

ESSENTIALS OF

Gregg Notehand

INTENSIVE THEORY AND PRACTICE



256
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1961

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GREGG PUBLISHING DIVISION

McGraw-Hill Book Company, Inc.

NEW YORK CHICAGO DALLAS CORTE MADERA, CALIF. TORONTO LONDON

*Univ. of Tulsa Library
Tulsa, Oklahoma*

ESSENTIALS OF GREGG NOTEHAND
Intensive Theory and Practice

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1 2 3 4 5 6 7 8 9 0 RD-61 9 8 7 6 5 4 3 2 1

37302

Library of Congress Catalog Card No. 61-15455

*Illustration on Part One by
C. M. Abbott from A. Devaney, N. Y.*

*Published by GREGG PUBLISHING DIVISION
McGraw-Hill Book Company, Inc.
Printed in the United States of America*

256
.L6316
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Preface

This edition of *Essentials of Gregg Notehand: Intensive Theory and Practice* was especially prepared for those who must make notes in their business, professional, or social lives and who would like to develop or improve their notemaking techniques.

In addition to offering many concrete suggestions to the notemaker, this volume equips him with a brief, easy-to-learn method of writing — Notehand — with which he can make notes much more rapidly than he could with longhand.

ORGANIZATION OF TEXT

This book is divided into three parts: **Part I:** Fundamentals of Notehand and Notemaking. This part consists of 30 units. Five units — 1, 7, 13, 19, and 25 — present the principles of notemaking; the remaining 25 units, the principles of Notehand.

Notemaking. A typical notemaking unit contains:

1. A detailed presentation of a fundamental principle of notemaking.
2. Illustrations of the application of that principle.
3. Practical tips and suggestions for notemaking.
4. A self-check that tests the student's grasp of the principle and its application.

Notehand. A typical Notehand unit contains:

1. The presentation of a number of

alphabetic strokes or word-building principles.

2. A list of words or phrases using the alphabetic strokes or word-building principles. Space is provided next to each word or phrase for the student's practice.

3. A Reading and Writing Practice exercise, written in Notehand and consisting of sentences in the early units and anecdotes and short articles in the later units.

Many illustrations of the principles of the unit are employed in these exercises. The exercises not only help to fix the word-building principles more firmly in the student's mind, but they also develop his ability to construct Notehand outlines for a constantly expanding vocabulary.

Following each fifth Notehand unit there is a self-check that enables the student to determine how well he has absorbed the principles of the five units that preceded the self-check. For each of these tests the student is given a time and error goal.

Part II. Technical Vocabularies. This part consists of ten lists, each containing frequently used expressions together with suggested Notehand outlines for a specific line of endeavor—publishing, banking, advertising, law, etc. Shortcuts are provided for those frequently used expressions that would require a rather long outline when written in full.

Part III. Key to Notehand. The key to the Reading and Writing Practice, the notemaking illustrations and exercises, and the self-checks is given in this third part. By

Publ. 3-16-64 300

following the instructions in Part I on how to use the key, the student will be able to make the most rapid and encouraging progress, especially in the early stages of his study.

OTHER FEATURES

Illustrations. This book is illustrated generously with photographs, line drawings, and cartoons especially prepared for Notehand. They do much to brighten the appearance of the pages and make the book fun to work with.

Practice Suggestions. To be sure that the student derives the greatest benefit from the time he invests in Notehand, the authors have provided specific practice suggestions for each phase of his learning. The student who follows these suggestions faithfully will not only absorb more, but he will also complete each unit in the shortest possible time.

Practice Material. The practice material in the reading and writing exercises consists largely of short articles that are inspirational, informational, or entertaining. The material is on an adult level that will appeal equally to masculine and feminine interests.

In the early units some of the words in the Reading and Writing Practice exercises are given in longhand. This makes it possible to provide meaningful sentences and paragraphs for practice before the student has learned all the essential Notehand forms.

The publishers are confident that in *Essentials of Gregg Notehand* the authors have made available to notemakers a helpful, timesaving writing system that will be of tremendous value to them in their business, professional, and social lives.

The Publishers

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PART ONE

Fundamentals of Notehand and Notemaking





What Good Notemaking Can Do for You

Notehand will do two very useful things for you:

1. It will enhance your ability to make meaningful notes, notes that will preserve the important points of what you hear at meetings, at discussions, in speeches; of what you read in books, magazines, and other literature; of what you observe of events, of actions of people, and so on.

2. It will equip you with an efficient, rapid writing system — Notehand — with which to make notes. Notehand is easy and quick to learn, yet is many, many times faster than cumbersome longhand.

NOTEMAKING

Who Makes Notes? Just about everyone has occasion to make notes.

The doctor makes notes as he listens to a patient describing his symptoms. He makes notes on new developments in the medical profession about which he reads in books and magazines.

The lawyer makes notes in his office as he listens to his client presenting his case and again later at the trial. He makes notes from law books and legal journals in his efforts to keep abreast of new developments in his field.

The businessman makes notes at conferences, meetings, and interviews. He makes notes on reports and on what he reads in business and trade papers.

The student makes notes on lectures. He makes notes on what he reads in his textbooks.

No matter what your calling may be, the chances are you will make notes.

Why Make Notes? Obviously, you cannot remember everything you would like to store away in your mind of what you hear, read, and observe. By making notes, you benefit in two ways:

1. The very process of making notes helps you remember more of what you hear and observe; and it helps you to remember it longer.

2. The notes store the important information for you so that it is available for reference when you need it.

What Is Involved in Good Notemaking?

Making good notes consists of more than jotting something down on paper. The good notemaker possesses a knowledge of many techniques that enable him to decide what to record in his notes and how to record it. The good notemaker knows:

1. How to listen. He can concentrate on a speaker's remarks even when the speaker and the subject may be dull. He can pick out the speaker's essential ideas, rephrase them in his own words, and record them in his notes. He is quick to recognize cues that the speaker uses to introduce important points.

2. How to get the most out of what he reads. He participates actively when he reads by reciting to himself the important points of what he has read. He knows how to spot quickly the central and subordinating ideas and to summarize and record them in his own words.

3. How to organize in the most con-

venient and useful form the important points of what he hears or reads. He knows when to make a narrative summary, when to use an informal outline, and when to resort to a formal outline.

He knows how to supply helpful headings that will enable him to locate specific information in his notes quickly. He knows how to devise legible, timesaving shortcuts of frequently recurring expressions. He knows how to employ "signals of importance" that make especially important points stand out prominently in his notes.

4. How to make notes of meetings, conferences, and discussions. He can pick out the important facts presented by each participant and organize them into an intelligent report. In formal meetings, he knows how to prepare an appropriate set of minutes.

These techniques of good notemaking, and many others, will be fully discussed in later units of this book. If you wish to become an efficient notemaker, you will read those units carefully!

NOTEHAND

In addition to developing good note-making techniques, you will also learn a brief system of writing that will enable you to make notes far more rapidly than you can in longhand. This system is called Notehand.

What Is Notehand? Notehand is an adaptation of Gregg Shorthand prepared especially for personal use. Gregg Shorthand, as you may know, is the system written by millions of stenographers, reporters, and businessmen and women. It is taught in more than twenty thousand schools throughout the world.

Notehand is easy to learn, easy to write, easy to read. Essentially, it is the Gregg Shorthand alphabet plus a careful selection of timesaving abbreviating devices. All the principles of Notehand are presented in 25 short units of this book.



A. Devaney, Inc., N. Y.

The businessman often prepares a report while riding on a plane.

What Is the Purpose of Notehand? The purpose of Notehand is to enable you to put down on paper rapidly that which is worth recording and preserving for later reference. By substituting Notehand for longhand, you will have more time to listen, to organize, to condense, to summarize.

Notehand will also be of great value to you in any original writing you must do. It will save you many hours in drafting sales letters, bulletins, reports, articles, and so on. Not only will it enable you to get your thoughts down on paper faster than you could with longhand but it will also save you additional time in making corrections, insertions, deletions, and other changes in your drafts, as these can easily be made with a stroke or two of the pen.

If you are a business or professional person—with secretarial help—you will derive an additional advantage by using Notehand for original writing: your Gregg Shorthand stenographer can read your Notehand notes and thus save you the time that would otherwise be required for dictating.

Many famous people have used some form of shorthand for original writing.

Among them were Samuel Pepys, who wrote his diary in shorthand; Woodrow Wilson, who drafted all his state papers in shorthand; and George Bernard Shaw, who wrote his plays in shorthand for his secretary to transcribe.

When Can You Start Using Notehand?

You can start using your Notehand in your personal writing when you have completed the very first Notehand unit. While you are studying the early units, you will not, of

course, be able to write everything in Notehand; but write as much as you can in Notehand and the rest in longhand.

The sooner you start using Notehand in your everyday writing, the sooner will you be able to write it with facility.

You have made a wise decision to study Notehand. Throughout your lifetime you will reap rich dividends from the hours you invest in its study.



NOTEHAND IS EASY TO LEARN

If you can write longhand with any fluency, you will have no difficulty learning to write Notehand. The strokes you will use in Notehand are the same ones that you are accustomed to writing in your everyday longhand.

Notehand is actually easier to learn than longhand. Why? In longhand, there are many different ways of writing a given letter; in Notehand, *there is only one way*. Here are six different ways in which the longhand *r* may be expressed.

Rr R R r r

In Notehand, there is only one way to express *r*.

The facility with which you will eventually write Notehand will depend, of course, on how well and how regularly you practice. If you follow carefully the practice suggestions given in this unit, your writing facility will develop rapidly and with each unit your study of Notehand will become more and more fascinating.

1. **S-Z.** Perhaps the most frequent consonant in the English language is *s*. In Notehand, *s* is a very small downward curve resembling the longhand comma. Notice how the *s* is derived from the longhand form of *s*.

s , ↓

In longhand, *s* often has the sound of *z* as in *saves*; therefore, in Notehand the *s* stroke also represents the sound of *z*.

2. **A.** The Notehand *a* is a large circle. Once again, notice how *a* is derived from the longhand form.

A ↖

3. **Silent Letters Omitted.** In the English language many words contain letters that are not pronounced. In Notehand these silent letters are omitted, and only those sounds in a word are written that are actually pronounced. For example, in the word *say*, the *y* would not be written because it is not pronounced; *say* would be written *s-a*. The word *face* would be written *f-a-s*; the final *e* would be omitted because it is not pronounced, and the *c* would be represented by the *s* stroke because it is pronounced *s*.

In the following words, cross out the letters that would not be written in Notehand because they are not pronounced.

day

eat

main

mean

save

steam

Check your answers with the key to Paragraph 3 on page 172.

4. **S-A Words.** With the letters *s* and *a*, you can form two words. Before you practice these words, read the practice procedures for word lists in Paragraph 5.

say, s-a *sd* _____ ace, a-s *sd* _____

5. **Practice Procedures for Word Lists.** You will learn the words in Paragraph 4—and all the other words that are given to illustrate the Notehand principles you will study—more quickly if you will practice them in this way:

1. With the type exposed, pronounce and spell aloud—if possible—each word and Notehand outline in the list, thus: say, s-a; ace, a-s. By reading aloud you will be sure that you are concentrating on each word as you study it. Repeat until you feel you can read the Notehand outlines without referring to the type.

2. With a card or piece of paper, cover up the type and spell and read each Notehand word aloud, thus: s-a, say. If you cannot read an outline after a few seconds, move the card or paper aside and refer to the type. Do not lose time trying to decipher an outline. Practice reading in this way until you can read all the Notehand outlines without referring to the key.

3. In the space provided next to each word, write each outline twice—ONLY—using the Notehand outline at the beginning of the line as your model. Say each word aloud as you write it.

4. Go back and write each outline twice again, saying each word aloud as you write it.

5. Finally, write each outline as many more times as you can to fill the practice space provided for each outline.

Caution: Never fill the practice line completely at one writing. This type of

The most effective way to learn the words in lists is to place a card or slip of paper over the type and read the Notehand words aloud.



repetition practice is not only monotonous but it is also the least efficient way to learn the words.

6. **F, V.** The Notehand character for *f* is the same shape as *s* except that it is about three times as big. The Notehand character for *v* is the same shape as *f* except that it is about twice as big as *f*. Both strokes are written downward. Observe carefully the difference in the sizes of *s*, *f*, *v*.

s ↘ *F* ↘ *V* ↘

F Words

face, f-a-s *s* ↘ _____
 safe, s-a-f *f* ↘ _____
 safes, s-a-f-s *f* ↘ _____

V Words

vase, v-a-s *s* ↘ _____
 save, s-a-v *f* ↘ _____
 saves, s-a-v-s *f* ↘ _____

Did you notice that the *e* in *face* has the *s* sound and is, therefore, represented by *s*, that the final *s* in *saves* has the *z* sound, which is represented by the *s* stroke?

7. **E.** The Notehand stroke for *e* is a small circle. Notice how it is derived from the longhand *e*.

E *er* *e*

Always make the *e* circle small—tiny, in fact—and the *a* circle large.

Compare: *E* *o* *A* *O*

When you practice the following *e* words, be sure to follow the procedure suggested in Paragraph 5.

see, s-e *e* ↘ _____ fees, f-e-s *f* ↘ _____
 sees, s-e-s *f* ↘ _____ ease, e-s *s* ↘ _____
 fee, f-e *e* ↘ _____ easy, e-s-e *s* ↘ _____

Did you notice that the *y* in *easy* is pronounced *e* and is, therefore, represented by the *e* circle?

UNIT 3



In Unit 3 you will study four additional Notehand characters. Be sure to follow the practice suggestions given in Paragraph 5. Before you begin your work on Unit 3, take a few moments to reread those suggestions.

8. **N.** The Notehand character for *n* is a very short forward straight line.

N \rightarrow

see, s-e *n* _____ say, s-a *n* _____
 seen, s-e-n *n* _____ sane, s-a-n *n* _____
 knee, n-e *n* _____ vain, v-a-n *n* _____

Did you notice that the *k* in *knee* is not written because it is not pronounced?

9. **M.** The Notehand character for *m* is a longer forward straight line, about three times as long as *n*.

M \rightarrow

Compare: **N** — **M** —

me, m-e *m* _____ seem, s-e-m *m* _____

 may, m-a *m* _____ same, s-a-m *m* _____

 name, n-a-m *m* _____ fame, f-a-m *m* _____

10. **T.** The Notehand character for *t* is a very short upward straight line.

T \uparrow

eat, e-t *t* _____ stay, s-t-a *t* _____
 neat, n-e-t *t* _____ state, s-t-a-t *t* _____

tea, t-e 


stain, s-t-a-i-n 

11. D. The Notehand character for d is a longer upward straight stroke, about three times as long as t.


D 


Compare: T  D 


aid, a-d 

saved, s-a-v-d 


need, n-e-d 

date, d-a-t 

made, m-a-d 

deed, d-e-d 

12. Capitalization. Capitalization is indicated by two short upward dashes underneath the item to be capitalized.

Dave 

Fay 

13. Punctuation. In Notehand the following marks of punctuation are used.

Period 

Paragraph 

Parentheses 

Question 

Dash 

Hyphen 

For all other punctuation marks, the regular longhand forms are used.

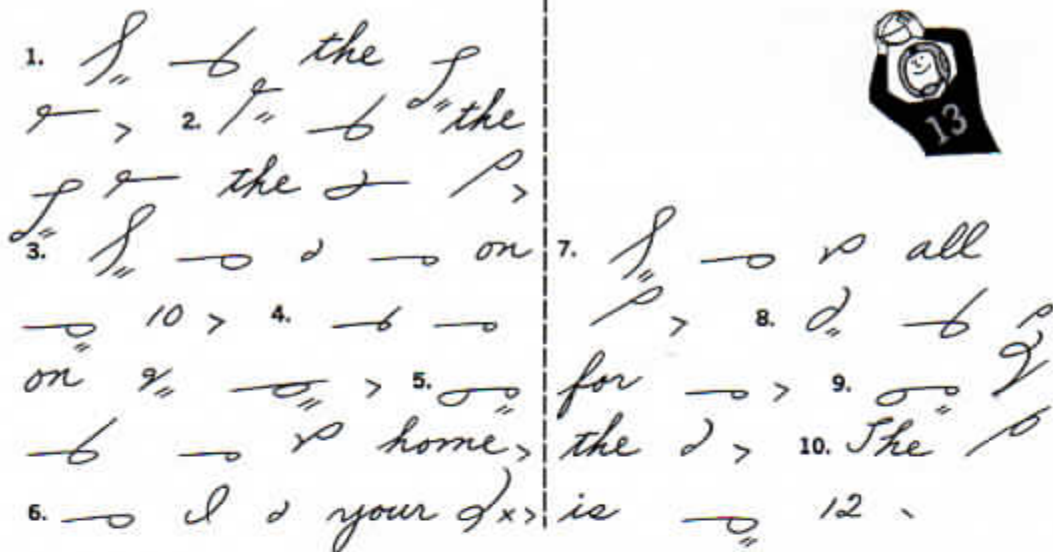
14. Alphabet Review. Thus far you have studied nine Notehand forms. How fast can you identify them? Underneath each Notehand character, write the longhand letter it represents.



15. READING AND WRITING PRACTICE

From this point on you will frequently find Reading and Writing Practice exercises consisting of sentences, anecdotes, and short articles. The purpose of these exercises is to fix the Notehand characters more firmly in your mind and help you develop facility in constructing Notehand outlines for a constantly expanding vocabulary.

To derive the greatest benefit from these exercises, follow the practice suggestions in Paragraph 16.



16. Suggestions

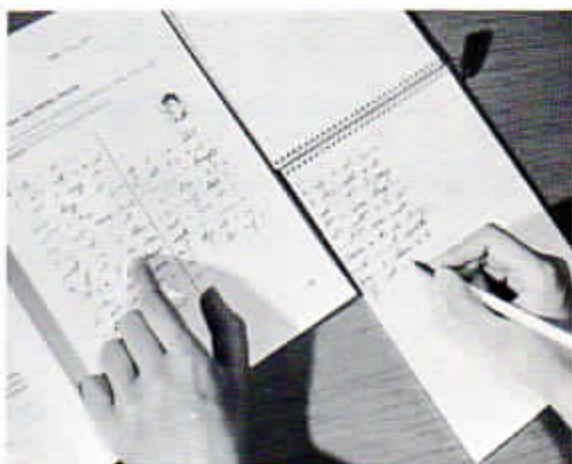
a. For Reading the Reading and Writing Practice Exercises.

1. Place your left index finger under the Notehand outline that you are about to read.

2. Place your right index finger on the key to that Notehand outline. The key begins on page 172.

The student refers to the key whenever he cannot read an outline. Notice how the left index finger is anchored on the place in the Notehand; the right index finger, on the corresponding place in the key.

When copying, the student reads a convenient group of words aloud and then writes that group in his notebook. Notice how he keeps his place in the Notehand with his left index finger.



3. Read the Notehand, aloud if possible, until you come to an outline you cannot read. Spell the Notehand characters in the outline. If this spelling does not immediately give you the meaning, anchor your left index finger on that outline and turn to the key in the back, where your right index finger is resting.

4. Determine the meaning of the outline that you cannot read and then place your right index finger on it.

5. Turn back to the Notehand page from which you are reading, where your left index finger has kept your place for you, and continue reading.

This procedure is very important as it will enable you to save much precious time that you might otherwise waste finding your place in the Reading and Writing Practice and in the key.

6. If time permits, read the Reading and Writing Practice a second time, perhaps even a third time.

You must keep in mind that during the early stages your reading may not be very rapid. That is only natural, as you are, in a sense, learning a new language. With faithful practice from day to day, however, your reading speed will increase rapidly.

b. For Writing the Reading and Writing Practice Exercises.

After you have read each Reading and Writing Practice, follow this procedure:

1. Read a convenient group of words aloud; then write that group in your notebook.

2. Keep your place in the Reading and Writing Practice with your left index finger if you are right-handed; with your right index finger if you are left-handed.

3. After you have made one complete copy of the Reading and Writing Practice, make a second copy if time permits. You will find that this second writing will go more smoothly than the first.

Of course, your early writing efforts may not be very fluent, nor will your outlines look as pretty as those in the book. However, as you use your Notehand from day to day, your outlines will become noticeably smoother and more accurate.

UNIT 4



In Unit 4 you will learn three more Notehand characters. Notice how each is derived from the longhand letter it represents.

17. O. The Notehand character for o is a small deep hook.

O

no, n-o _____ own, o-n _____

toe, t-o _____ tone, t-o-n _____

phone, t-o-n _____ stone, s-t-o-n _____

Did you notice that in the words in the second column the o is turned on its side? This enables us to obtain an easier joining.

18. R. The Notehand character for r is a short forward curve.

R

air, a-r _____ read, r-e-d _____

ear, e-r _____ rain, r-a-n _____

free, f-r-e _____ more, m-o-r _____

near, n-e-r _____

_____ tore, t-o-r _____

19. L. The Notehand character for l is the same shape as r except that it is about three times as long.

L

Compare: O R L

ale, a-l _____ late, l-a-t _____

mail, m-a-l e _____

deal, d-e-l f _____

flame, f-l-a-m e _____

toll, t-o-l u _____

fail, f-a-l d _____

stole, s-t-o-l u _____

Did you notice that fl, as in flame, is written with one smooth motion, without an angle between the f and the l?

20. READING AND WRITING PRACTICE

The following sentences contain many illustrations of the new letters you studied in Unit 4. Before you begin your work on this Reading and Writing Practice, reread the suggestions given in Paragraph 16 to be sure that you are practicing correctly.

1. o on a p to	6. Please e the
d on r e	f p 7. o w
r e	a brief v 8.
2. f my e	e will s the
to the u in the	v r in the b
3. I u her	9. I e will y
u on the u	for e on o 10
4. e r of the v	10. The r will y for
e r	e e in the P.
5. d will	
y for e on o 10	

UNIT 5



In Unit 5 you will learn two devices—brief forms and phrasing—that will help you save a great deal of writing time.

21. Brief Forms. In the English language there are certain words that are used so frequently that we can save considerable writing time by providing abbreviations for them. This is a common practice in longhand. In Notehand these abbreviations are called "brief forms." In Notehand there are 42 such brief forms for very common words. In this unit you will take up six of them.

Because of the frequency of these words, it will be wise for you to learn them well.

I O _____ have) _____
 is) _____ for) _____
 a, an . _____ am _____

22. Phrasing. As you learned in Paragraph 21, we save writing time by providing short, easily written outlines for common words. Another device for saving time is called "phrasing," or the writing of two or more words together as one outline. See how easily and quickly the following phrases can be written.

I am 9 _____ I know 0 _____
 I have 9 _____ I may 0 _____
 for me 20 _____ I feel 2 _____

23. READING AND WRITING PRACTICE

The following sentences contain many illustrations of brief forms and phrases. Remember to use the key as you read these sentences, as suggested in Paragraph 16.

1. *he* | *in* | *the* | *26* | *27* | 3. *21;* *00* *6* *>*



4. I	Mon	the lawn	8. ob
5. To	9	To	9
6. classes	0	if he	9
7. you	hour	to	plans
8. x	5. o	to	10. e
9. Fri	6x	to	my
10. I	o	to	in on
11. ob	u	o	re

24. **H, -ing.** The Notehand *h* is a dot placed above the following vowel. The *h*, with few exceptions, occurs at the beginning of a word.

ing, which almost always occurs at the end of a word, is also expressed by a dot.

he, h-e ^o _____ heating, h-e-t-ing ^o _____

hair, h-a-r ^o _____

hearing, h-e-r-ing ^o _____ rowing, r-o-ing ^o _____

25. **Omission of Minor Vowels.** Some words contain a vowel that is either omitted or slurred in ordinary speech. For example, *even* is pronounced ev'n; *motor*, mot'r. As these vowels are hardly heard in speech, they are not written in Notehand.

even, e-v-n ^o _____ total, t-o-t-l _____

hasten, h-a-s-n ^o _____ reader, r-e-d-r _____

nearer, n-e-r-r _____ later, l-a-t-r _____

26. READING AND WRITING PRACTICE

You will notice that the number of words in longhand is getting smaller—a sign of the progress you are making!

Reminder: See Paragraph 16 for practice suggestions.

1. I, P. in
 2. ill, 2. ob
 3. my, m.
 buy, o
 3. p.
 in car, 4. I
 with, Sun,
 5. I, 30 min
 6. I purchased
 our
 7. Do, 9;
 9;



to 2 - Sat
 2. at 8, 8. I,
 bought.
 Fri, 9. O i
 Sat,
 rest, 10. I
 week, u - u >
 10. I tho it, 20.
 I to y,
 i -

UNIT 6



In Unit 6 you will study two more Notehand characters, a second form for *s-z*, and another set of six brief forms.

Beginning with this unit, you will find a Reading and Writing Practice after each new character or word-building principle is introduced.

27. Alphabet Review. Up to this point you have studied 13 Notehand characters. It is important that you be able to identify each of them *without hesitation*. Under each Notehand character, write the longhand letter that it represents.



28. Left S and Z. The first Notehand stroke you learned was the small downward curve for *s* and *z*. Because these sounds are so frequent, a second form has been provided to represent them—a “backward” comma, written downward. The use of the two forms for *s* and *z* makes it possible to obtain an easy joining in any combination of strokes. Use whichever *s* makes the easier joining in a word. For convenience, this stroke is called the “left *s*.”

Left S ↙

days, d-a-y-s  _____

seems, s-e-e-m-s  _____

stores, s-t-o-r-e-s  _____

most, m-o-s-t  _____

fears, f-e-a-r-s  _____

trades, t-r-a-d-e-s  _____

READING AND WRITING PRACTICE



1. i o v er
at i > 2. o b u
4 el me on
o ne > 3. u
of the o s
s b paving >
4. o d i o)

to y college >
5. u y , b .)
u " in 10 l ,
6.) u y) u
than . yr > 7.)
4 x) lat's b .

29. P. The Notehand character for p is the same shape as the left s except that it is about three times as long.

P ↓

pay, p-a 6 _____ praise, p-r-a-s 6 _____

pair, p-a-r 6 _____ please, p-l-e-s 6 _____

paid, p-a-d f _____ hope, h-o-p i _____

Did you notice that in *praise* and *please* the p joins to r or l with one smooth motion, without an angle between the p and the r or l?

READING AND WRITING PRACTICE



1. s f e 6 2. o b our i - b
2. 6 b him \$120 > 1. p u i - o

2. the *o* > 3. *o*
 of the *o* in.
 of *o* > 4. *o* >
 of *o* > 5. *o*
 of *o* in men >

6. *o* > that *o* >
 of the *o* > 4
 of *o* > 7. *o*
 of *o* > *o*
 of *o* >

30. B. The Noteland character for *b* is the same shape as the character for *p* except that it is about twice as long.

B *b*

Compare: Left S *c*

P *c* B *c*

bay, b-a *b* _____

brief, b-r-e-f *b* _____

base, b-a-s *b* _____

blame, b-l-a-m *b* _____

bone, b-o-n *b* _____

neighbor, n-a-b-r *b* _____

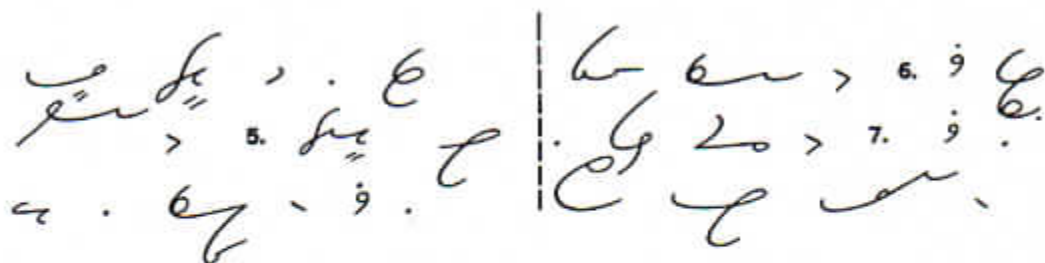
Did you notice that the *b* joins to *r* or *l*, as in *brief* and *blame*, with one smooth motion, without an angle?

READING AND WRITING PRACTICE



1. *o* *o* *o* first
o > 2. *o* >
 2. *o* *o* in
 on *o* *o* on Sat,

3. *o* *o* . order)
 1,500 *o* 1,200 *o*
 cards *o* 100 *o* of
o *o* > 4. *o* *o*



31. Brief Forms. The following six brief forms will come up again and again in all the writing you do. Practice them, following the suggestions given in Paragraph 5, until you know them well.

- ✓ it / _____ are, our ✓ _____
- in _____
- of ✓ _____ will ✓ _____
- ✓ *the / _____

*The word *the* is represented by a short upward curve. This curve represents the sound of *th*, which you will study later.

Did you notice that the Notehand *r* stands for two words? Perhaps you have already discovered that a few Notehand characters represent more than one word. You will never have any difficulty selecting the correct word in a sentence; the sense of the sentence will always give you the answer.

32. Phrasing. The brief forms in Paragraph 31 enable us to form additional useful, timesaving phrases.

- ✓ of the ✓ _____ in our _____
- ✓ in the ✓ _____ it will _____
- ✓ it is ✓ _____

Phrasing, in addition to saving writing time, gives us another advantage—a phrase is easier to read than the parts of a phrase written separately. You are less likely to misread ✓ than the separate parts — and ✓ .

READING AND WRITING PRACTICE

The brief forms and phrases you studied in Paragraphs 31 and 32 are used many times in the sentences in the following Reading and Writing Practice to help impress them on your mind.

