

1007

STARLINE PRESS
"Educating Tomorrow's Leaders"

Date: _____

Name: _____

English 1007

ENGLISH 1007

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Objectives

At the end of this unit, the student should be able to:

- understand what makes different media forms distinct
- practice using techniques of various media
- use various tools to learn new vocabulary words
- use word roots to learn unfamiliar words
- know techniques for efficient vocabulary memorization
- know likely suffixes for various spelling words
- be more confident with problem areas and words when spelling
- understand and apply this unit's character trait, *content*

Character Trait

The character trait for this unit is being *content*.

Being content is *being satisfied with what you have*.

It is easy to fall into the habit of focusing on what you do not have, and wanting what your friends have. You may have a house full of good things, a full refrigerator, a nice car, a Play Station, books, clothes, hobbies, health, family to share it with, and summer vacation, and still feel short-changed. Often, it is true that the more you have, the more you want. Rich people do not always rate among the happiest people in the world. It takes a little effort and a shift in perspective to see all that you *do* have, and it may take daily reminders. Practice being grateful.



Write down three things that you have and really enjoy. Tell yourself *out loud* that you appreciate them and you are glad you have them.

1. _____
2. _____
3. _____

Chapter 1: Media

Section 1: A history of radio and television

Welcome to the world of media. Little compares to the effect of media on our lives and the way we view the world. See if you can count on the fingers of one hand the amount of hours you spend each day plugged into some form of electronic entertainment or information. From a world powered by horse and buggy, and the flight of mail service in 1900, the world has leapt forward in technology in one century until many people can watch whatever they prefer, find a favorite show, listen to a favorite song, call or contact friends across the world, and even form their own productions. Access to the outside world in many ways has been reduced to the click of a button.

Broadcasting began with radio. Scientists had notions about electromagnetic waves in the 19th century, and experimented with electromagnets to produce currents through conductors which did not touch. An Italian inventor, Guglielmo Marconi, produced a wireless telegraph system in 1895, and transmitted the first transatlantic wireless signal from England to



Newfoundland on December 12, 1901. Engineers in the early 1900's created vacuum tubes to pick up and amplify radio signals, and early radios were used mostly to warn incoming ships of bad weather from the shore. It was not yet a commercial entity.

That changed in 1920 when Frank Conrad started transmitting phonograph music and baseball scores from his barn in East Pittsburgh, rigged to be a part-time research station. A Pittsburgh newspaper advertised radio equipment for those who want to listen to "Dr. Conrad's" programs. His employer, the Westinghouse Company, saw the potential for profit, and started advertising their supplies on his programs. The first paid advertisement did not come until 1922. The first broadcasting company, RCA, began operation in 1926. Within five years, over 700 stations transmitted to millions of receivers across the United States.

Starting in 1925, radio became a major source of family entertainment. Listeners could tune into comedies, action-adventure, music, and other programs. The first soap operas appeared, given the name because soap manufacturers sponsored them. Radio dramas like "Buck Rogers in the 25th Century", "The Green Hornet", "The Lone Ranger", and "Superman" captivated young listeners, while comedians like Bob Hope, George Burns, and the creators of the "Amos 'n' Andy" show, made them laugh. Even the recognized television networks NBC, ABC, and CBS started as radio broadcasters.

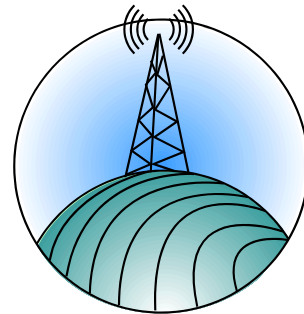


Radio is held up by some fans as a quality alternative to television or movies, which can be seen as "mindless". Radio gives the listener no pictures, and like reading, requires participation, igniting the imagination. As a news medium, it can be quicker than the other media outlets: no printing press takes time, no news crew needs to be assembled. News travels as fast as a rumor on the telephone.

Radio can cross barriers that television and newspapers cannot. It is as near as the air we breathe, in the form of a radio signal. If a certain form of news or message is prevented in one county, it can be broadcast across borders for anyone with a small radio set. It is almost *unlimited* in this respect. It is also *simple*, with maintenance costs being less difficult than a television station or a movie budget. Amateur radio broadcasters have existed, for those who can put together a set and amass enough wattage. It does not require a whole film crew or a news studio.

So radio has these qualities apart from other media forms:

1. it requires *participation*
2. it is *quick*
3. it is *unlimited*
4. it is *simple*
5. it is *cheap*



Television shares many of its roots with radio, with the added concern that a live picture must be transmitted, instead of a radio signal. A Russian-born American named Vladimir Zworykin provided the innovations needed here. Like Conrad, Zworykin was an employee of Westinghouse, and created the *iconoscope* and the *kinescope* in 1923. The iconoscope was a tube that involved the projection of an image onto a mosaic of material that emitted electrons based on the intensity of light in the image. With the help of an electron gun, the mosaic produced an image that could be transmitted. Zworykin presented the first workable television set in 1929 and became director of electronic research at RCA the same year. Engineers at RCA were able to display 60 lines of resolution by 1930 (the more lines, the more vivid the picture) and 441 by 1939. A 525-line system was common as recently as the 1990's.

In July, 1936, RCA installed 150 television receivers in the New York City area and began broadcasting. Felix the Cat was the first program. World War II delayed the spread of programming, because all attention and technology turned to the war. NBC broadcast occasional boxing matches by 1943, however, and by 1944 CBS contributed its first program, a game show called *Missus Goes A'Shopping*. ABC started a game show called *Ladies Be Seated*. Scheduling started as informal, but the three big networks programmed all hours between 7:00 A.M. and 11:00 P.M. by 1948. *Texaco Star Theatre*



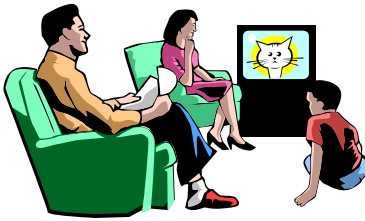
with Milton Berle was the top TV program, attracting 80 percent of the viewing audience. It was followed by the *Toast of the Town*, which later became the *Ed Sullivan Show*, and professional wrestling matches. Quiz shows with prize money enjoyed plenty of popularity.

The 1950's brought situation comedies like *I Love Lucy* and *The Honeymooners* into many households. Fewer than 10,000 television sets were owned in 1945, but by 1950, this number had increased to 6 million, and by 1960, to 60 million. The political heft of television became evident with the broadcast of the McCarthy hearings in 1954, and the presidential debates between John F. Kennedy and Richard Nixon in 1960. Just as World War II had been the first war to be regularly covered by radio, the Vietnam War became the first war to be regularly *televised*. Every week, viewers could gather in living rooms to see battle scenes and hear casualty reports.

If radio is the quickest and simplest medium to program through, television is the most *complete*. Having the combination of audio and visual input in entertainment is the closest to how we actually experience real life, and therefore the most likely to persuade and stimulate. Of the different media, television has the most *variety*, with some cable companies offering over 300 different channels, covering everything from weather to wildlife to cartoons. Each individual public network offers soap operas, news shows, sitcoms, infomercials, faith-based programming, reality programs and more.

More than any other media, television is a great *unifier*. Television is watched by groups of people – either in the same room or in different locations across the country. Its shared nature prompts us to discuss and imitate what we see. Lifestyles and morals have been

significantly impacted by the images portrayed on television. Radio stations usually broadcast to a fixed region, but most TV channels are available *nationally*, and the news,



programs, and opinions are simultaneously experienced by people at opposite ends of the nation. They may even experience the same emotions as a result. Certain events in U.S. history would be radically different apart from the “simultaneous” aspect of television, including the assassination of JFK, the landing on the moon, and the terrorist attack on the World Trade Center in New York.

Only consider the hubbub that leads up to the viewing of the Super Bowl every year.

As a result of this, television can be a great *molder* of public opinion. News agencies may present certain facts and evidence in a situation and not others. The potential for bias and manipulation in television is much greater, and has been the source of constant debate on the public scene.

So these elements separate television from the other media:

1. it is *complete*
2. it has the most *variety*
3. it is a *unifier*
4. it is a *molder* of public opinion

Directions: *Read the following statements and decide whether each is true or false. If it is true, put T in the blank, and if it is false, put F.*

1. _____ The first commercial radio occurred in 1910
2. _____ Frank Conrad transmitted early radio out of barn
3. _____ The number of television sets jumped by almost 6 million in the 1940’s
4. _____ A leading characteristic of television is requiring participation
5. _____ Television can be a molder of public opinion

“First keep the peace within yourself,
then you can bring it to others.”

--Thomas a Kempis

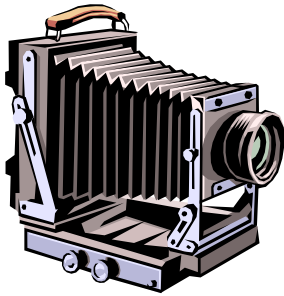
There is an innate desire in all of us to help others and make a contribution. However, to give something, you must have something. To have something, you must notice and appreciate what it is. Write down at least three enjoyable things you have that you could give to someone else. These do not need to be material possessions—you could give your free time, a talent, a joke. Circle the one you *will* give to someone today.

6. _____

Section 2: A history of motion pictures and newspapers

Motion pictures started decades before either television or radio. Their roots originated in the 19th century with efforts by several inventors to produce on film what was occurring on the phonograph. The progress moved from magic lanterns—a bulb with glass slides that projected images—to a phenakistiscope—a disk that showed successive phases of movements which seemed animated when spun—to a zoopraxiscope, which projected images on a disk.

All these were produced through the use of multiple cameras, which, at the time, used glass plates for the photograph. It took the efforts of a man with a familiar name,



Thomas Edison, to invent a camera capable of recording successive images—the first camcorder, so to speak. He called it the *kinetograph*. By the late 19th century, Edison had his own laboratories in West Orange, New Jersey, called Edison Manufacturing Company. He used a tough, flexible, celluloid film developed by Hannibal Goodwin, a clergyman, and manufactured by George Eastman. After the film was produced, it needed a viewer. For this, the laboratories of Edison developed the *kinetoscope*—a cabinet with a peephole

containing fifty feet of film revolving on spools. The viewer looked in through the peephole at the motion pictures.

The kinetoscope was shown in Paris and London in 1894, and a Kinetoscope Parlor opened in New York City the same year. To give it material, Edison built a motion picture studio called the Black Maria and began producing movies. The shows mainly featured vaudeville performers, such as strongman Eugene Sandow and Annabelle Whitford performing her Butterfly Dance. Annie Oakley and a group of native American dancers appeared in one, and others showed boxing and cockfights.

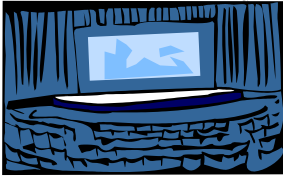
The kinetoscope business declined as projector-based shows from competitors with Edison infiltrated the market. Edison bought up a promising projector model already existing and advertised it as the new *vitascope*. It spread to vaudeville theatres in major cities across the United States.

The motion picture began to decline again near the turn of the century, because films in their present state did not secure audience interest. The films were called *actuality* films and showed everyday life and events, such as parades, military exercises, sporting events, and scenic places. Eventually, they struck people as interesting novelties, but little more. A change had to occur, and it



came in the form of stories. By 1899, a French magician named George Melies arranged films in sequences which told stories, filming hundreds of fairy tales and science fiction stories. A man named Edwin S. Porter at Edison's studios began making fictional films, including a story of *Jack and the Beanstalk* in 1902, and *The Great Train Robbery* in 1903, an 11-minute movie which described a train robbery and the capture of criminals. It featured the technique of alternating between scenes of the robbers escaping and the posse being formed elsewhere, interrupting a traditional chronological sequence for the sake of the story. Professional filmmaking began to develop.

