him a flower for it. There's a bloke here behind taking down every blessed word you're saying. [All turn to the man who is taking notes].

THE FLOWER GIRL [springing up terrified] I ain't done nothing wrong by speaking to the gentleman. I've a right to sell flowers if I keep off the kerb. [Hysterically] I'm a respectable girl: so help me, I never spoke to him except to ask him to buy a flower off me. [General hubbub, mostly sympathetic to the flower girl, but deprecating her excessive sensibility. Cries of Don't start hollerin. Who's hurting you? Nobody's going to touch you. What's the good of fussing? Steady on. Easy, easy, etc., come from the elderly staid spectators, who pat her comfortingly. Less patient ones bid her shut her head, or ask her roughly what is wrong with her. A remoter group, not knowing what the matter is, crowd in and increase the noise with question and answer: What's the row? What she do? Where is he? A tec taking her down. What! him? Yes: him over there: Took money off the gentleman, etc. The flower girl, distraught and mobbed, breaks through them to the gentleman, crying mildly] Oh, sir, don't let him charge me. You dunno what it means to me. They'll take away my character and drive me on the streets for speaking to gentlemen. They—

THE NOTE TAKER [coming forward on her right, the rest crowding after him] There, there, there, there! Who's hurting you, you silly girl? What do you take me for?

THE BYSTANDER. It's all right: he's a gentleman: look at his boots. [Explaining to the note taker] She thought you was a copper's nark, sir.

THE NOTE TAKER [with quick interest] What's a copper's nark?

THE BYSTANDER [inept at definition] It's a—well, it's a copper's nark, as you might say. What else would you call it? A sort of informer.

THE FLOWER GIRL [still hysterical] I take my Bible oath I never said a word—

THE NOTE TAKER [overbearing but good-humored] Oh, shut up, shut up. Do I look like a policeman?

THE FLOWER GIRL [far from reassured] Then what did you take down my words for? How do I know whether you took me down right? You just show me what you've wrote about me. [The note taker opens his book and holds it steadily under her nose, though the pressure of the mob trying to read it over his shoulders would upset a weaker man]. What's that? That ain't proper writing. I can't read that.

THE NOTE TAKER. I can. [Reads, reproducing her pronunciation exactly] "Cheer ap, Keptin; n' haw ya flahr orf a pore gel."

THE FLOWER GIRL [much distressed] It's because I called him Captain. I meant no harm. [To the gentleman] Oh, sir, don't let him lay a charge agen me for a word like that. You—

THE GENTLEMAN. Charge! I make no charge. [To the note taker] Really, sir, if you are a detective, you need not begin protecting me against molestation by young women until I ask you. Anybody could see that the girl meant no harm.

THE BYSTANDERS GENERALLY [demonstrating against police espionage] Course they could. What business is it of yours? You mind your own affairs. He wants promotion, he does. Taking down people's words! Girl never said a word to him. What harm if she did? Nice thing a girl can't shelter from the rain without being insulted, etc., etc., etc. [She is conducted by the more sympathetic demonstrators back to her plinth, where she resumes her seat and struggles with her emotion].

THE BYSTANDER. He ain't a tec. He's a blooming busybody: that's what he is. I tell you, look at his boots.

THE NOTE TAKER [turning on him genially] And how are all your people down at Selsey?

THE BYSTANDER [suspiciously] Who told you my people come from Selsey?

THE NOTE TAKER. Never you mind. They did. [To the girl] How do you come to be up so far east? You were born in Lisson Grove.

THE FLOWER GIRL [appalled] Oh, what harm is there in my leaving Lisson Grove? It wasn't fit for a pig to live in; and I had to pay four-and-six a week. [In tears] Oh, boo—hoo—oo—

THE NOTE TAKER. Live where you like; but stop that noise.

THE GENTLEMAN [to the girl] Come, come! he can't touch you: you have a right to live where you please.

A SARCASTIC BYSTANDER [thrusting himself between the note taker and the gentleman] Park Lane, for instance. I'd like to go into the Housing Question with you, I would.

THE FLOWER GIRL [subsiding into a brooding melancholy over her basket, and talking very low-spiritedly to herself] I'm a good girl, I am.

THE SARCASTIC BYSTANDER [not attending to her] Do you know where I come from?

THE NOTE TAKER [promptly] Hoxton.

Titterings. Popular interest in the note taker's performance increases.

THE SARCASTIC ONE [amazed] Well, who said I didn't? Bly me! You know everything, you do.

THE FLOWER GIRL [still nursing her sense of injury] Ain't no call to meddle with me, he ain't.

THE BYSTANDER [to her] Of course he ain't. Don't you stand it from him. [To the note taker] See here: what call have you to know about people what never offered to meddle with you? Where's your warrant?

SEVERAL BYSTANDERS [encouraged by this seeming point of law] Yes: where's your warrant?

THE FLOWER GIRL. Let him say what he likes. I don't want to have no truck with him.

THE BYSTANDER. You take us for dirt under your feet, don't you? Catch you taking liberties with a gentleman!

THE SARCASTIC BYSTANDER. Yes: tell HIM where he come from if you want to go fortune-telling.

THE NOTE TAKER. Cheltenham, Harrow, Cambridge, and India.

THE GENTLEMAN. Quite right. [Great laughter. Reaction in the note taker's favor. Exclamations of He knows all about it. Told him proper. Hear him tell the toff where he come from? etc.]. May I ask, sir, do you do this for your living at a music hall?

THE NOTE TAKER. I've thought of that. Perhaps I shall some day.

The rain has stopped; and the persons on the outside of the crowd begin to drop off.

THE FLOWER GIRL [resenting the reaction] He's no gentleman, he ain't, to interfere with a poor girl.

THE DAUGHTER [out of patience, pushing her way rudely to the front and displacing the gentleman, who politely retires to the other side of the pillar] What on earth is Freddy doing? I shall get pneumonia if I stay in this draught any longer.

THE NOTE TAKER [to himself, hastily making a note of her pronunciation of "monia"] Earlscourt.

THE DAUGHTER [violently] Will you please keep your impertinent remarks to yourself?

THE NOTE TAKER. Did I say that out loud? I didn't mean to. I beg your pardon. Your mother's Epsom, unmistakeably.

THE MOTHER [advancing between her daughter and the note taker] How very curious! I was brought up in Largelady Park, near Epsom.

THE NOTE TAKER [uproariously amused] Ha! ha! What a devil of a name! Excuse me. [To the daughter] You want a cab, do you?

THE DAUGHTER. Don't dare speak to me.

THE MOTHER. Oh, please, please Clara. [Her daughter repudiates her with an angry shrug and retires haughtily.] We should be so grateful to you, sir, if you found us a cab. [The note taker produces a whistle]. Oh, thank you. [She joins her daughter]. The note taker blows a piercing blast.

THE SARCASTIC BYSTANDER. There! I knowed he was a plain-clothes copper.

THE BYSTANDER. That ain't a police whistle: that's a sporting whistle.

THE FLOWER GIRL [still preoccupied with her wounded feelings] He's no right to take away my character. My character is the same to me as any lady's.

THE NOTE TAKER. I don't know whether you've noticed it; but the rain stopped about two minutes ago.

THE BYSTANDER. So it has. Why didn't you say so before? and us losing our time listening to your silliness. [He walks off towards the Strand].

THE SARCASTIC BYSTANDER. I can tell where you come from. You come from Anwell. Go back there.

THE NOTE TAKER [helpfully] Hanwell.

THE SARCASTIC BYSTANDER [affecting great distinction of speech] Thenk you, teacher. Haw haw! So long [he touches his hat with mock respect and strolls off].

THE FLOWER GIRL. Frightening people like that! How would he like it himself.

THE MOTHER. It's quite fine now, Clara. We can walk to a motor bus. Come. [She gathers her skirts above her ankles and hurries off towards the Strand].

THE DAUGHTER. But the cab—[her mother is out of hearing]. Oh, how tiresome! [She follows angrily].

All the rest have gone except the note taker, the gentleman, and the flower girl, who sits arranging her basket, and still pitying herself in murmurs.

THE FLOWER GIRL. Poor girl! Hard enough for her to live without being worrited and chivied.

THE GENTLEMAN [returning to his former place on the note taker's left] How do you do it, if I may ask?

THE NOTE TAKER. Simply phonetics. The science of speech. That's my profession; also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irishman or a Yorkshireman by his brogue. I can place any man within six miles. I can place him within two miles in London. Sometimes within two streets.

THE FLOWER GIRL. Ought to be ashamed of himself, unmanly coward!

THE GENTLEMAN. But is there a living in that?

THE NOTE TAKER. Oh yes. Quite a fat one. This is an age of upstarts. Men begin in Kentish Town with 80 pounds a year, and end in Park Lane with a hundred thousand. They want to drop Kentish Town; but they give themselves away every time they open their mouths. Now I can teach them—

THE FLOWER GIRL. Let him mind his own business and leave a poor girl—

THE NOTE TAKER [explosively] Woman: cease this detestable boohooing instantly; or else seek the shelter of some other place of worship.

THE FLOWER GIRL [with feeble defiance] I've a right to be here if I like, same as you.

THE NOTE TAKER. A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespear and Milton and The Bible; and don't sit there crooning like a bilious pigeon.

THE FLOWER GIRL [quite overwhelmed, and looking up at him in mingled wonder and deprecation without daring to raise her head] Ah—ah—ah—ow—ow—oo!

THE NOTE TAKER [whipping out his book] Heavens! what a sound! [He writes; then holds out the book and reads, reproducing her vowels exactly] Ah—ah—ah—ow—ow—ow—oo!