Group A

<p>1. y u (e) ✓ - shape t e ✓ h u 2. n e → 25, 2 e n - car at (end ✓ n 2. (p u b →</p>	<p>\$450 } , 3. i (e) ✓ (e u e - e r 2. ✓ e - e ✓ el.) \$50, 4. i 6 → \$50) e (e.</p>
--	---

Group B

<p>5. o e → i e (e r election) e. e b) e) e , 6. ✓ b no , → 4-1414, 7. f , - g u r</p>	<div data-bbox="1008 711 1149 859" data-label="Image"> </div> <p>- car - sold, 8. (e u e take t d , \$10. 2 e worth u -</p>
---	---

Self-Check. Before proceeding with Unit 7, complete the self-check on Units 2-6 on pages 31 and 32.

SELF-CHECK ON UNITS 2-6

Wouldn't you like to know what progress you are making? You can quickly find out by completing this self-check. Before you do so, however, review everything you studied in Units 2-6. Then:

1. Transcribe the Notehand words, brief forms, and phrases in Part I.
2. Transcribe the sentences in Part II.

Time yourself to see how long it takes you to complete your work. After you have completed the self-check, correct it; the key appears on page 173.

Time Goal: 15 minutes. Error Goal: 6 errors.

PART I

Words

- | | |
|---------------------|---------------------|
| 1. <i>g</i> _____ | 11. <i>d</i> _____ |
| 2. <i>g</i> _____ | 12. <i>e</i> _____ |
| 3. <i>re</i> _____ | 13. <i>o</i> _____ |
| 4. <i>o</i> _____ | 14. <i>re</i> _____ |
| 5. <i>g</i> _____ | 15. <i>o</i> _____ |
| 6. <i>o</i> _____ | 16. <i>o</i> _____ |
| 7. <i>d</i> _____ | 17. <i>re</i> _____ |
| 8. <i>re</i> _____ | 18. <i>e</i> _____ |
| 9. <i>re</i> _____ | 19. <i>er</i> _____ |
| 10. <i>ed</i> _____ | 20. <i>re</i> _____ |

Brief Forms

- | | |
|-------------------|-------------------|
| 1. . _____ | 4. <i>o</i> _____ |
| 2. <i>)</i> _____ | 5. <i>)</i> _____ |
| 3. <i>)</i> _____ | 6. _____ |

Phrases

- | | |
|--------------------|--------------------|
| 1. <i>oo</i> _____ | 2. <i>oo</i> _____ |
|--------------------|--------------------|

3. 2 _____ 5. 9 _____
 4. o _____ 6. Lo _____

PART II

Sentences

1. v o no m v t o

2. i b o #100 t b

3. v i b) v) e x

4. f f #150) e v t m

5. o b e t e s

6. v) - g v l e s - v - o

7. l l e t s g



How to Listen for Notemaking

Most of us take listening for granted. We do not rank it as equal in importance with reading, writing, and speaking. Yet it may surprise you to know that you spend more time listening than in any of the other three communication arts. In fact, of the total time spent communicating, about 45 per cent is spent in listening!

The ability to listen effectively should not be confused with the ability to hear. You may hear every word your Aunt Gracie said in that long telephone conversation, and yet you may not actually have *listened* to any of it. You may sit on the front row during a speech by a political candidate, with your eyes and ears glued to the speaker, and still not be able to give even a hazy account of what he said.

CASUAL LISTENING AND ACTIVE LISTENING

Basically, there are two kinds of listening: casual listening and active listening. Casual listening usually results in absorbing just enough of the speaker's remarks to keep a conversation going. In a conversation with a friend, or a chat on the telephone, or a group discussion at the bridge table, you can get by with casual listening. It doesn't usually matter whether what you hear really "soaks in." Because we do so much of this kind of listening, we are inclined to forget that there is any other kind!

Active listening, on the other hand, means concentrating on what you are hearing, trying to absorb and fix in your mind

as much as you possibly can. It calls for actively participating mentally in what you hear and thinking about the speaker's remarks as he makes them. Active listening is vitally important in many situations; for example, when a doctor listens to a patient describe an ailment, when a lawyer hears his client's account of an accident in which he was involved, when an employee receives instructions from his supervisor on how to do a job.

GOOD NOTEMAKING AND ACTIVE LISTENING GO TOGETHER

Studies of listening show that, of what we hear, we forget most of what we are going to forget—about 50 per cent—immediately after we hear it. And we forget another 25 per cent about two months later. This factor of forgetting makes it imperative that the listener make good notes while he is listening, because only through good notes can he retain in permanent form the important ideas he hears.

Good listening and good notemaking, therefore, go hand in hand. In fact, the process of making notes during a meeting or discussion encourages active participation in listening. At the same time, active listening is essential to good notemaking.

PARTICIPATE ACTIVELY IN LISTENING

Effective listening habits can be acquired. But, like any other art, active listening must be worked at if it is to be mastered.

There is no magic formula for learning how to listen effectively. It is something you must do for yourself. First, realize the importance of good listening; then, want to listen effectively; and, finally, practice listening effectively until it becomes an established habit.

Participating actively in listening has six fundamental requirements:

1. A desire to listen
2. An open mind
3. Concentration
4. Alertness in grasping essential ideas
5. Alertness in listening for related ideas
6. Notemaking

A Desire to Listen. Listening is a strictly voluntary activity, and the incentive has to come from you. Since the basic purposes of meetings and discussions are acquiring information and exchanging ideas, then you should "listen to learn."

An Open Mind. Bring an open mind to the listening situation. We often assess people and ideas in an introspective, personal manner, based on our pet likes and dislikes. For example, the speaker's appearance, his pronunciation, his voice, his mannerisms — perhaps even an occasional error in grammar — may annoy the listener so much that he can-

not concentrate on what is being said. Or perhaps the listener has a special prejudice or strong feeling concerning the subject. These prejudices close the listener's mind and limit his ability to listen.

To be an effective listener try to overlook personal irritants; concentrate on what is "coming out" rather than on the person or on your prejudices.

Concentration. Do not allow the annoyances just mentioned to interfere with your receptivity to what is said. You are in a position to "tune in" or "tune out" the speaker as you wish. Your willingness to pay attention to what is being said is your "tuning device." And you may be tempted to "tune out," because many speakers speak much more slowly than many listeners can comprehend. In fact, the typical listener can comprehend at a rate approximately four times faster than some speakers talk. The listener should use this "spare" time for concentration — not for woolgathering.

The typical listener frequently indulges in daydreaming or detouring into unrelated thoughts. Once the listener is tuned out, he may get hopelessly lost when he tries to re-enter the discussion because he will have lost a part, perhaps a significant part, of what has been said. Concentration is almost a full-time job for the active listener — not something to "put on and take off" as the fancy pleases him. Concentration requires self-discipline and means paying attention and sustaining it throughout the lecture or discussion.

Alertness in Grasping Essential Ideas. Be on the alert to grasp the speaker's essential ideas. Try to think along with the speaker. You may even anticipate what he is going to say next — or at least the direction of his remarks. When an essential idea, fact, or piece of information is conveyed to you, rephrase it mentally in your own words. This process of rephrasing mentally to yourself what you hear will help you understand and remember what you hear. Note the example on the opposite page.

Businessmen attend many meetings and have frequent opportunities for notemaking.

Ewing Galloway



THE SPEAKER IS SAYING:

Many of the Mediterranean cities were already thriving veterans of trade. They had been toughened and enriched by the Crusades. In Italy, besides Venice, there were Genoa, Lucca, Pisa, Florence, Milan, and a good many others. In southern France, there were Narbonne, Montpellier, and Marseilles; and in Spain there was Barcelona. Through most of the thirteenth and fourteenth centuries, however, Venice was the undisputed mistress of Mediterranean trade. In the 1300's she won a feud with her strongest rival, Genoa, for leadership.

Alertness in Grasping Related Ideas. Listen for related ideas and information, such as illustrations, anecdotes, and "asides," that elaborate, provide insight, and give support to the main ideas and information. For example, in the talk on Venice just illustrated, the speaker may continue:

Incidentally, this rivalry between Venice and Genoa had some interesting sidelights. Captains of Venetian ships were instructed to get there and back before the Genoese ships at all costs, regardless of who else was involved, and many unscheduled races were staged in the Mediterranean. To keep ahead of her rival, Venice even had an ambassador in England to smooth the way for her merchants there. The city fathers gave specific instructions, too, to the ambassador about putting up a good front. He was instructed to wear a fine scarlet gown and he was required to maintain four servants, two pages, a cook, and a secretary....

You can see that these sidelights add both color and interest, even though not worth recording in your notes. If you are listening actively, however, your impressions of Venice as a leader in Mediterranean trade are much more vivid.

Notemaking. Make notes as you listen. Since what we hear is perishable, the main ideas (along with related and supporting ideas) must be captured and retained for later reference. Good notemaking simply consists of putting on paper, in your own words, the essential ideas and information.

Notehand gives the listener more time

YOU MIGHT BE THINKING:

Several Mediterranean cities were old hands at trade. Crusades helped to build them. A number of cities were in Italy, France and Spain. Venice, though, was undisputed leader through most of the thirteenth and fourteenth centuries. Surpassed her old enemy, Genoa, in 1300's.

to think about what is being said and gives him time to record more complete notes. "More complete notes" does not mean verbatim notes. Even though Notehand gives the listener an efficient writing tool, he should not attempt to record a speaker's remarks verbatim. Verbatim notes are necessary only when:

1. You wish to make a direct quotation from what you hear or read.
2. You wish to memorize a statement, such as a famous quotation, a poem, or a rule of law.
3. The material on which you are making notes contains many technical or commonly used terms for which there are no satisfactory substitutes.

HOW TO MAKE NOTES AS YOU LISTEN

Following are practical suggestions to help you achieve active participation in listening and making good notes.

Make Notes in Your Own Words. Making notes in your own words will help you in these significant ways:

1. It will help you prepare more useful notes — notes that convey in your own vocabulary only the essentials of what you have heard.
2. It will help you think for yourself. Making notes in your own words requires you to analyze, interpret, relate, and summarize what you hear.
3. It will help you remember because

it requires you to participate actively in what you hear.

Listen for Cues. The most important ideas and information in a speaker's remarks will often be cued by such statements as "first," "second," "third," "another important consideration," and "finally." Or they may be cued by superlatives, such as "the most significant thing that happened during this period was," or "the best explanation is," or "the most successful method was." Watch for these cues; in many cases, they will provide important headings in your notes.

Contrasts and comparisons are often introduced by such cues as "on the other hand," "besides," "on the contrary," "moreover," "however," and "furthermore." In your notes these become subpoints or parenthetical statements.

Speakers will often cue in a listener with such signals as "in summary," or "note particularly that," or "now, let's turn our attention to." Pauses, intonations of voice, gestures, and other techniques used for emphasis are other helpful cues.

Flag Important Things in Your Notes. Flag your notes with signals of importance. These might be brackets, underscores, arrows, or indentions. Whatever the device, flagging notes will make it easier to use the notes later.

Go Over Your Notes Promptly. After you have made your notes, go over them promptly. In this way you can review your notes and make additions and changes in them, so that they will be of the greatest possible value to you when you refer to them later.

PRACTICAL TIPS AND SUGGESTIONS FOR NOTEMAKING

COMBINE LONGHAND AND NOTEHAND

Even though you have completed only five units in Notehand, you can already form outlines for a great many useful words. Why not start putting this knowledge to work for you in the everyday writing you must do.

Write in Notehand the words that come to you readily; write the rest in longhand. Of course, at this stage you will, no doubt, have more longhand in your notes than Notehand; but as you progress with your study of Notehand, you will find yourself using more and more Notehand and less and less longhand.

CONCENTRATE ON MOST-USED NOTEHAND FORMS

One helpful device that will enable you to increase the percentage of Notehand

outlines in your notes is based on scientific research that has been done in the field of word frequency. This research has shown that the ten most frequent words in the English language and their repetitions account for approximately 25 per cent of all the writing you will ever do. At this stage, make a special effort in everything you write to use the Notehand forms for at least these words:

I	the	a, an	of	in
o	r	.	"	-
for	it	is	have	will
)	/	,)	✓

You have already learned all these words as brief forms. They were given special abbreviations in Notehand because of

the high frequency with which they occur. They are called to your attention again here so that you may concentrate on them.

Suggestion: Write these ten Notehand outlines on a card and keep it before you whenever you are writing anything for your own use. Use the Notehand form every time you have occasion to write one of the words. Soon you will find yourself using

these Notehand forms automatically.

An example of how, in your every day writing, you can take advantage of the Notehand you know is shown below.

Self-Check. After you have completed Unit 7, see how well you grasp the suggestions on how to listen for notemaking by filling out the self-check on pages 38 and 39.

APRIL 7

Spent P.C. with
good C. but
C. died down & L.
brought C. on

Had . from fr
d. in beg in Fri.
1 yr. job him
2 week dept.
6 fr \$50 a #60
of money.

Finished " . 2 v
2 Cities

6 v call to Dad.
fine.

APRIL 8

to in v
P.C. 7/6 v s
scouts C. this 2.4 v s
2 scouts v 4 to
C. #600 by v
15 v new v
not be s. b.

Had . G chat with
new G . 9 s
in C. business.
is also C. .
was s f)
then 10 s yr.

Went C. s 2.

(Key appears on page 173.)

SELF-CHECK ON UNIT 7

HOW TO LISTEN FOR NOTEMAKING

PART I

1. Knowing how to listen effectively is a great asset to the person who wishes to make meaningful notes. One of the most important elements of effective listening is active participation on the part of the listener. In the space below, list the six fundamental requirements for active participation in listening.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

2. To make good notes as you listen, you should:

1. _____
2. _____
3. _____
4. _____

3. When you listen, you should be alert for cues that will help you identify ideas and information that should be recorded. Can you list seven words or expressions that often introduce ideas or information of importance?

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

PART II

1. If you were listening to the following extract from a discussion on contracts, could you identify the cues that introduce important ideas that you should record in your notes? Underscore these cues.

Contracts may be broken in three ways:

To begin with, they may be broken by renouncing liability. A party may decide he does not want to go through with a contract. The contract is considered to have been broken immediately, even though performance by the breaching party is not yet due. The injured party may institute an action for damages at once.

Then, contracts may be broken by making performance impossible. A party may make it impossible for himself to fulfill a contract. For example, he may contract to sell a certain article to a person and then sell it to another or destroy it.

Finally, contracts may be broken by failure to perform. When the performance of a contract is due, a party may wholly or partially fail to perform what he promised to do.

2. Make a set of notes on the above extract. Try to write at least the most frequent words in Notehand. Be sure to supply a heading. Your notes should not require more than four or five lines.

Note: Check your work against the suggested answers on page 174.

UNIT 8



In Unit 8 you will study three additional Notehand characters. When you complete this unit, you will have taken up more than half the alphabetic characters of Notehand.

33. OO. The sound of *oo*, as in *to*, is represented by a small hook. It is called the *oo hook*.

oo ↗

Spell: to, t-oo

to, too, ↗ _____	room ↗ _____
two ↗ _____	_____
who ↗ _____	_____
do ↗ _____	noon ↗ _____
true ↗ _____	move ↗ _____
soon ↗ _____	_____

Did you notice that the *oo hook* is placed on its side in *noon* and *move*? The *oo hook* joins more easily to the end of *n* and *m* if it is placed on its side than if it were written in the normal manner.

READING AND WRITING PRACTICE



1. <i>to</i> ↗ <i>two</i> ↗ <i>who</i> ↗	2. <i>to</i> ↗ <i>two</i> ↗ <i>who</i> ↗	3. <i>to</i> ↗ <i>two</i> ↗ <i>who</i> ↗	4. <i>to</i> ↗ <i>two</i> ↗ <i>who</i> ↗	5. <i>to</i> ↗ <i>two</i> ↗ <i>who</i> ↗	6. <i>to</i> ↗ <i>two</i> ↗ <i>who</i> ↗	7. <i>to</i> ↗ <i>two</i> ↗ <i>who</i> ↗
<i>repaired</i> ↗	<i>repaired</i> ↗	<i>repaired</i> ↗	<i>repaired</i> ↗	<i>repaired</i> ↗	<i>repaired</i> ↗	<i>repaired</i> ↗
<i>from</i> ↗	<i>from</i> ↗	<i>from</i> ↗	<i>from</i> ↗	<i>from</i> ↗	<i>from</i> ↗	<i>from</i> ↗
<i>that</i> ↗	<i>that</i> ↗	<i>that</i> ↗	<i>that</i> ↗	<i>that</i> ↗	<i>that</i> ↗	<i>that</i> ↗

r = p s u el | Hotel r
 H p l | r s b

34. K. The Notehand character for k is a short forward curve. Notice how it is derived from its longhand form.

K 

ache		_____	keep		_____
take		_____	baker		_____
make		_____			_____
		_____	claim		_____
care		_____			_____

Did you notice:

- That k and r, as in baker, join with one smooth, wavelike motion?
- That k and l, as in claim, join with a "hump" between the k and the l?

READING AND WRITING PRACTICE



1.					
		2.			9.
					5.
hard		his			file
6.	3.				up
					6.
	as				on
	4.				car
					7.

35. **G.** The Notehand character for *g*, as in *gate*, is the same shape as the character for *k* except that it is about three times as long. It is called "gay." Notice how it is derived from its longhand form.

G 

Compare: **OO**  **K**  **G** 

Spell: **gave**, *gay-a-v*

gave  _____ **great**  _____

go  _____ **grade**  _____

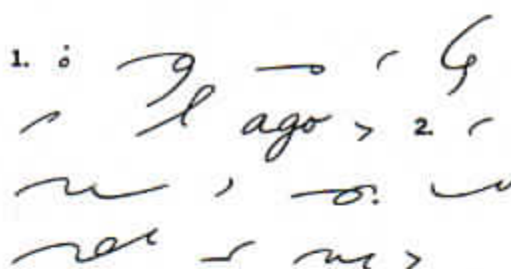
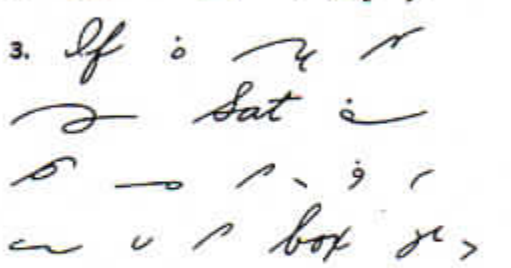

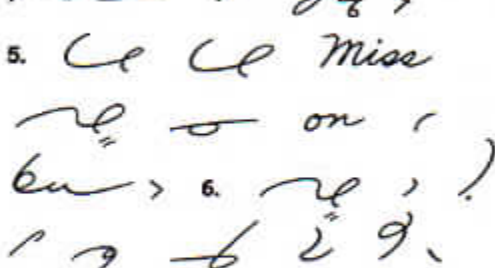
glare  _____ **grow**  _____

Did you notice that:

- When *g* joins to *l*, as in *glare*, it is written with one smooth motion?
- When *g* joins to *r*, as in *great*, it is written with a hump between the *g* and the *r*?

READING AND WRITING PRACTICE



<p>1. </p> <p>2. </p>	<p>4. </p> <p>5. </p>
---	---

UNIT 9



Four more Notehand letters are introduced in Unit 9.

36. **Sh.** The Notehand character for the sound of sh, as in *she*, is a very short downward straight line. It is called "ish."

Sh *ish*

Spell: *she, ish-e; share, ish-a-r*

she <i>ish</i> _____	shoes <i>ish</i> _____
share <i>ish</i> _____	show <i>ish</i> _____
shape <i>ish</i> _____	shown <i>ish</i> _____

Did you notice that the oo hook and the s in *shoes* join without an angle?

READING AND WRITING PRACTICE



1. <i>ish</i> ✓ → <i>ish</i>		<i>ish</i> cash <i>ish</i>
<i>ish</i> bought → <i>ish</i>		<i>ish</i> <i>ish</i> <i>ish</i>
<i>ish</i> → <i>ish</i> <i>ish</i> <i>ish</i>		5. <i>ish</i> <i>ish</i> <i>ish</i>
stock) Xmas →		that <i>ish</i> <i>ish</i>
3. <i>ish</i> <i>ish</i> Mrs <i>ish</i>		<i>ish</i> on → <i>ish</i> <i>ish</i>
<i>ish</i> line <i>ish</i> <i>ish</i>		6. By <i>ish</i> 10,000 <i>ish</i>
<i>ish</i> visit <i>ish</i> <i>ish</i>	<i>ish</i> <i>ish</i> <i>ish</i> <i>ish</i>	
<i>ish</i> → <i>ish</i> <i>ish</i> sell	<i>ish</i> <i>ish</i>	
20 <i>ish</i> <i>ish</i> stock		

37. Ch. The Notehand character for the sound of ch, as in each, is a downward straight stroke about three time as long as sh. It is called "chay."

Ch / ↓

Spell: each, e-chay; reach, r-e-chay

each *9* _____ chairs *be* _____
 reach *9* _____ cheer *be* _____
 teach *9* _____ chose *be* _____

READING AND WRITING PRACTICE



1. *me from book on of we be at*
9 2. 7 1 1 2 be
9. 2 w. book of 4 5 6 7 8 9
on 1 2 3 4 5 6 7 8 9
of 2 3 4 5 6 7 8 9
we 1 2 3 4 5 6 7 8 9
be 1 2 3 4 5 6 7 8 9
 3. *at 1 2 3 4 5 6 7 8 9*

38. J. The Notehand character for the sound of j, as in age, is a long downward straight stroke, somewhat longer than ch.

J / ↓

Compare: Sh / Ch / J /

Spell: age, a-jay; cage, k-a-jay

age *9* _____ strange *9* _____
 cage *9* _____
 pages *9* _____ change *9* _____
 stage *9* _____

READING AND WRITING PRACTICE

1. *me* *to* *be*
 2. *to* *be* *at* *the*
with *the* *ob*
 errors on *to* *to*
 3. *to* *to* *at* *to*

40 > 4. *to* *to* *to*
to *to* *to*
 5. *to* *to* *to*
with *to* *to*
to *to* *to*
 6. *to* *to* *to*

39. Long i. In Notehand, the sound of long i, as in my, is represented by a broken circle.

to

my *to* _____

file *to* _____

might *to* _____

light *to* _____

sign *to* _____



READING AND WRITING PRACTICE

1. *to* *to* *to*
to *to* *to*
 4. *to* *to* *to*
 on *to* *to* *to*
 town x > 3. *to* *to*
to *to* *to* *to*
 to my 50 *to* *to*
 ago *to* *to*

to *to* *to*
 4. *to* *to* *to*
to *to* *to*
to *to* *to* *to*
 5. *to*
to *to* *to* *to*
 6. *to* *to* *to*
to *to*

UNIT 10



In Notehand, as in English, the vowels represent more than one sound. In this unit you will study three additional sounds represented by the circle for e. You will also learn another set of six brief forms.

40. **Alphabet Review.** Thus far you have studied five vowel sounds – the most frequent ones of the English language. Under each Notehand outline below, write the longhand sound it represents.

o o o u u

41. **Ē.** The tiny circle that represents the sound of ē, as in *heat*, also represents the sound of ě, as in *get*.

Spell: **get, gay-e-t; set, s-e-t**

get

g e t

ever

e v e r

very

v e r y

telling

t e l l i n g

check

c h e c k

*next

n e x t

*X has the sound of ks; it is, therefore, represented by the Notehand characters ks.

READING AND WRITING PRACTICE



1. *g e t*
h e r e
and h e
if you e v

Fri e d 2. *h e r e*
h e r e
h e r e 3. *h e r e*
h e r e

4. f ^h l ^o u ^u v j	ru on r g h,
y i a z	7. b ^o p s t e l
i has e y	- t ^h or Mon >
5. o o e t	8. s l c d
h > 6. o b . y	e ^o s i) r ^u .

42. ĩ. The small circle also represents the sound of ĩ, as in him.

Spell: him, h-e-m; his, h-e-s

him <i>o</i> _____	little <i>o</i> _____
_____	_____
give <i>g</i> _____	if <i>ʔ</i> _____
_____	_____
his <i>ʔ</i> _____	fix <i>ks</i> _____
_____	_____

Did you notice that the x in fix is represented by ks?

READING AND WRITING PRACTICE



1. e ^h s #1,500 t	Fri- s ^o o ^o i x ⁷
e ^o i s , u	4. t ^h o ^o s h ^o
ou i r r k ^o	16 ac r p t o
2. t ^h y , d e b	u r y l e e
i e ^h y i u	9 o y v y .
s) p > 3. o b .	d v t > 5. i
e r i i	h e , d f ,

6. *er - io* | *ey so*
de u - 9 i de | *again -*

43. **Obscure Vowel.** The small circle also represents the obscure vowel sound heard in *her, firm, church*.

Spell: her h-e-r; church, chay-e-r-chay

her *e* _____ firm *er* _____
 church *er* _____
 hurry *er* _____ serving *er* _____
 turn *er* _____

READING AND WRITING PRACTICE



1. *er de*
g i 10 l 6
 before *er i u*
 2. *er u ne*
er u he 3. *i*
ey i 1 ou
er er
 res. *er . ee*
u 4. *er*
er de l - 6
 Sept 8 5. *er*
er u er

i Mon, 6. er s: 0
er u u i
er er wed er
er er
er er
 5 u 6 l, *er*
er er er
 - *er absence. er*
er

44. **Past Tense.** As you no doubt have already noticed, in forming the past tense of a verb, we simply add the Notehand character for the sound that we hear in the past tense. In some words, the past tense has the sound of *t*, as in *baked*, (*b-a-k-t*); in others, it has the sound of *d*, as in *saved* (*s-a-v-d*).

baked *lv* _____ saved *lv* _____

reached *lv* _____ stayed *lv* _____

READING AND WRITING PRACTICE



1. *lv* *lv* *lv*
lv *lv* *lv*
lv 2. *lv* *lv*
lv *lv* *lv*
lv *lv* *lv*
3. *lv* *lv* *lv*
lv 4. *lv* *lv*
lv *lv* *lv*

Mon > 5. *lv* *lv* *lv*
lv *lv* > 6. *lv* *lv*
lv *lv* *lv*
lv *lv* *lv* not
lv *lv* > 7. *lv* *lv*
lv *lv* *lv* with
lv *lv* *lv*

45. **Brief Forms**

shall *lv* _____ when *lv* _____

be, by *lv* _____ would *lv* _____

you *lv* _____ were *lv* _____

READING AND WRITING PRACTICE

Your Reading and Writing Practice consists of a number of personal letters. You will notice that these letters are written almost completely in Notehand, with only an occasional word in longhand – a sign of the rapid progress you are making.

As you work with each Reading and Writing Practice, are you making proper use of the key in the back of the book? Remember, the key is not to be used as a "last resort" after you have struggled unsuccessfully to decipher an outline. The key will serve you most effectively if you refer to it the moment you cannot read an outline after having spelled it. Your key is a timesaver!



1. I see: / n
 w n) n x n
 he 15 2 x 0
 g, or of not
 u o b e n
 n) -> H w
 n) , or b u
 e -> (h 12 - f

2. I see: / / (u
 in m o n e r e b d , e ,)
 minutes u h - 6 0 e i b i e i
 9 0 e n e) ,
 v o b x } b - ;

g e n e
 (- n - 2

3. I see: u n l
 C i d e r e
 o d x n y
 Fri x d w .

w n i with .
 e b d , e ,)
 0 e i b i e i
 e ; but g - e
 Fri 1 . e - 6 - f



In Unit 11 you will learn two additional sounds represented by the a circle and two forms for expressing *th*.

46. **Ä.** In Unit 2 you learned that a large circle represents the sound of *ā*, as in *may*. This large circle also represents the sound of *ā*, as in *had*.

Spell: had, h-a-d; has, h-a-s

had *h* _____ after *h* _____
 has *h* _____ can *h* _____
 at *h* _____ fast *h* _____

READING AND WRITING PRACTICE

No Business Runs Itself



I know that you can run a business that is successful. You can make a lot of money. You can be rich. You can be successful. You can be a millionaire. You can be a billionaire. You can be a multimillionaire. You can be a multimillionaire. You can be a multimillionaire.

47. **Ä.** The large circle also represents the sound of *ā*, as in *mark*.

Spell: mark, m-a-r-k

mark *m* _____ large *l* _____

charge *by* _____

part *6* _____

READING AND WRITING PRACTICE



<i>9</i>	<i>10</i>	<i>11</i>	<i>12</i>	<i>13</i>	<i>14</i>	<i>15</i>	<i>16</i>	<i>17</i>	<i>18</i>	<i>19</i>	<i>20</i>	<i>21</i>	<i>22</i>	<i>23</i>	<i>24</i>	<i>25</i>	<i>26</i>	<i>27</i>	<i>28</i>	<i>29</i>	<i>30</i>	<i>31</i>	<i>32</i>	<i>33</i>	<i>34</i>	<i>35</i>	<i>36</i>	<i>37</i>	<i>38</i>	<i>39</i>	<i>40</i>	<i>41</i>	<i>42</i>	<i>43</i>	<i>44</i>	<i>45</i>	<i>46</i>	<i>47</i>	<i>48</i>	<i>49</i>	<i>50</i>	<i>51</i>	<i>52</i>	<i>53</i>	<i>54</i>	<i>55</i>	<i>56</i>	<i>57</i>	<i>58</i>	<i>59</i>	<i>60</i>	<i>61</i>	<i>62</i>	<i>63</i>	<i>64</i>	<i>65</i>	<i>66</i>	<i>67</i>	<i>68</i>	<i>69</i>	<i>70</i>	<i>71</i>	<i>72</i>	<i>73</i>	<i>74</i>	<i>75</i>	<i>76</i>	<i>77</i>	<i>78</i>	<i>79</i>	<i>80</i>	<i>81</i>	<i>82</i>	<i>83</i>	<i>84</i>	<i>85</i>	<i>86</i>	<i>87</i>	<i>88</i>	<i>89</i>	<i>90</i>	<i>91</i>	<i>92</i>	<i>93</i>	<i>94</i>	<i>95</i>	<i>96</i>	<i>97</i>	<i>98</i>	<i>99</i>	<i>100</i>
----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	------------

48. Th. Two small upward curves represent the sound of th. (You are already familiar with one of them; it is the brief form for the.) Each of these strokes is called "ith." At this point you need not try to determine which th stroke to use in a given word; that will become clear to you as your study of Notehand progresses.