Storefront theatres called *nickelodeons* first appeared in Pittsburgh in 1905 to feature fictional movies throughout the day. They spread to as many as 5,000 through the United



States in 1907. The same year, the first film in Los Angeles was produced and a group called the Nestor Company built a studio in Hollywood in 1911. The climate and scenery proved to be excellent for the complex needs of moviemaking.

Film has many virtues the other forms of media do not. In general, a film must cover its subject matter in a more *holistic* way. Most films are oriented toward a story, and must have themes, and a range of characters. Newspapers give the latest events, radio and television ongoing serials or a situation. Films give *stories*. Since they must deal with more universal human issues and events, they are *conceptual* in a way the other media are not. They can present an idea and develop it. Audiences receive clues about conclusions they might reach. Viewers identify and empathize with the struggles of the characters.

In this respect, they are a technological version of novels. They differ from novels, however, in being *quick*. They compress plenty of action and life changes into two hours of footage. Thematically, they can range from high drama and Shakespeare, like modern versions of *Hamlet* and *Romeo and Juliet*, to slam-bang action-pictures, such as the *Diehard* films. Whatever the case, they go well with popcorn and a soda.

Since films must compress so much emotion and character and setting into a short time span, they are very *cultural*. It is easy to tell about the character of a society from the costumes and values presented on the screen. Just trace the changes from an old John Wayne western to a more recent Cohen brothers movie to observe some shifts in our own society. The humor is more sophisticated, the values more ambiguous, and the story campier than old Westerns.

Films are more *versatile* than the other media. They have the largest format for displaying their product, and so can infuse more techniques and attack subjects on a variety of different levels. They attract the biggest talents, since they produce the most money, and so can involve more experimentation and risk-taking.

To be content is to be happy.

Chinese Proverb

So these qualities stand out in motion pictures:

1. they are *conceptual*
2. they are *quick*
3. they are *cultural*
4. they are *versatile*

Newspapers are much older than the other forms of media. They predate the invention of the printing press by Johannes Gutenberg in 1440, though this period marks the time when printed newspapers surfaced. China featured a court journal in Peking called the *Tsing Pao* as early as the 500's A.D., which continued until 1935. Scribes of the Roman Empire issued newsletters to merchants and politicians in distant cities to keep them informed of events in Rome. In Renaissance Europe, handwritten newsletters circulated with news about economic conditions, wars, and "human interest" features to merchants.



Printed newspapers originated in Germany, where Gutenberg invented his press, during the late 1400's. Called "broadsides," they came in the form of pamphlets. The news was sensationalized, even from the beginning, a trait it would continue to display throughout the history of newspapers. Some early stories covered the atrocities against Germans in Transylvania by a noble named Vlad Tsepes Drakul, later to become famous as Count Dracula.

England first published a paper called the *Weekly Newes* in 1621. Notice the Old English spelling on the title. The first daily newspaper appeared in England in 1702, called the *London Daily Courant*. A man named John Campbell started the long-term newspaper in America two years later, called the *Boston News-Letter*. Ben Franklin started one in 1721 with his brother, called the *New England Courant*.

Early newspapers almost exclusively remained the province of the wealthy. Their six-penny price was too exorbitant for the average man, and printing presses were slow, anyway. Starting in the 1830's, penny papers began appearing, and the masses began to form a readership of their own. The *Chicago Daily Tribune* began in 1847, the *Washington Post* in 1877, and *The Wall Street Journal* in 1889.



In 1887, a man named William Randolph Hearst took charge of the *San Francisco Examiner*, a newspaper then owned by his father. Hearst brought the ambition his father displayed in the world of mining to newspapers. He lured a man named Samuel Chamberlain from Joseph Pulitzer's *New York World* newspaper, which many considered the best newspaper in the world. In three years, its readership had increased from 15,000 to 250,000, and Hearst wanted to know why. The *World* displayed newspaper sensationalism at a new level. It stressed scandal, love, hate, gain, and crusades against anything the public might consider immoral or unhealthy. Vivid and lurid headlines and the biggest type helped it stand out.

Hearst purged his staff of slack employees, hired young men from Harvard's *Lampoon*, and started a column by Ambrose Pierce. He worked hard, did not sleep until two in the morning, and woke again at seven. His newspaper began crusades against prize fighting, drinking, and prostitution. The *Examiner* attacked the Southern Pacific railroad, then a corporation that effectively had the state legislature in its pockets. An employee named Eddie Morphy milked the public's sentimentality by doing a feature on an orphaned pair called the McGinty boys who did not exist. When the public reacted by donating funds for them, the newspaper had to locate some street people to pose as the McGinty boys.

Eventually Hearst became prosperous enough to begin buying other newspapers and form chains. He started with the *Morning Journal* in New York, the *Chicago American*, the *Atlanta Georgian*, the *Boston Advertiser*, and the *Chicago Herald*. He bought even more and created some of his own. Unfortunately, this monopoly set the scene for the degradation of journalism from bold commentary on society and politics to the parroting of the political opinions of its owner. The more money that poured into newspapers, the greater the threat to genuine free speech. Eventually, the penetration of other forms of media like radio and television reduced the threat of monopolies on the "truth", but the concern continues today.

Newspapers, like movies, have the virtue of being *quick*. They do not demand the in-depth commitment of a novel or a textbook. The prose style of journalists is terse and direct, the columns are narrow. Newspaper prose even grew to affect styles in literature. The impact of Mark Twain and Ernest Hemingway demonstrate this.

Since it is written down and can be revisited, the newspaper is more of a *resource* than the other media. Anything missed can be reread. The paper is broken into sections, so the reader can find exactly what he or she wants and ignore the rest. It is available any time, once it is bought. Old newspapers are stored on microfiche at newspaper offices and libraries, and can be located by a student or investigator at any time.

Newspapers give a *local voice* in a way the other media often do not. They are an old institution, and tend to emphasize events that are relevant to a finite community. Editorial pages allow readers to offer commentary, and the newspaper staff is as close as a phone call. Interaction with the public is essential for most journalists. Newspapers are meant to reflect the public, and appeal to their interests.

Finally, newspapers are a source of *debate*. One outgrowth of ownership by the rich is the fact that some newspapers have a specific political bias, and give slanted perspectives of the same event. When more than one newspaper is available, this can give very fertile ground for discussion, and deeper understanding can occur between different people and parties. In fact, our nation is founded on a balance of power between parties of different persuasions, and branches of government with different jurisdictions. Disagreement is not always bad.

To sum up, then:

1. newspapers are *quick*
2. they are a *resource*
3. they give a *local voice*
4. they offer *debate*

Directions: *Read the following statements and decide whether each is true or false. If it is true, put T in the blank, and if it is false, put F.*

1. _____ The nickelodeon came before the kinetoscope
2. _____ The Nestor company built the first studio in Hollywood
3. _____ William Randolph Hearst started penny papers
4. _____ Motion pictures are conceptual
5. _____ Newspapers often have a tendency toward sensationalism

☐ **Score Sections 1 & 2 Now.** ☐ **Correct any wrong answers.** ☐ **Rescore.**

Section 3: Running a radio station

It is time for a peek inside a radio station. A radio station, while being the simplest of the various media to run, still requires several different kinds of personnel in order to run smoothly. The voice of the disc jockey, and the music and news may be all you will ever hear from a radio station, but a variety of tasks must be accomplished for successful programs. This section will focus on a news and variety station to prepare students for a radio experiment. While many listen to the radio solely for music, a music station would not make a very engaging presentation in front of the class.



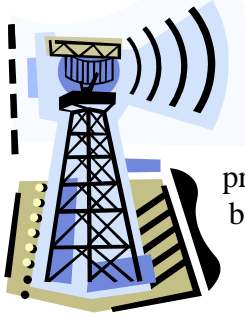
Most radio stations include the following staff :

Producer- the producer directs and determines what the audience hears.

After receiving a subject and a budget, the producer will staff a program with reporters and researchers, and possibly aid in writing scripts for a show after receiving their reports. The producer assembles taped interviews and determines the order of programming. The producer must line up any guests involved and possibly do some reception when they arrive at the station. For the purpose of this exercise, the producer will also be in charge of assessing the market research of an audience to conform a program to their interests.

Reporter/Researcher- a reporter organizes the research needed once the producer has given the broad outline for a program. The reporter may seek interviews, take notes from books or newspapers, check biographical details of a guest, and even determine music or sound effects which might enhance the effect of a presentation. The reporter must choose subject matter experts responsibly, use quotes effectively, and do all these tasks within the time constraints of the project.

Engineer- the engineer services equipment, operates volume control for microphones, plays music or pre-recorded items for a program and oversees sound quality. The engineer records the program for the archives, produces the tapes of voiced information music, and jingles, and ensures the smooth functioning of studio machinery. In a real



radio station, this can be a demanding position, involving the use of audio consoles, tape machines, CD players, a multichannel sound mixer, computers, compressors, and equalizers.

Presenter- also known as a disc jockey for music stations, a presenter must have a good voice and be capable of good on-air banter. He or she must be able to improvise jokes and interesting comments, read from a script without it being obvious, interact well with guests, and coordinate tasks. He or she should have a good sense of where a program is going before starting and know where the transitions are. Different speaking styles are required for different types of stations, and a good presenter should have flexibility. Here are some examples of speaking styles for different formats:

Contemporary- copy (writing) should be short sentences, ordinary speech patterns. Talk the people's language. Use current jargon, and keep the teen audience in mind. Delivery is high-intensity. Show energy and enthusiasm.

Easy Listening- intelligent copy, going slowly through each point. Avoid trendy jargon and aim for mature commentary. Delivery should be personal and friendly, intimate. Try to sound credible.

Country- creativity and humor are important in copy. Do not assume everyone is a redneck. Plenty of ordinary business people enjoy country music. Delivery does not need a southern accent. Adjust tempo to the music.

Sales and Marketing- advertising is crucial to maintaining a radio station. Salespeople must locate sponsors who will benefit from their target audience. If the radio station is aimed at teens, the advertising should promote products and events of interest to teens. Salespeople must be able to convince their customers that commercials on their radio station will enhance sales. They must also have a good sense of their demographic, and know what is currently in demand.



Directions: *Students will select from the following media options and prepare a group project to present to the class during Chapter 3 of this Unit: Option 1: Radio Station; Option 2: Video Presentation; Option 3: Newspaper Presentation.*

Directions for Mock Radio Station Group Project: Find someone to fill each role in the radio staff. If you have a large group, students can double up for a given task. For small groups, one person can fill multiple roles. Fill the following tasks, and prepare to present your project to the class during Chapter 3 of this unit.

1. Sales and marketing:

- a. interview at least three classmates about what interests them on the following topics. Answers do not have to be extensive. You are only researching subjects for your target audience to present to the producer:

Politics: _____

Sports: _____

Entertainment: _____

History: _____

Relationships/Psychology: _____

Current events: _____

Other: _____

- b. Select and contact commercial establishments: get the consent of two businesses to do a mock commercial. Give them a “pitch” about why your audience is ideal for their product. Bargain for a mock price. Get a signature from each one and any comments about your pitch.

Fill in the sample contract below

Design the commercial: get together with the producer and the engineer and together come up with a commercial, using sound effects, music, and whatever else will enhance the production.