THE FLOWER GIRL [tickled by the performance, and laughing in spite of herself] Garn!

THE NOTE TAKER. You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could

pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English. That's the sort of thing I do for commercial millionaires. And on the profits of it I do genuine scientific work in phonetics, and a little as a poet on Miltonic lines.

THE GENTLEMAN. I am myself a student of Indian dialects; and—

THE NOTE TAKER [eagerly] Are you? Do you know Colonel Pickering, the author of Spoken Sanscrit?

THE GENTLEMAN. I am Colonel Pickering. Who are you?

THE NOTE TAKER. Henry Higgins, author of Higgins's Universal Alphabet.

PICKERING [with enthusiasm] I came from India to meet you.

HIGGINS. I was going to India to meet you.

PICKERING. Where do you live?

HIGGINS. 27A Wimpole Street. Come and see me tomorrow.

PICKERING. I'm at the Carlton. Come with me now and let's have a jaw over some supper.

HIGGINS. Right you are.

THE FLOWER GIRL [to Pickering, as he passes her] Buy a flower, kind gentleman. I'm short for my lodging.

PICKERING. I really haven't any change. I'm sorry [he goes away].

HIGGINS [shocked at girl's mendacity] Liar. You said you could change half-a-crown.

THE FLOWER GIRL [rising in desperation] You ought to be stuffed with nails, you ought. [Flinging the basket at his feet] Take the whole blooming basket for sixpence.

The church clock strikes the second quarter.

HIGGINS [hearing in it the voice of God, rebuking him for his Pharisaic want of charity to the poor girl] A reminder. [He raises his hat solemnly; then throws a handful of money into the basket and follows Pickering].

THE FLOWER GIRL [picking up a half-crown] Ah—ow—ooh! [Picking up a couple of florins] Aaah—ow—ooh! [Picking up several coins] Aaaaaah—ow—ooh! [Picking up a half-sovereign] Aasaaaaaaaaah—ow—ooh!!!

FREDDY [springing out of a taxicab] Got one at last. Hallo! [To the girl] Where are the two ladies that were here?

THE FLOWER GIRL. They walked to the bus when the rain stopped.

FREDDY. And left me with a cab on my hands. Damnation!

THE FLOWER GIRL [with grandeur] Never you mind, young man. I'm going home in a taxi. [She sails off to the cab. The driver puts his hand behind him and holds the door firmly shut against her. Quite understanding his mistrust, she shows him her handful of money]. Eightpence ain't no object to me, Charlie. [He grins and opens the door]. Angel Court, Drury Lane, round the corner of Micklejohn's oil shop. Let's see how fast you can make her hop it. [She gets in and pulls the door to with a slam as the taxicab starts].

FREDDY. Well, I'm dashed!

**Comparing Structure and Central Ideas of Two Texts**

**Directions:** In the space below create a graphic organizer that compares and contrasts the claims of Paragraphs 1 and 2 of "Politics" and the preface to *Pygmalion.*

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**Reflection for graphic organizer**

**Name of GO creator: _____ Name of GO reviewer: _____**

| | |
|---|---|
| Does the GO *clearly* shows how the claims of the two text are different? | |
| Does the GO *clearly* show how the the claims of the two texts are similar? | |
| Is the GO convincing? | |
| Is the GO engaging? | |

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**Technical Meaning of Words**

| Word or Phrase | Paraphrase the definition from the context clues in the text. | Examples |
|---|---|---|
| | | |
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| | | |
| | | |

**Discussion Notes:**

| Questions: | Initial Responses: | Revised Response: |
|---|---|---|
| **How does the use of text features in "Sociolinguistic Basics" help explain the field of sociolinguistics?** | | |
| **How does the use of text features in "Politics and the English Language" help explain the ways "prose-construction" is habitually dodged?** | | |
| **Notes on the text types** | | |
| **Your Questions:** | | |

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**Discussion Tracker:**

Fill in student names prior to the seminar. Capture your notes about each student's participation and knowledge.

| Student Name | Explicitly draws on preparation and evidence to stimulate a well-reasoned exchange and demonstrate understanding of text(s) | Uses conversation stems | Propels conversation by challenging ideas and making connections to broader themes, summarizes points and evidence to qualify or justify views |
|---|---|---|---|
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## "Cockney" Main Ideas

**Directions:** After reading "Cockney" and highlighting the main ideas in the article, work with a partner to determine the four main ideas in the article and record words and phrases in the text that support those ideas.

| Main Idea | Textual Evidence | How do these ideas interact with one another? |
|---|---|---|
| | | |
| | | |
| | | |
| | | |

## *Pygmalion* Character Chart

**Directions:** After reading Act I of *Pygmalion* by George Bernard Shaw, reread the text and record quotes from Eliza (The Flower Girl) and Higgins (The Notetaker) that show the difference in how each character's speaks.

| Eliza (The Flower Girl) | Higgins (The Notetaker) |
|---|---|
| | |

**What are the differences between the language used by the Notetaker and the language used by the Flower Girl?**

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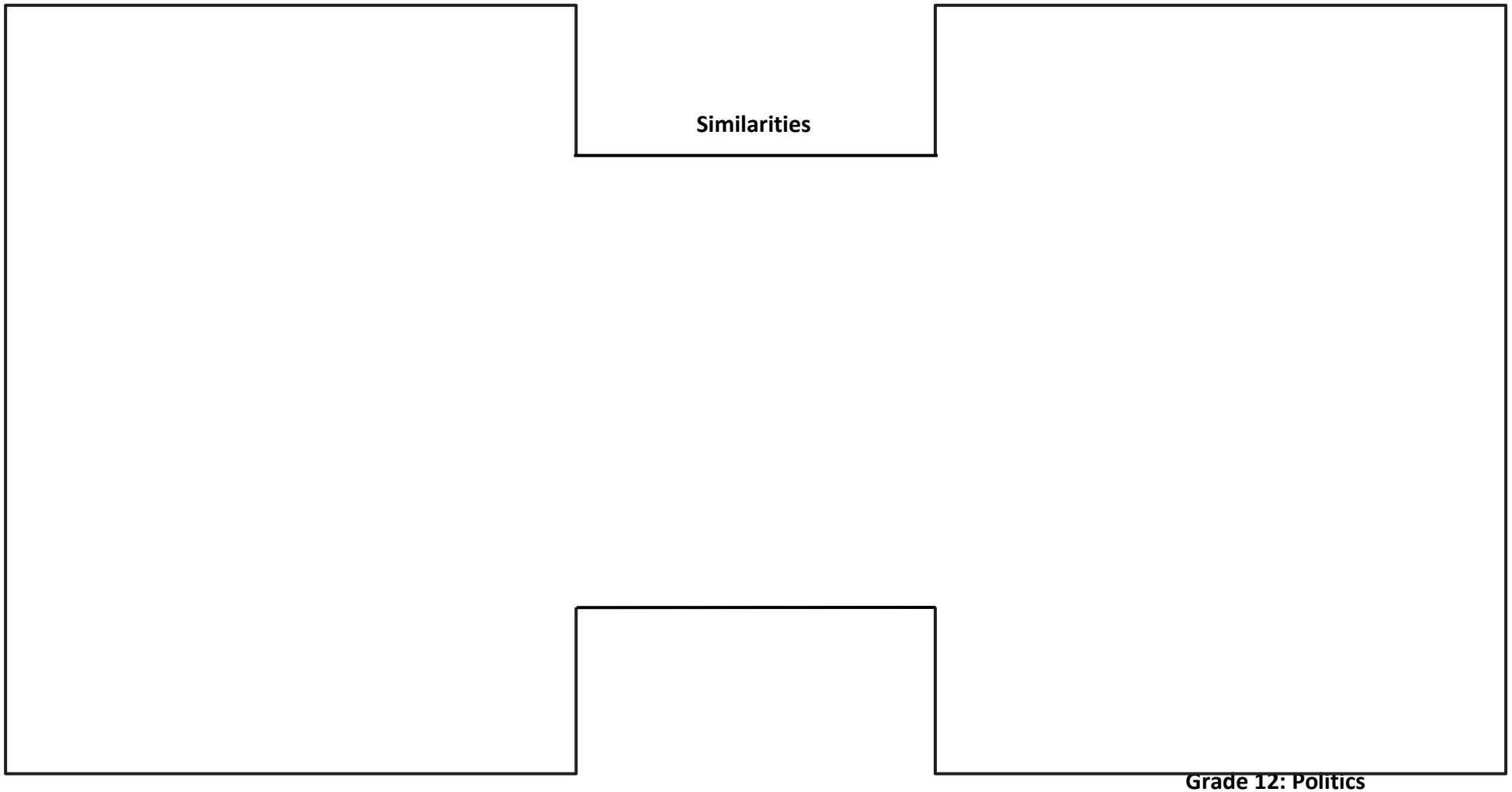
**H-Chart**

**Differences**

**Similarities**

**Differences**



## *Pygmalion* Debate Organizer

**Directions:** Consider the questions: Should the Flower Girl be insulted or impressed by the Notetaker's boasts? Does someone's use of language affect their class?

| Your Position about the Flower Girl | Evidence From The Text |
|---|---|
| | |
| Your Position about Language and Class | Evidence From the Text |
| | |

| Counterargument: | Rebuttal |
| --- | --- |
| | |
| | |

**Notes from the Debate:** Record any notes, evidence that comes up during the debate**.**

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**Practice Cold-Read Task**

*Read the excerpt from "The Preface" of* A Dictionary of the English Language *by Samuel Johnson. Then answer the questions.*

**In 1755, after nearly nine years of work, Samuel Johnson published *A Dictionary of the English Language*. Johnson included in his work a Preface which addresses critics and the difficulties he encountered with the task.**

**Excerpt from "The Preface"**

1 It is the fate of those who toil at the lower employments of life, to be rather driven by the fear of evil, than attracted by the prospect of good; to be exposed to censure, without hope of praise; to be disgraced by miscarriage, or punished for neglect, where success would have been without applause, and diligence without reward.