Over Th *↗* Under Th *↘*

Spell: they, ith-a; though, ith-o

they <i>↗</i> _____	though <i>↘</i> _____
that <i>↗</i> _____	those <i>↘</i> _____
than <i>↗</i> _____	throw <i>↘</i> _____
neither <i>↗</i> _____	rather <i>↘</i> _____

Saving with a Purpose



9) 2 E u	1) 9) . r u .
of 2 dull . x	e u . i > m
1000 . e u	1000 E u x
9 dollars i b :	2 r g r 9 r 9 x
2 of a . u	2 r - 1 . e
E r b u f	e o n g x
u o b . p	u .

UNIT 12



In Unit 12 you will study two additional sounds represented by the o hook, a very useful word ending, and another set of six brief forms.

49. **ō.** The small hook that represents the sound of ō, as in *low*, also represents the sound of ȝ, as in *hot*.

Spell: hot, h-ō-t

hot <i>ȝ</i> _____	copy <i>ȝ</i> _____
not <i>ȝ</i> _____	often <i>ȝ</i> _____
on <i>ȝ</i> _____	job <i>ȝ</i> _____

READING AND WRITING PRACTICE

The Tonic of Praise



ou . ȝ u .	(6 ee > 2 .
ey ȝ i v	o v p e .
ȝ e . ȝ u ;	u . b . ȝ ȝ ; ȝ .
ȝ) i . ȝ ȝ ;	ȝ i ȝ i ȝ ȝ
ȝ ȝ i ȝ (ȝ)	ȝ ; ȝ v ȝ . ȝ
. ȝ . ȝ i ȝ ȝ	ȝ ȝ ȝ ȝ "ȝ
ȝ ȝ ȝ . ȝ	ȝ "ȝ ȝ ȝ ȝ
ȝ ȝ i ȝ ȝ	- . ȝ ȝ . ȝ ȝ
ȝ . ȝ ȝ	ȝ ȝ ȝ i ȝ
ȝ = ȝ ȝ ȝ	ȝ ȝ ȝ ȝ (

. e - e u > r o y | . d / s i e v
 s n d . o / ? / ! / /

50. Aw. The o hook also represents the sound of aw, as in law.

Spell: law, l-o; cause, k-o-s

law *u* _____ also *u* _____

all *u* _____ cause *u* _____

ought *u* _____

READING AND WRITING PRACTICE

You Can Do It



r i v . e y | v i s i o n
 u s b ! | r i g h t
 e n d i t h | "O u r" u
 o f "a t" | w e l y u d
 i s i n g r u | u e l e a r n i n g
 - l y b : | p r i n c i p l e
 o f l a g e | a l y w e s
 n e o i d . | u l t i m a t e
 d o n g i n e | g u p n e .
 o r i n 2 o

51. **Word Ending -ly.** The word ending -ly occurs in hundreds of English words. In Notehand, -ly is represented by the c circle.

Spell: badly, b-a-d-lee

badly *f* _____ finally *de* _____

only *co* _____ easily *z* _____

sincerely *de* _____ readily *z* _____

READING AND WRITING PRACTICE

Four Ways to Be a Happier Person



Over the years
 I have seen
 people doing things
 which are
 very different
 from the way
 we usually
 do things. I
 have seen people
 who are
 very happy
 and who are
 very successful
 in their work
 and in their
 lives. I have
 seen people who
 are very kind
 and who are
 very generous
 to other people.
 I have seen
 people who are
 very brave and
 who are very
 strong. I have
 seen people who
 are very
 intelligent and
 who are very
 creative. I have
 seen people who
 are very
 beautiful and
 who are very
 charming. I
 have seen people
 who are very
 kind and who
 are very
 generous to
 other people.
 I have seen
 people who are
 very brave and
 who are very
 strong. I have
 seen people who
 are very
 intelligent and
 who are very
 creative. I have
 seen people who
 are very
 beautiful and
 who are very
 charming. I
 have seen people
 who are very
 kind and who
 are very
 generous to
 other people.

SELF-CHECK ON UNITS 8-12

Here is another opportunity for you to test the progress you are making with Notehand. Before you transcribe the two parts of this self-check, review everything you studied in Units 8-12. Remember to time yourself. After you have completed your work, correct it (the key is on page 177).

Time Goal: 15 minutes. Error Goal: 5 errors.

PART I

Words

- | | | | |
|-----|-------|-----|-------|
| 1. | _____ | 11. | _____ |
| 2. | _____ | 12. | _____ |
| 3. | _____ | 13. | _____ |
| 4. | _____ | 14. | _____ |
| 5. | _____ | 15. | _____ |
| 6. | _____ | 16. | _____ |
| 7. | _____ | 17. | _____ |
| 8. | _____ | 18. | _____ |
| 9. | _____ | 19. | _____ |
| 10. | _____ | 20. | _____ |

Brief Forms

- | | | | |
|----|-------|----|-------|
| 1. | _____ | 4. | _____ |
| 2. | _____ | 5. | _____ |
| 3. | _____ | 6. | _____ |

Phrases

- | | | | |
|----|-------|----|-------|
| 1. | _____ | 4. | _____ |
| 2. | _____ | 5. | _____ |
| 3. | _____ | 6. | _____ |

PART II

Sentences

1. $\frac{1}{2} (\frac{1}{3}) \frac{1}{4} \frac{1}{5} - \frac{1}{6} \frac{1}{7} \frac{1}{8} - \frac{1}{9}$

2. $\frac{1}{2} - \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \frac{1}{8} - \frac{1}{9}$

3. $\frac{1}{2} \cdot \frac{1}{3} \cdot \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \frac{1}{8} \frac{1}{9} \frac{1}{10} \frac{1}{11} \frac{1}{12}$

4. $\frac{1}{2} \frac{1}{3} (\frac{1}{4} \frac{1}{5} \frac{1}{6}) \cdot \frac{1}{7}$

5. $\frac{1}{2} \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \frac{1}{8} \frac{1}{9} \frac{1}{10} \frac{1}{11} \frac{1}{12}$

6. $\frac{1}{2} \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \frac{1}{8} \frac{1}{9} \frac{1}{10} \frac{1}{11} \frac{1}{12}$

7. $\frac{1}{2} \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \frac{1}{8} \frac{1}{9} \frac{1}{10} \frac{1}{11} \frac{1}{12}$



How to Read for Notemaking

For many people, reading is the principal source of notes. To make good notes from your reading, you need to know how to read effectively.

ACTIVE PARTICIPATION IN READING

You are more likely to understand and remember what you read if you actively participate in what you read. The degree to which you participate depends in part on your purpose in reading. Some kinds of material—such as the morning paper, a sports or fashion magazine, or a novel—you read primarily for general information, for enjoyment, or in the pursuit of some special interest. Such reading does not ordinarily require a high degree of participation and effort. But this is not the case when you read for personal improvement. Such reading requires a high degree of active participation by the reader if he is to understand and remember what he reads.

Active participation in reading means, essentially, reciting to yourself mentally and in your own words the gist of what you read. Let's suppose you read the following two paragraphs:

Spring used to be an unhappy season. Along with the swallow's chirp, wails of anguish were heard throughout the land as people wrestled with their income tax blanks. They used to have to pay taxes for the previous year's income—which often had already been spent.

Now things are better. All through the year our employers automatically withhold from each pay check most of what we shall have to pay the government. This puts us all

on a pay-as-you-go basis, so that by the end of the year we are more or less all paid up, even if our pay checks have all been spent.

After reading these paragraphs, stop and recite to yourself *mentally* and in your own words the gist of what you have read. The gist of the two paragraphs might be as follows:

People used to be unhappy in the spring because at that time they had to pay taxes on their previous year's income, which they often had already spent. Things are better today because employers automatically withhold a portion of the tax from each pay check. Consequently, by the end of the year most of our taxes are paid up, even though we have spent all that we earned.

SOME RULES FOR UNDERSTANDING AND REMEMBERING WHAT YOU READ

At first, you may find it difficult and awkward to recite to yourself mentally and in your own words what you read. But after you get accustomed to the process, you will find that you can do it more naturally. Even so, it will require some effort.

If you will observe the following rules conscientiously, you will be able to participate actively in what you are reading.

Survey What You Are Going to Read. Glance over the material before actually reading it. Read only the main headings and the subheadings to get an idea of what the material is about. Look at the illustrations—photographs, charts, tables, diagrams, and the like. Read summaries and review questions. This survey will give you a perspective of the material and help you de-

termine the important points to understand and remember.

Read Actively. After you have read a paragraph—usually an author develops a single idea in a paragraph—recite to yourself mentally and in your own words the gist of what you have read. As you do this, emphasize particularly the main idea and the significant details. These are what you want to remember; by concentrating on them you will fix them in your mind.

Reread If Necessary. Sometimes the material is hard to understand. If you don't understand something at the first reading, put it aside for a little while. Then come back to it later and read it again.

Study Examples and Illustrations Carefully. Examples and illustrations are prepared to help you understand and remember what you read.

An author often states or explains a principle and then follows with a specific example that applies the principle. For emphasis, this example is often printed in a style or size of type different from that used in the explanation. Do not pass over such examples; they will help you get a clearer picture of what the author is trying to say. In addition, study carefully all charts, drawings, graphs, tables, and other visual illustrations.

SELECTING THE ESSENTIALS FOR NOTEMAKING

Finding the Central Idea. The first essential to select in making notes from reading is the *central idea* in what you read. Finding the central idea involves recognizing the main or controlling idea. Most people who are good at selecting the central idea probably couldn't tell you how they do it. However, there are some general guides that will help you find the central idea.

There Is Usually Only One Idea Per Paragraph. Most paragraphs contain only one central idea. This is particularly true if the paragraphs are short. In searching for the



A. Devaney, Inc., N. Y.

As you read, recite to yourself mentally and in your own words the gist of what you have read.

central idea, look for the phrase or sentence in the paragraph upon which everything else depends. It is the one thing in the paragraph that can stand alone; everything else is related to it and depends upon it. Let's take a look at this example:

The report that is most inviting in appearance has the best chance of being read. To make it inviting, the writer types it neatly on good white paper. He makes sure that erasures, if any, are undetectable. He keeps the right-hand margins as even as possible. He is careful to see that the type is clean. If the report is to be bound, he selects a cover that is eye-appealing.

Notice in the example how everything in the paragraph relates to the central idea: the report that is most inviting in appearance has the best chance of being read. This statement stands alone, and the rest of the paragraph merely gives further explanations and examples. These explanations and examples are important, of course, in giving the reader an accurate picture of what the author is writing about and should not be ignored in notemaking.

First Sentence Often Conveys Central Idea. Usually the first sentence in the paragraph gives you the key to what the paragraph is about. More often than not, it is the central idea, as in the following example:

George Washington was by everyone's choice the chairman of the Constitutional Convention. There simply could be no other; he was foremost in everyone's mind. There was no one less the politician and more the disinterested leader. He was a Virginian, to be sure, but was not identified with sectional interests. Even Ben Franklin, the Federation's elder statesman, lacked Washington's stature. Washington was the most eminent American of his day as well as the one most responsible for the formation of his country.

The key sentence in this paragraph is clearly the first one. The rest of the paragraph is given over to reasons why Washington was chosen as chairman.

Last Sentence May Convey Central Idea. Occasionally the author deliberately buries the most important idea somewhere in the middle or at the end of the paragraph. This may be because the key idea has already been given in the heading; more often it is because the author feels he can make his central point better by first providing some dramatic background material. Can you find the central idea in the following paragraph?

The question of fall versus spring plowing is frequently debated. Such a question cannot be correctly answered without knowing what crop is to be grown. Plowing for spring-grain crops, which give their best yields when sown early, requires fall plowing to get maximum returns. If plowing is done in the spring, seeding of the crop is delayed and reduced yields result. In states where winter grains are grown, best yields have been obtained from plowing in the middle of July. The time of plowing is determined by the crop to be grown.

The theme of this paragraph is obviously centered around the statement, "The time of plowing is determined by the crop to be grown." The central idea is the last

sentence; everything else in the paragraph supports it.

Watch for Two Central Ideas in a Paragraph. Some paragraphs contain two or more central ideas, and the notemaker must find them. Notice the two central ideas in the following paragraph:

Credit is, from the point of view of the seller, simply confidence that a buyer will be willing and able to pay his bills when they become due. The seller gives evidence of his confidence by lending merchandise to the buyer. From the point of view of the buyer, credit is the power to obtain goods or services by giving a promise to pay money on demand or at a specific date in the future.

We won't argue the fact that this might have been better stated if it had been broken into two paragraphs—the first, a definition of credit from the viewpoint of the seller and the second, from the viewpoint of the buyer. But this is an actual paragraph from a textbook, and the fact remains that there are two central ideas. The notemaker must be on the alert for them and give them equal prominence in his notes.

Sometimes the Central Idea Is Elusive. In some paragraphs it is not easy to extract the central idea or a single statement that gives the key to the meaning of the paragraph. What is the central idea in the following?

The development of the radio placed a new burden upon presidential candidates. No longer could they escape the limelight by a "front-porch" campaign. The public wanted to hear them and, if possible, also to see them. Smith yielded to the new technique and toured the country extensively, speaking at various points before nationwide hook-ups. With radio broadcasting still in its infancy, he failed to make a good impression. He spoke from notes rather than from manuscript. While he was fascinating enough to the audience before him, he was often inaudible or inarticulate to the listeners. Moreover, his unusual accent and his occasional mispronunciations caused much unfavorable comment. Hoover, on the other hand, although a far less

effective public speaker, poured what he had to say directly into the microphone; and it came out better than it went in. His pronunciation was no better than Smith's, but it was the kind that most Americans were themselves accustomed to use and so gave little offense.

This paragraph has to be read carefully two or three times in order to grasp the central idea. Did you find it? The author is telling you the general effect of radio on presidential elections. But in addition to telling you that the radio had a great impact on presidential elections, he is also revealing one of the factors that caused the defeat of presidential candidate Alfred E. Smith. In fact, this is the central idea.

SELECTING RELATED IDEAS

In making good notes from reading, you must be interested in more than the central idea in what you read. You are interested also in facts, information, examples, and other ideas that explain, develop, and support the central idea. These essentials must not be overlooked, for they can be an important part of good notes.

To illustrate, let's take another look at the example on page 61. For notemaking

Look for the central ideas as you read; they will provide the framework for your notes.

H. Armatrong Roberts



purposes your analysis of this paragraph might be as follows:

Central idea: Report with inviting appearance has best chance of being read

Related ideas: Typed neatly on good paper
Erasures, if any, undetectable
Right-hand margins even
Clean type
Attractive cover, if bound

Selecting the central idea and selecting related ideas, facts, information, examples, and so on, for notemaking requires recognition and judgment as to what is important and what is relatively unimportant. Whatever is pertinent should be included in your notes. Good notes are sufficiently complete but not too complete. They are just complete enough to serve your purposes effectively as tools for learning and performance.

BREVITY IN MAKING NOTES IN YOUR OWN WORDS

Nearly everything we read except telegrams has more words than are really necessary for comprehension. "Why, then," you may ask, "don't writers cut out the extra words?" Well, the extra words make the material easier to read and understand. Books and other types of literature would be very hard to read if they were written like telegrams. Also, extra words make it possible for an author to say things in more interesting and striking ways.

When you make notes, however, you should eliminate most of the extra words. You should get down to the bare essentials. For example, read the following paragraph:

In all the pages of history, from the beginning of time, there is no blacker example of infamous treachery and inhuman cruelty than the campaign in which the Spaniards under Pizarro ravaged Peru and traitorously ex-

ecuted the Inca after extorting a vast treasure of gold as his ransom.

Notice how much more interesting and colorful this paragraph is because of the use of such words and phrases as *from the beginning of time*, *in all the pages of history*, *blacker example*, *infamous treachery*, and *traitorously*. Yet these words are not necessary in notes. As a matter of fact, your notes might simply read:

Spaniards under Pizarro were treacherous and cruel when they executed Inca after collecting ransom.

Thus, the 14-word note tells all that is necessary about the 48-word paragraph. The brevity of the note has saved about two-thirds of the time that would have been required to write the paragraph in full.

Include Useful Little Words. Brevity does not mean that you should write notes in telegraphic style from which useful little words like *and*, *to*, and *from* are omitted.

Because of the ease with which these little words may be written in Notehand, they can be used without any appreciable loss of time. Furthermore, notice in the preceding illustration how much the inclusion of the word *and* helps the sense of the notes.

Words like *to* and *from* can be important in interpreting your notes long after they were written. This is not always the case, but it is important not to leave them out just because they are short words.

Don't Be Too Brief. The effort to keep your notes brief must not be carried too far. Sometimes it may be quicker to write a slightly longer note than to take the time to decide how best to abbreviate it. In addition, notes must not be so brief that they are inadequate and difficult to use after they are made. Read the following paragraph:

Although medieval culture abounded in local, regional, and eventually national differences, the feudal upper classes throughout the West shared the way of life we call *chivalry*. This term comes from *chevalier*, the French word for *knight*. This chivalric code began as the simple creed of fighting men, and like most things medieval it came into full maturity about the thirteenth century.

The central idea of the paragraph might be reworded in your own notes as follows:

Feudal upper classes shared way of life called chivalry.

For good notemaking purposes, however, this description of the central idea of the paragraph is too brief. It would be more useful if it were worded as follows:

Chivalry was a way of life for feudal upper classes in West. Originally a simple creed for fighting men (term comes from French word for *knight*), it came into full maturity about the thirteenth century.







Notice, again, in this illustration the usefulness in notemaking, and especially in reading notes, of such little words as *a*, *of*, *for*, *in*, and *from*.

PRACTICAL TIPS AND SUGGESTIONS FOR NOTEMAKING

FREQUENTLY RECURRING NAMES

Often in meetings and discussions on which you are making notes, you will find some proper names recurring frequently. Here are some suggestions for expressing names in your notes quickly and distinctively.

1. Short, common names are best written in Notehand:

Smith  Baker  Price 
Lee  Jones  Barnes 

2. Long names that cannot be written easily and fluently in Notehand may be expressed by a block initial:

Rockefeller *R* Kennedy *K*

Eisenhower *E*

When you use this device for indicating names, be sure that somewhere on the page of notes you provide a key (*R*=Rockefeller, for example) so that when you refer to your notes later, you will not have to wonder whether *R* stands for Roosevelt or Rockefeller!

3. Some names can be indicated distinctively and quickly by using small, joined initials:

de Gaulle *dg* Abraham Lincoln *al*

Again, somewhere on your page of notes you should provide a key.

Notice how these suggestions are applied to the page of notes on page 66.

FREQUENTLY RECURRING EXPRESSIONS

In discussions and meetings you will also find some expressions recurring frequently. When you find an expression recurring again and again, you can save writing time by devising a shortcut for it. For example, if you are making notes on a dis-

cussion of life insurance, here are some shortcuts you might use:

life insurance *li* beneficiary *L*

endowment policy *t*

Caution 1: Key all shortcuts you devise in your notes.

Caution 2: Guard against devising too many shortcuts. Shortcuts can be justified only for expressions that occur frequently.

MOST-USED NOTEHAND FORMS

Here are ten more of the most frequently used forms to add to your card:

to	you	your	that	he
<i>ɾ</i>	<i>n</i>	<i>ɹ</i>	<i>θ</i>	<i>h</i>
as	at	if	very	not
<i>ə</i>	<i>ət</i>	<i>ɪf</i>	<i>v</i>	<i>n</i>

Refer to your card constantly. Try to read all the words on your card a few times each day. Read them as rapidly as you can, sometimes forward, sometimes backward. The faster you can read them, the faster you will be able to write them.

Self-Check. When you have completed your work on this unit, see how well you can apply the notemaking suggestions in Unit 13 by filling out the self-check on pages 67 and 68.

Woodrow Wilson

Education

1. so edu. - south.
2. Entered Princeton U. - 1875.
3. Good debater but \rightarrow \rightarrow
run.
4. by 9 prof. and \rightarrow 9 pres. v pres.

Politics

1. Dem. elected N Gov. v
N. J. - 1910.
2. Dem. elected N Pres. - 1912.
i \rightarrow v \rightarrow possible (E
- Rep. 60.

Domestic W

1. Dem. \rightarrow called) \rightarrow
by - W G and Cong.
& Underwood \rightarrow \rightarrow .
2. W G and Cong. & \rightarrow
Reserve \rightarrow .

Foreign W

1. W \rightarrow) neutrality & \rightarrow
v war - 1914.
2. W's W G (& is elected :
) second \rightarrow - 1916 (\rightarrow \rightarrow)

(Key appears on page 177.)

SELF-CHECK ON UNIT 13

HOW TO READ FOR NOTEMAKING

PART I

See if you can find the central thought in the following paragraphs. When you have located it, write it in the space provided underneath the paragraph. *One sentence is all that is necessary.* Use as much Notehand as you can, but don't hesitate to write longhand when the Notehand form does not come to you readily.

1. You would be surprised if you knew how few application letters are actually read by the person who receives them. If a quick glance at the envelope shows incorrect placement of the address, poor typing, crooked stamp, or smudges, that letter will very probably be tossed into the wastebasket without being opened. The remaining letters will be screened in the same way, and only those that meet the appearance test will be read.

2. Each paragraph should revolve around one thought, and by far the great majority of them do. Within the paragraph, however, you usually find one sentence which states clearly the main thought of the paragraph. This sentence is commonly called the "topic" sentence. This sentence is different from the others within the paragraph. It is more inclusive. It glows with the concentrated white heat of the *whole* idea. The other sentences will break down the thought within this topic sentence as a prism breaks down the rays of light. They will help you to see the central thought in all of its meanings.

3. Successful salesmanship is 90 per cent preparation and 10 per cent presentation. Salesmen who plan their sales presentations before they deliver them completely outsell those salesmen who try different selling methods on each prospect. Hit-or-miss sales talks are not convincing. A salesman cannot leave his sales presentation to the inspiration of the moment any more than a speaker or teacher can face his audience without having taken care and time to prepare what he is going to say.

4. The American public spends nearly one hundred million dollars a year for laxatives, tonics, and other preparations to aid digestion. Many people have the idea from radio and television broadcasts and displays in drugstores that in recent years the human digestive system has fallen down on its job, that it now requires a variety of chemical crutches to get it through a day's work. The truth of the matter is that a healthy digestive system gets along very nicely without drugs. All it needs is a little co-operation on your part.

5. As a salesman, you are engaged primarily in meeting and dealing with people outside your organization. But you are responsible also for maintaining good relations with your fellow workers. In your efforts to gain the friendship of prospects and to make sales, you are likely to forget that fellow workers in the company are actually helping you make these sales.

PART II

The ability to devise shortcuts for names and other frequently occurring expressions will be of great value to you in notemaking. If you found that the following names or expressions were coming up again and again in your classwork, what shortcuts would you devise for them in your notes?

- | | |
|-----------------------------|-------------------------------|
| 1. Harvard University _____ | 6. life insurance _____ |
| 2. President Kennedy _____ | 7. atomic energy _____ |
| 3. Khrushchev _____ | 8. cold war _____ |
| 4. Woodrow Wilson _____ | 9. guided missile _____ |
| 5. de Gaulle _____ | 10. First National Bank _____ |

Note: Check your work against the suggested answers on page 177.

UNIT 14



Suggestion: Why not take a few moments to reread Paragraphs 5 and 16 to be sure that you are following correct practice procedures.

53. **Oi.** The sound of oi, as in boy, is represented by *o*.

Spell: toy, t-oi

boy *o* _____ oil *o* _____

toy *o* _____

enjoy *o* _____ boil *o* _____

READING AND WRITING PRACTICE



The Apple Eater

o b o b e o i a u k e e
o b u r o e v s b .
o p o i o i c , indeed , y
o i o v u . v . b > o . b i
e b . b o u e e e u . i
i v b . s r o i k o l e r p o
e . i o e v l n o . e s
o o a i o) r e i o i o
o . o k e u k e o b d y and
v f = i o r v y i o v . e
i e . . 2 k b : i o i l . b b
e e u p . i o o i e and - yrs .

54. **Word Ending -ure.** The word ending -ure, as in secure, is represented by the Notehand r.

Spell: secure, s-e-k-r

secure *r* _____ nature *r* _____

failure *r* _____ figure *r* _____

READING AND WRITING PRACTICE



Secure nature failure figure

55. **Word Ending -ual.** The word ending -ual, as in actual, is represented by the Notehand l. (Sometimes this ending is spelled uel, as in Samuel, or ule, as in schedule.)

Spell: actual, a-k-t-l

actual *l* _____ annual *l* _____

factual *l* _____ schedule *l* _____

READING AND WRITING PRACTICE



fash: o b.
 v u b n
 w. d. b i
 v i f i s i o n
 i v i s i o n
 o v o b u
 b v o i n
 o o n e r e s

e g . i n a . i s u e
 f a s h i o n
 i n v i s i o n
 o v o b u
 b v o i n
 o o n e r e s

56. **Word Ending tion.** The word ending -tion (sometimes spelled -sion, -cean, or -shion) is represented by the Notehand sh.

Spell: nation, n-a-shun

nation *sh* _____ selection *sh* _____

fashion *sh* _____

ocean *sh* _____ vacation *sh* _____

READING AND WRITING PRACTICE

Vacation



i h b o o g y
 i n o n d a d
 c e n o o e .
 h v i s s b u
 s h i o n
 d a s h i o n
 y . i o b g . c o

o . . o
 u a i . s e d
 o . i . e y
 e a s h i o n
 o . i . g d a
 n e e b r .
 g r d s .

UNIT 15



57. ũ. The hook that represents oo, as in to, also represents the sound of ũ heard in but.

Spell: but, b-oo-t;

but	<i>h</i> _____	just	<i>h</i> _____
does	<i>B</i> _____	other	<i>m</i> _____
us	<i>?</i> _____	must	<i>h</i> _____

Did you notice that:

- In us, the oo hook and the s join without an angle?
- In must, the oo hook is on its side?

READING AND WRITING PRACTICE

Five Principles of Selling



(Handwritten cursive text, likely a transcription of the 'Five Principles of Selling' text, separated by a vertical dashed line.)

58. **oo.** The oo hook represents a third sound—the sound of **oo** heard in **book**.

Spell: **book, b-oo-k**

book <i>b</i>	_____	looked <i>l</i>	_____
foot <i>f</i>	_____		_____
push <i>p</i>	_____	good <i>g</i>	_____
took <i>t</i>	_____		_____

READING AND WRITING PRACTICE

Spare-Time Learners



<i>E = t</i> <i>u</i> <i>v</i> <i>u</i> <i>v</i> <i>u</i>	<i>o</i> <i>u</i> <i>o</i> <i>u</i> <i>o</i> <i>u</i> <i>o</i> <i>u</i>
<i>2</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>h</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>Burchell</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>
<i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>	<i>o</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i> <i>u</i>



60. W in the Body of a Word. When the sound of w occurs in the body of a word, as in always, it is represented by a short dash underneath the vowel following the w sound. The dash is inserted after the rest of the outline has been written.

Spell: always, o-l-o-o-a-s; quite, k-o-o-i-t

always <i>wf</i> _____ _____ railway <i>ee</i> _____ _____	quite <i>o</i> _____ quick <i>o</i> _____ twin <i>e</i> _____ twice <i>e</i> _____
---	---

READING AND WRITING PRACTICE

Be Calm (Concluded)



[Handwritten cursive text, likely a transcription of the 'Be Calm' passage, split into two columns by a vertical dashed line. The text is written in a fluid, cursive style with various flourishes and underlines.]

61. Ū. The sound of ū, as in use, is written o'.

Spell: use, ū-s; few, f-ū

use o' _____ value Lo _____
 unit o' _____
 few f' _____ usual h' _____
 view v' _____

READING AND WRITING PRACTICE

Memory



o' u o b o' v' uoy i. o' r e z
 son r o v b u r e d o r
 o' i h y. o' d i a i e. e
 r v i o e e - h u > u e o o p
 b v. o' b - o' z u o e m i b
 h' " b e r d' b' u i o e 9 2 9
 y e u m o. u i e e > d u
 u' i i o' b e o o d d r b y
 m' } o' v e - e u e. r e b'
 r d i o' > u' o - h i e r e
 o e) o' e e r i o o d b.
 o' r o' m i o b u i r e o
 . o' d' i' u l r e i o o r o.

62. **Brief Forms.** Only two more sets of brief forms remain for you to learn after this one.