Advertiser _____

Product _____

Account Number _____

Date _____

Starting date _____ Ending date _____

_____ @ \$ _____ each = \$ _____
(number) (length)

_____ @ \$ _____ each = \$ _____
(number) (length)

Special Instructions:

2. Producer:

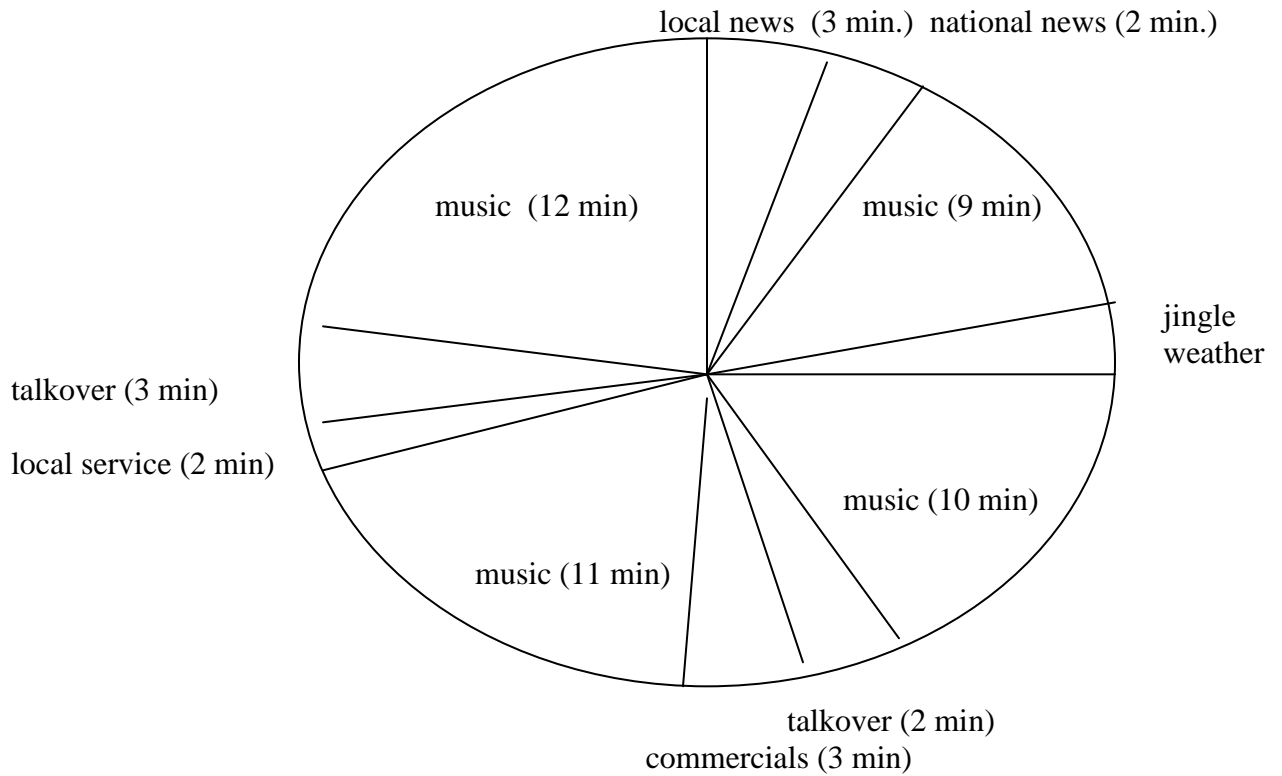
a. prepare a fifteen minute segment to cover the following items:

- 1 five minute documentary spot
- local news
- national news
- weather report
- traffic report
- commercials
- personal ideas

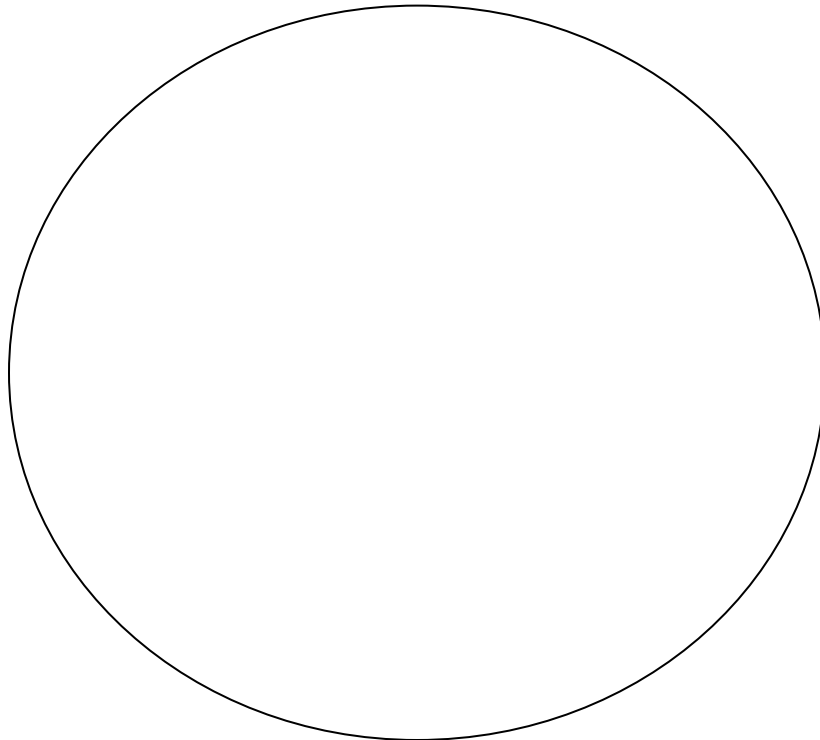
b. take the subjects given to you by the marketing person. Choose a subject, sketch some ideas for how to best cover, and jot down some possible sources. Give your reporter a sense of what you are after, and let him or her develop the leads.

c. with the reporter and the presenter, choose and construct a script for news items, and the traffic and weather reports.

- d. outline the order and the time allotments in the form shown below, which is known as a “flex clock” and commonly seen in radio stations



Your clock:



3. Engineer:
 - a. coordinate with the presenter and the producer to find out what kind of sound demands will be made. Decide what equipment to use, and locate or supply it.
 - b. check with the reporter and the producer and make tapes to enhance or cover the different “spots” in your segment. Tapes may include music, interviewee comments, a jingle, a splice from other programming, or whatever seems necessary to perfect each part of the segment. Helicopter sounds may be desirable for the traffic report.
4. Reporter: decide the best sources for the segment you will be doing. Take notes and tape interviews. Cooperate with the producer in writing a script.
5. Presenter: assist in arrangement and the writing of scripts. Pre-tape any parts you desire, such as the traffic and weather report. Use different voices, if you prefer. Present the segment to the class.

“A content mind is the greatest blessing a man can
enjoy in the world.”

--Joseph Addison

Sometimes everything in our external situation is “perfect”, and there should be every cause to celebrate, and yet we are not happy. Sometimes we feel guilty, because we can’t understand why we aren’t happy. If you recall a time like this in your life, write about it below. Why aren’t external things enough, sometimes?

Section 4: Creating a Video Presentation

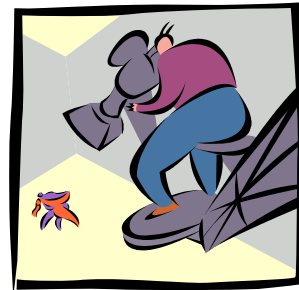
The object of this section is to give some sample experience of television and film. It is difficult to do this without becoming too complicated. Radio has the virtue of being simple, but with television and motion pictures, the crew expands and the areas of expertise multiply. Television programs require a *production team* and a *technical crew*. A production team includes an *executive producer* and *producer*, a *director*, an *assistant*

director, art director, and a scriptwriter and others. The technical team also has many personalities, including a *camera operator, a sound assistant, a grip, a switcher,* and more. Each has distinct responsibilities. It would waste time to describe each of these roles when they cannot be simulated. Instead, we will focus on the creative process behind a movie or program, and a few techniques that can be learned using a video camera or camcorder. For the success of this project, therefore, the access to a camcorder is necessary. It is assumed that for a class of medium size, this will be easy to obtain.

Treatment

The creative process will be summed up in the preparation of a *treatment*. A treatment is an outline of your ideas and goals for a program or movie, covering several definite steps. These documents are given to interested companies, and the better prepared they are, the more likely one is to receive a positive response and get financed. The treatment here will cover these steps:

- the brief
- target audience
- production style
- structure and content
- storyboard



The brief- this is the main idea for the video. State in a few words what you want to achieve in making your video. For example:

“This video will aim to show the effects of local sewage and industrial waste dumping on the fish, wildlife and plant life of our major river.”

The target audience- define for yourself the people you want to reach. For an action picture, will it be teens or women or business people? Such considerations would determine the age and activities of the actors and actresses, from fellow teens to Thelma and Louise. If the video is more serious in nature, is it aimed at stirring up a local community or environmental organizations? The former might feature more interviews with local citizens, and a description of key figures in local government. The latter might include more statistical data, and a sense of parallel between this and what occurs in the country as a whole. For example:



“The primary audience will be the local community. Certain sites have a key importance to the people of this town, such as the boat launch, the promenade next to the library, and health of willow trees along the riverbank. Fishing is also an important sport for several people who will be interviewed. Statistical data for the larger picture with industrial wastes will be de-emphasized.”

Production Style- this addresses the issue of the kind of video. For the purposes of this project, it can range between anything present in television and motion pictures. Here are some examples:

- documentary
- report
- action
- drama
- montage

What would be the most effective for your purpose? Each has its advantages. Here are some overviews of the industrial waste video in different styles:

drama- could include the story of a family who ate toxic fish, and the mutual agonies of the neighbors as they watch some members fight to recover. It could lead to a confrontation with industry owners.

documentary- visits scenes of contamination and shows the wilting plant life. Interviews fishermen and people living along the river. May even focus on one particular industrial plant, and a history of abuses.

montage- could begin with peaceful, classical music, and a scene of a tranquil river with healthy plant life. Then slowly escalates to shots of sewage being dumped into the river, smokestacks pouring smoke into the skies, and dead fish along the shore. Peaceful music continues uninterrupted, emphasizing the irony of the situation.



Give a brief description of the style and some justification as to why this kind of style is preferable to other possible approaches.

Structure and content- this stage gives the story outlined in sequences. Now is the time to go into detail. To some extent, the description of the montage above gives a sequential approach. Here are the same images with some documentary elements added:

Sequence 1: peaceful, classical music in the background. Scene of a peaceful river, with rushes nodding in the current. A background voice explains how many people flock to the river for summertime enjoyment. Cut to shot of a boy doing a cannonball into the river, with friends wading around.

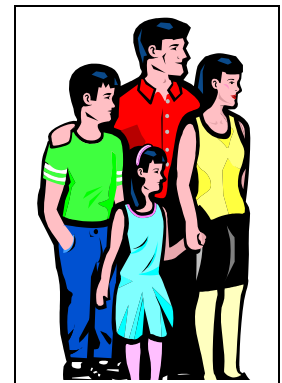
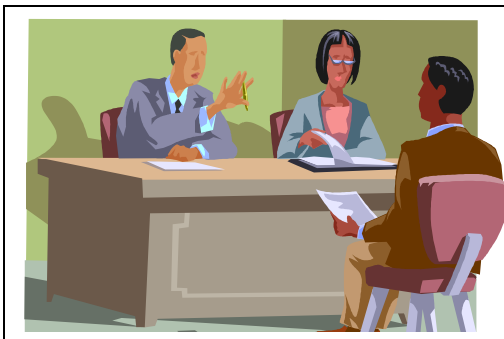
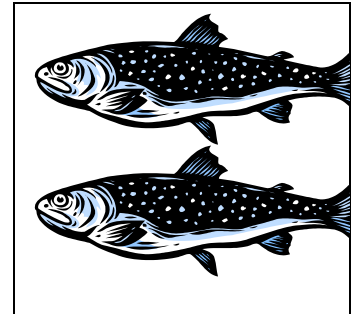
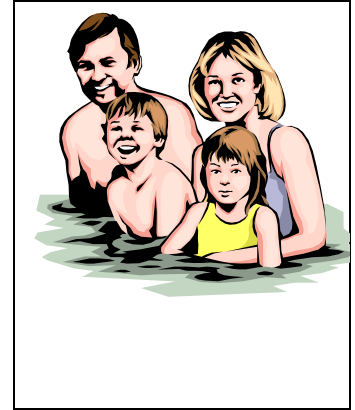
Sequence 2: shot of sewage being dumped in the river. Voiceover describes the amount entering the river each year. Shots of dead fish along the shore.