2 Among these unhappy mortals is the writer of dictionaries; whom mankind have considered, not as the pupil, but the slave of science, the pioneer of literature, doomed only to remove rubbish and clear obstructions from the paths through which Learning and Genius press forward to conquest and glory, without bestowing a smile on the humble drudge that facilitates their progress. Every other author may aspire to praise; the lexicographer can only hope to escape reproach, and even this negative recompense has been yet granted to very few.

3 I have, notwithstanding this discouragement, attempted a dictionary of the English language, which, while it was employed in the cultivation of every species of literature, has itself been hitherto neglected; suffered to spread, under the direction of chance, into wild exuberance; resigned to the tyranny of time and fashion; and exposed to the corruptions of ignorance, and caprices of innovation.

4 When I took the first survey of my undertaking, I found our speech copious without order, and energetic without rules: wherever I turned my view, there was perplexity to be disentangled, and confusion to be regulated; choice was to be made out of boundless variety, without any established principle of selection; adulterations were to

be detected, without a settled test of purity; and modes of expression to be rejected or received, without the suffrages of any writers of classical reputation or acknowledged authority.

5 Having therefore no assistance but from general grammar, I applied myself to the perusal of our writers; and noting whatever might be of use to ascertain or illustrate any word or phrase, accumulated in time the materials of a dictionary, which, by degrees, I reduced to method, establishing to myself, in the progress of the work, such rules as experience and analogy suggested to me; experience, which practice and observation were continually increasing; and analogy, which, though in some words obscure, was evident in others.

6 In adjusting the ORTHOGRAPHY, which has been to this time unsettled and fortuitous, I found it necessary to distinguish those irregularities that are inherent in our tongue, and perhaps coeval with it, from others which the ignorance or negligence of later writers has produced. Every language has its anomalies, which, though inconvenient, and in themselves once unnecessary, must be tolerated among the imperfections of human things, and which require only to be registered, that they may not be increased, and ascertained, that they may not be confounded: but every language has likewise its improprieties and absurdities, which it is the duty of the lexicographer to correct or proscribe.

7 As language was at its beginning merely oral, all words of necessary or common use were spoken before they were written; and while they were unfixed by any visible signs, must have been spoken with great diversity, as we now observe those who cannot read catch sounds imperfectly, and utter them negligently. When this wild and barbarous jargon was first reduced to an alphabet, every penman endeavoured to express, as he could, the sounds which he was accustomed to pronounce or to receive, and vitiated in writing such words as were already vitiated in speech. The powers of the letters, when they were applied to a new language, must have been vague and unsettled, and therefore different hands would exhibit the same sound by different combinations.

8 From this uncertain pronunciation arise in a great part the various dialects of the same country, which will always be observed to grow fewer, and less different, as books are multiplied; and from this arbitrary representation of sounds by letters, proceeds that diversity of spelling observable in the Saxon remains, and I suppose in the first

books of every nation, which perplexes or destroys analogy, and produces anomalous formations, that, being once incorporated, can never be afterward dismissed or reformed.

9 Of this kind are the derivatives length from long, strength from strong, darling from dear, breadth from broad, from dry, drought, and from high, height, which Milton, in zeal for analogy, writes highth; Quid te exempta juvat spinis de pluribus una[1] [Horace, Epistles, II. ii. 212]; to change all would be too much, and to change one is nothing.

10 This uncertainty is most frequent in the vowels, which are so capriciously pronounced, and so differently modified, by accident or affectation, not only in every province, but in every mouth, that to them, as is well known to etymologists, little regard is to be shewn in the deduction of one language from another.

---

1. Read the following sentence from the excerpt.

> **It is the fate of those who <u>toil</u> at the lower employments of life, to be rather driven by the fear of evil, than attracted by the prospect of good; to be exposed to censure, without hope of praise; to be disgraced by miscarriage, or punished for neglect, where success would have been without applause, and diligence without reward.**

What is the effect of Johnson's use of the word *toil* in the excerpt?

a. The intricacies indicated by the word *toil* suggest that the work on the dictionary is complex.
b. The diverting indications of the word *toil* suggest that the work on the dictionary is enjoyable.
c. The arduous demands implied by the word *toil* suggest that the work on the dictionary is tiresome.
d. The futility implied by the word *toil* suggests that the work on the dictionary is meaningless.

[1] Out of so many thorns, how does one extracted help you?

2. Which provides the most accurate summary of the excerpt?

   a. Johnson explains that creating an English dictionary was difficult and society has had little regard for standardizing rules for speech.
   b. Johnson explains the need for an English dictionary, and he persuades the reader to help promote it.
   c. Johnson is asking for readers to understand why there may be mistakes in the dictionary and why there must be separate dictionaries for different areas of England.
   d. Johnson is providing instructions for how to create a dictionary and attempting to persuade the reader that they should buy it.

3. **Part A**

   Read the following excerpt from paragraph 2.

   **Among these unhappy mortals is the writer of dictionaries; whom mankind have considered, not as the pupil, but the slave of science, the pioneer of literature, <u>doomed only to remove rubbish</u> and clear obstructions from the paths through which Learning and Genius press forward to conquest and glory.**

What is the impact of Johnson's use of the phrase *doomed only to remove rubbish* in the context of this excerpt?

   a. It creates a sardonic tone by equating the work of a lexicographer with that of a menial sanitation worker.
   b. It creates a casual tone by using terms familiar with the nonprofessional class of the time.
   c. It creates a belligerent tone by arguing that the work of a lexicographer should be more valued than that of other scholars.
   d. It creates a solemn tone by sanctifying the work of the "Learning and Genius" in glorification of the country.

**Part B**

Which phrase from the excerpt conveys the same tone as the answer in Part A?

a. "Every other author may aspire to praise."
b. "Itself been hitherto neglected; …resigned to the tyranny of time and fashion; and exposed to the corruptions of ignorance, and caprices of innovation."
c. When I took the first survey of my undertaking, I found our speech copious without order, and energetic without rules."
d. "I found it necessary to distinguish those irregularities that are inherent in our tongue."

4. **Part A**

Which sentence **best** explains the author's purpose in "The Preface" of *A Dictionary of English Language*?

a. Although Johnson complains about the lack of respect given to the task, he explains the purpose of the dictionary is to impose order onto the language.
b. Although it is viewed as a respectful occupation, Johnson lists the challenges of a writing a dictionary due to the overwhelming differences and disorder in the English Language.
c. Since Johnson is the only lexicographer unafraid of the challenges of writing a dictionary, he lists the difficulties this task presents as if they were inconsequential.
d. Since Johnson is underemployed at the time, he attempts to persuade the reader that becoming a lexicographer and making order out of an irregular language is a viable method to improve one's station.

**Part B**

Which sentence from the excerpt **best** supports your answer to Part A?

a. "It is the fate of those who toil at the lower employments of life, to be rather driven by the fear of evil, than attracted by the prospect of good;"
b. "the lexicographer can only hope to escape reproach, and even this negative recompense has been yet granted to a few."
c. "I have, notwithstanding this discouragement, attempted a dictionary of the English language,"
d. "I reduced to method, establishing to myself, in the progress of work, such rules as experience and analogy suggested to me;"

5. **Part A**

How does paragraph 3 of Johnson's preface contribute to the overall development of the ideas in the excerpt?

a. It argues that his work was a thankless job that he regrets.
b. It demonstrates why Johnson cared so deeply for his work as a lexicographer.
c. It establishes the adversity Johnson overcame when creating the dictionary.
d. It persuades the reader to understand why creating the dictionary was a relatively simple task.

**Part B**

Which other paragraph in the excerpt expresses this idea more fully?

a. paragraph 4
b. paragraph 7
c. paragraph 9
d. paragraph 10

6. Read this sentence from paragraph 4.

> **When I took the first survey of my undertaking, I found our speech copious without order, and energetic without rules: wherever I turned my view, there was perplexity to be disentangled, and confusion to be regulated; choice was to be made out of boundless variety, without any established principle of selection; adulterations were to be detected, without a settled test of purity; and modes of expression to be rejected or received, without the suffrages of any writers of classical reputation or acknowledged authority.**

Which **best** explains how Johnson's use of rhetoric adds to the power of the passage?

a. Johnson uses colloquial phrases to appeal to his audience and effectively persuade them to favor the work of lexicographers.
b. Johnson uses imagery to vividly recreate the writing process so the reader understands the arduous work involved.
c. Johnson uses oxymoron to show contradictions he faced in the process of creating the dictionary.
d. Johnson uses parallelism to give syntactical similarity and establish a pattern to problems that existed in the English language.

7. Read the sentence from paragraph 9.

> **Quid te exempta juvat spinis de pluribus una [Horace, Epistles, II. ii. 212][2]**

How does Johnson use this analogy to express his frustration with the inconsistencies in the English language?

a. He compares the English speaking people who perpetuate these alterations in the language and the difficulties in extracting them from society to an overabundance of thorns.
b. He compares the perpetuation of the many derivatives in the English language and the difficulties in extracting them from the language to an overabundance of thorns.
c. He compares the negative opinions of lexicographers in the scholarly world to an overabundance of thorns.
d. He compared the various influences of other cultures on the English language to an overabundance of thorns.