*under [?] _____ opportunity ^ε _____
 *over ^υ _____ should [✓] _____
 which / _____ could [✓] _____

*The words under and over are written above the following Notehand character. They may also be used as prefix forms as in the following words:

underneath ^υ _____ oversight ^ε _____
 underpaid ^υ _____ overcoat ^υ _____

READING AND WRITING PRACTICE

Easy Profit



[Handwritten practice text, likely representing the words 'under' and 'over' in various contexts, separated by a vertical dashed line.]

s b, e i r "r o d n," "q
 m,). e, r o r. d n. o b
 i r "v i u o v i o. e. n
) e.) #35. 9 o u u p #125 h o o
 i n i i - . i ! " h e e n s,) #35
 r n e o o d. - "e i y #50 r" y
 10 h i o v i 25 i 25 r h i n d f
 s b. i 25 o b ? i e i o b.
 - e n s y n e n p u y "r.
 o o o o b y. r. " b. h. i #50
 2 o r u v f, i 25 y o "v
 #35 and y > h o "i e > n 4 u
 f r e i u v e 5 n s } 25 n
 o u i h 2 u 25 r y o i y h i d
 "b. o d n) o i o b y u #15
) h" y m 25. o e n o #75!

63. **Ow.** The sound of ow, as in how, is written *o*. In writing ow, be sure to make the a circle large and the oo hook deep and narrow.

Spell: how, h-ow

how *o* _____ brown *o* _____
 out *o* _____
 doubt *o* _____ proud *o* _____
 now *o* _____

Temper



1. 2. 3. 4.
 5. 6. 7. 8.
 9. 10. 11. 12.
 13. 14. 15. 16.
 17. 18. 19. 20.
 21. 22. 23. 24.
 25. 26. 27. 28.
 29. 30. 31. 32.
 33. 34. 35. 36.
 37. 38. 39. 40.
 41. 42. 43. 44.
 45. 46. 47. 48.
 49. 50. 51. 52.
 53. 54. 55. 56.
 57. 58. 59. 60.

1. 2. 3. 4.
 5. 6. 7. 8.
 9. 10. 11. 12.
 13. 14. 15. 16.
 17. 18. 19. 20.
 21. 22. 23. 24.
 25. 26. 27. 28.
 29. 30. 31. 32.
 33. 34. 35. 36.
 37. 38. 39. 40.
 41. 42. 43. 44.
 45. 46. 47. 48.
 49. 50. 51. 52.
 53. 54. 55. 56.
 57. 58. 59. 60.

UNIT 17



Suggestion: To be sure that you are getting the most out of your practice efforts, why not take a few moments to reread Paragraphs 5 and 16.

64. **Ng.** The sound of ng, as in *sing*, is written ng.

Compare: seen ed sing ed

Spell: ring, r-e-i-ng; long, l-o-i-ng

ring ed _____ long ed _____
 bring ed _____
 thing ed _____ single ed _____
 strong ed _____

READING AND WRITING PRACTICE



A Boy

I. re ng,)
 a b. . b. . o
 - m. n ed
 e o i e r o.
 oo o u mo
 a e h y l . d z
 ce u . re
 a u n e r ol
 h = b o e m
 . a b! z / the.
 re h i n n

 a re ng
 e i t . by
 - i o . o 26 e
 a u b d u n g
 o i o b r h e u
 e a e - s b g
 - . n e k a y
 n o i e e y e r.
 b a o o .
 a u e y o n e
 d y - n e u i n e .

65. **Ngk.** The sound of ngk (usually spelled nk in longhand), as in sink, is written _____.

Compare: seen *ɹ* sing *ɹ*
 seem *ɹ* sink *ɹ*

Spell: link, l-e-ink; thank, ith-a-ink

link *ɹ* _____ blank *ɹ* _____

thank *ɹ* _____ think *ɹ* _____

ink *ɹ* _____ bank *ɹ* _____

READING AND WRITING PRACTICE



A Boy (Concluded)

<p>o x . 6 6 o u 6 6 i 8 9 12 6 7 w . 6 u 3 . 2 n e e 2 6 y . 9 6 4 2 . 1 6 . y - 3 6 6 6 w 3 . 6 6 . 2 o 6 6 . 6 4 6 6 6 6 6</p>	<p>o u r 6 6 e . u . 6 6 i 4 6 6 6 8 6 6 6 6 i 6 6 6 6 e r 6 6 6 6 6 7 6 6 6 i 6 6 6 6 L 6 6 . 6 6 6 6 6 6 6 6 6 6 6</p>
---	--

u	o	e	o	i	o	l	p
o	e	o	u	o	i	o	h
o	a	o	u	o	u	o	h
o	a	o	u	o	u	o	h

66. **Omission of Short U.** In the body of a word, the hook representing the sound of short u, as in run, is omitted before n or m.

run	u	_____	some	u	_____
sun	u	_____			_____
fun	u	_____	come	u	_____
done	u	_____			_____
lunch	u	_____	column	u	_____

READING AND WRITING PRACTICE

Dither



u	o	e	o	i	o	l	p
o	e	o	u	o	i	o	h
o	a	o	u	o	u	o	h
o	a	o	u	o	u	o	h

no p q r
m n b p c.
k u b r s o.
h y d b r
a p u n i g
i x u b y n e
v z x b i t
u i v b c
w m b
y r h e v z
m n q q

h i j k l
e v z b . d
p c . b u b . o
d e t o l e r
b r p a . q r
g i j k l m
b . d h a
p u . r p u v
l i a o f o
e . v l x "o
m i a . H. W."

UNIT 18



67. **Nd.** The Notehand strokes for *n* and *d* are joined without an angle to represent the sound of *nd*, as in *lined*.

Nd

Compare: line lined

Spell: lined, l-i-nd; land, l-a-nd

land	signed
_____	_____
trained	kind
_____	_____
_____	end
_____	_____
_____	spend
_____	_____

READING AND WRITING PRACTICE

The Lark and Her Young Ones



<p> . e n i b i e u a m e . i d o b y a p m o s d h t . i j e r n u i a e s h i u p e l i d e a m p r o i d r </p>	<p> d o b p r u n o n y . " t o b " i j i z " b r e d n . e u u o d e t m e s u w . r e l o i d o y " d r e e e i a m o y d r i p j </p>
---	---

o m r . l e u	z r i z " r d .
p " r u o t "	w r l e y . o
s r . " z d e z e	o v e e u l e t ;
l i o l e t r e i	z z n -
i r y - i y -	e g . r o u
w . " h u . p	r l i e r w .
i d e z " o r .	r i g i o y .
d . i z e e	

(Concluded in Paragraph 65)

68. Nt. The stroke for nd also represents the sound of nt, as in rent.

Spell: rent, r-e-ent; paint, p-a-ent; enter, e-ent-r

rent <i>e</i> _____	plenty <i>e</i> _____
sent <i>e</i> _____	_____
want <i>w</i> _____	enter <i>e</i> _____
paint <i>e</i> _____	_____

READING AND WRITING PRACTICE

The Lark and Her Young Ones (Concluded)



i e s o n z	h e , d e z
l e r r o z	h o n d i
" h u p t e .	r e u w h e
e l o t . e g	q i r i z : " o
l e r r a n	z z o u l
h . h o n z	r e u e g . z z
e . o o e . "	i y r y y -
	z

w. i. s. e. n. | r. e. v. e. l. a. t. i. o. n.
 c. e. l. e. b. r. a. t. e. | w. i. d. e. n. s. e.
 n. o. t. a. b. l. e. | o. i. n. t. e. n. d. e.
 2. a. i. o. b. | j. u. r. i. s. t. i. c. i. a.
 2. i. o. n. | b. u. t. t. h. e. n.
 i. n. t. e. n. t. |
 w. e. l. l. n. e. s. s. |

-Adapted from Aesop's Fables

69. **Md, Mt.** The Notehand strokes for m and d are joined without an angle to form the sound of md, as in framed. The stroke is about twice as long as md. The same stroke also represents the sound of mt, as in prompt.

Md, Mt



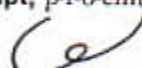
Compare: claim  claimed 

Spell: framed, f-r-a-m-e-d; prompt, p-r-o-m-p-t

framed



blamed



seemed



prompt



named



empty



READING AND WRITING PRACTICE



Study

e. d. i. n. g. | n. o. t. e. b. o. o. k.
 b. e. n. e. f. i. t. | f. r. a. m. e. d.

<p> 6 p e r u d - 6-0 25 b e v. 2 b e r - 1 2 6 6 e e - 1 2 4 26" 6 4 (4) 6 40 : 6 n e 1 6 u r h e u i 2 - 6 2 1 e r 9 - e 30 2 6 n e r </p>	<p> 4 6 2 6 1 2 x 1 0 e 11: 26" 9 14 14 : 2 2 6 2 1 6 i n g m e u r 6 6 u r 2 n e 6 6) 9 1 2 u r 5 . 6 14 14 9 1 (e e) </p>
---	---

Self-Check. See how well you are doing by completing the self-check on pages 88 and 89 before proceeding to the next unit.

SELF-CHECK ON UNITS 14-18

Time for another check-up! Give yourself the best chance to make a good score by first reviewing everything in Units 14-18. Remember to time yourself and check your work with the key on page 181.

Time Goal: 15 minutes. Error Goal: 4 errors.

PART I

Words

- | | |
|--------------------|---------------------|
| 1. <i>or</i> _____ | 11. <i>du</i> _____ |
| 2. <i>le</i> _____ | 12. <i>h</i> _____ |
| 3. <i>oo</i> _____ | 13. <i>or</i> _____ |
| 4. <i>r</i> _____ | 14. <i>du</i> _____ |
| 5. <i>or</i> _____ | 15. <i>or</i> _____ |
| 6. <i>a</i> _____ | 16. <i>or</i> _____ |
| 7. <i>f</i> _____ | 17. <i>w</i> _____ |
| 8. <i>r</i> _____ | 18. <i>le</i> _____ |
| 9. <i>re</i> _____ | 19. <i>o</i> _____ |
| 10. <i>i</i> _____ | 20. <i>du</i> _____ |

Brief Forms

- | | |
|--------------------|--------------------|
| 1. <i>l</i> _____ | 4. <i>le</i> _____ |
| 2. <i>of</i> _____ | 5. <i>oo</i> _____ |
| 3. <i>v</i> _____ | 6. <i>w</i> _____ |

Phrases

- | | |
|--------------------|--------------------|
| 1. <i>or</i> _____ | 4. <i>or</i> _____ |
| 2. <i>i</i> _____ | 5. <i>v</i> _____ |
| 3. <i>of</i> _____ | 6. <i>oo</i> _____ |

PART II

Sentences

1. ଚାନ୍ଦିନୀ ଶାନ୍ତ ମନରେ ପଢ଼ି ଚାଲି ଯାଇଥିଲା ।

2. ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ।

3. ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ।

4. ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ।

5. ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ।

6. ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ।

7. ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ଶ୍ରୀମତୀ ।



Organizing Your Notes as You Make Them

Notes may be organized in two basic forms: as narrative summaries of the essential ideas you have grasped from listening or reading; or in outline form.

Organizing your notes as you make them will help you get more out of your listening and reading. Moreover, it will result in notes that are much more useful to you after they are made.

ORGANIZING NOTES IN NARRATIVE SUMMARIES

Narrative summaries are restatements in your own words of the essential ideas in what you are reading or listening to. The following is an example of a narrative summary.

Packaging

Packaging is a primary function of marketing. Industry growth has been phenomenal. Retail packages are not just containers but often works of art. Packaging increases cost of

distribution, but most retailers and consumers don't object. Smart packages are "silent salesmen" for the retailer; consumer appreciates beautiful things and will pay more for them.

Narrative summaries are especially useful in organizing notes:

1. In discussions and conferences
2. When listening to a speaker whose remarks range over a number of topics and do not treat any one topic in depth
3. In reading one or more reference sources for general information on a topic or a variety of topics

Headings in Narrative Summaries. Headings in narrative summaries will be helpful when you use the notes later. Headings should be surrounded by plenty of white space so they can be spotted readily.

An Example of Making Notes in Narrative Summaries. Study the following example of notes organized into narrative statements. Notice the use of headings.

J O H A N N S E B A S T I A N B A C H

THE MAN

More than an intellectual musician. He was a lovable, warm-hearted man. Probably never danced, but enjoyed dance music. Had a cheerful heart, wrote cheerful music, such as his Gavotte in E Major and Minuet.

Bach had a deep and sincere piety. Loved the service of the church, for which he wrote great music.

COUNTERPOINT

Brought old church counterpoint to life.
Called his counterpoint tunes fugues.

In a fugue the melodies seem to chase each other. Musician's eye as well as his ear tells him the first tune begins with the left hand and proceeds for four measures. While left hand goes on with new theme, the right hand repeats first pattern. At measure 9, the right hand plays a new pattern, which the left hand immediately begins to imitate at measure 11, etc.

CANTATAS

Wrote over 200 cantatas. His Christmas oratorio is really a collection of six cantatas.

ORATORIOS

Bach was organist many years for German Protestant Church of St. Thomas. Here he wrote magnificent oratorios (church singing plays). Called his oratorios "Passions."

In his Passions, Bach used the language of the gospels of John, Mark, and Matthew.

B MINOR MASS

Among Bach's greatest works is the "Mass in B Minor."

In the foregoing notes the headings are placed at the left, with plenty of white space around them so that the eye can readily spot them.

ORGANIZING NOTES IN OUTLINE FORM

Organizing notes in outline form involves the use of main headings and sub-headings. Main headings are used for items of primary importance, with subheadings for items of secondary importance. The degree of importance of the items and the relationship between them are shown by levels or ranks of headings. Thus, essential ideas are main headings or subheadings, depending upon the level of their importance and their relationship.

Outline form is generally regarded as the most efficient form in which to organize notes. This is especially true in making notes *in depth*; that is, making notes that involve several levels of headings and sub-headings and that run to considerable length.

Organizing notes in outline form offers these advantages:

1. It will help you to think through

carefully what you hear or read. It will help you select the essential ideas, facts, and information and to understand their relative importance and relationship.

2. It will help you to make useful notes

Make your notes in outline form if you can; it will not only help you organize your thinking but also make your notes more useful for study and reference.

H. Armstrong Roberts



— notes that can be used readily for reference.

3. It will help you save time both in making notes and in using them.

Informal and Formal Outlines. The two basic kinds of outlines are the informal and the formal. In the informal outline, simple indentions are used to indicate the relationship and relative importance of headings and subheadings. For some of your notemaking, the informal outline will do very well.

A more elaborate, and often more efficient, form for organizing notes is the formal outline. This uses a system of numbers and letters to indicate the importance and the relationship of headings and subhead-

ings. The most commonly used system is as follows:

SUBJECT OR TOPIC (Not part of numbering system)	
I.
A.
1.
a.
(1)
(a)

Note that each succeeding level is indicated by a wider indention.

The following outline illustrates the number-letter system.

TRANSFER OF HEAT

- I. Importance of transfer of heat
 - A. Life on earth dependent on radiation from the sun
 - 1. Plants receive radiation from the sun
 - 2. Energy from coal, oil, etc., largely from fossil plants
 - B. All man's sources of energy ultimately derived from radiation except atomic energy
- II. Methods of transfer of heat
 - A. Conduction
 - 1. Definition: Transfer of heat between materials in contact
 - 2. Method: Molecules in motion on surface of "hot" object striking molecules on surface of "cool" object and imparting kinetic energy
 - a. Molecules do not pass from "hot" to "cool" object
 - b. Kinetic energy the "heat" that flows from one object to another
 - B. Convection
 - 1. Definition: Movement of molecules of gas
 - 2. Method: Kinetic energy of molecules increased
 - a. Causes gas to become less dense
 - b. Gas pushed upward by buoyant force of colder air
 - c. Hence the gas circulates
 - 3. Convection responsible for movement of winds, ocean currents, as well as heating from a "steam radiator"
 - C. Radiation
 - 1. Definition: Energy emitted by a body whose molecules are in state of kinetic energy
 - a. Radiation not transmitted by moving molecules
 - b. May be transmitted across a vacuum

2. Types of radiation
 - a. Heat
 - b. Light
 - c. Electric waves
 - d. "X-radiation," etc.
3. Factors that determine radiation
 - a. Energy radiated and absorbed by all bodies
 - b. Radiation determined by temperature (kinetic energy)
 - c. Type of material
 - (1) Some substances radiate more than others (platinum more than silver)
 - (2) Rough surface radiates more than smooth (because there is more surface when it is rough)

Once you adopt a system of outlining for organizing a set of notes, use it consistently. Select your headings carefully. Indent subheadings consistently to show degrees of importance and relationship. That is, keep headings of equal importance at the same level. Watch the sequence of main headings and subheadings carefully, so that each level develops and supports the next higher level.

Topic or Sentence Headings? In outlining, headings may be in the form of topics (that is, brief phrases or single words) or complete sentences. Or a combination of the two forms may be used. That is, main head-

ings may be in the form of topics, and subheadings may be in the form of sentences.

There is no hard-and-fast rule for deciding when to use topics and when to use sentences. Topic headings are more concise and quicker to write. Sentence headings require more time and effort to construct. Sentence headings force the notemaker to think through more carefully what he reads or hears in order to make complete statements. The use that is to be made of the notes is also a consideration. For example, in outlining notes from the usual reading and listening, topics are more commonly used.

PRACTICAL TIPS AND SUGGESTIONS FOR NOTEMAKING

USE SIGNALS OF IMPORTANCE

In the process of making notes, some points will impress you as being of more than ordinary importance. You can make these points stand out in your notes if you will mark them distinctively with some type of "signals of importance."

Perhaps the simplest and quickest signals of importance are vertical lines placed to the left of an item. This type of signal can be used to indicate degrees of importance. One vertical line can be used to indicate something of moderate importance; two vertical lines, something of considerable

importance; three vertical lines, something of great importance.

USE UNDERSCORES FOR EMPHASIS

To make a single word or phrase stand out in your notes you can place a wavy underscore below the item to be emphasized. If you use red for underscoring, such items will stand out even more.

If the item to be emphasized runs more than a line, you will save time by using the vertical line signal rather than the underscore.

Ernest Hemingway *Nurmi* &
Ernest Hemingway

Key: The great Finnish runner, Nurmi, set several athletic marks.

USE SPACE TO INDICATE COMMAS

Ordinarily, the Notchand writer will use the familiar longhand mark for the comma, encircling it in order to avoid any possibility of hesitation in reading. In most notemaking, however, space, instead of the written comma, may be used to indicate a comma. This device is not only timesaving but it also provides further emphasis because often, as in the example above, the word set off with commas is a proper name. The extra space on each side indicates commas and at the same time makes the name stand out on the page.

USE LONGHAND ABBREVIATIONS

In the English language there are many combinations that, because of their frequency of use, have acquired generally accepted longhand abbreviations. No doubt you are familiar with many such abbreviations. Because these longhand abbreviations are distinctive and can be written rapidly, you will find it best to use them in any notes you make rather than writing them in Notchand.

Here are three types of such longhand abbreviations.

Political

- GOP Grand Old Party (Republican)
NATO North Atlantic Treaty Organization
TVA Tennessee Valley Authority
DAR Daughters of the American Revolution
UN United Nations
VIP very important person

In writing these longhand abbreviations when making notes, you will save even more time if you use the small, joined letters instead of capitals, thus:

gop nato tva
dar un vip

Business

- C.O.D. cash on delivery
f.o.b. free on board
c.i.f. cost, insurance, and freight
CPA Certified Public Accountant

Literary

- © copyright
c. or ca. about (circa)
ibid. in the same place (*ibidem*)
id. same (*idem*)
i.e. that is (*id est*)
loc. cit. the place cited (*loco citato*)
n.b. note well (*nota bene*)
n.d. no date
q.v. which see (*quod vide*)
t.p. title page
viz. namely (*videlicet*)

A combination of these literary abbreviations that you might find is:

© 1887 but nd on
tp perhaps c. 1890

This indicates that the book was copyrighted in 1887. There was no date on the title page to indicate when the book was printed or published, but it was probably about 1890.

MOST-USED NOTEHAND FORMS

By this time you should have learned to use easily the 20 common words on your card. Here are 10 more of the most frequently used words in the English language. Add these to your card. Remember to keep the card near you whenever you are writing and refer to it as often as necessary. The 10 additional words are:

all	this	with	but	on
<i>u</i>	<i>n</i>	<i>s</i>	<i>h</i>	<i>e</i>
was	from	one	about	well
<i>w</i>	<i>f</i>	<i>o</i>	<i>a</i>	<i>w</i>

Self-Check. Test your skill in outlining by completing the self-check on pages 97 and 98.

Essentials v. Good Savings Program

I.) . plan

- A.
- B.

II. { ~ ~ ~ , safe

- A. ~ ~ ~ ~ ~ . in ~
- B. ~ ~ ~ 3 places:

1. Savings L
 - a. ~ ~ ~ ~ ~
 - b. ~ ~ ~ ~ ~
2. Govt savings C & E

III. W a savings where convenience

- A. ~ . ~ . ~ convenience -
 - B. ~ ~ ~ ~ ~:
1. ~
 2. Compound
 - a. ~ ~ ~ ~ ~ compound ~
 - b. ~ ~ ~ ~ ~

Illustration of notes showing the use of signals of importance. The key appears on page 181.

PART II

The following extract from a book on health lends itself nicely to a formal outline. Prepare a formal outline, following the suggestions in Unit 19.

Drugs

Drugs have two basic effects. Some act as stimulants. Others, which slow down the nervous activity, are sedatives.

Sedative drugs are important to the doctor. He uses them to relieve pain. If a person must have rest, sedative drugs will produce sleep. They are valuable, too, in reducing emotional anxiety in a mentally upset person.

Better known sedative drugs include morphine, codeine, and various barbiturates, usually referred to as sleeping pills. All of these drugs have great medical value.

Stimulating drugs have the opposite effect on the nervous system. They prevent sleep and cause emotional excitement. Cocaine, one of the better known stimulants, is also a pain-killer. Benzedrine is another stimulant.

Note: Check your work against the suggested answers on page 181.

71. **Brief Forms as Word Beginnings.** It is often possible to use the brief forms *in*, *be*, and *for* as prefixes in longer words.

In

Spell: **income**, *in-k-m*

income *in* _____ inside *in* _____
 _____ invite *in* _____

Be

Spell: **beneath**, *b-n-e-ith*

beneath *be* _____ belong *be* _____
 _____ believe *be* _____ because *be* _____

For

Spell: **forget**, *for-gay-e-t*

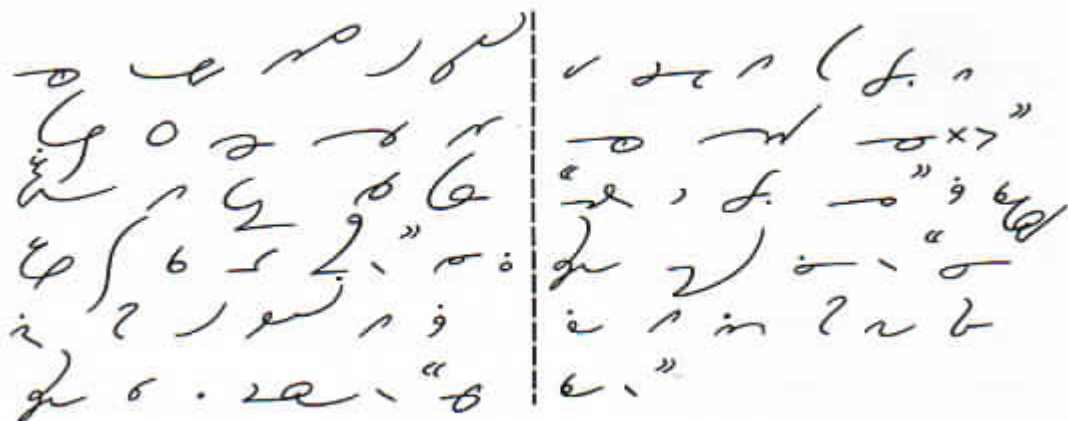
forget *for* _____ form *for* _____
 _____ force *for* _____

READING AND WRITING PRACTICE

Surprise



<i>in</i>	<i>in</i>
<i>be</i>	<i>be</i>
<i>for</i>	<i>for</i>
<i>in</i>	<i>in</i>
<i>be</i>	<i>be</i>
<i>for</i>	<i>for</i>



72. **Ted.** The combination ted, as in heated, is formed by joining t and d together as one long stroke.

Ted

Compare: heat heed heated

Did you notice that the stroke for ted is about twice as long as the stroke for d?

Spell: acted, a-k-ted; instead, in-s-ted

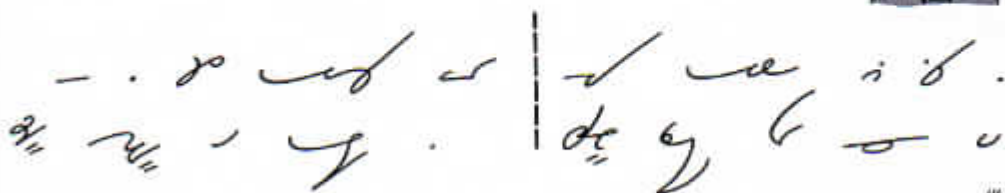
acted _____ visited _____

waited _____ instead _____

adjusted _____ steady _____

READING AND WRITING PRACTICE

Loyalty



The same stroke that represents ted also represents the sound of
 ted, as in needed.

The same stroke that represents ted also represents the sound of
 ted, as in needed.

(Continued in Paragraph 73)

73. Ded. The same stroke that represents ted also represents the sound of ded, as in needed.

Compare: need



needed



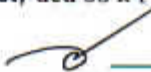
Spell:

added, a-ded; deduct; ded-oo-k-t

added



guided



traded



deduct



graded



deduction



Loyalty (Continued)



"O" of, a.	re- of a, "
"u" u. f. 1. 9.	2 e!" & 2" b,
u e b e i i.	u, 2 u f b 2,
u e - r - s.	o e b 2 i i
e o b o i y	a, i u e y i
1. e u r s o	b f 1 a b
b b u b."	"j" n y l y -
i o f j y b	o e s e i b
e u, "o" r	v e n i b"
o s y z i n e	l e " 1 0 5 x
u b. e j m	i " y - x u
f" j" & 2" (2	o y " - u s o
? u r!" & i	2 b " f."

(Continued in Paragraph 74)



74. **Men.** The combination *men*, as in *mend*, is written by joining *m* and *n* together in one long stroke, which is about twice as long as the stroke for *m*.

Men

Compare: in — am — men —

Spell: meant, men-t; women, oo-e-men

men _____ many _____

meant _____ immense _____

mended _____ women _____

READING AND WRITING PRACTICE

Loyalty (Continued)



[Handwritten cursive text, likely bleed-through from the reverse side of the page, separated by a vertical dashed line.]

do" : b "p oq.
 on r p - i l l e
 e n r i d o
 e g o o o
 r o l n i e
 y i e p , "

we r l r f
 on h r y i e i
 "d - h i m i o
 . u e t r i n g
 r o o u o i o y

(Concluded in Paragraph 75)



75. **Min.** The stroke that represents men also represents min, as in minute.

Compare: meet  minute 

Did you notice that the stroke for min is at least twice as long as the stroke for m?

Spell: minute, min-e-t

minute  _____ nominate  _____

mint  _____ minimum  _____

READING AND WRITING PRACTICE

Loyalty (Concluded)



r h o . p o .
 o n u b o n
 d e b b o u b
 e g r o a r
 u e l e - r e

u e e r o z u
 o n b m u . e h
 u o o - r o
 g . o r e b i
 y r i i a o d

m. : 2 1 do | P 9 a 9 b,
 e i f 4 2 1 | a m e) 2
 l u r r - b | o i o "b" o f
 u r f : o b e | o e , m i o .
 r i - h . i l o | o u n y o i o
 e x 6 2 2 2 2 | h i o ? i m r
 l e e l r i 9 7 | i n g
 u e b r e e

-Adapted from Elbert Hubbard's Notebook

76. **Brief Forms.** This is the last set of brief forms that you will have to learn.

question 7 _____ probable 4 _____
 yesterday 2 _____ difficult 2 _____
 send 2 _____ into 1 _____

READING AND WRITING PRACTICE

Ten Signs of a Mature Man



0 : 2 2 "v" 1 | i m u , 3 : 9
 i n g 2 = h 3 | m e b e t o n -
 l - o , r o , 2 : | l 2 - , i b e f u
 e o o m y - | u = b . > 4 : 2
 m b e l l y | m r l . 7 u .
 b . p l r 2 i | l y o e e l u
 l . y . o e b | e a) o l i o
 m y l y i e | e v m e r h u ;

h b v o c | e l ; n e l o o
 t h e y e e > @ : | (2 h o > @ : z
 o z o : z | h g ; d u e r
) n r h .

(Concluded in Paragraph 77)

77. **Ses.** The sound of ses, as in senses, is represented by joining the two forms of s.

Compare: sense *ds* senses *ds*
 face *d* faces *d*

Spell: addresses, a-d-r-e-ses

addresses *ds* _____ cases *a* _____
 _____ realizes *ef* _____
 chances *ds* _____ _____
 sizes *d* _____ necessary *te* _____

This stroke also represents the similar sounds heard in sis, as in sister; and in sus, as in versus.

Spell: sister, ses-t-r; versus, v-e-r-ses

sister *sr* _____ census *ds* _____
 basis *fs* _____ versus *ds* _____

READING AND WRITING PRACTICE

Ten Signs of a Mature Man (Concluded)



① i n e l , o o | v l y o b > @ :
 o i d ds | e n i o n ; o a s
 h 2 r e p n i l |



78. **Ten.** The combination *ten*, as in *written*, is represented by an upward curve about three times as large as the curve for the over *th*.

Ten



Compare: Th



Ten



Spell: *written*, *r-e-ten*; *stand*, *s-ten-d*; *bulletin*, *b-oo-l-e-ten*

written



bulletin



attend



intend



stand



This blend also represents *tain*.