Sequence 3: brief interview splice of industry official playing down the actual damage done to the river, and measures being taken. Then show brief interview splice of mother responding to the statistics given by an interviewer. Show scene of mother calling boys in from play.



Breaking the scenes down into sequential order gives you a sense of the whole and refines your original vision into definite, workable segments. Write out the segment, sequence by sequence.

Storyboard- sometimes it will be important for the purposes of the effect your are trying to produce, to draw the material up in a storyboard. A storyboard shows the sequences of a video drawn out in comic book style. They provide a visual reference and help give a director the best sense of camera angles and arrangements. Each scene has a line describing the scene action, and the sound or voice component. Here is an example:



There is still more involved with a treatment, such as offering credentials (showing that you are capable of a successful project) and proposing a budget, but the above elements will suffice for the purpose of this project.

Shots

The types of shots chosen in conveying a story has a profound effect on the impact a story has. We are visual creatures, and perspectives affect our moods. Seeing a skyscraper from a plane or from a distance can have a neutral affect on the viewer, but looking up its height from the ground can make a person feel small and slightly overwhelmed. In movies, seeing a mild confrontation from a low angle behind one person's clenched fist gives the viewers the sense that there is more going on emotionally than is heard in the words. See a person enter a dark room with scary music from a good distance behind them leaves the impression of being watched by someone unfriendly. Shots make plenty of difference in the final effects of a program.

Here are some basic shots to learn:

Pan shot- panning is done when the camera is held stationary and slowly rotated to encompass a large scene. It works well for showing the breadth of a scene, or contrasting between two different situations. When panning, one should make the beginning shots still for a few seconds, to avoid distracting the viewer. Decide ahead of time where you want to start and finish, and make the pan *very, very slow*.

Zoom shot- zoom shots are done with the zoom lens. By rotating it, the shot enlarges the subject just as binoculars would. Zooms work well for emphasis. For instance, in a documentary about smoking, a shot could begin with a view of a crowded restaurant, and then zoom in on a cigarette being inhaled, and resting between someone's fingers. This would immediately illustrate to the viewer what the story is about. Depending on how close the shot is to the lips of the smoker, it can even have a surreal and unpleasant effect, creating a mood.

Wide shot- A wide shot gives a general sense of a scene, and is good for opening shots. It is similar to the opening, descriptive passage of a story.



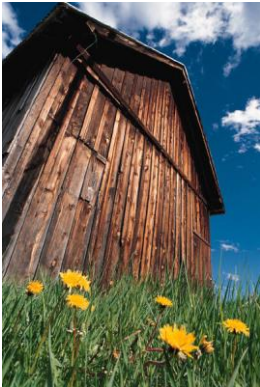
Medium shot- medium shots begin the selection process, focusing on one subject and not others. It is close enough to include mainly one person, and possible one other. It will tell the viewers what a story is about and draw them into a plot. It is also a comfortable viewing distance.

Tight (or close-up) shot- shows expressions and emotions, and single, particular actions, such as picking up an important letter. These are excellent for effects, but should be used sparingly.



Cutaway shot- this is a shot of the same scene or a related scene placed between similar shots of the same subject. It gives an added depth to a story, including related information to give the viewer something to think about, and also has a professional feel, since it gives the impression of multiple cameras. Cutaways can really say something. Picture a train heading towards an abandoned part of track. The first shot is of a quiet dining car, with ordinary conversation and activities. Then a cutaway of the cliff and the abandoned part of the track is inserted, followed by a return to the dining car. The viewer is impacted by the suspense of the situation, and how the passengers are going to have their lives altered if the train keeps moving. An ordinary scene (the dining car) instantly becomes an extraordinary one.

Cutaways also work to eliminate what are called *jump cuts*. A jump cut is an awkward transition. For instance, a scene could show a man walking down the street, with the next scene showing him pulling a newspaper out of a newspaper stand. It seems as though he has “magically” transported to the newspaper stand. A cutaway could show the newspaper stand he is approaching. The next scene then makes sense.



Match cut- a match cut is a wide shot showing an overall scene, followed by a tight shot of a subject of interest. It is like a zoom, except that it comes in the form of two different shots.

Low Angle shot- a low angle shot is keeping the camera low relative to the subject. It is a good way to show immensity or give an unusual perspective. If a classroom bully were showed from a low angle, it would emphasize his size and toughness, and suggest he was someone to be reckoned with.

High Angle shot- shoots from an angle above the subject. It can emphasize the overall scene and the story taking place, beyond the impact it has on the characters.

Directions for Video Group Project: *Organize with a small group and locate a camcorder from your school's audio-visual department, a student, or a relative of a student. The following roles must be filled for a presentation during Chapter 3 of this unit:*

1. Producer- conceives the idea for the video, decides the location and writes the brief, the target audience, and the production style
2. Director- writes out the structure and content in order of sequences, and can also illustrate or direct a storyboard. Oversees the progress of each shot.
3. Camera operator-takes the shots, and operates the camcorder. This person will be responsible for steady hands, proper aim, speed of panning, and other details.
4. Actors- those who act out the script. Actors should be confident in front of a camera and willing to experiment in their presentation.

The person responsible for each task should complete the appropriate section of this form. All students in the group should collaborate to complete this exercise. The same rule for larger or smaller groups applies in this project as with the radio station.

TREATMENT

Brief: _____

Target audience: _____

Production style (along with justification): _____

STORY

Sequence 1: _____

Sequence 2: _____

Sequence 3: _____

Sequence 4: _____

Sequence 5: _____

Sequence 6: _____

Sequence 7: _____

Sequence 8: _____

Sequence 9: _____

Sequence 10: _____

For additional sequences, use a separate sheet of paper.

Directions for Newspaper Group Project: Create a small newspaper. Use both sides of a sheet of 11" x 17" paper to create a four-page 8 ½ x 11 newspaper when folded. Decide on a name for your newspaper. Follow this format: Page 1: National or regional news; stories with a broad impact. Page 2: Editorial/Opinion Page (editorials, letters to the editor, editorial cartoons, columns expressing opinions.) Page 3: Local or specialized news, human interest stories. Page 4: Sports, Comics, Classified and other advertising. If your school has a newspaper or journalism class, consult the newspaper or journalism instructor for ideas and pointers.

Project Type: _____

Members of my Group: _____

Project Presentation Date: _____ ***Teacher's Initials:*** _____

☐ **Score Sections 3 & 4 Now.** ☐ **Correct any wrong answers.** ☐ **Rescore.**

IMPORTANT

Before you start your Chapter Review, go over all your work, make sure all the sections are scored, and make sure they are corrected. Review all you have learned. Answer all the questions in the Chapter Review without looking back.

CHAPTER 1 REVIEW

Directions: Read the following statements and decide whether each is true or false. If it is true, put T in the blank, and if it is false, put F in the blank.

1. _____ Newspapers can be available long after their first printing
2. _____ China has the earliest known newspaper
3. _____ Thomas Edison invented radio
4. _____ Donald Duck was the first television program
5. _____ Major television networks started out broadcasting radio
6. _____ Newspapers provide a great source of debate
7. _____ Presenter delivery should be geared to the audience in a radio
8. _____ A brief is the main idea in a program
9. _____ William Randolph Hearst began his newspaper career in San Francisco
10. _____ Motion pictures did not always feature stories

Directions: Link the correct radio personnel to each of the following tasks. Put the letter next to the radio personnel in the blank.

- a. engineer
 - b. presenter
 - c. reporter
 - d. producer
 - e. salesperson
-
11. _____ promote the radio station to potential advertisers
 12. _____ be capable of improvising comments and different speaking styles
 13. _____ produce tapes of recorded information and music
 14. _____ staff a program with reporters and researchers
 15. _____ seeks interviews and checks biographical details of guests

Directions: Link the correct shot to each of the following shooting needs. Put the letter next to the shot in the blank.

- a. cutaway shot
- b. wide shot
- c. zoom shot
- d. medium shot
- e. low-angle shot

16. _____ emphasize a facial expression
 17. _____ make a shot for one person
 18. _____ smooth over an awkward transition between shots
 19. _____ emphasize the immensity of an object
 20. _____ make an opening shot that gives an overall sense of the scene
21. Think of a song, printed article, radio or TV program, or movie that deals with the issue of contentment.
- a. List the type of media: _____
 - b. Summarize the song lyrics, program material or plot and explain how the issue of being content is approached. _____

 - c. Will this song/movie/program help others to be content? _____
 - d. Why or why not? _____

☐ Score Chapter 1 Review Now. ☐ Correct wrong answers. ☐ Rescore.

Chapter 2: Vocabulary

Section 1: Using Definitions

What do you do when you encounter an unfamiliar word in your reading? With most people, it depends upon the situation. If the surrounding material is comprehensible enough, they skim onwards. When a word absolutely must be learned, they might make a grudging trip to the dictionary and breeze over the definition. The definition is often quickly forgotten.

Going to a dictionary is not the only way to learn new words. There are other tools that can help you make educated guesses.

The primary help in determining the meaning of a word *without looking it up* is provided by the *context*. The student searches for *clues* in the passages surrounding the word and forms an *inference* about the meaning of the word. This can happen unconsciously. If the material around the word is definite enough, the word can be understood fairly easily.



The easiest clue to use is a *definition* that may be embedded in the text. The new word is not set apart from the passage in general, but its meaning is stated directly. Below is an example:



“I loved traveling and spent much of my extra cash on it. My grandfather said I was *peripatetic*. I frowned at this, and he explained someone was peripatetic when they loved wandering and traveling continually, like old philosophers. I told him it sounded like a disease.”

The definition is given within the context of the passage. A similar situation occurs when the passage offers a *restatement*. This gives a definition preceded by phrases like *or*, *which is*, *in other words*, and others.

The road was hard to *discern*, or see clearly, and the subjects chose an alternative path.

The professor said he found the description *hackneyed*. In other words, it was trite and over-used.

Most difficult words do not have these convenient additions in the passages they are found within. Other tools are needed.