[2] Out of so many thorns, how does one extracted help you?

**Part B**

Which phrase from the excerpt **best** supports your answer to Part A?

a. "the lexicographer can only hope to escape reproach, and even this negative recompense has been yet granted to very few"
b. "proceeds that diversity of spelling observable in the Saxon remains"
c. "to change all would be too much, and to change one is nothing"
d. "not only in every province, but in every mouth… little regard is to be shewn in the deduction of one language from another"

8. Write an extended response that analyzes the effectiveness of Johnson's explanation about struggles in creating his English dictionary. Evaluate his explanations about the language and how they impact the reader's understanding of his process. Were the details sufficient? Could anything be omitted or improved? Cite evidence from the text to support your response. Be sure to observe the conventions of standard English.

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**Practice Cold-Read Task Answer Sheet**

1. _____

2. _____

3. _____ Part A

   _____ Part B

4. _____ Part A

   _____ Part B

5. _____ Part A

   _____ Part B

6. _____

7. _____ Part A

   _____ Part B

8.

**Word Nuances in "Politics and the English Language"**

**Activity One:**

| Words | Orwell's Critiques | Dictionary Definitions | Explain why you agree or disagree with Orwell's critiques |
|---|---|---|---|
| **romantic** | | | |
| **living** | | | |
| **patriot** | | | |
| **justice** | | | |

**Activity Two:** Rewrite each of these sentences without using the word in bold and the definition from the dictionary.

| **Original Sentence** | **Rewrite** |
|---|---|
| That is **romantic.** | |
| She is **patriotic.** | |
| I demand **justice.** | |
| This painting is **realistic.** | |

**Orwell Style Analysis**

Highlight the five negatives Orwell references in Laski's writing.

1. I am not, indeed, sure whether it is not true to say that the Milton who once seemed not unlike a seventeenth-century Shelley had not become, out of an experience ever more bitter in each year, more alien [sic] to the founder of that Jesuit sect which nothing could induce him to tolerate.

Professor Harold Laski (Essay in Freedom of Expression)

Highlight the mixed metaphor used by Hogben.

2. Above all, we cannot play ducks and drakes with a native battery of idioms which prescribes egregious collocations of vocables as the Basic *put up with* for *tolerate* or *put at a loss* for *bewilder*.

Professor Lancelot Hogben (Interglossia)

How does the mixed-metaphor impact Hoben's style?

Highlight the meaningless phrases in this essay excerpt.

3. On the one side we have the free personality: by definition it is not neurotic, for it has neither conflict nor dream. Its desires, such as they are, are transparent, for they are just what institutional approval keeps in the forefront of consciousness; another institutional pattern would alter their number and intensity; there is little in them that is natural, irreducible, or culturally dangerous. But on the other side, the social bond itself is nothing but the mutual reflection of these self-secure integrities. Recall the definition 1 of love. Is not this the very picture of a small academic? Where is there a place in this hall of mirrors for either personality or fraternity?

Essay on psychology in Politics (New York)

Highlight the stale phrases in the pamphlet.

4. All the ‘best people’ from the gentlemen's clubs, and all the frantic fascist captains, united in common hatred of Socialism and bestial horror at the rising tide of the mass revolutionary movement, have turned to acts of provocation, to foul incendiarism, to medieval legends of poisoned wells, to legalize their own destruction of proletarian organizations, and rouse the agitated petty-bourgeoise to chauvinistic fervor on behalf of the fight against the revolutionary way out of the crisis.

Communist pamphlet

Highlight meaningless phrases in the letter.

5. If a new spirit is to be infused into this old country, there is one thorny and contentious reform which must be tackled, and that is the humanization and galvanization of the B.B.C. Timidity here will bespeak canker and atrophy of the soul. The heart of Britain may be sound and of strong beat, for instance, but the British lion's roar at present is like that of Bottom in Shakespeare's A Midsummer Night's Dream — as gentle as any sucking dove. A virile new Britain cannot continue indefinitely to be traduced in the eyes or rather ears, of the world by the effete languors of Langham Place, brazenly masquerading as ‘standard English’. When the Voice of Britain is heard at nine o'clock, better far and infinitely less ludicrous to hear aitches honestly dropped than the present priggish, inflated, inhibited, school-ma'amish arch braying of blameless bashful mewing maidens!

Letter in Tribune

Highlight in yellow the meaningless words or stale phrases used by Orwell in these paragraph. Highlight in blue the concrete images he uses to describe writing.

As I have tried to show, modern writing at its worst does not consist in picking out words for the sake of their meaning and inventing images in order to make the meaning clearer. It consists in gumming together long strips of words which have already been set in order by someone else, and making the results presentable by sheer humbug. The attraction of this way of writing is that it is easy. It is easier — even quicker, once you have the habit — to say In my opinion it is not an unjustifiable assumption that than to say I think. If you use ready-made phrases, you not only don't have to hunt about for the words; you also don't have to bother with the rhythms of your sentences since these phrases are generally so arranged as to be more or less euphonious. When you are composing in a hurry — when you are dictating to a stenographer, for instance, or making a public speech — it is natural to fall into a pretentious, Latinized style. Tags like a consideration which we should do well to bear in mind or a conclusion to which all of us would readily assent will save many a sentence from coming down with a bump. By using stale metaphors, similes, and idioms, you save much mental effort, at the cost of leaving your meaning vague, not only for your reader but for yourself. This is the significance of mixed metaphors. The sole aim of a metaphor is to call up a visual image. When these images clash — as in The Fascist octopus has sung its swan song, the jackboot is thrown into the melting pot — it can be taken as certain that the writer is not seeing a mental image of the objects he is naming; in other words he is not really thinking. Look again at the examples I gave at the beginning of this essay. Professor Laski (1) uses five negatives in fifty three words. One of these is superfluous, making nonsense of the whole passage, and in addition there is the slip — alien for akin — making further nonsense, and several avoidable pieces of clumsiness which increase the general vagueness. Professor Hogben (2) plays ducks and drakes with a battery which is able to write prescriptions, and, while disapproving of the everyday phrase put up with, is unwilling to look egregious up in the dictionary and see what it means; (3), if one takes an uncharitable attitude towards it, is simply meaningless: probably one could work out its intended meaning by reading the whole of the article in which it occurs. In (4), the writer knows more or less what he wants to say, but an accumulation of stale phrases chokes him like tea leaves blocking a sink. In (5), words and meaning have almost parted company. People who write in this manner usually have a general emotional meaning — they dislike one thing and want to express solidarity with another — but they are not interested in the detail of what they are saying. A scrupulous writer, in every sentence that he writes, will ask himself at least four questions, thus: What am I trying to say? What words will express it? What image or idiom will make it clearer? Is this image fresh enough to have an effect? And he will probably ask himself two more: Could I put it more shortly? Have I said anything that is avoidably ugly? But you are not obliged to go to all this trouble. You can shirk it by simply throwing your mind open and letting the ready-made phrases come crowding in. The will construct your sentences for you — even think your thoughts for you, to a certain extent — and at need they will perform the important service of partially concealing your meaning even from yourself. It is at this point that the special connection between politics and the debasement of language becomes clear.

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## Critiquing Orwell

**Directions:** During the preparation for the Culminating Writing Task, you will analyze Orwell's point of view, use of figurative language, and use of structure. Use the chart below to organize your notes.

| Does Orwell's own language stand up to his critiques of modern writing? |
| --- |
| |
| Do Orwell's figures of speech effectively support his central idea? Are Orwell's figures of speech fresh or stale? |
| |
| How does Orwell's use of syntax contradict his own argument? Does his contradiction add or detract from the meaning of paragraph 15? |
| |

| Orwell's Rule | Does Orwell follow or break this rule? |
|---|---|
| | |
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## Culminating Writing Task Directions

In “Politics and the English Language,” George Orwell asserts, “ A scrupulous writer, in every sentence that he writes, will ask himself at least four questions, thus: 1. What am I trying to say? 2. What words will express it? 3. What image or idiom will make it clearer? 4. Is this image fresh enough to have an effect?” Orwell believes these four questions focus a writer’s attention on his or her central idea, purpose, word choice, and rhetoric. Consider Orwell’s questions and evaluate his essay: How is Orwell’s purpose in “Politics and the English Language” conveyed through his use of rhetoric, word choice, and structure?

Write a literary analysis to support your claims in answer to the question. Be sure to use appropriate transitions and varied syntax, grade-appropriate language and a formal style, including proper grammar, conventions, and spelling. Provide strong and thorough textual evidence that is integrated while maintaining the flow of ideas and including proper citation.

**Activity One:** Read the prompt and consider the following elements to analyze the prompt.

| | |
|---|---|
| Purpose: Why are you writing? What is the goal of the writing? Look for strong verbs. | |
| Audience: Who is your audience? What level of formality will the audience expect? | |
| Subject: What are you writing about? What is the topic? | |
| Type: What type of writing will you be doing? Is it expository, narrative, argument, or analysis? What kind of structure will best fulfill the requirements of the writing? | |

**Activity Two:** The writing prompt asks you to evaluate how well Orwell achieves his purpose through his style choices. First, let's determine Orwell's purpose for writing "Politics and the English Language".

| | |
|---|---|
| What is Orwell's purpose for writing? | |

**Activity Three:** Analyze the text for evidence of word choice, rhetoric, and structure. Consider Orwell's questions when evaluating evidence.

| Textual Evidence | How does this convey Orwell's purpose? | How does this evidence stand up to Orwell's questions: 1. What am I trying to say? 2. What words will express it? 3. What image or idiom will make it clearer? 4. Is this image fresh enough to have an effect? |
|---|---|---|
| Word Choice: What words does Orwell use to describe the problems with language? | | |
| Rhetoric | | |

| | | |
|---|---|---|
| Structure | | |

**Activity Four:** Outlining the Essay

I. Introduction: Explaining Orwell's Questions.

   A.