Spell: *captain*, *k-a-p-ten*

captain



attain



certain



maintain



obtain



READING AND WRITING PRACTICE

Strictly the Truth



*... the ...
... the ...
... the ...
... the ...
... the ...
... the ...
... the ...*

*... the ...
... the ...
... the ...
... the ...
... the ...
... the ...
... the ...*

s u d d e n e v i d e n t
 h i d d e n d e n y
 d e n t i s t g u i d a n c e

79. Den. This stroke also represents the sound of den, as in sudden.

Spell: sudden, s-oo-den; dinner, den-r; guidance, gay-i-den-s

sudden *h* _____ evident *h* _____
 hidden *h* _____ _____
 deny *h* _____ guidance *h* _____
 dentist *h* _____ _____

READING AND WRITING PRACTICE

Time to Forget



s u d d e n e v i d e n t
 h i d d e n d e n y
 d e n t i s t g u i d a n c e

UNIT 23



81. Rd. The combination rd, as in *heard*, is represented by giving the r an upward turn at the end.

Compare: hear *é* heard *é*

Spell: hired, h-î-ard; garden, gay-a-ard-n

hired *é* _____ word *z* _____
 tired *é* _____ garden *é* _____
 hard *é* _____

READING AND WRITING PRACTICE

Hard Work



<i>é = m, d, n, e</i>	<i>h, m, r, v</i>
<i>é, é, l, b, ?</i>	<i>u, f, r, h, u, p</i>
<i>é, o, n, s, é</i>	<i>r, d, n, z, r, é</i>
<i>o, r, i, g, é</i>	<i>é, n, s, r, m, n</i>
<i>o, é, o, o, é</i>	<i>r, s, r, e, é, é</i>
<i>o, é, r, n, r</i>	<i>o, o, o, u, o</i>
<i>o, f, m, n, r</i>	<i>é, l, d, n, z</i>
<i>o, r, u, r</i>	<i>o, f, l, r, i, o</i>
<i>d, n, z, p, r, o</i>	<i>é, u, o, h, l</i>
<i>o, é, o, o, e, r</i>	<i>r, o, o, é, f, t</i>
<i>o, r, é, o, l, é</i>	<i>r, e, s, o, n, b, e</i>

(Concluded in Paragraph 82)

82. Ld. The combination *ld*, as in *told*, is expressed by writing the *l* with an upward turn at the end.

Compare: roll *u* rolled *u*

Spell: field, *f-e-eld*; seldom, *s-e-eld-m*

field *u* _____ drilled *u* _____

cold *u* _____ sold *u* _____

settled *u* _____ seldom *u* _____

READING AND WRITING PRACTICE

Hard Work (Concluded)



Handwritten cursive practice text, split by a vertical dashed line. The text is illegible due to the cursive style.

22. or 1 b 9
60 11 6 - !"

o e i o

83. **Word Ending -ble** The word ending -ble, as in available, is represented by a joined b.

Spell: available, a-v-a-l-bul

available *ly* _____ table *l* _____

obtainable *ly* _____ payable *l* _____

possible *ly* _____ agreeable *ly* _____

READING AND WRITING PRACTICE

Boiling Water



m p. 2 1
ep a j 4 2
1 a u b u b.
v o, v e p r e
u e 2 1 m 1
1 3 5 2 0
m 3 6 b u 1.
v u 7; 1 u
1 m 7; 1 2 y

1 m 6 7 1 b.
b " j. " b m u
o u l y - m
g. l 2 1 o e
e i j: (1) 1 7
b. p 1 2
1 i e 1 2 o
g. 1 2 7 x
2 u i e o 1

of h r u d;
 E) r d m i
 b. e. l. i. o. b. a
 E) i. n. i. t. i. a. l.
 b. u. r. b. a. n.
 b. e. u. v. i.
 v. i. d. e. o.

u. n. u. s. u. a. l.
 r. e. d. i. v. i. s. i. o. n.
 b. e. u. s. u. a. l.
 o. v. e. r. h. a. n. d.
 i. n. f. i. n. i. t. e.
 b. e. u. s. u. a. l.
 i. n. y.

84. **Word Ending -ful.** The word ending -ful, as in careful, is expressed by f.

Spell: careful, k-a-r-ful

careful *ef* _____

doubtful *of* _____

grateful *ef* _____

thoughtful *of* _____

tactful *of* _____

useful *of* _____

READING AND WRITING PRACTICE



Wasted Time

24 h r u d;
 m. v. d. g. e. -
 i. n. v. i. d. e. o.

v. i. n. u. s. u. a. l.
 r. e. d. i. v. i. s. i. o. n.
 b. e. u. s. u. a. l.
 o. v. e. r. h. a. n. d.
 i. n. f. i. n. i. t. e.

n. lo - h e i
 - y by - o s
 a u / 1 v (h
 h n b o n a (h
 e i h e b e v .
 a u - o n s o
 u n v m /
 o m y h x m o
 i - o n x e

n y 3 2 ' 6 m i
 n e v 9 ' 2) u
 u 9 2 / 2 ,
 n e v 9 2 / 2
 - o u 2 / i .
 u n o n o s o
 n 2 4 2 / 2 ,
 a) n , (n y
 h 2 2 / 2 m .



85. **Word Beginning Con-** The word beginning con, as in concern, is expressed by the Notehand k.

Spell: concern, con-s-e-r-n

concern *k* _____ contain *k* _____

consider *k* _____ constant *k* _____

contract *k* _____ conscious *k* _____

READING AND WRITING PRACTICE

On the Alert



Handwritten practice text in Notehand script, split into two columns by a vertical dashed line. The text is mostly illegible due to the cursive style.

2 0 2 2 2 0 0 2 2 "0 2 2" "2 0 2 0 2 x" 0 2 2 - 2 2 "2" 2 "2 2 2 0 2" 2 "2 2 2 2 2"	2 0 2
--	--

86. **Word Beginning Com-**. The Notehand k represents the word beginning com-, as in comply, as well as the word beginning con-, as in consider.

Spell: comply, com-p-l-y

comply *2* _____ complain *2* _____

competent *2* _____ compare *2* _____

compliment *2* _____ comfort *2* _____

READING AND WRITING PRACTICE



Hearing Aid

2 0 2	2 2
--	--

i. o b b r n h u u u i n e r e s i o b l i d n o i r r z u i u e n h r b o d y i r o z o y r b o y n " u	r e t l e g b b b i o l 2 " 2 " 2 u " i 2 o . h u . " 9 f r e e d g e .) m u v x u e s o f o u h ! "
---	--

87. **Word Beginning Trans.** The word beginning *trans*, as in *transmit*, is expressed by a disjoined *t* placed above the following character.

Spell: **transact, trans-a-k-t**

transact ^t_____ transformed ^t_____

transmit ^t_____ transfer ^t_____

translation ^t_____ transcript ^t_____

READING AND WRITING PRACTICE

A Little Late



r e t l e g b b b i o l 2 " 2 " 2 u " i 2 o . h u . " 9 f r e e d g e .) m u v x u e s o f o u h ! "	r e t l e g b b b i o l 2 " 2 " 2 u " i 2 o . h u . " 9 f r e e d g e .) m u v x u e s o f o u h ! "
--	--

i b o w i	p, o, u, v, y
→ 2 1 2 2 2	1 2 1 1 1 1 1
2 1 2 2 2 2	2 1 2 2 2 2
2 2 2 2 2 2	2 2 2 2 2 2
2 2 2 2 2 2	2 2 2 2 2 2
2 2 2 2 2 2	2 2 2 2 2 2
2 2 2 2 2 2	2 2 2 2 2 2
2 2 2 2 2 2	2 2 2 2 2 2

88. **Word Beginning Ex.** The word beginning ex, as in express, is represented by the Notehand characters for es.

Spell: express, ex-p-r-e-s

express <i>Ee</i> _____	excellent <i>ee</i> _____
except <i>Ee</i> _____	_____
extent <i>ee</i> _____	explain <i>Ee</i> _____
extra <i>ee</i> _____	_____

READING AND WRITING PRACTICE



A Tooth for a Tooth

2 2 2 2 2	p. p. - h. u.
2 2 2 2 2	2 2 2 2 2
2 2 2 2 2	2 2 2 2 2
2 2 2 2 2	2 2 2 2 2
2 2 2 2 2	2 2 2 2 2
2 2 2 2 2	2 2 2 2 2
2 2 2 2 2	2 2 2 2 2
2 2 2 2 2	2 2 2 2 2

<p> <u>Q</u> v <u>W</u> v <u>X</u> <u>Y</u>) (<u>Z</u>) <u>A</u> <u>B</u> <u>C</u> <u>D</u> <u>E</u> <u>F</u> <u>G</u> <u>H</u> <u>I</u> <u>J</u> <u>K</u> <u>L</u> <u>M</u> <u>N</u> <u>O</u> <u>P</u> <u>Q</u> <u>R</u> <u>S</u> <u>T</u> <u>U</u> <u>V</u> <u>W</u> <u>X</u> <u>Y</u> <u>Z</u> </p>	<p> <u>A</u> <u>B</u> <u>C</u> <u>D</u> <u>E</u> <u>F</u> <u>G</u> <u>H</u> <u>I</u> <u>J</u> <u>K</u> <u>L</u> <u>M</u> <u>N</u> <u>O</u> <u>P</u> <u>Q</u> <u>R</u> <u>S</u> <u>T</u> <u>U</u> <u>V</u> <u>W</u> <u>X</u> <u>Y</u> <u>Z</u> </p>
---	--

Self-Check. How are you doing? You can find out by taking and correcting the self-check on pages 122 and 123.

SELF-CHECK ON UNITS 20-24







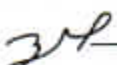













Before you take this self-check, review everything you have studied in Units 20-24. Be sure to time yourself and to correct your work (the key is on page 186).

Are you finding that you are transcribing more rapidly and with fewer errors than you transcribed the earlier self-checks? If you are, you can rightfully be happy with your progress.















Time Goal: 12 minutes. Error Goal: 3 errors.

PART I

Words

- | | |
|---|---|
| 1.  _____ | 11.  _____ |
| 2.  _____ | 12.  _____ |
| 3.  _____ | 13.  _____ |
| 4.  _____ | 14.  _____ |
| 5.  _____ | 15.  _____ |
| 6.  _____ | 16.  _____ |
| 7.  _____ | 17.  _____ |
| 8.  _____ | 18.  _____ |
| 9.  _____ | 19.  _____ |
| 10.  _____ | 20.  _____ |

Brief Forms

- | | |
|--|---|
| 1.  _____ | 8.  _____ |
| 2.  _____ | 9.  _____ |
| 3.  _____ | 10.  _____ |
| 4.  _____ | 11.  _____ |
| 5.  _____ | 12.  _____ |
| 6.  _____ | 13.  _____ |
| 7.  _____ | 14.  _____ |

PART II

Sentences

1. *1 2 3 4 5 6 7 8 9 10 11 12*

2. *1 2 3 4 5 6 7 8 9 10 11 12*

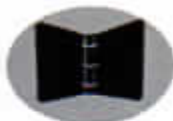
3. *1 2 3 4 5 6 7 8 9 10 11 12*

4. *1 2 3 4 5 6 7 8 9 10 11 12*

5. *1 2 3 4 5 6 7 8 9 10 11 12*

6. *1 2 3 4 5 6 7 8 9 10 11 12*

7. *1 2 3 4 5 6 7 8 9 10 11 12*



How to Make Notes in Discussions, Meetings, and Conferences

In your social, business, and professional life you will no doubt have occasion to attend many meetings. If you belong to a club or organization that holds regular meetings, you will participate in frequent discussions of important ideas, suggestions, and business matters. In business, you will perhaps be a member of one or more permanent committees — the advertising committee, the research committee, the forms control committee, and so on. Teachers, engineers, doctors, lawyers, and others attend meetings related to their professions. As an ordinary citizen, you will attend meetings of civic organizations, church groups, parents' committees, and social clubs. Good note-making skill comes in handy in such meetings and conferences, and the suggestions offered earlier in this unit apply here.

If you are recording secretary of any of these groups, in which case your notes must be converted into "minutes," note-making becomes a "must."

MAKING NOTES OF DISCUSSIONS

When you are participating in a general discussion and making notes at the same time, your notes will usually be of two types: (1) notes about what others are saying and (2) notes to yourself. For example, someone may make a statement that you do not agree with, that you believe to be incorrect, or that you wish to enlarge on later. While you are making notes from the

participant's remarks, you are also making brief notes to yourself to remind you of what you want to say when he has finished. Suppose at a meeting of the education committee of the PTA you are discussing Federal aid to education. On page 125 is an example of how your notes might appear.

Notice in the example that the note-maker has allowed a very wide left margin for notes to himself. For such notes you might use a different color from that of your regular notes.

The notes in the illustration are sum-

Discussions at club meetings are often written up in the form of minutes.

C. M. Abbott from A. Deane, N. Y.



Joan D: $\sqrt{2} \rightarrow$ in θ a
just
($\sqrt{2}$), $\sqrt{2}$, $\sqrt{2}$, $\sqrt{2}$

θ $\sqrt{2}$ x

Frank J: $\sqrt{2}$ - $\sqrt{2}$ a
 $\sqrt{2}$ - $\sqrt{2}$
 $\sqrt{2}$ \rightarrow θ $\sqrt{2}$

1 $\sqrt{2}$ x $\sqrt{2}$ x
 $\sqrt{2}$ $\sqrt{2}$
 $\sqrt{2}$ x

John H: $\sqrt{2}$ $\sqrt{2}$ $\sqrt{2}$
($\sqrt{2}$ $\sqrt{2}$ - $\sqrt{2}$)
 $\sqrt{2}$ $\sqrt{2}$
 $\sqrt{2}$ $\sqrt{2}$ $\sqrt{2}$

Bill T: $\sqrt{2}$ $\sqrt{2}$ $\sqrt{2}$
 $\sqrt{2}$ $\sqrt{2}$ $\sqrt{2}$
 $\sqrt{2}$ $\sqrt{2}$ $\sqrt{2}$

Mary L: $\sqrt{2}$ $\sqrt{2}$:
① $\sqrt{2}$ $\sqrt{2}$ $\sqrt{2}$
 $\sqrt{2}$ $\sqrt{2}$ $\sqrt{2}$
② $\sqrt{2}$ $\sqrt{2}$
③ $\sqrt{2}$ $\sqrt{2}$ $\sqrt{2}$
④ $\sqrt{2}$ $\sqrt{2}$

(Key appears on page 186.)

mary statements of the remarks of the participants. In a typical discussion it is difficult, if not impossible, to make your notes in true outline form, since the subjects, points of view, and the appropriateness of the remarks vary widely. It is best, therefore, to organize your notes according to the identity of the participants, as in the illustration. Of course, sometimes their remarks may lend themselves to an outline form. Observe in the illustration, for example, the notes made from Mary L's remarks.

This is only one form, of course, in which discussion notes may be made. The form isn't too important. What is important is that notes of some type be made.

USING YOUR NOTES

You should read over your notes as promptly as possible after the discussion, especially in view of the difficulty of organizing your notes as you make them. If you wait too long, you may not be able to make sense out of your fragmentary jottings, par-

ticularly if you were trying to write and participate at the same time. If possible, reorganize your notes, putting them in a form that will be most helpful and usable. Your reorganized notes on the discussion of Federal aid to education might appear as shown below.

MAKING NOTES AS A RECORDER

Notes that will result in official records of your group must accurately interpret the proceedings by sifting the unimportant from the important. Some suggestions for making notes as a recorder are given in the following paragraphs.

Identify the Participants. It is usually essential for the recorder to identify the participants in a discussion, because in the minutes they are often given credit for the ideas and proposals. Correctly identifying all the participants in a discussion group is simple if the group is small and you know all the members. You can identify each speaker merely by using his initials. If the meeting consists primarily of a report from

FEDERAL AID TO EDUCATION

ADVANTAGES

1. Would provide more nearly equal opportunity for all pupils, regardless of individual community wealth
2. Would probably result in better education
 - a. Better facilities
 - b. Better teaching
 - (1) Higher salaries for teachers
 - (2) More rigid teaching requirements
 - c. Standardized courses for pupils as well as for teacher training
(Questionable as an advantage)
3. Probably get more for each dollar spent

DISADVANTAGES

1. Individual communities might lose interest ("let the Government do it")
2. Government control encourages bureaucracy--"red tape"
3. Might become "political football" (System of checks and balances might prevent this)

each individual, you may place his comments directly underneath, like this:

JRG

1. *[Handwritten notes: checkmarks, numbers, and the word 'quality']*

2. *[Handwritten notes: checkmarks, numbers, and a large bracket]*

[Handwritten notes: checkmarks, numbers, and a large bracket]

Key: 1. Quantity of questionnaire returns not so important as quality. 2. Questionnaire forms should leave plenty of room for personal comments—not merely checking off objective statements.

If, on the other hand, it is a free-for-all discussion, in which you never know who is going to speak next and when he is going to be interrupted, it is better to place the names at the side (such as in the example on page 125), as is done in identifying the characters in the script of a play.

Make Verbatim Notes for Motions and Resolutions Only. Except for motions, resolutions, and similar formal statements, the notemaker should not attempt to record verbatim what is said in discussion meetings. His responsibility is to record the major ideas and proposals discussed. Notehand is not designed for verbatim recording when ideas fly thick and fast. But it does provide the recorder with an excellent means for noting essential points.

Make Use of the Agenda. In some cases, an agenda is prepared and distributed to the members a few days before the meeting. This agenda will be an important guide to your notemaking. If the items in the agenda

are numbered, your notes can merely refer to the number, rather than repeat the subject. Some meetings are tightly run, never deviating from the agenda, and the problem of identifying the subject is solved for the notemaker. But in other meetings, the agenda is used only as a point of departure and the meeting is allowed to develop into free-for-all discussions ranging far and wide. In this case, it is best to repeat the subject matter you are reporting, even though it may appear on the agenda.

Indicate Time, Place, and Other Details.

Be sure to record the date, time, and place of the meeting. Also, indicate who presided, who was present, who was absent, what the correct name and title (if any) was of the speaker, and so on. These details will be needed when you are ready to type up your notes in the form of minutes.

Verify Important Points. Sometimes the recorder is given an opportunity at the time, or later, to verify the wording of a particular resolution or motion; if not, he should check his notes with one or more of the other officers after the meeting is over, since such items must be recorded verbatim.

WRITING THE MINUTES

The notes of a meeting should be written up as promptly as possible after the meeting ends. The longer you wait, the more difficult it is to make corrections or to decide what is meant by a passage that is difficult to interpret. Read through all your notes carefully before proceeding to type them; you may even find it desirable to make an outline before you begin to write. Check for any additional facts that are needed for making the report—information that was to be obtained or things that were to be done. Then make a rough draft of your report, using Notehand. Finally, type it in final form and distribute it to all those who should receive copies.

Do not destroy your notes until the minutes have been approved. This approval

is usually given at the next meeting at which the minutes are read.

An example of minutes of a meeting is shown on page 129. Some minutes are much longer, depending on the amount of

business transacted. It is a good idea, however, to keep your minutes as short as possible — recording only the essential points and no more.

PRACTICAL TIPS AND SUGGESTIONS FOR NOTEMAKING

LEAVE WIDE MARGINS

A good set of notes should have wide margins all around the page for the following very important reasons:

1. Wide margins make the notes more readable. A page crowded with notes from edge to edge and from top to bottom always appears considerably more difficult to read.

2. Wide margins leave room for corrections and for the insertion of afterthoughts. Otherwise such additions must be squeezed illegibly into some cranny of an already crowded page.

3. Wide margins permit the notemaker to add key words that make finding and reviewing easier and faster.

COPY WITHOUT WATCHING WHAT YOU WRITE

The simplest and quickest way to copy long extracts verbatim from printed or type-written material is to copy without watching what you write, using as much Notehand as possible. You can learn to do this with a little practice.

To copy in this way, write on every other line, with just an occasional glance at the writing to be sure that you are not overlapping.

Copying without watching is no special advantage if you must write everything in longhand, because most English words require so much writing time that you have plenty of time to glance back and forth from the textbook to the notebook.

But copying without watching is not

difficult for the Notehand writer. The Notehand outlines for most words, particularly for the frequently used words of the language, are so short that constant glancing back and forth considerably slows down the speed of copying. Because the Notehand outlines are so short, they need less watching than the more cumbersome longhand words.

MOST-USED NOTEHAND FORMS

Here is another group of ten common words in the English language. Add them to your card.

and	which	some	out	now
✓	1	2	o	o
find	sent	over	how	work
2	2	o	o	✓

Self-Check. Test your grasp of the note-making principles presented in Unit 25 by completing the self-check on pages 130 and 131.

The student copies an extract without watching what he writes.



MINUTES OF THE MEETING
of the
ADVERTISING COMMITTEE

United Products Corporation

April 14, 19--

Presiding: L. P. Kettering, Advertising Manager

Present: William Wright
R. K. Stone
Martha Wise
Harold Eisenstadt
Arnold von Heinegan
Stephen Shuster

Absent: B. A. Shrewsbury

Today's meeting was devoted to a discussion of the feasibility of providing "giveaways" for those attending conventions at which United exhibits.

Several proposals were considered.

Mr. Wright mentioned that one of our competitors had been successful with ball pen giveaways bearing the company name. After some discussion this proposal was felt to be impracticable because of the cost and the difficulties in getting delivery in time for the summer convention in Des Moines.

Mr. Stone suggested that a memo pad, spiral bound, approximately 5 x 3, might be considered. He suggested a quantity of 4,000 initial. The idea was considered favorably, and Mr. Shuster was instructed to get cost estimates and delivery dates. These pads would bear the imprint of the company on the cover.

Miss Wise showed a sample of a combination plastic letter opener and ruler that had been used by a stationery manufacturer. She felt that it would carry an advertising message effectively and would be more permanent as well as more useful. Cost estimates on the basis of 20,000 were .047 each (\$940). The Committee felt that this particular idea had already been overdone. They felt that the plastic letter opener would be used primarily by stenographers and secretaries rather than executives.

Other proposals included plastic pencil sharpeners, pencils, rulers, and erasers.

The group voted to accept the memo pad. Mr. Stone is to prepare immediately a layout of the cover. Mr. Shuster is to get in touch with Mr. Alan Brown, Purchasing Agent, for specific costs from various manufacturers.

Committee expects a full report on costs, together with layouts, by the next meeting on Wednesday, April 21. Meeting adjourned at 10:30 a.m.

(Signed) Priscilla Johansen
Priscilla Johansen, Secretary

SELF-CHECK ON UNIT 25

HOW TO MAKE NOTES IN DISCUSSIONS, MEETINGS, AND CONFERENCES

Check your grasp of the information in Unit 25 by answering the following questions. In your answers use as much Notehand as you can.

1. In a general discussion, your notes will usually be of two types. Name them.

1. _____

2. _____

2. Why is it important to review your notes on discussions as promptly as possible?

3. Why is it important to identify correctly the participants in a discussion?

4. What parts of a meeting should be reported verbatim?

5. In your capacity as a recorder, what should you be sure to indicate in your notes so that you can make a complete report?

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

6. Give three reasons why it is important to have wide margins in your notes.

1. _____

2. _____



3. _____

Note: Check your work against the answers on page 186.





89. **Word Beginnings De-, Di-.** The word beginnings de-, as in *delay*, and di-, as in *divide*, are expressed by the Notehand character for *d*.

Spell: **delay**, d-l-a-y; **direct**, d-r-e-k-t

delay  _____ direct  _____

definite  _____ different  _____

desire  _____ divide  _____

READING AND WRITING PRACTICE









Shock

m w. n
o o f e e
u n g d o f
p n g e p j n
b e r o = n
r e e o r n e
- o - i d y u
d r n o n d
n g i o r u
p u r n m

"in) 2 n k
o x" n z y f
p o r o r o r
p o r i b e
d e i n p e e v.
n o u - u n d
l e e o f f m
n - v d p o r
n m v e u s
f u r b e "o n!"

90. **Word Beginning Re-** The word beginning re-, as in repeat, is expressed by the Notehand character for r.

Spell: repeat, re-p-e-t

repeat		_____	reply		_____
report		_____			_____
refuse		_____	reform		_____
revise		_____			_____

READING AND WRITING PRACTICE



No Smoking!

I am of the No	It \$127.50
stop! x) in	12
6. 5 9	re = 3 6 = 3
6 1 1 0 9 1 2	1 6 2 45
0 2 1 9 ?	by u. 2 6 u
20. 2 1 1 2	. 4 2 1 2 0
1 0 2 0 9	2 2 2 2 2 2
2 1 2 0 0	2 2 0 2 1
2 1 2 0 0	2 2 2 2 0
2 1 2 0 0	2 2 2 2 2
2 1 2 0 0	6 7 2 2 \$3,800 = 3
2 1 2 0 0	1. 2 2 2 2
2 1 2 0 0	2 2 2 2 2
2 1 2 0 0	2 2 2 2 2
2 1 2 0 0	2 2 2 2 2
2 1 2 0 0	2 2 2 2 2

(Concluded in Paragraph 91)

91. **Word Beginnings Dis-, Des-.** The word beginnings *dis-*, as in *display*, and *des-*, as in *describe*, are expressed by the Notehand characters *ds*.

Spell: **display**, *dis-p-l-a*; **describe**, *dis-k-r-ī-b*

display *ds* _____ describe *ds* _____

discover *ds* _____ description *ds* _____

distance *ds* _____ despite *ds* _____

READING AND WRITING PRACTICE

No Smoking! (Concluded)



[Handwritten practice text in Notehand script, split into two columns by a vertical dashed line. The text is illegible due to the cursive style.]

u o a) f
i e l o o q.
o b o e i)
9 o n y) n
r o r) 21

l o v e y s
o y f s
y o r o
e v u l!



92. Abbreviation. As you make notes in Notehand, you should always feel free to use any longhand abbreviations that are familiar to you. You may also abbreviate long words in Notehand simply writing enough so that your outline suggests the word to you; for example, *s-a-t-e-s* for *satisfactory*. However, before you abbreviate a word in Notehand, be sure that it occurs frequently in your work. A word that does not occur frequently is better written in full.

Here are some examples of the abbreviating principle:

Mr. <i>~</i> _____	anniversary <i>aj</i> _____
Mrs. <i>~</i> _____	convenient, convenience <i>2</i> _____
satisfy, <i>je</i> _____ satisfactory	consequent, <i>z</i> _____ consequence
particular <i>60</i> _____	privilege <i>6</i> _____

READING AND WRITING PRACTICE

Table Conversation



<i>u m qes</i>	<i>6 a n y 1</i>
<i>de u n r 7</i>	<i>6 a n 0 6</i>
<i>ne u of 6 6 0</i>	<i>o q 7 2 0 7 6</i>
<i>9 2 m 7 6</i>	<i>u 7 2 6 6 6</i>
<i>- 00 6 3 = v 1 1</i>	<i>6 u n 6 3 =</i>
<i>o n 7 2 6 1</i>	<i>n 0 n o e u</i>

<p> <i>u n e r s t a n d i n g</i> <i>o n e o f t h e</i> <i>i n t e r e s t i n g</i> <i>q u e s t i o n s</i> <i>o n t h e</i> <i>h i s t o r y</i> <i>o f t h e</i> <i>l a s t</i> <i>h u n d r e d</i> <i>y e a r s</i> </p>	<p> <i>o n e o f t h e</i> <i>h i s t o r y</i> <i>o f t h e</i> <i>l a s t</i> <i>h u n d r e d</i> <i>y e a r s</i> <i>o n t h e</i> <i>h i s t o r y</i> <i>o f t h e</i> <i>l a s t</i> <i>h u n d r e d</i> <i>y e a r s</i> </p>
---	---

(Continued in Paragraph 93)

93. **Word Ending -ingly.** The word ending -ingly, as in accordingly, is represented by a disjoined e circle.

Spell: accordingly, a-k-o-ard-ingly

accordingly *ow* _____ willingly *wo* _____

increasingly *we* _____ seemingly *de* _____

knowingly *vo* _____ convincingly *ze* _____

READING AND WRITING PRACTICE



Table Conversation (Continued)

<p> <i>u n e r s t a n d i n g</i> <i>o n e o f t h e</i> <i>i n t e r e s t i n g</i> <i>q u e s t i o n s</i> <i>o n t h e</i> <i>h i s t o r y</i> <i>o f t h e</i> <i>l a s t</i> <i>h u n d r e d</i> <i>y e a r s</i> </p>	<p> <i>o n e o f t h e</i> <i>h i s t o r y</i> <i>o f t h e</i> <i>l a s t</i> <i>h u n d r e d</i> <i>y e a r s</i> <i>o n t h e</i> <i>h i s t o r y</i> <i>o f t h e</i> <i>l a s t</i> <i>h u n d r e d</i> <i>y e a r s</i> </p>
---	---

Handwritten cursive text, split by a vertical dashed line. The text appears to be a continuation of a story or a list of items, with some words being difficult to decipher due to the cursive style. The right side of the page contains the text: (Concluded in Paragraph 94)

94. **Word Ending -ings.** The word ending *-ings*, as in *feelings*, is represented by a disjoined left *s*.

Spell: feelings, f-e-l-ings

savings	<i>s</i> _____	findings	<i>s</i> _____
earnings	<i>s</i> _____	_____	_____
awnings	<i>s</i> _____	feelings	<i>s</i> _____
drawings	<i>s</i> _____	_____	_____

READING AND WRITING PRACTICE

Table Conversation (Concluded)



Handwritten cursive text, split by a vertical dashed line. The text appears to be a conversation or a list of items, with some words being difficult to decipher due to the cursive style.

h. n. m. 2	ra. 20. 10.
n. n. 100 2.	re. 1. n
n. n. 100, 10,	re. n. n. 10
n. n. 100 n	re. n. 10
n. n. 100	re. n. 10
n. n. 100	re. n. 10
n. n. 100	re. n. 10
n. n. 100	re. n. 10
n. n. 100	re. n. 10
n. n. 100	re. n. 10

-Robert Benchley

UNIT 28



95. **Īa, Ēa.** The sound of Īa or Ēa, heard in piano and create, is represented by placing a dot within the a circle.