Directions: *Test your current vocabulary power. Below are a list words that are important for college-level skills and tests. Select the definition that seems to fit for each. Place the letter next to the definition in the blank.*

- | | |
|-------------------------|----------------------------|
| 1. _____ hegemony | 11. _____ innocuous |
| a. cluster of particles | a. harmless |
| b. form of leadership | b. roundabout |
| c. a closed environment | c. genuine, not deceiving |
| 2. _____ histrionic | 12. _____ contrite |
| a. related to history | a. at odd angles |
| b. at high decibels | b. unconvincing, unlikely |
| c. excessively dramatic | c. showing remorse |
| 3. _____ enigma | 13. _____ rapacious |
| a. a military emblem | a. very hungry |
| b. a mystery | b. taking by force |
| c. to be illegal | c. stuffed and bulging |
| 4. _____ cogent | 14. _____ irascible |
| a. very convincing | a. difficult to comprehend |
| b. to stick together | b. crude, vulgar |
| c. royal assistant | c. easily angered |

- | | |
|---|--|
| 5. _____ inveterate
a. self-conscious
b. deep-rooted, habitual
c. having a pale appearance | 15. _____ fatuous
a. panicky
b. complacently stupid
c. widely celebrated |
| 6. _____ quixotic
a. pretending devotion
b. to apply dishonestly
c. extravagantly idealistic | 16. _____ equine
a. horselike
b. being in balance
c. according to principles |
| 7. _____ tangential
a. digressing
b. having a fruity flavor
c. in disfavor | 17. _____ solicit
a. to undervalue
b. to harass continually
c. to ask earnestly |
| 8. _____ incongruous
a. shining brightly
b. not in harmony
c. overly serious | 18. _____ trepidation
a. great fear
b. international cooperation
c. deep confusion |
| 9. _____ volatile
a. unstable
b. occurring at night
c. wolf-like | 19. _____ proponent
a. the hero of a story
b. one who supports a cause
c. component of a fraction |
| 10. _____ spurious
a. severe and inhospitable
b. firmly separated
c. false, counterfeit | 20. _____ tirade
a. a long pole
b. a closed off area
c. long, vehement speech |

Contentment:

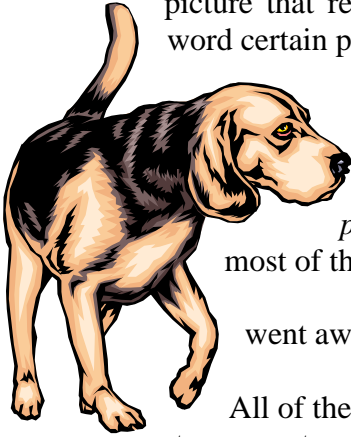
Directions: *Fill in the blanks.*

21. I am satisfied with _____
22. I have enough _____
23. I am thankful for _____
24. Something I have that others do not is _____

☐ **Score Section 1 Now.** ☐ **Correct any wrong answers.** ☐ **Rescore.**

Section 2: Using context and examples

Many tools exist to help you make the most of context. You can often determine the meaning of a new word by getting the *sense* of the passage. Words surrounding it paint a picture that requires a particular piece to complete it, giving the unfamiliar word certain probable meanings.



The biking accident *debilitated* Anne, and she limped as she walked the bike the rest of the way home.

The dog did not always bite, but he had a *propensity* to it, and the Martins kept him locked outside for most of the party.

The teacher's criticisms were *benign*, and the student went away encouraged that he could do better next time.

All of these passages push the meaning in a specific direction, enabling us to guess at some idea of the word's meaning. In the first sentence, the "biking accident" did something to Anne, and caused certain consequences. Biking accidents are usually harmful and unpleasant, and the result was enough to prevent Anne from biking further, and even made her limp. She was *impaired* in some way. Her ability to function normally was reduced. The actual definition for *debilitate* is "to make weak or feeble".

The second sentence implies that the Martins had reasons to be wary of what their dog might do to guests. The word *propensity* gives the dog's relation to biting, and it must be a strong connection, because the Martins locked him out. The word *propensity* means a "natural inclination" to do something. In the third sentence, "criticisms", which are often experienced negatively, leave a student feeling encouraged. This suggests that the word *benign* means something gentle or positive. The actual definition is "favorable, kindly".

Word meanings can also be inferred by the use of *examples*. Examples are not always mentioned explicitly, but they have several clue words. Words such as *for example*, *like*, *other*, *especially*, and *such as* can indicate that an example comes next. The reader can then deduce the meaning of the new word from the nature of the examples.

Many fouls during the first quarter were *flagrant*, especially one with a headlock, and another with a slap in the face.

It is not unusual for a *prodigy*, such as Bobby Fisher or Mozart, to become famous.



The examples act as clues in these sentences to tell you what the word means. In the first example, the second half of the sentence gives instances of what a flagrant foul would be. A slap or a headlock are very severe fouls, involving overt hostility. Not surprisingly, the definition of *flagrant* is "glaringly bad." The second example lists leading talents in the fields of chess and music from widely different centuries. One thing the two men had in common, however, was distinguished talent at an early age. The word means an "extraordinarily talented child."

Directions: Read the following passages and try to determine the meaning of each underlined word by the sense of the passage or examples given. Write a definition in the first blank. Then get a dictionary and look up the actual definition. If the definition is different, write a brief version in the second blank.

1. The gambler was profligate with the inheritance he received, and by the end of the weekend, he was broke.
 - a. _____
 - b. _____
2. The staff was amazed and outraged that the clerk had the temerity to criticize their boss.
 - a. _____
 - b. _____
3. In a blackout, having a good flashlight will often nullify the need for a candle.
 - a. _____
 - b. _____
4. The real reasons for the corporate merger were esoteric, and only the board of directors knew them.
 - a. _____
 - b. _____
5. The farmer gathered a surfeit of wheat that fall, and spent the profits on a gift for his wife.
 - a. _____
 - b. _____
6. Amy wanted appreciation more tangible than a card from her employer, such as a wage raise and paid vacation.
 - a. _____
 - b. _____
7. Many early American settlers like Lewis and Clark were not daunted by the unknown and untamed territory of the West.
 - a. _____
 - b. _____
8. The new recruits found their enthusiasm evanescent after the first week of boot camp, and they began bickering and complaining.
 - a. _____
 - b. _____
9. Many students were indiscreet about the surprise party. For example, one student told his entire family the plan.
 - a. _____
 - b. _____
10. The group discussion was a catharsis for Bailey's frustrations, and he was more civil to his coworkers after that.
 - a. _____
 - b. _____

“Contentment is a pearl of great price, and whoever procures it at the expense of ten thousand desires makes a wise and happy purchase.”
--John Bialgury

In the table below, make a list of things you really want and a parallel list of things that you already have that you really enjoy. Start with the things you have, and make sure that you have not written down more things that you want than the things that you have and enjoy. If you have three things written down that you want, there should be at least three things you have that you enjoy. You do not have to fill the whole table.

These do not have to be material possessions. They can be “the freedom to worship as I choose” or “the elm outside my bedroom window”.

When you are finished, take a moment to look at the list. After studying it for a few moments, do you still feel the same intensity for the things that you want? Why or why not? Write down your answer.

Have	Want

My feelings: _____

Section 3: Using Comparisons and Series

An unfamiliar word does not only relate to the passage which surrounds it. It also relates to neighboring words, and these can often be used to find its meaning. Depending on the positioning of the word in the sentence, other words will illuminate it. First, if the new word is used in a *comparison*, and the other word is known to the reader, then one can infer the meaning based on the other word in the comparison.

John was not as kind a *despot* as the Hungarian king.

The oil *magnate* preferred golf like the other rich men in his club.

Alex found the missing shoelace as *enigmatic* as the other mysteries in the case.



The first sentence compares John in the role of “despot” to the “Hungarian king”, suggesting that the word has something to do with rulership. A despot is, in fact, a kind of ruler. The second sentence compares a “magnate” to “other rich men”, implying that a magnate is a rich person. Each secondary word in the comparisons would be adequate as a general definition. Likewise, the third sentence features the adjective form of *enigma*, which is a synonym for *mystery*.

Just as one can find the meaning of a word through comparisons, it can also be found through *contrasts*. If the word an unknown word is contrasted with is familiar, merely look for opposites to get a general sense of what the word means.



The Penguins remained an *obscure* band, unlike their famous rivals, the Archies.

Greg is *obsequious*, but his brother is bold and proud.

Mr. Proudfoot is usually clear and direct, although his comments tonight were *equivocal*.

The word *obscure* in sentence one means “unknown”, which is suggested by the fact that the rivals were “famous.” The word *obsequious* means to act overly submissive, the opposite of being “bold and proud.” The word *equivocal* means to be vague or misleading. So noticing contrasts proves to be an easy and convenient way of boosting vocabulary.

Words that are *similar* or words in a *series* can also give hints to the meaning of unknown words. Many times writers use similar adjectives to reinforce and emphasize a certain effect. If a new word is placed in this context, the reader can infer from the words around it. Likewise, belonging to a series shows the reader the general class to which the word belongs.

The slow, *ponderous* journey up the mountain began to tire all of them.

The bus driver did not want to hear any arguments, tantrums, or *tirades* for the length of the trip.

The dog shelter needed a champion and *advocate* to get the required funding for the next year.



Each word in the sentences above has a similar meaning to the same type of word nearby. The first sentence gives a pair of adjectives: one is the word *slow*, and the other is *ponderous*, which means “labored and dull”, implying slowness. A tirade is a “long, vehement speech”, often given by someone who is upset. Thus, it resembles a tantrum or an argument. An *advocate* is an active supporter of a cause, similar to a champion.

Directions: Read the sentences below. Then choose the correct definition for each underlined word. Place the letter for the correct definition in the blank next to the sentence.

- a. very sweet and syrupy
- b. unchangeable, unvarying
- c. person with superior knowledge in a field
- d. an opinion opposed to official views
- e. to praise highly
- f. very wicked, villainous
- g. unfortunate and unlucky
- h. a character flaw
- i. tasteless, not interesting
- j. to prove wrong

1. _____ Gregory found the play dull, offensive, and insipid.
 2. _____ Janice wanted to refute and discredit the opinions written about her in the newspaper.
 3. _____ Our dad is an outstanding citizen, unlike his nefarious brother.
 4. _____ The salesman’s words were just as saccharine as honey.
 5. _____ The one eternal and immutable principle was not to wake up the dog.
 6. _____ Frank extols the short working hours, but criticizes the working conditions.
 7. _____ The council found the opinions of the pastor heresy and falsehood.
 8. _____ The children petted the poor, hapless, scrawny mongrel.
 9. _____ Tom’s foibles were milder than the problems of the other campers.
 10. _____ Lisa was an expert and a connoisseur when it came to fine wines.
11. List three synonyms for the character trait, content:

a. _____ b. _____ c. _____

☐ Score Section 3 Now. ☐ Correct any wrong answers. ☐ Rescore.

Section 4: Using Roots

An earlier unit introduced basic prefixes, suffixes, and word roots. Our language originates in many countries and nationalities, but most of the studied word roots and parts come from Greek or Latin. The advantage to knowing these word parts can be enormous when it comes to vocabulary, since many test and working life situations challenge you with unfamiliar words, and it is not always possible to use a dictionary. Knowing word parts enables a person to make educated guesses, and feel more comfortable in an advanced learning environment.

1. Below is a list of further word parts, with their meanings and sample words. Each list provides three words and two blanks. Fill in the blanks with other words containing the relevant word part. If possible, these should come from your existing knowledge, but using a dictionary is acceptable.

Anim-mind, feeling, life

unanimous
equanimity
animate

Apo-away

apology
apogee
apostle

Ben/bon-good

benefit
benefactor
bonus

Cap/capit-head

capital
captain
capitulate

Ce(e)d/cess-to go, yield

exceed
process
recede

Cis-to cut

precise
exorcise
concise

Co/com/con-with, together

coerce
committee
congenial

Don-to give

donate
pardon
condone

Esce-to begin, becoming

adolescent
coalesce
effervescent

Fac/fic-to do, make

factory
benefactor
deficient

Gen-birth, creation

gender
genesis
ingenuous

Loc/log/loque-word, speech

dialogue
soliloquy
eulogy

Mis/mit-to send, let go
transmission
intermittent
missive

Nov/neo-new
novice
renovate
neo-classical

Ob-toward, against
object
obtrude
oblivious

Pen-to pay
penalty
repent
penitent

Pro-much
prodigious
profuse
protracted

Que/qui-to seek
question
acquire
inquest

Sol-to loosen, free
dissolve
resolve
absolute

Trans-across
transfer
transition
transcendent

Vent-to come
adventure
event
convenient

Directions: Choose three words that you have written down and write them on the lines below. Explain and define each word in terms of its word root.