   B. Thesis sentences that answer the question: Does Orwell effectively convey his purpose in "Politics and the English Language" through his use of rhetoric, word choice, and structure?

II. Topic Sentence about word choice:

   A. Evidence

   B. Commentary

III. Topic Sentence about rhetoric:

   A. Evidence

   B. Commentary

IV. Topic Sentence about structure:

   A. Evidence

   B. Commentary

V. Conclusion:

## Culminating Writing Task Directions

In “Politics and the English Language,” George Orwell asserts, “ A scrupulous writer, in every sentence that he writes, will ask himself at least four questions, thus: 1. What am I trying to say? 2. What words will express it? 3. What image or idiom will make it clearer? 4. Is this image fresh enough to have an effect?” Orwell believes these four questions focus a writer’s attention on his or her central idea, purpose, word choice, and rhetoric. Consider Orwell’s questions and evaluate his essay: How is Orwell’s purpose in “Politics and the English Language” conveyed through his use of rhetoric, word choice, and structure?

To answer this question:

- Determine Orwell’s purpose in writing “Politics and the English Language.”
- Trace patterns in the key words and phrases and evaluate how Orwell uses them to convey his purpose.
- Examine the rhetorical devices Orwell uses to support his claims.
- Examine Orwell’s structure and evaluate how it supports his purpose.

Write a literary analysis to support your claims in answer to the question. Be sure to use appropriate transitions and varied syntax, grade-appropriate language and a formal style, including proper grammar, conventions, and spelling. Provide strong and thorough textual evidence that is integrated while maintaining the flow of ideas and including proper citation.

# Chapter One of The American Language

H.L. Mencken

### Chapter One: Introductory, The Diverging Streams of English

Thomas Jefferson, with his usual prevision, saw clearly more than a century ago that the American people, as they increased in numbers and in the diversity of their national interests and racial strains, would make changes in their mother tongue, as they had already made changes in the political institutions of their inheritance. “The new circumstances under which we are placed,” he wrote to John Waldo from Monticello on August 16, 1813, “call for new words, new phrases, and for the transfer of old words to new objects. An American dialect will therefore be formed.”

Nearly a quarter of a century before this, another great American, and one with an expertness in the matter that the too versatile Jefferson could not muster, had ventured upon a prophecy even more bold and specific. He was Noah Webster, then at the beginning of his stormy career as a lexicographer. In his little volume of “Dissertations on the English Language,” printed in 1789 and dedicated to “His Excellency, Benjamin Franklin, Esq., LL.D., F.R.S., late President of the Commonwealth of Pennsylvania,” Webster argued that the time for regarding English usage and submitting to English authority had already passed, and that “a future separation of the American tongue from the English” was “necessary and unavoidable.” “Numerous local causes,” he continued, “such as a new country, new associations of people, new combinations of ideas in arts and sciences, and some intercourse with tribes wholly unknown in Europe, will introduce new words into the American tongue. These causes will produce, in a course of time, a

language in North America as different from the future language of England as the modern Dutch, Danish and Swedish are from the German, or from one another[3]."

Neither Jefferson nor Webster put a term upon his prophecy. They may have been thinking, one or both, of a remote era, not yet come to dawn, or they may have been thinking, with the facile imagination of those days, of a period even earlier than our own. In the latter case they allowed far too little (and particularly Webster) for factors that have worked powerfully against the influences they saw so clearly in operation about them. One of these factors, obviously, has been the vast improvement in communications across the ocean, a change scarcely in vision a century ago. It has brought New York relatively nearer to London today than it was to Boston, or even to Philadelphia, during Jefferson's presidency, and that greater proximity has produced a steady interchange of ideas, opinions, news and mere gossip. We latter-day Americans know a great deal more about the everyday affairs of England than the early Americans did, for we read more English books, and find more about the English in our newspapers, and meet more Englishmen, and go to England much oftener. The effects of this ceaseless traffic in ideas and impressions, so plainly visible in politics, in ethics and æsthetics, and even in the minutiæ of social intercourse, are also to be seen in the language. On the one hand there is a swift exchange of new inventions on both sides, so that many of our American neologisms quickly pass to London and the latest English fashions in pronunciation are almost instantaneously imitated, at least by a minority, in New York; and, on the other hand, the English, by so constantly having the floor, force upon us, out of their firmer resolution and certitude, and no less out of the authority that goes with their mere cultural seniority, a somewhat sneaking respect for their own greater conservatism of speech, so that our professors of the language, in the overwhelming main, combat all

[3] Pp. 22–23.

signs of differentiation with the utmost diligence, and safeguard the doctrine that the standards of English are the only reputable standards of American.

This doctrine, of course, is not supported by the known laws of language, nor has it prevented the large divergences that we shall presently examine, but all the same it has worked steadily toward a highly artificial formalism, and as steadily against the investigation of the actual national speech. Such grammar, so-called, as is taught in our schools and colleges, is a grammar standing four-legged upon the theorizings and false inferences of English Latinists of a past generation[4], 2 eager only to break the wild tongue of Shakespeare to a rule; and its frank aim is to create in us a high respect for a book language which few of us ever actually speak and not many of us even learn to write. That language, elaborately artificial though it may be, undoubtedly has merits. It shows a sonority and a stateliness that you must go to the Latin of the Golden Age to match; its "highly charged and heavy-shotted" periods, in Matthew Arnold's phrase, serve admirably the obscurantist purposes of American pedagogy and of English parliamentary oratory and leader-writing; it is something for the literary artists of both countries to prove their skill upon by flouting it. But to the average American, bent upon expressing his ideas, not stupendously but merely clearly, it must always remain something vague and remote, like Greek history or the properties of the parabola, for he never speaks it or hears it spoken, and seldom encounters it in his everyday reading. If he learns to write it, which is not often, it is with a rather depressing sense of its artificiality. He may master it as a Korean, bred in the colloquial Onmun, may master the literary Korean-Chinese, but he never thinks in it or quite feels it.

[4] Most latter-day English grammarians, of course, (e.g Sweet) ground their work upon the spoken language. But inasmuch as this obviously differs from American English, the American pedagogues remain faithful to the grammarians of the era before phonology became a science, and imitate them in most of their absurdities. For a discussion of the evil effects of this stupidity see O. Jespersen: Growth and Structure of the English Language, 3rd ed.; Leipzig, 1919, p. 125 et seq. See also The English Language in America, by Harry Morgan Ayres, in The Cambridge History of American Literature, vol. iv; New York, 1921.

This fact, I daresay, is largely responsible for the notorious failure of our schools and colleges to turn out pupils who can put their ideas into words with simplicity and intelligibility. What their professors try to teach is not their mother-tongue at all, but a dialect that stands quite outside their common experience, and into which they have to translate their thoughts, consciously and painfully. Bad writing consists in making the attempt, and failing through lack of practise. Good writing consists, as in the case of Howells, in deliberately throwing overboard the principles so elaborately inculcated, or, as in the case of Lincoln, in standing unaware of them. Thus the study of the language he is supposed to use, to the average American, takes on a sort of bilingual character. On the one hand, he is grounded abominably in a grammar and syntax that have always been largely artificial, even in the country where they are supposed to prevail, and on the other hand he has to pick up the essentials of his actual speech as best he may. "Literary English," says Van Wyck Brooks[5], "with us is a tradition, just as Anglo-Saxon law with us is a tradition. They persist, not as the normal expressions of a race,… but through prestige and precedent and the will and habit of a dominating class largely out of touch with a national fabric unconsciously taking form out of school." What thus goes on out of school does not interest most of the guardians of our linguistic morals. Now and then a Charters takes a somewhat alarmed peep into the materials of the vulgar speech, and now and then a Krapp investigates the pronunciation of actual Americans, but in the main there is little save a tedious repetition of nonsense. In no department are American universities weaker than in the department of English. The æsthetic opinion that they disseminate is flabby and childish, and their philological work in the national language is extraordinarily lacking in enterprise. No attempt to deduce the principles of vulgar American grammar from the everyday speech of the people has ever been made by an American philologist.

[5] America's Coming of Age; New York, 1915, p. 15. See also the preface to Every-Day English, by Richard Grant White; Boston, 1881, p. xviii.

There is no scientific study, general and comprehensive in scope, of the American vocabulary, or of the influences lying at the root of American word-formation. No professor, so far as I know, has ever deigned to give the same sober attention to the sermo plebeius of his country that his colleagues habitually give to the pronunciation of Latin, or to the irregular verbs in French.