Compare: crate *cr* create *cr*

Spell: create, k-r-Īa-t

piano <i>pa</i>	_____	brilliant <i>br</i>	_____
area <i>ar</i>	_____	_____	_____
appreciate <i>ap</i>	_____	recreation <i>re</i>	_____
initiate <i>in</i>	_____	_____	_____

READING AND WRITING PRACTICE

The Value of Reading



Some Fishbein (i i) u o.
for p 12 ob. i 20
1. m u for ay 1 7
me - i 8 4 e i u i
i v o. i. be e - u q u
me i b i b, o i ea,
be (ob. 2 2 2 b r e 4 e 1
u b - i. a 1 u o n f
me i 2 b i e b f p. e.
so u r o. e

(Continued in Paragraph 96)

97. **Aw, Ah.** When aw or ah, as in away and ahead, occur before a vowel, the initial a is expressed by a dot.

Spell: away, a-oo-a; ahead, a-h-e-d

away .ɹ _____ aware .2 _____
 awake .ɹ _____ await .ɹ _____
 award .w _____ ahead .ɹ _____

READING AND WRITING PRACTICE

The Value of Reading (Continued)



[Handwritten cursive text, likely bleed-through from the reverse side of the page. The text is difficult to decipher but appears to contain several lines of prose.]

(Concluded in Paragraph 98)

98. **Ye, Ya.** The sound of ye, as in yet, is expressed by a small loop; the sound of ya, as in yard, is expressed by a large loop.

Spell: yet, ye-t; yard, ya-ard

yet ʃ _____ yard ɹ _____
 year ɹ _____ Yale ɹ _____
 yes ʃ _____ _____

The Value of Reading (Concluded)



1. 2 = 3 2
 2. 10,000 hrs
 3. US
 4. 10,000 hrs
 5. 10,000 hrs
 6. 10,000 hrs
 7. 10,000 hrs
 8. 10,000 hrs
 9. 10,000 hrs
 10. 10,000 hrs



1. 150
 2. 150
 3. 150
 4. 150
 5. 150
 6. 150
 7. 150
 8. 150
 9. 150
 10. 150



99. **Omission of Vowel Preceding -tion.** When t, d, n, or m is followed by -ition, -ation, the circle is omitted.

Spell: condition, con-d-shun

condition  _____ permission  _____

examination  _____ addition  _____

transmission  _____ explanation  _____

READING AND WRITING PRACTICE

The Traits of Successful People



[Handwritten cursive practice text, split by a vertical dashed line. The text is mostly illegible due to the cursive style.]

1. *ce sa - g* | *g* *Ⓞ* *p* *l* *l* *o*
d - o p u . 2 | *m - p u u e o r*
v - z u o e l | *l z u o o l o*
o e - u h u | *h*

100. **Word Beginning Sub-** The word beginning sub-, as in submit, is expressed by either form of the Notehand s.

Spell: submit, sub-m-e-t

submit *so* _____ subject *sh* _____

subscribe *sh* _____ suburb *sh* _____

substantial *sh* _____ sublease *se* _____

READING AND WRITING PRACTICE

The Art of Saying "No"



ce sa - g | *g* *Ⓞ* *p* *l* *l* *o*
d - o p u . 2 | *m - p u u e o r*
v - z u o e l | *l z u o o l o*
o e - u h u | *h*

v m i n . v
 L o r u d
 o u w e l ,
 o . v e h > ,
 "v" : o b y e
 r e a o l e

o r s e o a =
 l r i o b o e
 o "v" l e y .
 w l e s b v
 e m o o i

(Continued in Paragraph 101)

101. Word Endings -cal, -cle. The word endings -cal and -cle, as in chemical and article, are expressed by a disjoined k.

Spell: chemical, k-e-m-ical; article, a-r-t-ical

chemical *ek* _____

articles *ek* _____

logical *ek* _____

bicycled *ek* _____

typical *ek* _____

mechanically *ek* _____

READING AND WRITING PRACTICE

The Art of Saying "No" (Continued)



r h e r e
 o e r e
 "v" = l e i
 w r o o b
 m o y s e e

o . l o r n g l
 o o i b y u .
 "m" r o - . w e y
 b y l e n
 e o l e - i s b o

. my , b b v
 com u my b v
 W r , r p :
 you , and di
 son , my b v
 2 i b (my)
 i v t all i
 my son , m -
 by v my - o one

e o v m 2u
 b b v b
 son m v m ()
 one / o m i
 m son , b v
 i m v b v
 v v v v v v
 (d no " v ") .
 a

(Continued in Paragraph 102)

102. Word Ending -ward. The word ending -ward, as in backward, is expressed by a disjoined d.

Spell: backward, b-a-k-ward

backward *ba:k-wa:rd* _____ awkward *o:k-wa:rd* _____

forward *fo:wa:rd* _____ afterwards *a:ft-er-wa:rdz* _____

upward *u:p-wa:rd* _____ rewarded *ri:wa:rd* _____

READING AND WRITING PRACTICE

The Art of Saying "No" (Continued)



- b e v u f i
 v b v k e
 m o p e l y
 a l i n e b

er (er, .
re r re i
er (er b
er, er i er
er, er re
er (er, er
er (er, er

b : r m y
. y u i e b
9 r 9 r b
er, er
er, er i er
er - er i
er - er y

(Continued in Paragraph 103)



103. **Word Endings -lity, -lty.** The word ending *-lity*, as in *locality*, is expressed by a disjoined *l*; *-lty*, as in *faculty*, is also expressed by a disjoined *l*.

Spell: *locality*, *l-o-k-ality*, *faculty*, *f-a-k-ulty*

locality *l* _____ personality *l* _____

mentality _____ faculty *l* _____

ability *l* _____ loyalty *l* _____

READING AND WRITING PRACTICE



The Art of Saying "No" (Continued)

Do my 1 1/2
in the 0 - -
the 2 - -
in the 10
"v" 0 0 u
0 0 - 0 - 0 - 0 -
0 0 u d 1 0
0 0 0 0 0 0
0 0 0 0 0 0

0 0 m r 0 u
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

Handwritten cursive letters and strokes, including a vertical dashed line separating two columns of characters.

(Concluded in Paragraph 104)

104. **Word Ending -rity.** The word ending *-rity*, as in *majority*, is expressed by a disjoined *r*.

Spell: *majority*, *m-a-j-rity*

majority _____ *integrity* _____

sincerity _____ *securities* _____

authority _____ *popularity* _____

READING AND WRITING PRACTICE



The Art of Saying "No" (Concluded)

Handwritten cursive text, likely a list of phrases or instructions, arranged in two columns separated by a vertical dashed line.

- 9. 1 2 1 7 | e o 1 0 "u" o
 E 1 4 2 5 | o 1 0 2

105. Omission of Vowel in -ious, -eous. The endings -ious and -eous, as in various and courteous, are expressed by oo-s.

Spell: serious, s-e-r-oo-s

serious *sz* _____ obvious *o* _____

previous *g* _____ envious *g* _____

tedious *sz* _____ courteously *sz* _____

READING AND WRITING PRACTICE

Dominoes



by (e, i, e, i).
 sz "m" (sz - sz
 u - z o . u o r u
 i o r u - . u e l .
 i u s e r u r ? . b o s
 - b 1 b 6 - o r u
 i b e i u y f .
 2nd - b e b e e f

o o . i o u
 o g e 1 n s e r
 " b n u s e l e
 o o e u o z x " u
 " f , o g e o s e
 " e e " f b b z
 " o r u o r
 l e p e ! "

106. **Omission of E in U.** The small e circle may often be omitted from the diphthong ū, as in new.

Spell: new, n-oo

new	→ _____	suit	u _____
tune	u _____	avenue	u _____
reduce	u _____	duty	u _____

READING AND WRITING PRACTICE

Press the Button



<p>ne — u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p>	<p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p> <p>u u u u</p>
---	--

107. Months and Days

Months

January	u _____	March	u _____
February	u _____	April	u _____

May o _____ September e _____
 June h _____ October er _____
 July he _____ November y _____
 August ay _____ December el _____

Days

Sunday z _____ Wednesday z _____
 Monday z _____ Thursday re _____
 _____ Friday o _____
 Tuesday B _____ Saturday z _____

READING AND WRITING PRACTICE

Revenge



<p>m z u . m l e h . or) 19 m . H a . d e m) C - m i h u . z i d z (h) C e l o m o u e s k i d z z u l e) o o o H</p>	<p>e b z ;) d o k i a H u o m z " z n . m l " z i h e z . " z n l e i " h z e . u e r o f u o a n z a f o o b f) a i z o z m . H a ' 500 z e ! "</p>
--	--

SELF-CHECK ON UNITS 26-30

Be sure to review all the Notehand devices presented in Units 26-30 before you take this self-check. Remember to time yourself and to correct your work; the key is on page 190.

Time Goal: 12 minutes. Error Goal: 2 errors.

PART I

Words

- | | |
|---------------------|---------------------|
| 1. <i>no</i> _____ | 20. <i>hi</i> _____ |
| 2. <i>ze</i> _____ | 21. <i>en</i> _____ |
| 3. <i>ny</i> _____ | 22. <i>me</i> _____ |
| 4. <i>ny</i> _____ | 23. <i>lo</i> _____ |
| 5. <i>se</i> _____ | 24. <i>re</i> _____ |
| 6. <i>ow</i> _____ | 25. <i>er</i> _____ |
| 7. <i>g</i> _____ | 26. <i>me</i> _____ |
| 8. <i>oo</i> _____ | 27. <i>z</i> _____ |
| 9. <i>ze</i> _____ | 28. <i>so</i> _____ |
| 10. <i>re</i> _____ | 29. <i>ny</i> _____ |
| 11. <i>er</i> _____ | 30. <i>oo</i> _____ |
| 12. <i>is</i> _____ | 31. <i>er</i> _____ |
| 13. <i>lo</i> _____ | 32. <i>z</i> _____ |
| 14. <i>er</i> _____ | 33. <i>er</i> _____ |
| 15. <i>er</i> _____ | 34. <i>er</i> _____ |
| 16. <i>ny</i> _____ | 35. <i>so</i> _____ |
| 17. <i>er</i> _____ | 36. <i>er</i> _____ |
| 18. <i>er</i> _____ | 37. <i>er</i> _____ |
| 19. <i>er</i> _____ | 38. <i>er</i> _____ |

39. $\frac{1}{2}$

40. $\frac{1}{2}$

PART II

Sentences

1. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

2. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

3. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

4. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

5. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

6. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

7. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

PART TWO

Technical Vocabularies



Technical Vocabularies

Part II contains lists of frequently used terms, with their Notehand outlines, for the following fields:

Advertising and Selling	Insurance
Aviation	Law
Banking	Medicine
Electronics	Printing and Publishing
General Business	Radio and Television

Full, alphabetic outlines are given for most of the expressions. For some, however, that would require long Notehand outlines, suggested shortcuts have been provided.

In using shortcuts in your Notehand writing, be guided by this rule: If an expression occurs frequently in your line of work, use a shortcut to represent it. If it occurs infrequently, write it in full; you will then be sure that you can read it when you refer to your notes.

Advertising and Selling Terms

acceptance	<i>apc</i>	coupon	<i>zpa</i>	prospect	<i>ly</i>
account executive	<i>ap/9</i>	deadline	<i>zpa</i>	public relations	<i>ly ep</i>
advertisement	<i>o</i>	direct mail	<i>zpa</i>	publicity	<i>ly ep</i>
advertising	<i>96</i>	display	<i>zpa</i>	quarterlies	<i>zpa</i>
agency	<i>zpa</i>	distribution	<i>zpa</i>	questionnaire	<i>zpa</i>
appeal	<i>zpa</i>	ethics	<i>zpa</i>	radio	<i>zpa</i>
appropriation	<i>zpa</i>	house organ	<i>zpa</i>	readership	<i>zpa</i>
Better Business Bureau	<i>zpa</i>	illustration	<i>zpa</i>	retailer	<i>zpa</i>
booklet	<i>zpa</i>	inquiries	<i>zpa</i>	sales resistance	<i>zpa</i>
broadcast	<i>zpa</i>	institutional	<i>zpa</i>	salesmanship	<i>zpa</i>
brochure	<i>zpa</i>	jingle	<i>zpa</i>	seasonal	<i>zpa</i>
buyer	<i>zpa</i>	layout	<i>zpa</i>	slogan	<i>zpa</i>
campaign	<i>zpa</i>	lockup	<i>zpa</i>	stimulus	<i>zpa</i>
cartoon	<i>zpa</i>	mail order	<i>zpa</i>	subtitle	<i>zpa</i>
catalogue	<i>zpa</i>	market research	<i>zpa</i>	telecast	<i>zpa</i>
center spread	<i>zpa</i>	media	<i>zpa</i>	television	<i>zpa</i>
circular	<i>zpa</i>	medium	<i>zpa</i>	testimonial	<i>zpa</i>
circulation	<i>zpa</i>	merchandising	<i>zpa</i>	trade-mark	<i>zpa</i>
classified advertising	<i>zpa</i>	monthly	<i>zpa</i>	volume	<i>zpa</i>
columns	<i>zpa</i>	packaging	<i>zpa</i>	want ad	<i>zpa</i>
commercials	<i>zpa</i>	persuasion	<i>zpa</i>	weekly	<i>zpa</i>
competition	<i>zpa</i>	product	<i>zpa</i>	wholesaler	<i>zpa</i>
consumer	<i>zpa</i>	promotion	<i>zpa</i>	word-of-mouth	<i>zpa</i>

Aviation Terms

accelerated	<i>and</i>	eastbound	<i>z</i>	passenger	<i>g</i>
aerodynamics	<i>er-poo</i>	echelon	<i>z</i>	pilot	<i>er</i>
aileron	<i>er</i>	engine	<i>z</i>	pressurized	<i>er</i>
air coach	<i>er</i>	equipment	<i>er</i>	propeller	<i>er</i>
air-travel card	<i>er</i>	family plan	<i>er</i>	propulsion	<i>er</i>
aircraft	<i>er</i>	fuselage	<i>er</i>	radar	<i>er</i>
altitude	<i>er</i>	head wind	<i>er</i>	radio	<i>er</i>
anti-icing	<i>er</i>	helicopter	<i>er</i>	reconfirm	<i>er</i>
apparatus	<i>er</i>	horizontal	<i>er</i>	retractable landing gear	<i>er</i>
arrival	<i>er</i>	horsepower	<i>er</i>	southbound	<i>er</i>
ascend	<i>er</i>	hydraulic	<i>er</i>	stabilizer	<i>er</i>
atmosphere	<i>er</i>	instrument	<i>er</i>	stand-by	<i>er</i>
aviation	<i>er</i>	instrument landing	<i>er</i>	stewardess	<i>er</i>
cockpit	<i>er</i>	jet	<i>er</i>	stopover	<i>er</i>
communication	<i>er</i>	jet-prop	<i>er</i>	tail wind	<i>er</i>
constellation	<i>er</i>	liaison	<i>er</i>	taxied	<i>er</i>
control tower	<i>er</i>	low ceiling	<i>er</i>	terminal	<i>er</i>
Convair	<i>er</i>	maneuverability	<i>er</i>	transport	<i>er</i>
DC-8	<i>er</i>	navigation	<i>er</i>	turbine	<i>er</i>
de-icing	<i>er</i>	no-show	<i>er</i>	Viscount	<i>er</i>
departure	<i>er</i>	nonstop	<i>er</i>	visibility	<i>er</i>
descend	<i>er</i>	northbound	<i>er</i>	weather bureau	<i>er</i>
design	<i>er</i>	operable	<i>er</i>	westbound	<i>er</i>

Banking Terms

accounts payable	<i>out</i>	debentures	<i>be</i>	overdrawn	<i>up</i>
accounts receivable	<i>out</i>	deficit	<i>of</i>	parity	<i>600</i>
accrue	<i>on</i>	depository	<i>be</i>	passbook	<i>6</i>
amortization	<i>out</i>	disbursement	<i>be</i>	postdated	<i>in 60</i>
annuity	<i>out</i>	embezzlement		power of attorney	<i>for</i>
antitrust	<i>out</i>	endorser	<i>out</i>	promissory note	<i>to</i>
arrears	<i>out</i>	escrow	<i>in</i>	proxy	<i>by</i>
auditors	<i>out</i>	Federal reserve bank	<i>4</i>	receivership	<i>of</i>
balance sheet	<i>by</i>	fiduciary	<i>be</i>	reconciliation	<i>of</i>
bankruptcy	<i>of</i>	financial	<i>for</i>	redemption	<i>of</i>
board of directors	<i>of</i>	fiscal	<i>in</i>	refinance	<i>for</i>
capital gains	<i>on</i>	guarantor	<i>out</i>	reorganization	<i>of</i>
capitalization	<i>of</i>	inflation	<i>up</i>	safe deposit	<i>box</i>
certified check	<i>of</i>	installment	<i>of</i>	securities	<i>of</i>
chattel mortgage	<i>on</i>	investment		stock exchange	<i>of</i>
collateral	<i>of</i>	joint account	<i>of</i>	stockholder	<i>of</i>
common stock	<i>of</i>	letter of credit	<i>of</i>	subsidiary	<i>of</i>
comptroller	<i>of</i>	liquidation	<i>of</i>	tax-exempt	<i>of</i>
computation	<i>of</i>	margin	<i>of</i>	treasury	<i>of</i>
counterfeit	<i>of</i>	market value	<i>of</i>	vault	<i>of</i>
coupon	<i>of</i>	merger	<i>of</i>	voidable	<i>of</i>
cumulative	<i>of</i>	negotiable	<i>of</i>	voucher	<i>of</i>
currency	<i>of</i>	nonpayment	<i>of</i>	withdrawal	<i>of</i>

Electronic Terms

accelerometer	<i>aw</i>	diode	<i>d</i>	polarize	<i>hwp</i>
acoustic	<i>aw</i>	distortion	<i>ms</i>	radiation	<i>el</i>
aerial	<i>el</i>	electrode	<i>y</i>	radioactive	<i>soy</i>
altimeter	<i>el</i>	electronics	<i>es</i>	reactance	<i>or</i>
amplifier	<i>ay</i>	fidelity	<i>h</i>	recurrence rate	<i>ser e</i>
aperture	<i>ed</i>	Geiger	<i>or</i>	rectifier	<i>or</i>
attenuation	<i>or</i>	heterodyne	<i>or</i>	reflector	<i>or</i>
audiometer	<i>or</i>	hyperbolic	<i>g</i>	resonance	<i>or</i>
binaural	<i>su</i>	inductance	<i>h</i>	rheostat	<i>so</i>
bolometer	<i>h</i>	inductive	<i>ay</i>	selectivity	<i>soy</i>
calibration	<i>el</i>	insulation	<i>np</i>	short circuit	<i>vs</i>
cathode ray	<i>or</i>	intermittent	<i>or</i>	sonar	<i>ve</i>
centimeter	<i>el</i>	ionization	<i>or</i>	spectrometer	<i>su</i>
coaxial	<i>or</i>	kilocycle	<i>ay</i>	spectrum	<i>su</i>
computer	<i>su</i>	kilowatt	<i>su</i>	spurious	<i>h</i>
concentric	<i>so</i>	luminescence	<i>or</i>	stereophonic	<i>so</i>
converter	<i>su</i>	magnetic	<i>or</i>	supersonic	<i>so</i>
cyclotron	<i>or</i>	megacycle	<i>ay</i>	synchronous	<i>ay</i>
decibel	<i>el</i>	microwave	<i>of</i>	tachometer	<i>or</i>
desiccant	<i>or</i>	miniaturized	<i>or</i>	teletype	<i>el</i>
detector	<i>or</i>	nonferrous	<i>ay</i>	transistor	<i>su</i>
diaphragm	<i>or</i>	nuclear	<i>ne</i>	ultrasonic	<i>or</i>
digital computer	<i>su</i>	ohmmeter	<i>el</i>	unmodulated	<i>or</i>

General Business Terms

acknowledgment	<i>awg</i>	drawing account	<i>no. out</i>	lucrative	<i>ing</i>
arbitration	<i>arb</i>	dun	<i>r</i>	merchandise	<i>pr</i>
authorization	<i>auth</i>	efficiency	<i>3</i>	merger	<i>g</i>
bankruptcy	<i>bk</i>	enterprise	<i>2</i>	monopoly	<i>u</i>
bill of lading	<i>bl</i>	equitable	<i>ed</i>	net profit	<i>8 by mg</i>
bonus	<i>b</i>	estimate	<i>est</i>	nondeductible	<i>nd</i>
bylaws	<i>bl</i>	expedite	<i>exp</i>	option	<i>o</i>
capitalization	<i>cap</i>	expenditures	<i>exp</i>	overhead	<i>o</i>
certify	<i>cert</i>	exports	<i>ex</i>	partnership	<i>pt</i>
clientele	<i>cl</i>	facilities	<i>fac</i>	proceeds	<i>pr</i>
collective bargaining	<i>cb</i>	fiscal year	<i>fy</i>	profits	<i>pr</i>
commitment	<i>com</i>	franchise	<i>fr</i>	property	<i>pr</i>
commodity	<i>com</i>	fraudulent	<i>fr</i>	quota	<i>qu</i>
consideration	<i>con</i>	guarantee	<i>gu</i>	rebate	<i>reb</i>
consumer	<i>con</i>	imports	<i>im</i>	reimbursement	<i>re</i>
corporation	<i>corp</i>	insolvency	<i>ins</i>	resources	<i>res</i>
credentials	<i>cred</i>	installment	<i>inst</i>	royalty	<i>roy</i>
credit	<i>cr</i>	integrity	<i>int</i>	substantial	<i>sub</i>
deductions	<i>ded</i>	investment	<i>inv</i>	surplus	<i>sur</i>
director	<i>dir</i>	invoice	<i>inv</i>	trust	<i>tr</i>
discount	<i>dis</i>	jobber	<i>job</i>	turnover	<i>turn</i>
discrepancy	<i>dis</i>	license	<i>lic</i>	voucher	<i>vou</i>
dissolution	<i>dis</i>	liquidation	<i>liq</i>	warehouse	<i>wh</i>

Insurance Terms

accident	<i>oz</i>	coinsurance	<i>z</i>	hospitalization insurance	<i>ie</i>
actuarial	<i>one</i>	coinsurer	<i>zu</i>	indemnify	<i>fy</i>
actuary	<i>one</i>	commission	<i>z</i>	insurability	<i>zy</i>
adjuster	<i>h</i>	contingency	<i>z</i>	insurance	<i>z</i>
affidavit	<i>if</i>	conversion	<i>z</i>	insurance agent	<i>zo</i>
amendment	<i>o</i>	countersignature	<i>z</i>	lapse	<i>z</i>
annually	<i>o</i>	coverage	<i>z</i>	liability insurance	<i>z</i>
annuity	<i>oo</i>	dependent	<i>z</i>	life insurance	<i>z</i>
appraiser	<i>o</i>	disability clause	<i>z</i>	marine insurance	<i>z</i>
assignee	<i>o</i>	disability insurance	<i>z</i>	maturity	<i>z</i>
assignor	<i>zu</i>	dividend	<i>z</i>	medical examiner	<i>z</i>
assured	<i>h</i>	endorsement	<i>z</i>	motility	<i>z</i>
beneficiary	<i>z</i>	endowment	<i>z</i>	mutual	<i>z</i>
benefits	<i>z</i>	equity	<i>oo</i>	paid-up policy	<i>z</i>
binder	<i>z</i>	expiration	<i>z</i>	premium	<i>oo</i>
blanket policy	<i>z</i>	fidelity	<i>z</i>	quarterly	<i>z</i>
broker	<i>z</i>	fire insurance	<i>z</i>	reinstate	<i>z</i>
burglary	<i>z</i>	forfeiture	<i>z</i>	reinsurance	<i>z</i>
cancellation	<i>z</i>	grace period	<i>z</i>	substantiate	<i>z</i>
cash value	<i>z</i>	group insurance	<i>z</i>	surety	<i>z</i>
casualty	<i>z</i>	guaranty	<i>z</i>	surrender value	<i>z</i>
claimant	<i>z</i>	hazard	<i>z</i>	survival	<i>z</i>
collectable	<i>z</i>	health insurance	<i>z</i>	underwriter	<i>z</i>

Legal Terms

accused	aw	executor	zon	pleadings	ce
allegations	esg	foreclose	hu	preferred stock	g r
appellate	ce	fraudulent	whe	prejudice	ye
assumption	z	guardian	re	prejudicial	ye
bona fide	bo	guilty	ro	preponderance	ye
burden	b	homicide	iy	probate	ly
client	re	illegal	con	proceedings	f lye
codicil	re	implied author- ity	o d u	promissory notes	te
competent	z	immaterial	se	prosecution	can
confession	z	indictment	g	recover	oy
contempt	re	injunction	l	referee	ze
counsel	se	injury	l	respondent	ye
counterclaim	ne	irrelevant	hey	right of lien	one
courts	ur	judgments	h	statute	st
crime	re	jurisdiction	lhes	statutory	some
criminal	re	jury	he	stipulation	st
cross-examina- tion	re	license	se	testified	ye
damages	g	life estate	g ro	testimony	ro
days of grace	bre	limitations	es	transcript	re
defendant	re	negligence	oy	unlawful	ny
divorce	re	negotiability	oy	unreasonable	ny
equitable	ed	overruled	re	verdict	re
estoppel	re	plaintiff	ce	witness	re

Medical Terms

abscess	<i>ab</i>	cornea	<i>co</i>	nephritis	<i>ne</i>
abdominal	<i>ab</i>	cutaneous	<i>cu</i>	nephrosis	<i>ne</i>
adrenalin	<i>ad</i>	debility	<i>de</i>	neuralgia	<i>ne</i>
allergic	<i>al</i>	diabetes	<i>di</i>	neuritis	<i>ne</i>
anesthesia	<i>an</i>	eczema	<i>ec</i>	neurosis	<i>ne</i>
angina	<i>an</i>	edema	<i>ed</i>	occlusion	<i>oc</i>
aorta	<i>ao</i>	embolism	<i>em</i>	orthopedic	<i>or</i>
arteriosclerosis	<i>ar</i>	esophagus	<i>es</i>	palsy	<i>pa</i>
arthritis	<i>ar</i>	gallbladder	<i>ga</i>	pancreas	<i>pa</i>
asthma	<i>as</i>	gynecology	<i>gy</i>	pediatrics	<i>pe</i>
atrophied	<i>at</i>	hemorrhage	<i>he</i>	peritoneum	<i>pe</i>
atrophy	<i>at</i>	hepatitis	<i>he</i>	pernicious	<i>pe</i>
bacilli	<i>ba</i>	hysterotomy	<i>hy</i>	phlebitis	<i>ph</i>
bacillus	<i>ba</i>	impetigo	<i>im</i>	pituitary	<i>pi</i>
bacteria	<i>ba</i>	inoperable	<i>in</i>	purulent	<i>pu</i>
biopsy	<i>bi</i>	intravenous	<i>in</i>	red blood cells	<i>re</i>
blood count	<i>bl</i>	leukemia	<i>le</i>	septicemia	<i>se</i>
blood vessel	<i>bl</i>	leukocytosis	<i>le</i>	therapy	<i>th</i>
bronchitis	<i>br</i>	lymphatic	<i>ly</i>	thyroid	<i>th</i>
cardiac	<i>ca</i>	malignancy	<i>ma</i>	tonsillitis	<i>to</i>
cataract	<i>ca</i>	malignant	<i>ma</i>	tuberculosis	<i>tu</i>
cerebral	<i>ce</i>	metabolism	<i>me</i>	ulna	<i>ul</i>
colitis	<i>co</i>	mucus	<i>mu</i>	vascular	<i>va</i>

Printing and Publishing Terms

addenda	<i>ad</i>	font	<i>f</i>	negative	<i>neg</i>
appendix	<i>ap</i>	footnote	<i>fn</i>	offset	<i>off</i>
author's alterations	<i>ad's</i>	format	<i>fm</i>	page proof	<i>pp</i>
Ben Day	<i>BD</i>	foundry	<i>fd</i>	pagination	<i>pg</i>
bibliography	<i>b</i>	front matter	<i>fm</i>	pica	<i>pi</i>
bleed	<i>bl</i>	galley proof	<i>gp</i>	positive	<i>pos</i>
blurb	<i>bl</i>	glossary	<i>gl</i>	printer's error	<i>pe</i>
boldface	<i>bf</i>	halftone	<i>ht</i>	printer's query	<i>pq</i>
brochure	<i>br</i>	headband	<i>hb</i>	proofreader	<i>pr</i>
captions	<i>cap</i>	index	<i>ix</i>	reproduction proof	<i>rp</i>
character count	<i>cc</i>	intaglio	<i>ia</i>	retouching	<i>rt</i>
copyright	<i>cp</i>	italic	<i>it</i>	run around	<i>ra</i>
deadline	<i>dl</i>	layout	<i>ld</i>	screen	<i>sc</i>
deep etch	<i>de</i>	letterpress	<i>lp</i>	signature	<i>sg</i>
delete	<i>de</i>	linotype	<i>li</i>	table of contents	<i>toc</i>
designer	<i>de</i>	lithography	<i>li</i>	tip-in	<i>ti</i>
dummy	<i>du</i>	lower case	<i>lc</i>	title page	<i>tp</i>
editor-in-chief	<i>ec</i>	make-ready	<i>mr</i>	transparency	<i>tr</i>
electrotype	<i>et</i>	make-up	<i>mu</i>	transmittal	<i>tm</i>
engraving	<i>en</i>	manuscript	<i>ms</i>	typography	<i>ty</i>
errata	<i>er</i>	matrix	<i>ma</i>	van dyke	<i>vd</i>
facsimile	<i>fs</i>	monotype	<i>mt</i>	web press	<i>wp</i>
folio	<i>fo</i>	montage	<i>mo</i>	widow	<i>wi</i>

Radio and Television Terms

acoustics	<i>om</i>	dialogue	<i>du</i>	network	<i>n</i>
ad-lib	<i>ad</i>	directional	<i>dir</i>	newscaster	<i>nc</i>
affiliate	<i>af</i>	disk jockey	<i>dk</i>	newsreels	<i>nr</i>
amplifiers	<i>amp</i>	distortion	<i>dis</i>	orchestra	<i>or</i>
announcer	<i>ann</i>	documentary	<i>doc</i>	outlet	<i>out</i>
antenna	<i>ant</i>	Dumont	<i>dm</i>	playback	<i>pb</i>
apparatus	<i>ap</i>	electronic	<i>elec</i>	portable	<i>port</i>
audience	<i>aud</i>	emcee	<i>em</i>	rehearsal	<i>reh</i>
audio	<i>aud</i>	entertainer	<i>ent</i>	remote control	<i>rc</i>
audiometer	<i>aud</i>	fade-out	<i>fo</i>	rendition	<i>ren</i>
audition	<i>aud</i>	frequency modulation	<i>fmod</i>	serial	<i>ser</i>
backdrop	<i>bd</i>	hookup	<i>hook</i>	silhouette	<i>sil</i>
broadcast	<i>br</i>	interference	<i>int</i>	soap operas	<i>so</i>
cameramen	<i>cam</i>	kilocycle	<i>kilo</i>	staccato	<i>stac</i>
canned music	<i>cm</i>	legitimate	<i>leg</i>	stand-by	<i>sb</i>
catwalks	<i>cat</i>	listeners	<i>list</i>	stereophonic	<i>stereo</i>
circuits	<i>circ</i>	loud-speaker	<i>loud</i>	tape recorder	<i>tape</i>
close-up	<i>cu</i>	microphone	<i>micro</i>	technician	<i>tech</i>
comedians	<i>com</i>	moderator	<i>mod</i>	telecast	<i>tele</i>
commentator	<i>com</i>	monaural	<i>mono</i>	transmitter	<i>trans</i>
condenser	<i>cond</i>	monitor	<i>mon</i>	treble	<i>tre</i>
coverage	<i>cov</i>	narrator	<i>narr</i>	turntable	<i>turn</i>
crescendo	<i>cres</i>	negative ghosts	<i>neg</i>	TV	<i>TV</i>

PART THREE

**Key to Reading and Writing Practice
Exercises and Self-Checks for
Notehand and Notemaking**

Index to Notehand



Key

(The number of words is indicated at the end of each group or article.)