Ex. object- to “object” to something is to be “against” it

2. _____

3. _____

4. _____

The first destroyer of contentment is complaining. It's obvious a complainer isn't a content person. This is the very opposite. To be content means to not complain.

Darrell Farkas

Directions: Match the words on the left to the correct definition on the right. If the word is unknown, examine the root. Comparing the words below with the roots listed above should be adequate to lead you to the correct definition.

- | | |
|-----------------------|----------------------------------|
| 5. _____ convalescent | a. seeking faults |
| 6. _____ innovate | b. to pay back |
| 7. _____ prolific | c. resisting any persuasion |
| 8. _____ obstinate | d. beginning to recover |
| 9. _____ querulous | e. working without waste |
| 10. _____ manumit | f. to introduce new methods |
| 11. _____ predecessor | g. producing many things |
| 12. _____ animosity | h. one who goes before |
| 13. _____ compensate | i. to release from slavery |
| 14. _____ efficient | j. a bad feeling towards another |

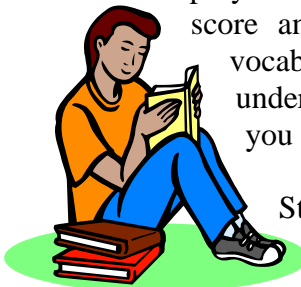
Directions: For each of the words below, find the root that matches it from the previous section. Write the root on the blank line.

- | | |
|------------------|-------|
| 15. interlocutor | _____ |
| 16. luminescent | _____ |
| 17. emissary | _____ |
| 18. benevolent | _____ |
| 19. coalition | _____ |
| 20. abscess | _____ |
| 21. genetics | _____ |
| 22. facile | _____ |
| 23. prodigy | _____ |
| 24. transient | _____ |

☐ Score Section 4 Now. ☐ Correct any wrong answers. ☐ Rescore.

Section 5: Memorizing Vocabulary

Learning vocabulary can be difficult. Many of us prefer life to be convenient, and cannot see the benefit of knowing words that are hard to pronounce, let alone remember and employ. The benefits exist, however. The most obvious one is the ability to score and place well for high school and college exams. A good vocabulary also gives a greater freedom in reading material, quick understanding, the ability to skip basics and actually reflect on what you hear and learn.



Still, the chore lies ahead. As with most chores, there is an easy way and there is a hard way. Effort cannot be avoided, but its effect can be maximized. Rather than simply reading the definition over and over until it clicks, these simple techniques will make learning

vocabulary smoother and more fun. You may use any of the techniques listed below either separately or in conjunction with others.

Find the definition: use the dictionary. This will give you a basic understanding of the word's meaning. Most words have several possible definitions. Concentrate on the one you consider major, or applicable to the context in which you found the word. Skim the others.

Write the word down: this not only gives you a storage place for vocabulary words, it causes you to respond physically to the word. The more senses brought into the memorizing process, the more likely you will retain the information.

Define it in your own words: Robotic learning has the least chance of being meaningful or lasting. Using your own words brings your own creativity into play. When you come up with a definition, write it down, also. Here are some examples:

<i>rudimentary:</i>	(dictionary) incompletely or imperfectly developed (personal) the basics, first tier, for the rookies
<i>instigate:</i>	(dictionary) to stir on to some action (personal) to provoke and excite, to get going

Perfect accuracy is not the main point in personal definitions. The point is to wrap your emotions around the word and digest it mentally. Once the word is retained, you can always attempt a more official definition.

Find related words: these can be synonyms, antonyms, words with similar root structures, or simply words that look similar. By considering these different words, you can discern *shades of meaning* in each individual word. This will increase your attention to detail, and the amount your mind absorbs. You will need a dictionary and thesaurus for this step.

<i>renounce:</i>	<u>synonyms:</u> repudiate, disown, disavow, abnegate
	<u>antonyms:</u> embrace, avow
	<u>similar words:</u> refuse, repudiate, announce, repel

The word *renounce* especially applies to the abandoning of a belief or allegiance. The word *disown* has connotations that suggest a family member or property, and *abnegate* suggests the desertion of a claim or position. All are similar, with subtle differences. Noticing the differences reinforces the basic definitions more firmly in your memory.

Speak the word out loud: repeating the word to yourself will bring it into your consciousness. The hearing comes into play, and pronunciation. Again, the more senses involved, the more likely you will remember.



Use it in a sentence: Make sure you use the word form (noun, verb, adjective) properly.

illicit: (definition) not allowed by law or custom
(sentence) The criminals were involved in *illicit* activities.
(**wrong usage**) She looked *illicit*.

sublime: (definition) inspiring awe and admiration through beauty
(sentence) Some passages of Mozart's *Requiem* are *sublime*.
(**wrong usage**) The *sublime* was delicious.

Use mnemonic devices: a mnemonic device is any trick or device that aids in memorizing information. Several different kinds exist. Here are a few for the word *prevail*. The actual definition is "to gain the advantage; to be victorious".

acrostic: **p**eople images:
 remember
 every
 victory
 and
 increase
 letters

jingles: *This time I will prevail*
 I will not whine or wail
 Polished to perfection
 Folks will hear the tale



With images, the more unusual and zany they are, the better. Unusual images are memorable, and thus they improve the power of the memory.

Make flash cards: use ordinary 3x5 cards. Write the word on one side and the definition and pronunciation on the other.

Directions: Practice your memorizing techniques. Choose one of the six vocabulary words offered below. Then complete each of the following tasks as described in this section. Put a check mark in the blank for "speak out loud" when you have done it.

incandescent
sage

disdain
paucity

squalor
pendant

Word chosen: _____

Dictionary definition: _____

Define it in your own words: _____

Related words:

Synonyms: _____

Antonyms: _____

Similar words: _____

Speak out loud: _____

Use it in a sentence: _____

Acrostic or jingle: _____

“The contented man can be happy with what appears to be useless.”

--Hung Ko

Everyone has problems. It’s what you do with those problems that matters. America has always been known as a nation of problem-solvers. America has embodied the entrepreneurial spirit – the urge to do and create, take risks and surpass barriers. Many of the things we now take for granted were invented by Americans.

A wise man once said that a desire fulfilled is a “tree of life”. Satisfaction can be a productive force. But to be satisfied, we must have reasons. On the lines below, list some of the problems and frustrations in you life. Then, under each one, write how that problem could wind up helping you. Your speculations do not have to be probable or realistic, just use your imagination. The point is to think “outside the box.”

Problem: _____

Benefit: _____

Problem: _____

Benefit: _____

Problem: _____

Benefit: _____

☐ **Score Section 5 Now.** ☐ **Correct any wrong answers.** ☐ **Rescore.**

IMPORTANT

Before you start your Chapter Review, go over all you work, make sure all the sections are scored, and make sure they are corrected. Review all you have learned. Answer all the questions in the Chapter Review without looking back (unless requested).

CHAPTER 2 REVIEW

Directions: Choose the best definition of the vocabulary words below. Put the letter next to the definition in the blank.

1. _____ hegemony
 - a. an exotic sauce
 - b. a form of leadership
 - c. a pair of contraries
2. _____ cogent
 - a. to anticipate in action
 - b. a type of shelter
 - c. very convincing
3. _____ fatuous
 - a. giving careful attention
 - b. complacently stupid
 - c. not compounded or complex
4. _____ contrite
 - a. showing remorse
 - b. nearly frozen
 - c. a frame of metal bars
5. _____ incongruous
 - a. not in harmony
 - b. prone to outbursts
 - c. modified, restricted

Directions: Read the paragraph below. Determine the probable definition of each highlighted vocabulary word. Choose the best definition for each word from the list below.

Tensions had been building at Tom's workplace. He was an innocent spectator to the arguments between Rick and Jerry. Rick complained that Jerry's work was too **sporadic**, and left too much unfinished business that Rick had to compensate for. He asserted Jerry should be more consistent in his work patterns. Jerry thought Rick was being unfair, and Tom had to **mediate**, suggesting they put fixed quotas for each person's work, and complimenting the work each had already done. Rick ignored Tom and started

quoting *epigrams* at Jerry, probably from Benjamin Franklin. Jerry said he should take his own advice.

6. _____ sporadic
 - a. having an aggressive quality
 - b. not constant or regular
 - c. calmly or deliberately
7. _____ mediate
 - a. to sing loudly
 - b. to make insinuations
 - c. to settle differences
8. _____ epigram
 - a. sports data
 - b. witty and wise saying
 - c. a sermon

Directions: Give an example of each of the following vocabulary words. Definitions are supplied. Examples can be general or specific.

9. **philanthropy:** “love of mankind shown through acts of charity”

10. **ephemeral:** “short-lived; not lasting”

Directions: Read each of the following sentences. Use the techniques learned in this chapter to correctly match the highlighted word in each sentence to the definitions below. Put the letter next to the definition in the correct blank.

Definitions:

- a. to calm, soothe
- b. courteous regard or respect
- c. conflicting feelings
- d. showing the nature of a father
- e. sluggishness, laziness

Sentences:

11. _____ **sloth:** Alfred usually has the money to buy what he wants, but his brother shows too much *sloth* and cannot keep a job.
12. _____ **ambivalent:** Kate felt uncertain and *ambivalent* about her choice of sandwiches for lunch.

13. _____ **assuage:** Frank sought to assure, quiet, and *assuage* the frightened monkey.
14. _____ **paternal:** Mr. Benson is as *paternal* with his children as any father would be.
15. _____ **deference:** Alex often gets in trouble with his teachers, but Wendy shows more *deference*.

Directions: Read the roots and their definitions below. Then correctly match definitions with the words containing the roots below.

Amb-to walk
Carn-flesh
Circu-around
Dem-people
Fid-faith, trust

- | | |
|--------------------------|---|
| 16. _____ circumlocution | a. a carriage to push a baby around in |
| 17. _____ fidelity | b. appearing physically |
| 18. _____ perambulator | c. faithful devotion to duty |
| 19. _____ incarnation | d. a roundabout way of saying something |
| 20. _____ pandemic | e. affecting many people |

21. Do you agree with the following quote? Why or why not? Give support for your response.

To be content means to not complain.

Directions: For the unit test, learn the definitions of the following vocabulary words any way you choose. Some will be on the test.

appease	diffident	mitigate
amnesty	epitome	mollify
ascetic	libel	parsimony
banal	partisan	tenacious
caustic	peripheral	tenet
comprise	redolent	verbose
conciliatory	retract	

☐ Score Chapter 2 Review. ☐ Correct any wrong answers. ☐ Rescore.

Chapter 3: Spelling

Section 1: Suffixes

The more complex a word is, the more difficult it is to spell. Complex words have more parts and syllables, and oftentimes more silent letters, exceptions, and letter combinations to remember. *Suffixes* in particular cause problems for some spellers, and deserve some attention and practice. This section gives some rules to apply for the adding of suffixes to words, and aids in proper spelling.

Many common word endings are similar, having a difference of only one letter. Worse still, they often create the same sound, making it hard to separate them phonetically. Here are some general rules that can help:

Two word endings with very similar sounds are the suffixes **–able** and **–ible**. The suffix **–able** appears in words like *repeatable*, *lamentable*, and *lovable*. The suffix **–ible** appears in words such as *sensible*, *corruptible*, and *contemptible*. Scores of words feature these endings, the speller must be able to differentiate between them. Here are some tests to apply:



1. **Word Completeness:** if the remainder of the word forms a complete word without the suffix, chances are very high the appropriate ending is **–able**. If the word is incomplete, the proper suffix is probably **–ible**. Here are some examples:

<u>Complete Word</u>		<u>Suffix</u>		<u>Focus Word</u>
lament	+	able	=	lamentable
work	+	able	=	workable
change	+	able	=	changeable
agree	+	able	=	agreeable
avail	+	able	=	available

On the other hand:

<u>Incomplete Word</u>		<u>Suffix</u>		<u>Focus Word</u>
infall-	+	ible	=	infallible
vis-	+	ible	=	visible
plaus-	+	ible	=	plausible
terr-	+	ible	=	terrible
permiss-	+	ible	=	permissible

Exceptions do exist, though they are rare. Words such as *amenable*, *hospitable*, *corruptible*, and *fallible* all defy this rule, but it works as a general principle.