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**Mencken Handout**

**Directions:** Working in small groups, paraphrase each paragraph and respond to the discussion questions.

| Paragraph No. | Paraphrase |
|---|---|
| Paragraph 1 | |
| Paragraph 2 | |
| Paragraph 3 | |
| Paragraph 4 | |
| Paragraph 5 | |

| Question | Answer |
| --- | --- |
| What is Mencken's central argument? What is Mencken's purpose?<br><br>What evidence does Mencken use to support his central idea? | |
| How does Mencken's rhetorical use of prominent American thinkers contribute to the persuasiveness of his argument? | |
| What contrasting points of views are presented by Mencken?<br><br>How does the presence of contrasting points of view develop the author's purpose? | |

## Gathering Earth's Daughters Handout

**Directions:** Working with a partner, identify and take notes on the key points in the development of the dictionary.

| Key Points | Notes about how the key points are related |
|---|---|
| | |

| Question | Answer |
|---|---|
| What is the function of the excerpted definitions at the beginning of the chapter? | |
| What is the significance of the setting in relation to the topic being presented by Trench, “that the few dictionaries then in existence suffered from a number of serious shortcomings—grave deficiencies from which the language and, by implication, the Empire and its Church might well eventually come to suffer”? | |
| How does the author develop the idea of Shakespeare’s writing process? | |
| How does Winchester’s description of Shakespeare’s writing process serve to develop the central idea of the text? | |
| How does the author further develop the idea that “language should be accorded the same dignity and respect as those other standards that science was at that time also defining”? | |

**Socratic Seminar Notes**

**Directions:** Consider the Socratic Seminar question: Should the English language be fixed like the French language, or should it be fluid, meaning that new words and new senses of words can freely enter the language?

| Mencken's Point of View | Evidence from *The American Language* by Mencken |
|---|---|
| | |
| Winchester's Point of View | Evidence from "Gathering Earth's Daughters" by Winchester |
| | |

| Do you agree with Mencken or Winchester? | Why? Use evidence from the text to support your answer. |
|---|---|
| Should the English language be fixed like the French language, or should it be fluid, meaning that new words and new senses of words can freely enter the language? | |
| Which author do you disagree with? | Why? Use evidence from the text to support your answer. |
| | |

## Socratic Seminar Rubric

**Directions:** What behaviors would a teacher observe in a student doing "A" level work during a Socratic Seminar?

| Characteristic | "A" Level Description |
|---|---|
| Speaking | Students should make statements that are relevant to the topic and that propel the conversation forward.<br><br>Students should use formal language and be respectful of others in the group. |
| Textual Evidence | Students should use relevant textual evidence from both texts to make their claims.<br><br>Students should also be able to use relevant textual evidence to refute claims made by other students. |
| Sentence Stems | Students should be able to use sentence stems to frame their comments and invite others to speak during the conversation. |
| Actively Listening | Students should take notes while people are speaking.<br><br>Students should make eye contact with the speaker.<br><br>Students should rephrase what others said. |

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**Discussion Tracker**

| Capture your notes about your partner's participation and knowledge during the Socratic Seminar: |
|---|
| Round 1: |
| Round 2: |

| How often did your partner... | Most of the Time | Sometimes | Never |
|---|---|---|---|
| Explicitly draw on preparation and evidence to stimulate a well-reasoned exchange and demonstrate understanding of text(s) | | | |
| Use conversation stems | | | |
| Propel conversation by challenging ideas and making connections to broader themes, summarizes points and evidence to qualify or justify views | | | |

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**Cold-Read Task**

*Read* "How American Democracy Has Modified the English Language" from *Democracy in America* by Alexis de Tocqueville*. Then answer the questions.*

**Chapter XVI**

**HOW AMERICAN DEMOCRACY HAS MODIFIED THE ENGLISH LANGUAGE**

1 IF the reader has rightly understood what I have already said on the subject of literature in general, he will have no difficulty in understanding that species of influence which a democratic social condition and democratic institutions may exercise over language itself, which is the chief instrument of thought.

2 American authors may truly be said to live rather in England than in their own country, since they constantly study the English writers and take them every day for their models. But it is not so with the bulk of the population, which is more immediately subjected to the peculiar causes acting upon the United States. It is not, then, to the written, but to the spoken language that attention must be paid if we would detect the changes which the idiom of an aristocratic people may undergo when it becomes the language of a democracy.

3 Englishmen of education, and more competent judges than I can be of the nicer shades of expression, have frequently assured me that the language of the educated classes in the United States is notably different from that of the educated classes in Great Britain. They complain, not only that the Americans have brought into use a number of new words ( the difference and the distance between the two countries might suffice to explain that much), but that these new words are more especially taken from the jargon of parties, the mechanical arts, or the language of trade. In addition to this, they assert that old English words are often used by the Americans in new acceptations; and lastly, that the inhabitants of the United States frequently intermingle phraseology in the strangest manner, and sometimes place words together which are always kept apart in the language of the mother country. These remarks, which were made to me at various times by persons who appeared to be worthy of credit, led me to reflect upon the subject; and my reflections brought me, by theoretical reasoning, to the same point at which my informants had arrived by practical observation.

4 In aristocracies language must naturally partake of that state of repose in which everything remains. Few new words are coined because few new things are made; and even if new things were made, they would be designated by known words, whose meaning had been determined by tradition. If it happens that the human mind bestirs itself at length or is roused by light breaking in from without, the novel expressions that are introduced have a learned, intellectual, and philosophical character, showing that they do not originate in a democracy. After the fall of Constantinople had turned the tide of science and letters towards the west, the French language was almost immediately invaded by a multitude of new words, which all had Greek and Latin roots. An erudite neologism then sprang up in France, which was confined to the educated classes, and which produced no sensible effect, or at least a very gradual one, upon the people.

5 All the nations of Europe successively exhibited the same change. Milton alone introduced more than six hundred words into the English language, almost all derived from the Latin, the Greek, or the Hebrew. The constant agitation that prevails in a democratic community tends unceasingly, on the contrary, to change the character of the language, as it does the aspect of affairs. In the midst of this general stir and competition of minds, many new ideas are formed, old ideas are lost, or reappear, or are subdivided into an infinite variety of minor shades. The consequence is that many words must fall into desuetude, and others must be brought into use.

6 Besides, democratic nations love change for its own sake, and this is seen in their language as much as in their politics. Even when they have no need to change words, they sometimes have the desire.

7 The genius of a democratic people is not only shown by the great number of words they bring into use, but also by the nature of the ideas these new words represent. Among such a people the majority lays down the law in language as well as in everything else; its prevailing spirit is as manifest in this as in other respects. But the majority is more engaged in business than in study, in political and commercial interests than in philosophical speculation or literary pursuits. Most of the words coined or adopted for its use will bear the mark of these habits; they will mainly serve to express the wants of business, the passions of party, or the details of the public administration. In these departments the language will constantly grow, while it will gradually lose ground in metaphysics and theology.

8 As to the source from which democratic nations are accustomed to derive their new expressions and the manner in which they coin them, both may easily be described. Men living in democratic countries know but little of the language that was spoken at Athens or at Rome, and they do not care to dive into the lore of antiquity to find the expression that they want. If they sometimes have recourse to learned etymologies, vanity will induce them to search for roots from the dead languages, but erudition does not naturally furnish them its resources. The most ignorant, it sometimes happens, will use them most. The eminently democratic desire to get above their own sphere will often lead them to seek to dignify a vulgar profession by a Greek or Latin name. The lower the calling is and the more remote from learning, the more pompous and erudite is its appellation. Thus the French rope-dancers have transformed themselves into *acrobates* and *funambules*.

9 Having little knowledge of the dead languages, democratic nations are apt to borrow words from living tongues, for they have constant mutual intercourse, and the inhabitants of different countries imitate each other the more readily as they grow more like each other every day.

10 But it is principally upon their own languages that democratic nations attempt to make innovations. From time to time they resume and restore to use forgotten expressions in their vocabulary, or they borrow from some particular class of the community a term peculiar to it, which they introduce with a figurative meaning into the language of daily life. Many expressions which originally belonged to the technical language of a profession or a party are thus drawn into general circulation.

11 The most common expedient employed by democratic nations to make an innovation in language consists in giving an unwonted meaning to an expression already in use. This method is very simple, prompt, and convenient; no learning is required to use it correctly and ignorance itself rather facilitates the practice; but that practice is most dangerous to the language. When a democratic people double the meaning of a word in this way, they sometimes render the meaning which it retains as ambiguous as that which it acquires. An author begins by a slight deflection of a known expression from its primitive meaning, and he adapts it, thus modified, as well as he can to his subject. A second writer twists the sense of the expression in another way; a third takes possession of it for another purpose; and as there is no common appeal to the sentence of a permanent tribunal that may definitively settle the meaning of the word, it

remains in an unsettled condition. The consequence is that writers hardly ever appear to dwell upon a single thought, but they always seem to aim at a group of ideas, leaving the reader to judge which of them has been hit.

12 This is a deplorable consequence of democracy. I had rather that the language should be made hideous with words imported from the Chinese, the Tatars, or the Hurons than that the meaning of a word in our own language should become indeterminate. Harmony and uniformity are only secondary beauties in composition: many of these things are conventional, and, strictly speaking, it is possible to do without them; but without clear phraseology there is no good language.

13 The principle of equality necessarily introduces several other changes into language.

14 In aristocratic ages, when each nation tends to stand aloof from all others and likes to have a physiognomy of its own, it often happens that several communities which have a common origin become nevertheless strangers to each other; so that, without ceasing to understand the same language, they no longer all speak it in the same manner. In these ages each nation is divided into a certain number of classes, which see but little of each other and do not intermingle. Each of these classes contracts and invariably retains habits of mind peculiar to itself and adopts by choice certain terms which afterwards pass from generation to generation, like their estates. The same idiom then comprises a language of the poor and a language of the rich, a language of the commoner and a language of the nobility, a learned language and a colloquial one. The deeper the divisions and the more impassable the barriers of society become, the more must this be the case. I would lay a wager that among the castes of India there are amazing variations of language, and that there is almost as much difference between the language of a pariah and that of a Brahmin as there is in their dress.

15 When, on the contrary, men, being no longer restrained by ranks, meet on terms of constant intercourse, when castes are destroyed and the classes of society are recruited from and intermixed with each other, all the words of a language are mingled. Those which are unsuitable to the greater number perish; the remainder form a common store, whence everyone chooses pretty nearly at random. Almost all the different dialects that divided the idioms of European

nations are manifestly declining; there is no patois in the New World, and it is disappearing every day from the old countries.