UNIT 2

3. The letters that would not be written in Notehand because they are not pronounced are: *y* in *day*; *a* in *mean*; *a* in *eat*; *e* in *save*; *i* in *main*; *a* in *steam*.

UNIT 3

15. Reading and Writing Practice

1. Dave made the Navy team.
2. Dean made the Navy team the same day.
3. Dave may see me on May 10.
4. Meet me on East Main.
5. Amy made me stay home.
6. May I see your vase?
7. Dave may stay all day.
8. Fay made tea for me.
9. Amy saved the fee.
10. The date is May 12. (41)

UNIT 4

20. Reading and Writing Practice

1. Amy made a date to see me on East Main Street.
2. Dave drove Mary to the store in the snow.
3. Dale tore her stole on the door.
4. Ray Stone made the State relay team.
5. Fay will leave for Erie on May 10.
6. Please mail me the Taylor deed.
7. Amy wrote me a brief note.
8. Lee will lead the State team in the meet.
9. Dale Lane will leave for Rome on May 10.
10. The train will leave for Maine late in the day. (63)

UNIT 5

23. Reading and Writing Practice

1. Ray wrote me he leaves for Rome late in May.
2. Is the date May 26 or May 27?
3. I am twenty-one; I may vote.
4. Dear Lee: Monday is a free day for me. I have no classes. May I see you for an hour or so? Ray.
5. I am free Friday. Is Ray free?
6. Dave's train is late.
7. I need more seed for the lawn.
8. I made a note to see Lee if he is free.
9. I have made no plans for May.
10. Mary drove me to Dave's store on East Main Street. (74)

26. Reading and Writing Practice

1. Ray is staying home. He is feeling ill.
2. I need a heater for my store. I may buy a heater later.
3. I am a dealer in motor cars.
4. Ray Taylor made a date with me for Sunday.
5. Dave's train is thirty minutes late.
6. I have purchased a mail meter for our State Street retail store.
7. Do me a favor; leave a note for Lee to phone me Saturday evening at eight.
8. Ray is a home owner. He bought a home Friday.
9. I hear Lee is leaving Saturday for a rest. He may stay for a week or more.
10. Even though it is snowing, I feel I have to leave for home. (97)

UNIT 6

28. Reading and Writing Practice

1. He eats most meals at home.
2. Ray Macy owns four retail stores on Main Street.
3. Most of the main state roads need paving.
4. Ray fears he may have to leave college.
5. Rose Stevens is sailing for Rome in ten days.
6. I have known Rose for more than a year.
7. I have four seats for Saturday's meet. (46)

29. Reading and Writing Practice

1. Peter paid Mary's plane fare. Please pay him \$120.
2. I am postponing our opening meeting for a day or so. I am feeling the heat.
3. Please leave the papers in a safe place.
4. Ray's reading speed is low.
5. I am opening a store for men.
6. Please see that he pays for the papers. He owes me for 20 papers.
7. He is preparing a paper for a sales meeting. (67)

30. Reading and Writing Practice

1. Ray Bates plays first base. He is a fair player.
2. I am opening a boating store on Main Street on Saturday.
3. He placed an order for 1,500 labels, 1,200 post cards, 100 reams of plain paper.
4. Peter's neighbor, Lee Bates, is a paper dealer.
5. Peter's neighbor owns a sailboat. He is a born sailor.
6. He is preparing a brief for me.
7. He is an able labor leader. (72)

32. Reading and Writing Practice

Group A

1. Most of our players are in shape for the opening of the polo season. It will open May 25.
2. I will trade in our car at the end of the Easter season. The dealer will pay me \$450 for it.
3. He is promoting the sale of our mail meters in the East. Our mail meters are retailing for \$50.

4. He will pay me \$50 for preparing the brief. (71)

Group B

5. I hope most of the people will vote in the election for mayor. I will vote for Lee for mayor.
6. Our phone number is Main 4-1414.
7. Peter is in favor of trading in our car. It is old.
8. The least our neighbor will take for the vase is \$10. He feels it is worth more. (51)

Key to Self-Check on Units 2-6

Part I

Words. 1. save 2. brief 3. stones 4. may 5. obeying 6. stay 7. face 8. doors 9. motors 10. pleased 11. see 12. meal 13. he 14. seems 15. name 16. phone 17. dates 18. near 19. nearer 20. most.

Brief Forms. 1. a-an 2. for 3. have 4. I 5. is 6. am.

Phrases. 1. I know 2. I may 3. I feel 4. I am 5. I have 6. for me.

Part II

Sentences. 1. Our Main Street store will open in May. 2. He will pay me \$100 for the boat. 3. Will he vote for Lee for mayor? 4. Peter paid \$150 for a mail meter for the store. 5. I am preparing a paper for our sales meeting. 6. Lee is in favor of having the sales meeting late in May. 7. Please place the deeds in the safe.

UNIT 7

April 7

Spent the day sailing with Lee in Ray's boat. It was a good sailing day, but the breeze died down in the evening. I brought the boat in on the motor.

Had a note from Peter saying he will be home Friday for Easter. I have a job for him for the week in our Mailing Department. It will pay Peter \$50 or \$60. He needs the money.

Finished reading "A Tale of Two Cities."

Made phone call to Dad. He is fine.

April 8

Stayed home most of the day preparing for meeting of Sea Scouts this evening. Sea Scouts are hoping to raise \$600 by May 15 for a new

motorboat. It will not be easy.

Had a brief chat with our new neighbor. He is in the wholesale paper business. He is also a sailor. He was in the Navy for more than ten years.

Went bowling in the evening.

Key to Self-Check on Unit 7

Part I

1. 1. Desire to listen
2. Open mind
3. Concentration
4. Alertness in grasping essential ideas
5. Alertness in listening for related ideas
6. Notemaking
2. 1. Make notes in your own words
2. Listen for cues
3. Flag important things
4. Go over your notes promptly
3. 1. "First"
2. "Finally"
3. "The best explanation is"
4. "The most successful method was"
5. "Furthermore"
6. "In summary"
7. "Pay special attention to"

Part II

1. Cues:
 1. In three ways
 2. To begin with
 3. Then
 4. Finally
2. Suggested set of notes:

How Contracts May Be Broken

1. By renouncing liability.
2. By making performance impossible.
3. By failure to perform.

UNIT 8

33. Reading and Writing Practice

1. Our neighbor's pool is two feet deep.
2. Whom do I see to have our roof repaired?
3. I am moving to Maine soon.
4. Please remove Ray Blue's name from the payroll. It is true that he is leaving.

5. To whom do I have to pay the fee? Do I pay it to Lee, or do I pay it to Ray?

6. Judy will have to leave soon to catch the train.

7. I am leaving soon for a two-day meeting of retail food dealers in the Blue Room of the Hotel Drew. It is a routine meeting. (76)

34. Reading and Writing Practice

1. He will take the claim to court.
2. Our decreasing sales in the East make it hard to raise his pay.
3. He came to speak to the meeting of retail food dealers as a favor to me.
4. He makes a clear case for raising salaries.
5. Please keep our file of local dealers up to date.
6. I will take care of the brakes on our car.
7. In case I am late, please take care of the mail. (61)

35. Reading and Writing Practice

1. He gave me the brief two days ago.
2. The girl is making low grades in the course.
3. If he goes to the game Saturday, he will take me, too. He is the owner of two box seats.
4. Mary Gray is leaving in May. I know an able girl for the vacancy.
5. Please place Miss Gray's name on the payroll.
6. Grace is having two keys made for our safe. (57)

UNIT 9

36. Reading and Writing Practice

1. She showed me a pair of shoes she bought.
2. She gave me five shares of stock for Christmas.
3. Please show Mrs. Baker our line of shades. She will visit our store soon.
4. She will sell 20 shares of steel stock to raise cash to take care of the legal fees.
5. He made it clear that the shoe sale closed on May 10.
6. By making 10,000 sheets of note paper, she will save a great deal. (61)

37. Reading and Writing Practice

1. Mary Chambers teaches a speech course

each evening from seven to nine. She wrote a book on the teaching of speech.

2. The chief feels we will reach our sales goal for May.

3. She came to the store for an easy chair. The easy chairs are on sale.

4. The chief chose Ray Bates to take care of the details of the meeting.

5. I hear the police chief made a speech at the grade school. (60)

38. Reading and Writing Practice

1. The agency is preparing a story for the evening paper.

2. James made two changes in the lease. He made a note of the errors on page 4.

3. She gave her age as twenty-six. She seems at least forty.

4. James Baker owns an agency for Jones Ranges in the East.

5. Please read page 2 of the deed with care. I made a change on page 2.

6. James will leave for Erie in June. (64)

39. Reading and Writing Practice

1. The light in my library is poor.

2. I have tried four times to reach Mary on the phone. Is Mary in town?

3. James Price likes to drive at night. He drove 50 miles two nights ago. Night driving tires most people.

4. I need a file for my private library. May I have a file soon?

5. Please sign my name to the note.

6. Mary's style of writing is like mine. (59)

UNIT 10

41. Reading and Writing Practice

1. He said he enclosed several checks in the letter. The letter and checks will reach you next Friday night.

2. Needless to say, he is very pleased to have the checks.

3. She tells me she is in debt.

4. Ned Price will never settle the case. He feels he has a real grievance.

5. My memory is poor.

6. He made a perfect score on the engineering test.

7. Perry Page takes a test in French next Monday.

8. I am very pleased Mary came home for Easter. (74)

42. Reading and Writing Practice

1. Bill bid \$1,500 for the business. His bid is low. I know he will get the business.

2. Jim Rivers is very busy. His business leaves him no time for fishing.

3. I shipped a special gift to him Friday. Did he get it?

4. James Mix set July 16 as the date for the meeting of our group. Please mail each member of the group a notice of the meeting.

5. The food bill is very big.

6. His grades in history are very low. If he fails, he will have to take the course again. (84)

43. Reading and Writing Practice

1. Miss Gray's firm gave her ten days' pay before letting her go.

2. The firm will close the 1st of July.

3. He urged her to enroll in the special course for clerks. She is an earnest girl.

4. The date set for the first teachers' meeting is September 8.

5. The June *Journal of Nursing* will reach her Monday.

6. Dear Dave: I hurt my leg hurrying to the train Wednesday night. My surgeon tells me I will have to stay in bed for five or six days.

Please take care of my mail in my absence. Ted Ellis (81)

44. Reading and Writing Practice

1. He showed me the letter he typed to the mayor of the city.

2. I urged her to visit me the next time she came to New York.

3. Mary baked a cake for James.

4. If the desk is shipped via freight, he will get it Monday.

5. Helen served tea in her home.

6. I searched every room in my home for the missing papers. I did not locate the papers.

7. The teacher checked the test papers with great care. (65)

45. Reading and Writing Practice

1. Dear Mary: Would you like to have two seats to the July 15 game? When I purchased the tickets, I did not know my folks were going to visit me.

If you would like to have the tickets, phone or write me by July 12. Jim (39)

2. Dear James: Would it be of help to you when you write the minutes of our June meeting if I were to let you have the notes I made? If so, phone me; I shall be pleased to mail the notes to you. Fred (33)

3. Dear Henry: Will you be able to see Mary Green when she gets to New York Friday? She would like a little help with a term paper she is writing.

If I were here, I would help her myself; but I shall be in Erie Friday for a business meeting. James (45)

UNIT 11

46. No Business Runs Itself

Every businessman knows that no business can run itself. The day any business, any factory, any store, is left to run itself, it has passed its prime.

Every business needs a brain back of it, a brain to supply a rapid stream of plans. A business that is left to take care of itself will soon die. (55)

47. Reading and Writing Practice

Dear Mark: I am having a large party on Saturday, March 10, in my barn for Harry Star. Perhaps you know he has a ten-day leave from the Army starting March 5.

If you can make it, will you drive to the farm? If you do drive, would you pick up Harvey Green, who lives at 415 Parker Road.

Please let me know: (1) if you plan to be at the party, (2) if you will be able to pick up Harvey. Jerry (71)

48. Saving with a Purpose

Saving for no special goal can be very dull. It is true that a miser will save dollars so that he can admire them. Most people, though, need more specific goals than that. They have to save for a trip or a car or a home.

Do you have any special goals that you are striving to achieve through saving? If you do, you are in for a real thrill when you achieve those goals. (64)

UNIT 12

49. The Tonic of Praise ✓

I know an official of a large firm who will not often praise a member of his staff for doing a fine job. He is afraid that he will be asked for a raise. The man who adopts that policy is not an asset to any business. He fails to realize a very vital factor—no man lives by bread alone.

Often a man will stay on a low-paying job if he has a boss who makes him feel that he is part of the team. That boss never hesitates to say, "Fine job, Fred," when Fred turns in a fine job. Every man likes praise from his boss even though it is not followed by a raise in salary.

The next time you see a man doing a fine job, pat him on the back! (119)

50. You Can Do It

The head of a large law firm bought a small sign for his desk that read, "You can do it." When he sees himself getting lost in an absorbing problem that he cannot solve, he will glance at his sign. The sign encourages him to try again. More often than not, he will get the answer to his problem from that "one more try."

All sorts of problems are facing our people in these trying times. To help solve these problems, we need more people who will not give up trying. (79)

51. Four Ways to Be a Happier Person

1. Learn early in life to smile readily. The happy man is he who can smile even though things are going badly. The man who can smile only when all is going smoothly is not likely to go far in business or in social life.

2. Have faith in your fellow man. Do not admit even remotely that any man will not treat you fairly, honestly, and sincerely.

3. Do not play favorites. Treat all people alike.

4. Finally, accept setbacks in good spirit. Remember that you cannot be on top all the time. (93)

52. Proof

George, it seems, was not happy. About thirty days ago he had let his neighbor have

\$500 as a loan. He made a mistake, though, by not asking his neighbor for a note or a letter acknowledging this loan. What is more, his neighbor gave no sign that he owed George the \$500. Therefore, George was at a loss to know what to do.

Finally, he spoke with his father about the matter.

"That is easy, George," said the father. "This is what you are to do. Write him that you need the \$1,000 today."

"You mean the \$500," George said.

"No, I do not mean the \$500. Write him that you need the \$1,000. He will write back to you that he owes you only \$500. Then you will have it in writing!" (133)

Key to Self-Check on Units 8-12

Part I

Words. 1. moves 2. making 3. from 4. throwing 5. going 6. changed 7. cream 8. tried 9. every 10. showing 11. files 12. girls 13. shares 14. nicely 15. teaching 16. serves 17. after 18. drew 19. either 20. fixing.

Brief Forms. 1. you 2. were 3. was 4. would 5. about 6. this.

Phrases. 1. about the 2. with this 3. it was 4. you are 5. I would 6. I shall.

Part II

Sentences. 1. To be happy, you have to have faith in your fellow man. 2. These are very trying times for our firm. 3. Give a man a pat on the back when he is doing a fine job. 4. Do not be afraid to ask for a raise. 5. Our staff will pay a visit to the mill early in May. 6. He was at a loss to know what to do about the matter. 7. I finally made him go to the doctor.

UNIT 13

Woodrow Wilson

Education

1. Early education in the South.
2. Entered Princeton University in 1875.
3. Good debater but not great scholar.
4. Served as professor and later as president of Princeton University.

Politics

1. Democrats elected Wilson Governor of New Jersey in 1910.

2. Democrats elected Wilson President in 1912. His election was made possible by split in Republican Party.

Domestic Policy

1. Democratic campaign called for lower tariff. Wilson proposed and Congress passed Underwood Tariff Act.

2. Wilson proposed and Congress passed Federal Reserve Act.

Foreign Policy

1. Wilson asked for neutrality at start of war in 1914.

2. Wilson's policy approved by people who elected him for second term in 1916 by narrow margin.

Key to Self-Check on Unit 13

Part I

1. Only application letters that are neat in appearance will be read.

2. A paragraph usually has one sentence that states the essential thought of that paragraph.

3. Salesmen should plan their presentations to prospects.

4. A healthy digestive system does not need drugs to work efficiently.

5. A salesman must develop good relations with his fellow workers as well as with his customers.

Part II

Possible abbreviations for frequently recurring names and expressions:

- | | |
|--------------------|------------------------|
| 1. <i>her, Heu</i> | 6. <i>li, g</i> |
| 2. <i>Co K, pk</i> | 7. <i>ae, at en, o</i> |
| 3. <i>Kr, y</i> | 8. <i>cur, u</i> |
| 4. <i>WW</i> | 9. <i>gm, o</i> |
| 5. <i>dg, su</i> | 10. <i>z, Lumbke</i> |

UNIT 14

53. The Apple Eater

A boy is a born apple eater. At almost any time of the day he can be seen thoroughly enjoying the meat of an apple. A boy's eating of

apples has no bearing on the state of his appetite. It matters not that at noon he may have had a thick, choice slice of roast beef — he still enjoys his apple. A farm boy eats apples all day. He has nests of choice apples mellowing in the barn. An apple is indeed the fruit of a boy.

As a boy ages, he enjoys apples less. If a man would rather die than be caught eating an apple in the street, if he can enjoy a chilly night by the fireside and not crave the meat of an apple, he has ceased to be a boy both at heart and in years. (124)

54. Reading and Writing Practice

Dear Roy: I will take care of securing the furniture for a lecture hall for our May 15 meeting. So far, I have not been able to procure the right type of projector so that John can show the pictures he made in China. Naturally, I am still trying.

He may have to postpone showing his pictures till the next meeting.

Please let me know if there is any more I can do, Sam (69)

55. Reading and Writing Practice

Dear Samuel: I had a note from John this morning saying that his schedule has been changed; hence, he cannot show his pictures at our annual meeting. Though I would not say it to him, I am actually greatly relieved. After seeing the pictures myself, I feel that they would bore the boys stiff; so lose no more sleep about a projector. Roy (61)

56. Vacation

If you have not made any provision for your annual vacation, plan to take at least a portion of it in the state of Maine. In Maine, the vacationer can enjoy fishing in the ocean. If he prefers a pretty lake in a natural location for a camping site, Maine offers him a large selection.

After you have been in Maine for even a brief vacation, you will realize that it is a perfect vacation state. (78)

UNIT 15

57. Five Principles of Selling

The salesman who hopes to succeed must keep the following five principles ever before

him:

1. He will be jealous of his firm's name.
2. He will learn all the selling features of his product.
3. He will not be too unhappy if he occasionally does not succeed in making a sale, but he will keep trying.
4. He will not speak ill of the other fellow's product; but, rather, he will plug the merits of his own.
5. He will follow up every lead he gets. (83)

58. Spare-Time Learners

Spare-time learners are often good learners. Their learning is helped by the fact that they are eager learners.

As an illustration, a boy by the name of Ed Burchell took a job as a full-time janitor in a hospital. He actually did not have a great deal of time for study. He did his cleaning in the lecture halls as the professors gave their lectures. It looked as though he were only cleaning, but as a matter of fact he took in the full lecture. At night, he would write in his notebook the meat of the lecture. Picking up his learning in bits, Burchell made himself a specialist on the structure of the head. Surgeons from all parts of the state looked to him for advice before they tried to do puzzling brain operations.

Burchell is a good illustration of a spare-time learner. (140)

59. Be Calm

Honest Abe, with all his worries, was a master at keeping calm. When he was faced with a trying problem, he weighed all the facts first; then he took action. The following story illustrates why he was such a great man.

While the war was in its early weeks, no one in the Capitol had the whole story on the way the war was actually going.

Honest Abe took one of his cabinet members with him to visit the man who would have the facts — the general in charge of the armies. When the two of them arrived, the general was not at home. They had no choice but to wait. When the general finally arrived, they naturally thought that he would see them at once. But the general just walked past his waiting visitors, going right to his suite on the top floor. (135) (Concluded in Paragraph 60)

UNIT 16

60. Be Calm (Concluded)

The visitors kept on waiting. The cabinet member, who had a quick temper, was quite annoyed. He asked the general's aide to tell the general that he had guests.

The man came back quite embarrassed. The general was already in bed; he would gladly see his visitors the following day. The cabinet member was a picture of rage. He tried to persuade Honest Abe to fire the general at once, but he did not succeed in persuading him.

Honest Abe said to him: "Let us not fret about the general's bad manners. I will be glad to watch the general's horse for him if he will win victories for us!" Honest Abe always thought twice before he took action. (118)

61. Memory

"I am sorry that I did not recall the name of that man who just left. I used to know him when I was in charge of a unit in Mexico City." That was the view that Robert E. Lee took when a man whom he had met once, ages ago, came in to see him.

Lee's memory for names was quite unusual. Once he saw a human face, he would always remember it. That trait was of great value to him while he was an Army general.

Lee's unique memory won the admiration of his enemies as well as of his allies.

Few will argue with the fact that Robert E. Lee was a great man. Those who were close to him agreed that a part of his greatness might be traced to his unique memory. (125)

62. Easy Profit

The following is the story of a great senator who was known for his thrift. He never gave his clothes a thought; therefore, he was often shabby in appearance, which annoyed his daughter, who undertook to take care of him. What is more, she never could get him to buy any clothes.

One day, though, she did get him to a clothing store, in which he tried on a few overcoats. The senator liked one of the overcoats very much; in fact, he even asked the price. "\$125," said the clerk. The senator dropped the overcoat as though it had been a hot potato.

"I never saw an overcoat in my life for which

I would pay that price," he snapped. With that, he left the store.

A little later his daughter came back.

"Here is \$90," she said to the clerk. "Please put that overcoat aside. Then in ten days call my father on the phone. Tell him the store is having a sale. Tell him the overcoat he liked is selling for \$35. If I know him, he should be here in a hurry!"

The clerk agreed. In ten days he got the senator on the phone. The senator came in on schedule, said it was high time that they charged a fair price for the overcoat, paid the \$35, and left.

Back at the nation's Capitol, the overcoat was the natural object of the admiring eyes of his fellow senators.

"That is a mighty fine coat you have there, Jim," said one senator. "It is my size, too."

"I should say it is a fine coat. I bought it at a sale. It was originally \$125, but I had an opportunity to get it for \$35."

"I'll give you \$50 for it," said the senator.

Jim, who could never pass up the opportunity to make a quick dollar, said, "It's a deal." Paying Jim the \$50, the senator left with the overcoat under his arm.

It was four or five months before the senator's daughter had the courage to tell her father that his easy profit of \$15 had really cost them \$75! (359)

63. Temper

My cousin had without a doubt the worst temper of any girl in our town. In her youth she could always have her own way.

When she married a timid Army officer, we all thought that he would soon be a very hen-pecked spouse. We were surprised, though, when after several months she was as meek as a mouse. We had an opportunity to ask her about it one day. Blushing a little, she said: "One day after the wedding, there was a pair of trousers over a chair in our bedroom. I was ready to put them in the closet when Joe said, 'Put them on, dear.'"

"'But why should I put them on, honey?'" I asked. The trousers were about a foot too big at the waist. He was so firm, though, that I put them on.

"'Do they fit?'" he asked.

"'Now, sweetheart, of course they do not

fit.' I said. As he sat me down on his knee, he said without so much as a smile on his face, "Then remember which one of us wears the trousers in our house!" (159)

UNIT 17

64. A Boy

I have a great love for young boys. A boy is a man in cocoon. One cannot tell how he will turn out. He may make or unmake kings, write books, be a famous lawyer or a great singer.

Of one thing you may be sure — every man was once a young boy!

It would be thrilling to turn back the clock on the young, hungry Corsican lad who was such a problem in his youth. At 26, he was master of every phase of warfare. When he saw that the treasury of France was in bad shape, he said in a strong voice, "Leave it to me; I will arrange things." That young man, with a singleness of purpose, actually changed the course of history. (111) (*Concluded in Paragraph 65*)

65. A Boy (*Concluded*)

Then there was a boy by the name of Abraham Lincoln, who at the age of twelve had never worn a pair of shoes. This lank, lean, frank boy lived a life that was not easy. To make a living in his youth, he split logs. When he was a young man, he ran a grocery store that was soon bankrupt.

I also cannot help thinking of a thin, anxious boy who was born on the wrong side of the tracks in our town. He used to pick up coal along the tracks so that the house in which he lived could be warm. The other day I stopped at the bank to make a loan. That same boy was treasurer of the bank. He passed on the loan that helped me carry on my business.

Have patience when you are dealing with a young boy. Be frank with him. There may be a day when he will make a deep impression on the future. (135)

66. Dither

The cashier of the paper in which the famous writer Henry Watterson ran a column for some time was always in a dither, for each day his cash drawer was out of balance. Whenever Watterson felt the need, he would fill his

pockets from the till without telling a soul. One fine day, the treasurer, with the cashier in tow, came to see Watterson. "Frankly, it is not that we object to your taking whatever you need—you are welcome to it. But it would help us a great deal if in the future you would jot down on a piece of paper the sum you take. If you will leave that paper in the cash drawer, it will help us keep our books straight." Watterson said that it would be done, though he was not happy about it.

The next morning, just before lunch, the treasurer saw Watterson coming to the cashier's cage. After helping himself from the till, Watterson made a few scratches on a piece of paper. When that was done, he placed the paper in the drawer. As soon as he left the cage, the treasurer made a dash for the cash drawer. In the drawer from which the cash had been taken was a note which said, "I took it all, H. W." (196)

UNIT 18

67. The Lark and Her Young Ones

A lark who had her nest of young ones on a wheat farm had to leave them each day to go out to find food for them. As the wheat ripened, the mother warned her young larks to tell her all they learned while she was gone.

One day the man who owned the farm came down to look at the crops. "It is high time," he said to his son, "that the grain should be cut. Tell all our kind friends to come early in the morning to lend us a hand with the reaping."

When the mother lark returned, her young ones anxiously asked her to move them at once to a place of safety. "There is lots of time," she said. "If the farmer waits for his kind friends to help him, there will be no harvesting in the morning."

The following day the farmer came over again. Finding the wheat ripening rapidly, he said to his son, "There is not a second to be lost. We cannot rely on our friends; therefore, we must call in our relatives. Tell them all to be here in the morning to help us with the harvesting." (164) (*Concluded in Paragraph 68*)

68. The Lark and Her Young Ones (Concluded)

The larks again asked their mother to move them. "If that is all, don't worry. We have plenty of time. Relatives have their own interests to look after. But I want you to keep listening when I am absent." Eventually, the farmer came back again. Finding the grain almost fully ripe, he said to his son: "We can't wait any longer for our friends or relatives. We must harvest the crop ourselves in the morning." When the mother learned of this, she said: "Then it is high time to be off. If the master has now made up his mind to do the job himself, then the grain will really be cut." So the mother moved her nest to the country. The following morning, the farmer came with his sickle to cut the wheat.