2. **C or G Test:** the appropriate suffix can often be determined depending on whether the *c* or *g* before the suffix is hard or soft. When these letters make a hard sound, the suffix is usually **–able**. If they make the soft sound, it is usually **–ible**.

Hard C or G

impeccable
irrigable
despicable
revocable
applicable

Soft C or G

crucible
tangible
reducible
invincible
eligible

There are also exceptions to this rule, but they are not common.

3. **The -ion Test:** the ending of the root word can often make a difference in which of these two endings to choose. If the root word ends with **–ation**, as in words like *imagination*, *admiration*, and *application*, the corresponding adjective probably ends with **–able**. If the word ends only with **–ion**, however, as the words *collection*, *digestion*, and *perception* do, the corresponding adjective usually ends in **–ible**. For the following examples, alterations of word endings have been left out for the purpose of uniformity:

<u>Root Word</u>		<u>Suffix</u>		<u>Focus Word</u>
application	+	able	=	applicable
adaptation	+	able	=	adaptable
operation	+	able	=	operable
adoration	+	able	=	adorable
duration	+	able	=	durable

<u>Root Word</u>		<u>Suffix</u>		<u>Focus Word</u>
destruction	+	ible	=	destructible
perception	+	ible	=	perceptible
collection	+	ible	=	collectible
digestion	+	ible	=	digestible
accession	+	ible	=	accessible

Directions: The word endings **–able** and **–ible** are added to root words to form adjectives. Look at each of the following words and word parts and apply the tests given above to determine their proper suffix. Word parts ending in both word endings are presented. Write the corresponding adjective in the opposing blank.

1. perish _____
2. vegetation _____
3. horr _____
4. perception _____
5. separation _____

6. intellig _____
7. deduction _____
8. irrig _____
9. break _____
10. reduce _____

"Being 'contented' ought to mean in English, as it does in French, being pleased. Being content with an attic ought not to mean being unable to move from it and resigned to living in it; it ought to mean appreciating all that there is in such a position."

--G.K. Chesterton

You may not always have the ability to change your situation. But you do have the ability to choose how you will look at the situation. Write down the advantages of something "ordinary" and usually overlooked in your life.

11. _____
- _____
- _____
- _____
- _____

☐ Score Section 1 Now. ☐ Correct any wrong answers. ☐ Rescore.

Section 2: More on Suffixes

Other suffixes can create spelling difficulties. The endings of *-sede*, *-cede*, and *-ceed* sound exactly alike. The only way to tell them apart is by their appearance. Fortunately, few words have these endings, and the confusion can be cleared up with a little memorization.

Only one word ends in *-sede*: *supersede*

Three words end in *-ceed*: *exceed*, *proceed*, and *succeed*.

Six words end in *-cede*: *accede*, *concede*, *intercede*, *precede*, *recede*, and *secede*.



Two other suffixes that sound too similar to pronounce out are the endings *-ary* and *-ery*. In this case, it is often safe to assume that the ending is *-ary*. Over three hundred words have this ending, while only around seven words ending in *-ery* are common. The list below gives some words ending in *-ary*:

anniversary

infirmary

aviary
arbitrary
contemporary
culinary
customary
diary
dignitary
hereditary
honorary

military
monetary
ordinary
penitentiary
sanctuary
secretary
solitary
tributary
visionary

The words ending in *-ery* below include the most common words used. Simply knowing them will be some advantage in recognizing how to spell them correctly. A further clue to note with these words is the fact that most of them have to do with a business or occupation. The word may be the label for an occupation, something involved in it, or something which can be bought or sold.

artillery
archery
bakery
cannery
celery
cemetery
finery

flattery
grocery
hosiery
pottery
refinery
stationery
surgery

Directions: Insert the correct letters to complete the words from this section listed below.

1. culin_____
2. cemet_____
3. super_____
4. exc_____
5. heredit_____
6. hosi_____
7. proc_____
8. honor_____
9. refin_____
10. penitenti_____

Directions: Present your media projects to the class.

Section 3: Silent -e and Double Consonants



Words often go through alterations when a suffix is added. Knowing when to drop the *silent -e* at the end of many words frustrates some students. Words such as *shove*, *gentle*, and *shake* can lead to spelling errors like *shoveing*, *gentlely*, and *shakeable*. Only a few rules need

to be remembered in this case, and they are worth reviewing.

1. Drop the silent -e when the suffix begins with a vowel. In most cases, this rule applies.

<u>Root Word</u>		<u>Suffix</u>		<u>Focus Word</u>
use	+	able	=	usable
move	+	ing	=	moving
shake	+	er	=	shaker
accelerate	+	or	=	accelerator
fame	+	ous	=	famous

2. Keep the silent-e when the suffix begins with a consonant.

<u>Root Word</u>		<u>Suffix</u>		<u>Focus Word</u>
like	+	ly	=	likely
move	+	ment	=	movement
care	+	ful	=	careful
forgive	+	ness	=	forgiveness
safe	+	ty	=	safety

3. Words ending in soft *c* and *g* require special attention. When the suffix begins with *i* as in ***it*** or ***ing***, drop the silent-e. The *c* and *g* remain soft. If the suffix is *–able* or *–ous*, keep the silent-e in order to keep the *c* and *g* soft.

<u>Root Word</u>		<u>Suffix</u>		<u>Focus Word</u>
courage	+	ous	=	courageous
notice	+	ing	=	noticing
manage	+	able	=	manageable
pledge	+	ing	=	pledging
change	+	able	=	changeable

4. Exceptions include:

- a. words that would become other words if the silent-e was dropped:

dyeing and dying

singeing and singing

tingeing and tinging

- b. words that would become hard to pronounce:

canoeing

hoeing

acreage

shoeing

toeing

mileage

- c. these exceptions do lose the silent-e:

Root Word _____ Focus Word _____

acknowledge
argue
awe
due
incredible
judge
nine
possible
probable
true
whole

acknowledgment
argument
awful
duly
incredibly
judgment
ninth
possibly
probably
truly
wholly

When to double a consonant for a new suffix can also cause difficulties. Three rules should make the procedure clear.

1. Double a consonant at the end of the word when the root word is a monosyllable, the ending is one consonant following one vowel, and the suffix begins with a vowel.

<u>Root Word</u>	<u>Suffix</u>		<u>Focus Word</u>
run	+ er	=	runner
mad	+ ly	=	madly
high	+ er	=	higher
drum	+ ing	=	drumming
trip	+ ing	=	tripping

2. *Never* double the final letters *w*, *x*, or *y*.

<u>Root Word</u>	<u>Suffix</u>		<u>Focus Word</u>
show	+ ing	=	showing
tax	+ ing	=	taxing
play	+ er	=	player

3. Double a consonant at the end of the word when the ending of the root word is a consonant that follows a vowel, *and* the suffix begins with a vowel, and the accent lands on the last syllable of the word:

<u>Root Word</u>	<u>Suffix</u>		<u>Focus Word</u>
<i>compel</i>	+ ing	=	compelling
<i>extol</i>	+ ed	=	extolled
<i>refer</i>	+ ed	=	referred
<i>murmur</i>	+ ed	=	murmured
<i>begin</i>	+ ing	=	beginning

Directions: Combine the root word and the given suffix to make a new word, handling the silent-e and double consonants correctly.

<u>Root Word</u>		<u>Suffix</u>		<u>Focus Word</u>
1. incredible	+	ly	=	_____
2. grin	+	ing	=	_____
3. singe	+	ing	=	_____
4. deter	+	ed	=	_____
5. flay	+	ing	=	_____
6. tumble	+	ed	=	_____
7. answer	+	ing	=	_____
8. acquit	+	ing	=	_____
9. acknowledge	+	ment	=	_____
10. ram	+	er	=	_____

"Happy the man, and happy he alone, he who can call today his own; he who, secure within, can say, tomorrow do the worst, for I have lived today."
 --John Dryden

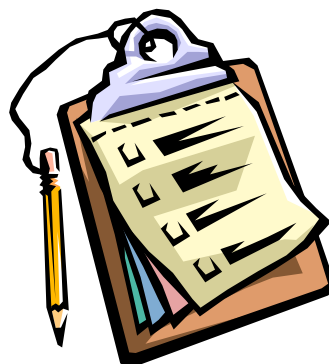
Name one thing in your life with which you are content. Tell why it brings contentment.

☐ **Score Section 3 Now.** ☐ **Correct any wrong answers.** ☐ **Rescore.**

Section 4: Glossary of Problem Words

Words that sound or look nearly alike often create spelling problems. Many people continue to struggle with problem words throughout adult life. Some helpful tips for handling repeat offenders include:

1. Pronounce them carefully. Careful pronunciation draws attention to the subtle differences between words. Any differences in pronunciation also come out when the word is given special focus.
2. Make a list of words that frustrate you. Not many words in the English language have drastic



similarity. The list will not have to be long, and once learned, the problem will be resolved.

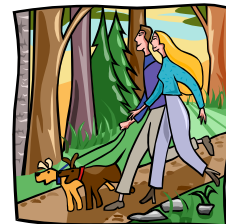
Here is a list of words that are similar in sound or appearance, and cause difficulties for many people. Where applicable, pronunciation clues are given in parentheses:

Advice-Advise: *Advice* (ad-visse) is a word of wisdom given to someone in need. To *advise* (ad-vize) is the process of giving advice.

Karen sought the *advice* of an adult.
Rex would often *advise* his players on the best defenses.

Air-Heir: These two are pronounced the same. *Air* is the oxygen we breathe. An *heir* is someone who inherits a fortune.

Alice took a walk in the clear, spring *air*.
All the reporters crowded around the famous *heir* to the McGully fortune.



Altar-Alter: An *altar* is a place where religious acts are performed. To *alter* something is to change it. Both are pronounced similarly.

Building an *altar* was a common worship practice in ancient times.
Jan hoped the score would not *alter* until the buzzer went off.

Angel-Angle: The word *angel* has a soft *g* (an-jul) and the word *angle* has a hard *g* (an-gul). An angel is a spiritual being that protects humans, and an angle is the juncture of two straight lines.

The little girl was sure she saw an *angel* over her bed.
Kirk saw an *angle* ahead in the road.



Capital-Capitol: The word *capital* means something of primary importance. A *capitol* is the place where a legislature meets.

The teacher wrote the most important words in *capital* letters.
The legislature debated the bill at the *capitol* for several days.

Council-Counsel: A *council* is an official body of people which gathers to decide something. *Counsel* is advice given to help someone. They are pronounced nearly the same.

The populace was unsure what the *council* would decide.
Tom often went to his father for wise *counsel*.

Desert-Dessert: The *desert* (dez-ert) is an arid wasteland where little grows. The same spelling is also used for the act of abandoning a military regiment, but pronounced like *dessert*. *Dessert* is the tasty food dish given after a main meal.

The archaeologists hoped the *desert* would be easy to cross.
The sergeant threatened severe punishment for anyone who *deserts* during battle.

A common *dessert* for Thanksgiving is pumpkin pie.

Forth-Fourth: To go *forth* is to move forward in place, time, or degree. The word *fourth* describes the position of something in order of succession.

The soldiers went *forth* with loud shouts.
The men were surprised to find their seats were in the *fourth* row.