16 The influence of this revolution in social condition is as much felt in style as it is in language. Not only does everyone use the same words, but a habit springs up of using them without discrimination. The rules which style had set up are almost abolished: the line ceases to be drawn between expressions which seem by their very nature vulgar and others which appear to be refined. Persons springing from different ranks of society carry with them the terms and expressions they are accustomed to use into whatever circumstances they may enter; thus the origin of words is lost like the origin of individuals, and there is as much confusion in language as there is in society.

17 I am aware that in the classification of words there are rules which do not belong to one form of society any more than to another, but which are derived from the nature of things. Some expressions and phrases are vulgar because the ideas they are meant to express are low in themselves; others are of a higher character because the objects they are intended to designate are naturally lofty. No intermixture of ranks will ever efface these differences. But the principle of equality cannot fail to root out whatever is merely conventional and arbitrary in the forms of thought. Perhaps the necessary classification that I have just pointed out will always be less respected by a democratic people than by any other, because among such a people there are no men who are permanently disposed, by education, culture, and leisure, to study the natural laws of language and who cause those laws to be respected by their own observance of them.

18 I shall not leave this topic without touching on a feature of democratic languages that is, perhaps, more characteristic of them than any other. It has already been shown that democratic nations have a taste and sometimes a passion for general ideas, and that this arises from their peculiar merits and defects. This liking for general ideas is displayed in democratic languages by the continual use of generic terms or abstract expressions and by the manner in which they are employed. This is the great merit and the great imperfection of these languages.

19 Democratic nations are passionately addicted to generic terms and abstract expressions because these modes of speech enlarge thought and assist the operations of the mind by enabling it to include many objects in a small compass.

A democratic writer will be apt to speak of *capacities* in the abstract for men of capacity and without specifying the objects to which their capacity is applied; he will talk about *actualities* to designate in one word the things passing before his eyes at the moment; and, in French, he will comprehend under the term *eventualites* whatever may happen in the universe, dating from the moment at which he speaks. Democratic writers are perpetually coining abstract words of this kind, in which they sublimate into further abstraction the abstract terms of the language. Moreover, to render their mode of speech more succinct, they personify the object of these abstract terms and make it act like a real person. Thus they would say in French: *La force des choses veut que les capacites gouvernent.*

20 I cannot better illustrate what I mean than by my own example. I have frequently used the word *equality* in an absolute sense; nay, I have personified equality in several places; thus I have said that equality does such and such things or refrains from doing others. It may be affirmed that the writers of the age of Louis XIV would not have spoken in this manner; they would never have thought of using the word *equality* without applying it to some particular thing; and they would rather have renounced the term altogether than have consented to make it a living personage.

21 These abstract terms which abound in democratic languages, and which are used on every occasion without attaching them to any particular fact, enlarge and obscure the thoughts they are intended to convey; they render the mode of speech more succinct and the idea contained in it less clear. But with regard to language, democratic nations prefer obscurity to labor.

22 I do not know, indeed, whether this loose style has not some secret charm for those who speak and write among these nations. As the men who live there are frequently left to the efforts of their individual powers of mind, they are almost always a prey to doubt; and as their situation in life is forever changing, they are never held fast to any of their opinions by the immobility of their fortunes. Men living in democratic countries, then, are apt to entertain unsettled ideas, and they require loose expressions to convey them. As they never know whether the idea they express today will be appropriate to the new position they may occupy tomorrow, they naturally acquire a liking for abstract terms. An abstract term is like a box with a false bottom; you may put in it what ideas you please, and take them out again without being observed.

23 Among all nations generic and abstract terms form the basis of language. I do not, therefore, pretend that these terms are found only in democratic languages; I say only that men have a special tendency in the ages of democracy to multiply words of this kind, to take them always by themselves in their most abstract acceptation, and to use them on all occasions, even when the nature of the discourse does not require them.

1. Which statement provides the **most** accurate summary of the chapter?

   a. Language has no impact on emerging democracies.
   b. Language changes meaning in emerging democracies.
   c. Language can shape emerging democracies by incorporating and modifying the language of older cultures.
   d. Language can shape emerging democracies by maintaining the origin and meaning of the language of older cultures.

2. **Part A**

   Read this sentence from paragraph 1.

   **If the reader has rightly understood what I have already said on the subject of literature in general, he will have no difficulty in understanding that species of influence which a democratic social condition and <u>democratic</u> institutions may exercise over language itself, which is the chief instrument of thought.**

   Which **best** explains the meaning of the word *democratic*?

   a. independent
   b. dogmatic
   c. authoritarian
   d. empirical

**Part B**

Which sentence from the chapter **best** supports the answer for Part A?

a. "In aristocracies language must naturally partake of that state of repose in which everything remains."
b. "After the fall of [Constantine] had turned the tide of science and letters towards the west."
c. "I would lay a wager that among the castes of India there are variations….as much difference between the …pariah and that of a Brahmin."
d. "Englishmen of education…assured me that the language of the educated classes in the United States is notably different from that of the educated classes in Great Britain."

3. **Part A**

Read this sentence from paragraph 21.

**An abstract term is like a box with a false bottom; you may put in it what ideas you please, and take them out again without being observed.**

What is the meaning of the simile, "An abstract term is like a box with a false bottom"?

a. Abstract terms can stay the same
b. Abstract terms have multiple meanings.
c. Abstract terms can be magical.
d. Abstract terms can be eliminated.

**Part B**

How does this simile relate to Tocqueville's central ideas?

a. It expresses that society uses magic to change abstract ideas and words into new abstract ideas and words.
b. It expresses that society works to retain abstract ideas and words original meanings.
c. It expresses that society can manipulate abstract ideas and words to create new abstract ideas and words.
d. It expresses society manipulates abstract ideas and words by trickery.

4. **Part A**

Read this sentence from paragraph 8.

> **Having little knowledge of the dead languages, democratic nations are apt to borrow words from living tongues, <u>for they have constant mutual intercourse</u>, and the inhabitants of different countries imitate each other the more readily as they grow more like each other every day.**

Which **best** explains the meaning of the phrase *for they have constant mutual intercourse*?

a. Democratic nations speak the same language**.**
b. Democratic nations completely ignore other countries**.**
c. Democratic nations have nothing in common**.**
d. Democratic nations promote interaction with other countries.

**Part B**

Which words from the text **best** help in understanding *for they have constant mutual intercourse*?

a. “dead languages” and “living tongues”
b. “nations” and “countries”
c. “borrow” and “imitate’”
d. “constant” and “every day”

5. **Part A**

What sentence **best** explains how the idea of democracy is related to the idea of language in paragraph 22?

a. Through democracy the language must stay the same to meet the needs of its society.
b. The idea of democracy changes, but the language must remain so its society will understand its new ideas and thoughts.
c. Through democracy the language must change to meet the needs of its society.
d. The idea of democracy is an ever-changing idea so the language of its society must change to convey new ideas and thoughts.

**Part B**

What evidence from the paragraph **best** supports the answer to Part A?

a. "I do not know, indeed, whether this loose style has not some secret charm for those who speak and write among these nations."
b. "As the men who live there are frequently left to the efforts of their individual powers of mind, they are almost always a prey to doubt;"
c. "[A]s their situation in life is forever changing, they are never held fast to any of their opinions by the immobility of their fortunes."
d. "Men living in democratic countries, then, are apt to entertain unsettled ideas, and they require loose expressions to convey them."

6. **Part A**

Which statement **best** describes the structural technique that Tocqueville uses in presenting his argument?

a. He describes the spatial development of the language in a democracy.
b. He explains the effects that restlessness and constant change in democracies has on language development.
c. He classifies language development into categories of various types of governments.
d. He presents chronological explanation of how language developed in the American democracy.

**Part B**

What evidence from the paragraph **best** supports the answer to Part A?

a. "In aristocracies language must naturally partake of that state of repose in which everything remains."
b. "All the nations of Europe successively exhibited the same change."
c. "Persons springing from different ranks of society carry with them the terms and expressions they are accustomed to use into whatever circumstances they may enter."
d. "Men living in democratic countries, then, are apt to entertain unsettled ideas, and they require loose expressions to convey them."

7. Read this sentence from paragraph 11.

> **The most common expedient employed by democratic nations to make an innovation in language consists in giving an unwonted meaning to an expression already in use.**

Write an extended response that analyzes the author's point of view regarding "giving an unwonted meaning to an expression already in use." Cite text in which his rhetoric is particularly effective. Use evidence from the passage to support your response. Be sure to observe the conventions of standard English.

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**Cold-Read Task Answer Sheet**

1. _____

2. _____ Part A

   _____ Part B

3. _____ Part A

   _____ Part B

4. _____ Part A

   _____ Part B

5. _____ Part A

   _____ Part B

6. _____ Part A

   _____ Part B

7.

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**Extension Task Directions**

After reading the article "Words That Shouldn't Be?: Sez Who?," investigate how language has evolved in society to mislead, confuse, stigmatize, or devalue others.

Possible topics:

- The use of doublespeak, euphemisms, or professional jargon in the English language.
- The decline or evolution of taboo language or dialects of English (e.g., Cajun French, Native American languages).

Gather relevant information from multiple authoritative print and digital sources on your chosen topic.

Write a multi-paragraph essay that first describes your researched topic and then explains the effects of this decline or evolution on society in general, politics, or on a specific group.