Moral: If you want a task done well, do it yourself.—Adapted from Aesop's Fables (134)

69. Study

On finishing college, two boys—one named Brown, the other named Smith—took jobs in business. Both promptly showed that they were going far in business. At twenty-five, both were earning fine salaries. It seemed that both were on their way to the top.

Smith did reach the top. At forty, he had climbed to the position of treasurer of his firm. Brown seemed to mark time when he reached thirty. Why had Smith climbed to the top so rapidly while Brown stood still? The answer is this: Smith never stopped studying. He welcomed every opportunity to better himself through reading or studying.

Brown, on the other hand, claimed that he didn't have time to read or study.

When a person stops studying, it is time to be alarmed. (124)

Key to Self-Check on Units 14-18

Part I

Words. 1. annoying 2. bringing 3. quickly 4. touched 5. units 6. signed 7. nations 8. coming 9. trained 10. why 11. figures 12. pushed 13. out 14. failures 15. annual 16. entering 17. good 18. thanks 19. we 20. swims.

Brief Forms. 1. which 2. overpaid 3. should 4. opportunities 5. undergo 6. could.

Phrases. 1. I could 2. he should 3. over the 4. he could 5. I should 6. under that.

Part II

Sentences. 1. Harry Brown quickly climbed to a high position with us. 2. He asked his kind friends to lend him a hand with the job. 3. He runs a daily column in the evening paper. 4. At which bank should I arrange for a loan on my car? 5. I cannot help thinking of the thin, anxious boy who had to make a living splitting rails. 6. I have not had an opportunity to make provision for my annual vacation. 7. The boy was a failure while he was in school.

UNIT 19

Essentials of a Good Savings Program

- I. Have a plan
 - A. A plan will tell you how you are spending your money.
 - B. Without a plan, you will often neglect providing for emergencies.
- II. Be sure your money is safe
 - A. Some people put money in a hole in the ground.
 - B. There are several safe places:
 1. Savings banks
 - a. No checks but you get interest.
 - b. You may take out money at any time without loss of interest.
 2. Government Savings Bonds, Series E
- III. Put your savings where they will earn interest
 - A. In a checking account you have convenience in making checks but get no interest.
 - B. There are two types of interest:
 1. Simple
 2. Compound
 - a. Most banks pay compound interest.
 - b. Interest is usually added quarterly.

Key to Self-Check on Unit 19

Part I

Suggested informal outline:

Functions of Food

1. Maintain temperature of body

2. Provide energy for muscles
 - a. Exercise determines quantity of food necessary
 - b. Excess food stored as fat
3. Make possible new growth and healing of injuries
4. Keep body healthy
 - a. Provides vitamins and other compounds
 - b. Prevents malnutrition

Part II

Suggested formal outline:

Drugs

I. Sedatives

A. Uses

1. Relieve pain
2. Produce sleep
3. Reduce emotional tension

B. Types

1. Morphine
2. Codeine
3. Various barbiturates—sleeping pills

II. Stimulants

A. Uses

1. Prevents sleep
2. Cause emotional excitement

B. Types

1. Cocaine (also pain-killer)
2. Benzedrine

UNIT 20

70. Fast Shrinkage

An important businessman we know was overweight, and his wife was alarmed about his health. She suggested that he try to bring his weight down while on his farm. He took the suggestion, and a short time later he walked over to the general store, where he promptly picked out a pair of overalls in which he would take workouts.

As the clerk was wrapping the overalls, the man thought of a fact of importance that he had overlooked. "Wait a bit," he said. "Those overalls fit me now, but shortly I hope to work off a lot of weight. Perhaps I ought to buy a smaller pair."

The clerk shook his head and frowned. "Brother, if you can shrink as fast as these overalls can, you will be doing pretty well!"

he said, and went on with the wrapping of the overalls. (131)

71. Surprise

A doctor out of school just a short time hung up his shingle in a small town, but it was some time before a patient stepped inside his office.

When a man finally came in, the doctor thought it wise to impress him with his importance. Therefore, he picked up the phone and barked, "I have 20 patients on my list today, and I don't believe I can get to the hospital to perform that brain operation before six in the evening." Then he hung up and turned to his visitor with a smile. "Now, what seems to be paining you, my good man?"

"Nothing is paining me," his surprised visitor informed him. "I am here to hook up your phone, sir." (112)

72. Loyalty

In a city located on the West Coast, there lived a noted lawyer who had a Chinese servant by the name of Sam. The two had lived together for a long time and had great affection for each other.

But one morning, as Sam greeted his master, he hesitated a little and then informed him, "Next week I must leave you. Before I go, I will hire for you a better man." The lawyer waited, thinking that Sam would say more; but Sam just stood silently.

"So you are going to leave me; I do not pay you enough. That Doctor Sanders who visited us last week—he knows what a treasure you are. Don't be a fool, Sam. Your pay will be adjusted. Say no more." The noted lawyer thought that that would end the matter. Instead, Sam indicated that he was in earnest. "Next week I leave you—I go to China," he said. (144) (Continued in Paragraph 73)

73. Loyalty (Continued)

"I see," added the lawyer. "You are going back for a wife. All right, bring her home. You can return in two months. I will see that she is provided for. I will also get the papers that are needed." He thought he had Sam persuaded, but he was wrong.

"I go to China next week; no papers are needed. I will never come back," Sam said.

"By heaven, you shall not go!" said the strong-headed lawyer.

"By heaven, I will!" said Sam heatedly.

It was the first time that Sam had spoken that way to his master.

The lawyer pushed his chair back and then added, "Sam, you must forgive me. I spoke without thinking. I do not own you. But," he pleaded, "what have I done? Why do you leave me? You know I need you more than I ever needed you before." (127) (Continued in Paragraph 74)

UNIT 21

74. Loyalty (Continued)

"I am going to China to die!"

"Nonsense. You can die here. I promised you many months ago that I would ship your body back to China if you die before I do. I meant it."

"I will die in four weeks, two days."

"What!"

"Many weeks ago my brother was tried for a tremendous crime. He is now in prison. He must die. He has a wife who is going to have a baby before many days. In China," he added, "they accept a brother to die in his place. I will go to China. I will give my money to my brother. He will live; I will die."

The lawyer started to speak again but stopped. He thought he understood men, but it took him a long time to grasp the immensity of Sam's sacrifice. (124) (Concluded in Paragraph 75)

75. Loyalty (Concluded)

The following day, with a minimum of fuss, another Chinese boy by the name of Joe arrived to administer the lawyer's affairs. After some preliminary instructions from Sam, Joe took over. He was just like Sam in many ways. Sam terminated his service to his master without saying good-by. He went to China, where he was beheaded four weeks and two days almost to the minute from the time he had spoken to his master. His brother was set free after Sam's death and returned to his wife.

The lawyer's house goes along about as usual, save that the master calls for Sam when he should say "Joe." At such times there comes to him a kind of clutch at his heart, but he

keeps his thoughts to himself.—Adapted from *Elbert Hubbard's Notebook* (126)

76. Ten Signs of a Mature Man

1. He can say "no" to himself, even on difficult questions, and make it stick.

2. He can take suggestions in good spirit and profit by them. They do not send him into a rage. He knows that suggestions will probably help him to grow.

3. He has close friends among men and women. His friendships are long-lasting.

4. He can look into a question or a problem with care and thought and make up his mind on what course to follow; but he does not act on impulse alone.

5. He promptly admits a weakness, but at the same time he can realize his strong points without being vain about them.

6. He can put aside his failures of yesterday and look to the future. (117) (Concluded in Paragraph 77)

77. Ten Signs of a Mature Man (Concluded)

7. He is tolerant. The immature man, who will find success difficult, often criticizes those who do not believe as he does.

8. He thinks for himself. He analyzes. He raises many questions. He does not follow fads or buy on impulse. It is necessary to sell him.

9. He is calm. When necessary, he faces a crisis on an even keel. If the other fellow insists on arguing—probably even loses his temper—he smoothes things out.

10. He follows a long-range plan. He arranges his finances so that he can pay for what he needs. He does not get into debt if he can avoid it. He faces the future; he does not live in the past. (121)

UNIT 22

78. Strictly the Truth

The captain of a certain vessel once wrote the following sentence in his log: "The mate was drunk tonight." When the mate became normal and the sentence was brought to his attention, he was very angry. He pleaded with the captain to scratch out the sentence. He said that he had never been drunk before, and he never intended to be drunk again. But the captain insisted that the entry must stand. "In

this log we write the whole truth," he said.

The following week the mate kept the log; and in it he wrote, "The captain was sober tonight." (94)

79. Time to Forget

Very often we can remember better by remembering less. Some of us have a tendency to try to remember too much.

Suppose that you have to go to the dentist or attend a meeting or a dinner. Make a note in your date book of the time you are to see the dentist or attend the meeting or dinner. Don't try to keep these facts in the front of your mind all day.

Use good sense in what you remember. It is evident that there is no use in trying to remember a phone number you may never call again. It is also evident that there is no use in remembering all the bus or train schedules. Just the part you will use is worth remembering. For your guidance, keep these two facts in mind:

1. Remember that which you will use over and over again.
2. Forget that which you will not use in the near future. (146)

80. Big Business and Small Business

The person who maintains for a moment that our country can survive without small business is lacking in good judgment. Every fact of our economic life tends to prove that big business cannot get along without small business. It is an elementary fact that you cannot add to the stature of a dwarf by cutting off the legs of the big fellow. Our entire business structure is a unit just like a machine. It is made up of an assortment of big parts and little parts; and each part, large or small, does a fundamental job.

Big business needs small business; small business needs big business.—*Abraham Lincoln* (106)

UNIT 23

81. Hard Work

A hard-working farmer was getting tired and made up his mind to get a hired man to help him. When the hired man came, he set him to work in the garden chopping wood.

Toward the middle of the morning, the farmer went down to see how the hired man was getting along. To his amazement, he found the wood in the garden all chopped.

The following day, the farmer asked the hired hand to get the wood stored in the shed. This was a hard job that required a lot of lifting, and the farmer figured that the job would keep the man busy a long time. But by noon the man had the job done and was ready for another task. (106) (*Concluded in Paragraph 82*)

82. Hard Work (*Concluded*)

On the third day, the old farmer, thinking that the hired hand was entitled to a light assignment for a change, called him over and told him to sort out the potatoes in the bin.

"Put the good ones in one pile, those that you are not sure about in another, and throw out the spoiled ones." An hour later the old farmer went back to see how the job was coming. Suddenly he found the hired man stretched out cold in the field, with almost nothing done.

After throwing cold water on the man's face and bringing him to, the old farmer wanted to know what had happened. "The thing that killed me was figuring out which pile each potato should be put in!" answered the hired man. (114)

83. Boiling Water

One day, a capable and reliable young doctor was asked if all those pots of boiling water that the country doctors always seem to call for in the movies are necessary.

"I wondered about that, because it is a lot of trouble; and all the doctor has to have available is one pot in which to boil a needle," he said. "But one of my old professors in school gave a plausible and acceptable answer. He said: 'If you have to bring a baby into the world in the home, the thing that will give you the most trouble is the father. He will make it impossible for you to work efficiently; therefore, it is advisable to keep him busy. Tell him that it is possible for him to help by getting all the pots obtainable and boiling lots of hot water. Many farmhouses have coal or wood stoves, and keeping the fire hot and the water boiling will get the father out of the way. After it is over and you have patted him on

the back, you have part of the ingredients for steaming hot coffee." (184)

84. Wasted Time

Every morning you are handed 24 beautiful hours. They are one of the few useful things in life you get free of charge, whether you want them or not. Your schooling must be paid for, and even your health costs money to achieve or regain. But these 24 wonderful hours do not cost you a penny. If you were the most powerful man in the world, it would not be possible for you to buy another hour. If you were the poorest beggar, not a single minute could be taken from you.

What do you do with this wonderful treasure? Do you use it gainfully? Remember, you must use it at once; you cannot save it up for your old age.

Wasted time is a greater tragedy than wasted money or wasted health. Either of these you may regain with thoughtful effort, but time wasted is gone for good.

Be grateful for the time that is given to you. (151)

UNIT 24

85. On the Alert

Waiting in the conference room of a steamship office to be interviewed for a job as a wireless operator, a number of applicants filled the room with such a confusion of conversation that they were not conscious of the constant flow of dots and dashes that were coming over a loudspeaker. About that time, another man entered and was content to sit by himself in one corner. All of a sudden he snapped to attention, walked confidently into the private office of the president, and soon came out with a cheerful smile on his face.

"Say," one of the group called out, "how did you get in before us? We were here first."

"One of you would have had the job if you had been concerned with the announcement coming over the loudspeaker."

"Concerned with what announcement?" they asked in confusion.

"Why, the code," the stranger answered. "It said, 'The man I need must constantly be on the alert. The first man who gets this message and comes into my private office will get

a contract as an operator on one of my ships.'" (181)

86. Hearing Aid

An old but competent gentleman often complained about his deafness. He had completed a long and successful business career and had amassed considerable wealth. His physician had tried for a long time to compel him to get a commercial hearing aid, but without success.

The old man learned, though, that our company had just completed a comfortable hearing aid that combined the good features of all the others on the market, and he made up his mind to try it.

Two weeks later he returned to tell us that he could hear conversations with comparative ease, even in the next room. "Your friends and relatives must be happy that you now hear so well," I said.

"I haven't told them," he confessed with a chuckle. "I have been sitting around listening—and do you know what? I have already changed my will twice!" (145)

87. A Little Late

In the offices of the Memphis Transportation Company, there worked a young, reliable secretary who was quite an efficient transcriber and who would consistently turn out fine transcripts of whatever was dictated to her.

But she was in the habit of coming a few minutes late every day. Her boss had warned her many times and even threatened to have her transferred, but to no avail.

One day, he reached his wit's end and told her that he was going to suspend her for one day without pay and asked her when she wanted to take that day.

She thought it over carefully and then transmitted the following message to him, "If it is all right with you, I think I should like to use it up by coming in a little late every day." (134)

88. A Tooth for a Tooth

Some time ago, a number of business companies made it a practice to mail a person expensive goods that he had not ordered and then bill him for them.

One day, a doctor in Buffalo got such a package with the following letter of transmittal: "We are taking the liberty of sending you three

exceptional ties. Because these excellent ties have the approval of thousands of professional men and business executives who are careful dressers, we know that you will like them. Please send us \$10."

As you might expect, the doctor was considerably annoyed. He answered: "I am taking the liberty of sending you \$10 worth of extra-fine pills. These excellent pills have helped thousands of professional men and business executives, and I am sure that they will help you. Please accept them in payment of the exceptional ties that you sent me." (156)

Key to Self-Check on Units 20-24

Part I

Words. 1. waited 2. mentions 3. extra 4. concentration 5. glasses 6. guided 7. attending 8. thoughtfully 9. sisters 10. obtains 11. explains 12. tired 13. steady 14. transmit 15. minutes 16. compares 17. settled 18. necessary 19. suddenly 20. payments.

Brief Forms. 1. and 2. worked 3. short 4. invite 5. believes 6. forgetting 7. yesterday 8. suggesting 9. where 10. important 11. questions 12. into 13. difficult 14. probably.

Part II

Sentences. 1. She completed the important transcript in a few minutes. 2. He threatened to transfer her because she was not tactful. 3. The captain kept a complete log for the vessel. 4. I am sending you three excellent books for your consideration. 5. My old professor gave me a plausible answer to my question. 6. He informed him that he came to hook up the phone. 7. The mature man thinks for himself and raises many questions.

UNIT 25

Notes on Class Discussion

Joan D: Not important whether state or federal government provides the funds for education.

Hank T: It is important. Control should be local. Federal government has too much power now. (*How local?*)

John H: Local governments influenced by local pressures, European democracies make central government control work for them.

(Which ones? Works how? Educational opportunities restricted?)

Bill T: Contributions to governments could act like federal government's system of checks and balances.

Mary L: Biggest advantages:

1. Better teaching because of more rigid requirements for teachers, higher salaries
2. Better equipment
3. Wider selection of courses
4. Standard courses

Key to Self-Check on Unit 25

1. 1. Notes of what others have said
2. Notes to yourself
2. You may not be able to make sense out of your notes if you wait too long to review your notes, especially if you are attempting both to participate and to record.
3. In formal minutes participants are often given credit for ideas that they contribute and suggestions that they make.
4. Motions, resolutions, and formal statements.
 5. 1. Date
 2. Time
 3. Place of meeting
 4. Who presided
 5. Those present
 6. Those absent
 7. Name and title of speaker
6. 1. Wide margins make notes more readable.
 2. Wide margins leave room for corrections and the insertion of afterthoughts.
 3. Wide margins permit the notemaker to add key words that make notes easier to use.

UNIT 26

89. Shock

One morning, a couple that had been married for only a few days had a delightful surprise delivered to them by the mailman — two complimentary tickets to the best show in town. It developed, though, that the donor neglected to give his name.

All day long the couple wondered, "Who could have sent those desirable tickets?" After considerable debate, they decided to use the tickets.

They enjoyed the show, but on their return

home they experienced a definite shock. All their wedding presents had been stolen. There was a note fastened directly to one of the pillows in the bedroom that read, "Now you know!" (111)

90. No Smoking!

I have always had a definite sympathy for those who have the tobacco habit. That is, I have always had it the last nine days since I reformed and gave up smoking myself. The result is that my head has recently been cleared of fumes and my blood of nicotine; therefore, I have been able to review and reflect on the entire problem of smoking. I am happy to report here the results of my reflections and researches.

The average smoker spends \$127.50 in twelve months on his habit — enough to buy some 45 good books or a comfortable chair or a restful holiday at some resort. All of this goes up in smoke.

Figuring still further, I uncovered the revealing fact that, if I had never started smoking, I would have saved \$3,800 — enough for an excellent car or a transcontinental trip or a first payment on a desirable residence. (169) (Concluded in Paragraph 91)

91. No Smoking! (Concluded)

I have heard the financial problems of our times discussed and described and explained in many different ways, but I think I have discovered their real cause. In short, if there were no tobacco, the average home would have more than \$20 a month extra at its disposal for groceries, rent, or furniture. Our financial troubles would be completely dissolved, dismissed, disposed of!

After nine days of refraining from smoking, I have discovered that civilization is not dying of poverty or war but of tobacco. How can we dispose of our larger problems and transact our business when our eyes are constantly blinded with smoke?

As I say, it is nine days since I discovered my mistake. Aside from the fact that I have been miserable the whole time, these have been the happiest days of my life. I am free at last; and as I swore off for one month, I still have twenty-one days of freedom left before I am plunged back into slavery again, I am

counting those days! (176)

UNIT 27

92. Table Conversation

There is one extremely important detail of conduct at dinners or anniversary parties that I have never seen discussed satisfactorily in etiquette books — what to do when you inconveniently find both the person on your left and the person on your right busily engaged in conversation with somebody else.

You have perhaps turned briefly from Mrs. Jones on your right to take care of some minor matter; and when you turned back, you found her already engaged in conversation with Mr. Smith on her other side.

So you quickly wheel about to your left, only to find yourself confronted by the back of Mrs. Brown. Consequently, you are left looking directly in front of you with a roll in one hand and nothing in particular to do with your face. Should you sit and cry softly to yourself or should you start playing with your knife and fork? (154) (Continued in Paragraph 93)

93. Table Conversation (Continued)

Of course, the main thing is to be careful not to let your hostess notice that you are not engaged in conversation. If she spots you seemingly looking into space, she will either think that you have insulted Mrs. Jones on your right and Mrs. Brown on your left, or she will feel responsible for you personally and accordingly will start a long-distance conversation that has no particular basis except that of emergency. Consequently, you must spend your time acting convincingly as though you actually are very busy.

You can always make believe that you are engaged in an exceedingly interesting discussion with the person opposite, occasionally changing the expression on your face and laughingly nodding your head knowingly. This may fool your hostess in case her glance happens to fall your way, and it will surely confuse the person sitting opposite you if he happens to catch you in the act. (169) (Concluded in Paragraph 94)

94. Table Conversation (Concluded)

If you have thought to bring along a bit of

charcoal, you can make little drawings on the back on either side of you. These proceedings would, at least, get one of your partners to turn around, even though reluctantly!

As time wears on, you can start juggling your cutlery. If the other guests have any feelings, this ought to attract their attention.

Of course, there is always one last resort; and that is to slide under the table, where you can either crawl about collecting slippers that have been kicked off, growling frighteningly like a dog and scaring the more timid guests, or you might collect your bearings and crawl out from the other side and go home. Perhaps this last would be the best—it would end your evening's difficulties.—Robert Benchley (126)

UNIT 28

95. The Value of Reading

Before Morris Fishbein, the brilliant doctor, decided to transfer to a school of medicine, he took a course in shorthand to speed up his notetaking. He was a brilliant scholar, who added to his brilliance by adopting exceedingly efficient working methods. When he was a young doctor, his association made him editor of its magazine, a post he held for more than a decade. He was constantly presenting creative and workable ideas, many of which were the result of his readings in all areas of medicine.

When he retired, the association had to appoint four people to do the work that this speedy reader had been doing alone. (122) (Continued in Paragraph 96)

96. The Value of Reading (Continued)

Thomas Edison, that quiet man of science who did so much for society, did not have much schooling; but his wide reading made him one of the best-informed men in the country. While his deafness was a great trial to him, he says in his diary that it enabled him to concentrate on reading. In his laboratory he built up one of the finest scientific libraries of his time.

"When I want to invent an appliance," he said, "I begin by reading up on all that has been done in that area in prior days. Frankly, that is what all these books are for. I use these books to prevent the waste of time and money in the future by not doing again the things

that have already been done and tried out by others." (131) (Continued in Paragraph 97)

97. The Value of Reading (Continued)

Henry Ford got the idea for his first car from a magazine — *The Science of the World* — which he read while he was away visiting a friend. He lay awake all night reading the magazine and sketching his plan for a gas engine that was far ahead of his time. We are aware, of course, that Ford was a man of action; but the reading that made him a successful man should not be overlooked. Describing his early days, he said, "I devoted every second I could spare to the reading of scientific books." (92) (Concluded in Paragraph 98)

98. The Value of Reading (Concluded)

Our fast-moving world requires more and more thoughtful reading if we hope to keep up with it. There are hundreds of magazines in the area of business and office methods. Last year there were more than a hundred papers and magazines for farmers on the market. Nearly ten thousand books are published in the United States yearly. Yet, as few people are aware, reading is a recent accomplishment. One hundred fifty years ago not half the people in the country could actually read. Those who could read had been taught by trial-and-error methods that made their reading inefficient. They read too slowly and did not gain enough from their reading. Many older persons are still poor readers.

Yes, extensive reading will yield big dividends. (132)

UNIT 29

99. The Traits of Successful People

What combination of traits will you find in the person who has risen to a high station in life? An examination of the traits of 100 people in many different areas who have earned a fine reputation for themselves in recent years reveals that they possess these traits:

1. They are not afraid of hard work. They attack a difficult task without hesitation and stay with it until, in their estimation, the job has been done well. They are self-reliant.

2. They have the patience to sit down and think. Most people find thinking a painful

process.

3. They always have a pleasant smile on their faces. In addition, they are aware of the importance of getting along with people in all stations of life.

4. They have the habit of study. They are always eager for information on any and every topic. (150)

100. The Art of Saying "No"

Last year a friend of mine submitted to a feature magazine to which I subscribe a paper he had written on a subject in which he had done substantial research. The editor subsequently returned the paper together with a letter of explanation saying that the paper did not meet the needs of the magazine.

Usually, getting back a paper that had been submitted for publication is a discouraging experience; but it was not in this instance. The letter that accompanied the returned paper was so gracious and so complimentary of the author's handling of the subject that the author said he would almost rather have it than a substantial check.

The "no" he had received was given in the right manner and was taken in the right manner — which goes to show that we can say "no" and still leave a good taste in the mouth of the person to whom we say it. (161) (Continued in Paragraph 101)

101. The Art of Saying "No" (Continued)

In the typical business concern, the employer must periodically say "no" — and the person who has learned to say it so that it will be accepted in the right spirit has a practical asset indeed.

A man I know has charge of a "suggestion" committee in a large medical, surgical, and chemical supply firm. He says that, when a suggestion is made that is not practical or logical, he does not promptly turn it down. He considers the employee's feelings. He takes the trouble to meet with the person who submitted the suggestion, and the two of them analyze the suggestion critically. The one in charge of suggestions may actually think highly of the other fellow's idea but still know that technically it will not work. By analyzing and then discussing the suggestion critically, the person who made the suggestion can be

brought to see it in the same way and accordingly be satisfied to take "no" for an answer. (176) (Continued in Paragraph 102)

102. The Art of Saying "No" (Continued)

In business there is always the awkward matter of salary increases. When a person approaches an employer about an increase that cannot be granted, the employer can compliment the man's work and still point out the reasons why he cannot reward the employee further at the present time. The employer can assure the employee, though, that he can look forward to an upward revision of his salary just as soon as conditions permit.

When an employee understands the logical reasons why he cannot have an increase in salary, he holds no grudge afterwards. (106) (Continued in Paragraph 103)

UNIT 30

103. The Art of Saying "No" (Continued)

A very successful and forward-looking personnel man in a transportation company in my locality tries not to say "no" when he is angry or when he is in a hurry. He also has the faculty of facing each problem squarely. He believes in the desirability of dealing with each problem at once to the best of his ability, so that the person with whom he is dealing knows exactly where he stands. It is his belief that the employee who is left in doubt about a matter will not perform so well as the one who may have been told "no" but who, at least, knows without any possibility of misunderstanding where he stands. The members of the staff appreciate this quality in him and give him their loyalty. (137) (Concluded in Paragraph 104)

104. The Art of Saying "No" (Concluded)

People in authority must often take the responsibility of saying "no" — and this is especially true of parents. The majority of parents must say "no" many times before their children reach maturity. The chances are that long afterwards the child will remember how the "no" was said — whether the parents explained their refusals with sincerity.

Perhaps no person gets told "no" with greater regularity than a salesman. In his case, he must learn to take that answer in good

spirit, whether it is given nicely or not; but he does not forget how it was said.

The majority of us have to say "no" many times in life. If we are to enjoy popularity and prosperity, we must learn how to say "no" with tact and with sincerity. (139)

105. Dominoes

George Bernard Shaw was having a serious discussion about various matters of importance with a colleague of his at dinner in a restaurant. The orchestra struck up a particularly noisy and tedious piece. When, after the briefest pause, it launched into an even noisier piece, Shaw was obviously annoyed. He called the headwaiter and courteously asked, "Does this orchestra play anything on request?"

"Oh, yes," said the headwaiter with sincerity.

"Excellent," said Shaw seriously. "Kindly tell them to play dominoes!" (99)

106. Press the Button

Three men stood on the third floor of the new Fifth Avenue Music Building, with briefcases under their arms, waiting for an elevator. In due time the elevator came down, passing their floor without stopping. All obviously had failed to press the button. Each thought one of the others had pressed it.

Many things in life are never done because each of us thinks the other fellow will press the button that produces action. Numerous good plans never see the light of day because each of us is expecting the other fellow to put them into action.

Don't wait for the other fellow; it is your duty to press the button yourself. The world needs more button pressers. (119)

107. Revenge

One Sunday morning a school teacher was issued a ticket for driving through a stop light. She was told to appear in court the following Monday. She went before the judge and explained that school had already started the first week of September and that she had to teach on that Monday; therefore, she wanted her case disposed of at once.

"So you are a school teacher," said the judge seriously. "Madam, your presence here fulfills a long-standing ambition of mine. You

sit right down at that table and write, 'On Sunday I went through a stop light' 500 times!" (97)

108. He Liked Everybody

"When I die," Will Rogers once said, "my epitaph, or whatever you call those things on gravestones, is going to read: 'I joked about every big man of my time; however, I never met anybody that I didn't like.' I am so proud of that I can hardly wait to die so that it can be carved on my stone. When you come around to my grave, you will probably find me there proudly reading it."

When they built the memorial to Will Rogers some years ago, someone remembered his wish. Below the bronze bust of the famous humorist appear these words: "I never met anybody I didn't like."

Will Rogers lived up to his epitaph. He met everybody with an open hand and an open heart. (126)

109. Reading and Writing Practice

Mr. Gray: The school board has decided to hold its monthly meeting on Saturday, April 16, in the Chamber of Commerce Building. The meeting will begin at 11 a.m. and run through until about 1 p.m.

I should like to discuss with you something that I plan to bring up before the school board on April 16. Would it be convenient for you to stop at my office on Friday, April 1, about 10 a.m.? The matter I wish to discuss with you will take only a few minutes. John H. Green (91)

Key to Self-Check on Units 26-30

Part I

Words. 1. delaying 2. repeats 3. discover 4. described 5. satisfied 6. accordingly 7. savings 8. within 9. pianos 10. trials 11. yelling 12. stations 13. subscribed 14. particular 15. typical 16. logical 17. October 18. away 19. avenue 20. backward 21. reluctant 22. localities 23. Friday 24. somewhere 25. arithmetic 26. authorities 27. divided 28. seemingly 29. drawings 30. mania 31. permission 32. await 33. willingly 34. yard 35. conveniently 36. report 37. serious 38. prior 39. Chamber of Commerce 40. ahead.

Part II

Sentences 1. He appreciates the fine qualities of the members of his staff. 2. The successful person has the habit of serious study and is always eager for information. 3. Henry Ford devoted his spare time to reading books on

science. 4. He did substantial research before he submitted his report to the president. 5. He studies each suggestion that is submitted to him critically. 6. He is a brilliant scholar and is exceedingly well read. 7. In his diary Edison wrote that his deafness was a great trial to him.

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