Groan-Grown: A *groan* is a noise made in pain or surprise. *Grown* is the status of someone or something at the end of a process of growing. It is also the past tense of *grow*. Both are pronounced the same.

Tammy let out a *groan* when the racecar tipped over.
Their grandmother was surprised to see how much the children had *grown*.

Idol-Idle: An *idol* is an image used as an object of worship. To be *idle* is to be lazy or at rest. Both are pronounced the same.

The *idol* of the bull was made out of solid gold.
Carl loved being *idle* on summer afternoons.

Lessen-Lesson: To *lessen* is to reduce something, or be reduced. A *lesson* is an educational exercise.

Tanya's mother told her to *lessen* the sugar she put in the cookies.
The children were excited about their skiing *lesson*.



Moral-Morale: A *moral* (morul) is the lesson in a story. One can also be moral by treating others justly. *Morale* (moral -- the *a* is short, as in *pal*) is the amount of collective courage a fighting team or troop has before a challenge.

Her son insisted the *moral* of the story was to distrust strangers.
Greg was a very *moral* person, and offended no one.
Morale for the 19th infantry was low after the loss of the bridge.

Pair-Pare: A *pair* describes two of the same thing. To *pare* something is to trim away the outer layer of something – especially fruit or vegetables. These are pronounced the same.

A *pair* of birds sang on the elm branch.
John helped Roger *pare* the apples.

Personal-Personnel: These two are pronounced differently. When something is *personal* (*persunul*), it has deep meaning to an individual. *Personnel* (*persunnell*) refers to the members of a staff.

Annette found the letter too *personal* to share with her friends.
The *personnel* meeting happened just before lunch.

Propose-Purpose: To *propose* something is to make a suggestion. To have a *purpose* is to have a goal and a reason for doing something. The pronunciation for these words can be sounded out by simply looking carefully at the spelling.

I *propose* that we meet Mr. Shelby at the Mexican restaurant.
Gaining discipline was Brian's main *purpose* in joining the Air Force.

Straight-Strait: These are pronounced exactly alike. Something is *straight* when it is not crooked. A *strait* is a narrow passage of water that can be dangerous.

Alan drew a *straight* line to mark off the boundaries.
The sailors held their breath as the ship passed
through the Bering *Strait*.



Suit-Suite: These two only differ by one letter. A *suit* is an outfit worn on a formal occasion. Something can also *suit* you when it is acceptable to you. A *suite* (sweet) is a beautiful room in a hotel which can be rented.

Todd found the navy blue *suit* very becoming.
Rising early did not *suit* Ellen.
The couple discovered the best man had rented the honeymoon *suite* for them.

Tale-Tail: A *tale* is another word for a story. A *tail* extends from the backside of many animals.

Josh rolled his eyes at the *tale* related by his brother.
The cat groomed its *tail* and looked at the guests with bored eyes.

Than-Then: *Than* is a word used in comparisons. *Then* is used to describe a particular time, or the consequence of a possible event. They may be pronounced the same, or slightly different, with the short *a* more audible in *than*.

Paul was larger *than* Roger.
No one was interested in cards by *then*.
If the Jones come over, *then* I'm leaving by the back door.

Waist-Waste: The part of the body encircled by a belt is called the *waist*. *Waste* is another word for refuse and debris, or what someone does when they are not efficient. Both are pronounced the same.

Tammy had a very slim *waist*.
Their father gathered the *waste* into the trash basket.
The soldier was warned not to *waste* his rations.

Directions: Choose the correct word to complete each sentence.

1. Sheila would not listen to her mother's _____ about the icy streets.
(advice, advise)
2. The army _____ was very high when they heard about the new equipment. (moral, morale)
3. Alan _____ the rest of the apple.
(pared, paired)
4. Janice found the bike hard to ride _____.
(straight, strait)
5. The owner could not _____ his plans by the time he heard the news.
(altar, alter)
6. She asked him what he would _____ for the new gym.
(propose, purpose)
7. That _____ fits you perfectly!
(suit, suite)
8. People appear on TV to talk about encounters with _____.
(angles, angels)
9. Sheila hoped problems would _____ as the course progressed.
(lesson, lessen)
10. Adam was punctual for his appointment with the _____ director.
(personnel, personal)
11. Aesop wrote *Contentment with our lot is an element of happiness*. Do you agree with this statement? Explain your answer.

☐ Score Section 4 Now. ☐ Correct any wrong answers. ☐ Rescore.

IMPORTANT

Before you start your Chapter Review, go over all your work, make sure all the sections are scored, and make sure they are corrected. Review all you have learned. Answer all the questions in the Chapter Review without looking back.

CHAPTER 3 REVIEW

Directions: For the words listed below, write the correct ending – either --able or --ible.

- | | |
|---------------|-------|
| 1. operation | _____ |
| 2. collection | _____ |
| 3. presume | _____ |
| 4. coerce | _____ |
| 5. irrigate | _____ |

Directions: Circle the vocabulary word from the list provided in Section 2 of this chapter. If it is spelled incorrectly, write the correct spelling in the blank next to the sentence.

6. _____ Col. Thomas said he would intercede for the hostages.
7. _____ It is customary for the father of a bride to give her away at a wedding.
8. _____ The sanctuary of the cathedral was one of the most beautiful she had seen.
9. _____ The Lawrences did not know which way the parade would procede.
10. _____ The sound of the artillery was deafening to the new recruits.

Directions: Complete each of the sentences with the appropriate form of the word listed at the beginning of each sentence, so that each sentence makes sense.

11. **admit:** Glen was _____ to the college he was hoping for.
12. **loosen:** The mooring ropes on the boat had _____ over night.
13. **change:** The position of the earth is continually _____ in relation to the sun.
14. **argue:** Anne hoped her brother would not start a _____ at the dinner table.
15. **lame:** George was saddened by the _____ of the hobbling duck.

Directions: *Select the correct word from each pair to complete the sentences below. Write the correct word in the blank.*

capital	idol	lessen	suit	air
capitol	idle	lesson	suite	heir

16. John was the _____ to the Helmsley fortune.
17. The hotel staff escorted Adam to the guest _____ beneath the penthouse.
18. Eventually the employee was fired because he was usually _____.
19. States are often divided about whether _____ punishment should be legal.
20. Greg did not look forward to his music _____.
21. The January 9, 2003 issue of the New York Times featured an article about employment conditions in France. Workers there spend about 35 hours per week at their jobs, and enjoy an average of 58 vacation days each year. Most American workers spend 40 hours or more at their jobs, and receive 5 – 30 vacation days per year. Still, many French workers are unhappy, because they feel they are working too hard. French labor unions are lobbying for a 32-hour work week. What would you say to French workers about being content?

☐ **Score Chapter 3 Review Now.** ☐ **Correct wrong answers.** ☐ **Rescore.**



BEFORE TAKING THE UNIT REVIEW YOU SHOULD:

- ☐ KNOW THE MEANING OF THE VOCABULARY WORDS
- ☐ REVIEW THE ENTIRE UNIT
- ☐ MAKE SURE THAT EVERY ANSWER IS CORRECT
- ☐ STUDY AGAIN ANY QUESTIONS YOU MISSED
- ☐ HAVE YOUR TEACHER STAPLE YOUR UNIT TOGETHER
- ☐ HAVE YOUR TEACHER INITIAL HERE WHEN YOU HAVE COMPLETED THESE STEPS.
- ☐ **Now take the Unit Review without looking back**

Teacher
Initials:

Unit Review

Directions: Match each description below with the correct media type. Write the name of the media type in the blank.

1. _____
 - a. quick
 - b. offers a resource
 - c. gives a local voice
 - d. offers debate

2. _____
 - a. complete
 - b. has the most variety
 - c. is a unifier
 - d. is a molder of public opinion

3. _____
 - a. conceptual
 - b. quick
 - c. cultural
 - d. versatile

4. _____
 - a. requires participation
 - b. quick
 - c. unlimited
 - d. simple
 - e. cheap

Directions: Read the following statements and decide whether each is true or false. If it is true, put **T** in the blank, and if it is false, put **F** in the blank.

5. _____ Newspapers can be available long after their first printing
6. _____ The earliest known newspaper started in China.
7. _____ Thomas Edison invented radio
8. _____ Major television networks started out broadcasting radio
9. _____ Newspapers provide a great source of debate
10. _____ The presenter's delivery should be geared to the audience in a radio
11. _____ A treatment is only used in radio programming
12. _____ William Randolph Hearst began his newspaper career in Chicago.
13. _____ Early motion pictures did not tell stories

Directions: *From the list given below, put the words in the blank that fit each definition.*

appease
amnesty
ascetic
banal
caustic
comprise
conciliatory
diffident
epitome
libel

mitigate
mollify
parsimony
partisan
peripheral
redolent
retract
tenacious
tenet
verbose

14. _____ a general pardon granted by the government
15. _____ emitting a fragrance
16. _____ to moderate in force or intensity
17. _____ a primary example of a type
18. _____ a false publication that damages another's reputation

Directions: Correctly spell the following misspelled words.

19. _____ acede
20. _____ taxxing
21. _____ judgement
22. _____ crucable
23. _____ carefull
24. _____ stasunery

Contentment with our lot is an element of happiness.

25. List three things with which you are content:

- a. _____
b. _____
c. _____

☐ **Score Unit Review Now.** ☐ **Correct wrong answers.** ☐ **Rescore.**



Now study for the
Unit Test!

ENGLISH 1007 TEST

Name _____

Date _____

Score _____

Directions: Choose the best answer to complete the sentence or answer the questions below. Put the letter beside the answer in the blank.

1. _____ This person was one of the first radio station presenters
 - a. George Eastman
 - b. Frank Conrad
 - c. Hannibal Goodwin

2. _____ A 1950's situation comedy
 - a. *The Honeymooners*
 - b. *The Ed Sullivan Show*
 - c. *Amos 'n' Andy show*

3. _____ One thing newspapers contribute to:
 - a. national unity
 - b. debate
 - c. technological expertise

4. _____ The person who seeks interviews and finds quotes for a radio station:
 - a. producer
 - b. salesperson
 - c. reporter/researcher

5. _____ A television studio has this:
 - a. technical team
 - b. multiple locations
 - c. flex clock

6. _____ An outline of ideas for a program is called:
 - a. the brief
 - b. the script
 - c. the treatment

7. _____ The first program for RCA was:
 - a. Felix the Cat
 - b. Mickey Mouse
 - c. *I Love Lucy*

8. _____ Thomas Edison's main contribution to media was the
 - a. nickelodeon and vitascope
 - b. phenakistiscope and zoopraxiscope
 - c. kinoscope and kinosograph
9. _____ Early motion pictures were called:
 - a. kinoscopes
 - b. features
 - c. actuality films
10. _____ Motion pictures are often more _____ than other media forms.
 - a. versatile
 - b. informative
 - c. simple

Directions: From the list given below, select the word that best fits each definition. Write the word in the space provided.

appease
amnesty
ascetic
banal
caustic
comprise
conciliatory
diffident
epitome
libel

mitigate
mollify
parsimony
partisan
peripheral
redolent
retract
tenacious
tenet
verbose

11. _____ *a principle held true by a person or organization*
12. _____ *using an excessive number of words*
13. _____ *a fervent supporter of a party or cause*
14. _____ *lacking self-confidence*
15. _____ *to calm in temper or feelings*

Directions: Give a brief definition for each of the following word roots:

16. _____ *trans*
17. _____ *pro*
18. _____ *don*
19. _____ *esce*
20. _____ *pen*

Directions: Correctly spell the following misspelled words.

21. _____ *anniversery*

22. _____ *impeccible*

23. _____ *exsede*

24. _____ *collecteble*

25. *Imagine that someone has asked you the secret of contentment. What would you say?* _____



You did it!