Convey your ideas by selecting, organizing, and analyzing relevant evidence and examples from your research. Introduce your topic and organize your information, then develop the topic with significant and relevant information using appropriate transitions and syntax, precise language and a formal style, and a relevant conclusion.

Your completed writing should use grade-appropriate words and phrases and demonstrate command of the conventions of standards English grammar and usage, punctuation, and spelling.

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**Possible Topics**

| **The use of doublespeak, euphemisms, or professional jargon in the English language** |
|---|
| Euphemisms<br>Doublespeak and euphemisms in politics<br>Doublespeak and euphemisms in the media<br>Political Correctness<br>Chinhook Jargon<br>Texting jargon<br>Technology jargon<br>Medical jargon |
| **The decline or evolution of taboo language or dialects of English** |
| Native American languages<br>Cajun French<br>African American Vernacular<br>Pennsylvania Dutch<br>American Sign Language<br>Yiddish<br>Gullah<br>Southern American English<br>Chicano English |

**Directions:** After choosing a topic, brainstorm possible organizational structures. Consider the modes of writing and the research prompt "investigate how language has evolved in society to mislead, confuse, stigmatize, or devalue others. "

My topic _____

**Search Terms:** Consider your topic, structure, and prompt. What search terms would you use to find information?

**Questions:** The extension task asks you to "explain the effects of this decline or evolution on society in general, politics, or on a specific group." Write questions you have about your selected topic and its effect on society, politics, or a specific group.

**Directions:** Use the notes sheet to record any information you find that is relevant to your topic. On the left record the citation and direct quotes from the source. On the right record any paraphrases, links to other research or ideas, or questions about the information.

| MLA Citation and relevant direct quotes from the source. | Your Notes |
|---|---|
| | |

**Outline**:

I. Introduction
   A. Thesis

II. Explanation of the evolution

III. Explanation of the effect of the evolution

IV. How it has affected society, politics, or a specific group

V. Conclusion

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## How to Avoid Plagiarism

By the end of high school, you are expected to quote or paraphrase what others have written in your own writing to support your ideas. Use the guide below to support you in using parenthetical citations and creating a works cited page.

**Parenthetical Citations**

A citation is a quotation from a source. Whenever we use a quotation from an outside source (other than our own brains), we have to acknowledge where we got the information. If we don't, we are committing plagiarism, which is when we take someone else's ideas or written text and claim it as our own.

If you take written text directly from another source, you put it in quotations marks. There are times, though, when you might not directly quote someone, but you might still take their ideas and put them into your own words. This is called *paraphrasing*. If the idea you paraphrase is unique enough, you need to acknowledge where you got the idea or else it can also be considered plagiarism.

Writer use descriptions about where they got their information and place them in parentheses following the quotation or paraphrased ideas. These are called "parenthetical citations" or "in-text citations."

General rules for using parenthetical citations:

- Within parentheses, include the last name of the author and the specific page numbers of the source (if printed).
  "Kids love research" (Smith 2).
- If the author's name or page number is included in the sentence, then don't include that in the parentheses.
  According to Smith, "Kids love research" (2).
  On page 2 of Smith's essay it says, "Kids love research."
  On page 2 it says, "Kids love research" (Smith).
- If there is more than one author, include the last names. Separate more than two last names with commas.
  This is true because "there are many ways to cite authors" (Jones and Washington 13).
  "There are many opportunities to do research" (Boudreaux, Brown, and Fontenot 20).
- When citing an online source with no author, use either the article title (in quotation marks) or website title (italicized).
  Some think "research is fun" ("Researching Basics").
  Conducting research "takes time and resources" (*Educational Tips*).

**Documenting Sources**

List of Sources: In high school students are expected to create a formal bibliography or Works Cited Page using a standard format (e.g., MLA, APA, etc.). As students gather research they should create citations for each of the sources from which they will take notes. A bibliography page should be included with whatever research product is submitted so students understand the importance of documenting from where they got their information and not claiming someone else's thoughts as their own.

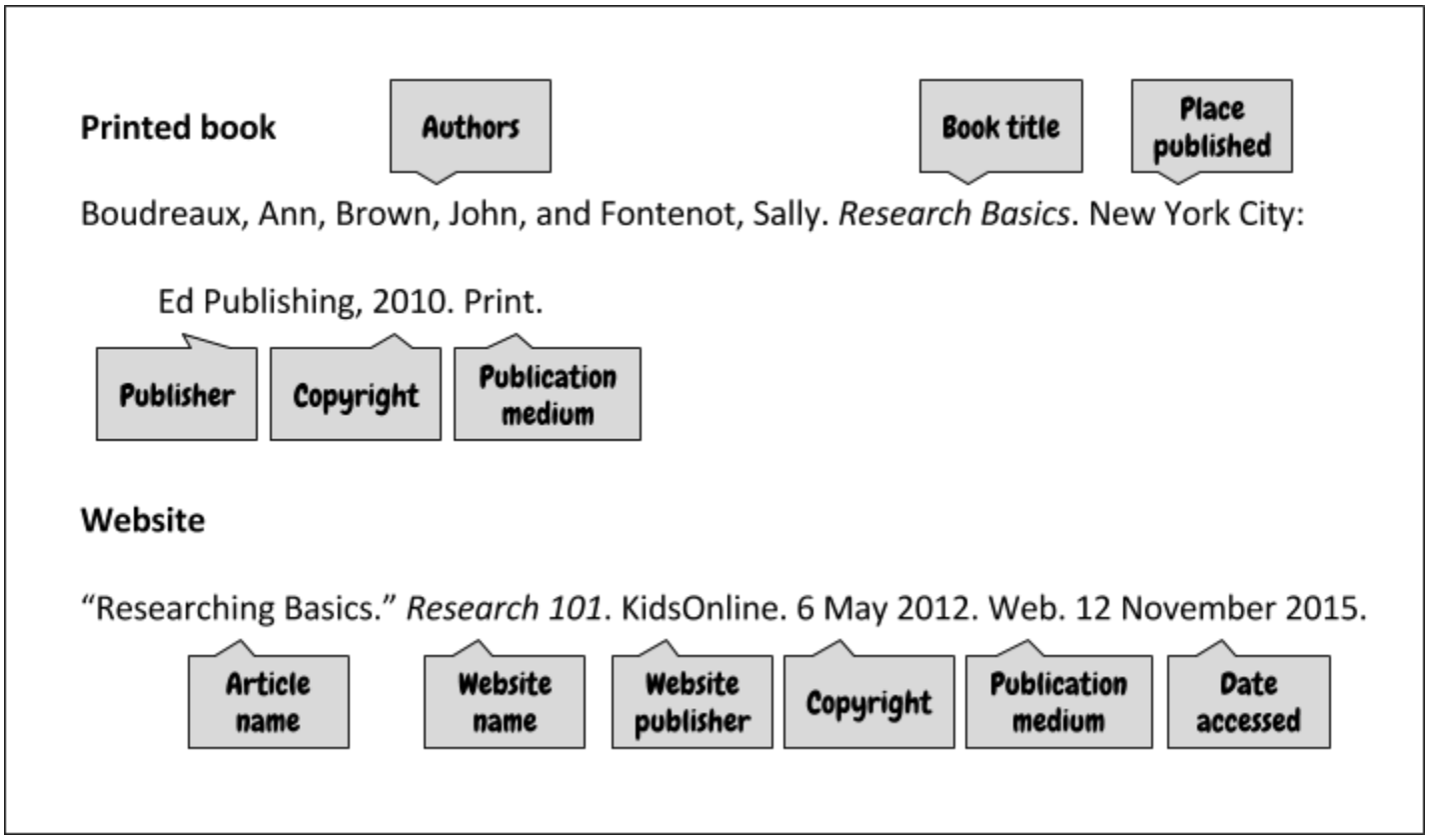
**Works Cited Page**

A Works Cited page is the place where you list the bibliographic information for the sources you cite in your writing. This will ensure that readers can go locate the source if they are interested in learning more about your writing topic.

General rules for creating a Works Cited page:

- Your Works Cited page should be on its own page at the end of your writing.
- It should be titled Works Cited.
- All entries on the Works Cited page should be double spaced.
- Citations should be listed in alphabetical order.
- The second line of an entry is indented.
- Online citation formatting sites like Citation Machine can format entries.

Sample entries




Sample Works Cited Page

Works Cited

Boudreaux, Ann, Brown, John, and Fontenot, Sally. *Research Basics*. New York City: Ed Publishing, 2010. Print.

*Educational Tips*. AskMeHow. n.d. Web. 12 November 2015.

Jones, Sarah and Washington, Betty. *Using Research Tips*. Dallas: Kids Prep, 2012. Print.

"Researching Basics." *Research 101*. KidsOnline. 6 May 2012. Web. 12 November 2015.

Smith, Michael. *Research for Kids*. Pittsburgh: Kids Publishing, 2014. Print.

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Graff, G., & Birkenstein, C. (2006). *They Say, I Say: The Moves that Matter in Academic Writing* (First ed.). New York City, New York: W.W. Norton & Company.

Integrating Quotes MLA. (n.d.). Retrieved January 3, 2016, from http://writingcenter.boisestate.edu/wp-content/uploads/2011/09/MLA-Integrating-Quotes.pdf

Jerman, B. (n.d.). When to Quote and When to Paraphrase. Retrieved January 3, 2016, from http://writingcommons.org/index.php/open-text/research-methods-methodologies/integrate-evidence/summarize-paraphrase-sources/692-when-to-quote-and-when-to-paraphrase

Summarizing, Paraphrasing, and Quoting. (n.d.). Retrieved January 3, 2016, from http://isites.harvard.edu/icb/icb.do?keyword=k70847&pageid=icb.page350378