

PORTRAITS IN WORDS

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**Reading and Listening Skills Text
for Students of English as a Foreign Language**

Advanced Level

English Language Programs Division
United States Information Agency
Washington, D.C. 20547



Special Thanks

To Kathy Kral who read the manuscript for this text and whose insightful comments enabled me to produce the final version now in your hands.

To Kenneth Kral for the cover concept.

To Margot McGann and Evan Roth of National Public Radio and to Fred A. Demarest of S.I. Newhouse School of Public Communications, Syracuse University, for their assistance in obtaining taped material for the audio cassette which accompanies this text.

To Ruth Ann Appelhof of the Joe and Emily Lowe Art Gallery, Syracuse University, for her assistance in obtaining several of the photographs used in the unit on Margaret Bourke-White.



Printed by the United States Information Agency
First published 1984. This edition printed 1992.

To the Teacher

Receptive Language Skills

Portraits in Words is a collection of readings and listening comprehension passages which will give advanced level EFL students practice in the receptive skills.

There are at least four cognitive strategies which are common to the skills of reading and listening. First of all, before reading a text or listening to a talk, we formulate hypotheses about the information we are able to receive. This process of *anticipation* lays the groundwork, sets expectations, and poses questions for us to keep in mind as we read or listen. Anticipation is a continuing process whereby we modify early hypotheses or expectations on the basis of the new information we receive as we read or listen to extended statements. Second, as words pass before our eyes or flow into our ears, we assign meaning by *chunking* the words, storing them as meaningful units and phrases in our short-term memory. From these chunks of meaning, or memory markers, we get the gist of the message. *Gisting* is the process of capturing the central idea of a text or oral statement. To gist effectively, readers or listeners focus on what they understand; they pass over unknown or unintelligible vocabulary items and concentrate instead upon identifying the main idea and following its course of development. Lastly, *contextualization* allows us to transfer into our permanent store of knowledge those ideas gleaned from reading or listening. Through contextualization, we make a personalized response to the information we have read or heard. We personalize that information, putting it into our own frame of reference.

Teaching Suggestions

The strategies of *anticipation*, *chunking*, *gisting*, and *contextualization* are employed in the reading and listening comprehension sections of the book. It is a task-oriented textbook which should challenge advanced level students. Students should be encouraged not to worry about individual vocabulary items which they do not know. They should concentrate upon general comprehension and the specific tasks required in each unit.

An audio cassette accompanies the listening comprehension section; transcriptions of each listening passage are found in the appendix. The listening comprehension activities will be more challenging than the reading activities contained in the text; and some passages may have to be repeated more than is specified in the directions. Teachers should use their own judgment in how to adapt the listening comprehension activities to their own class.

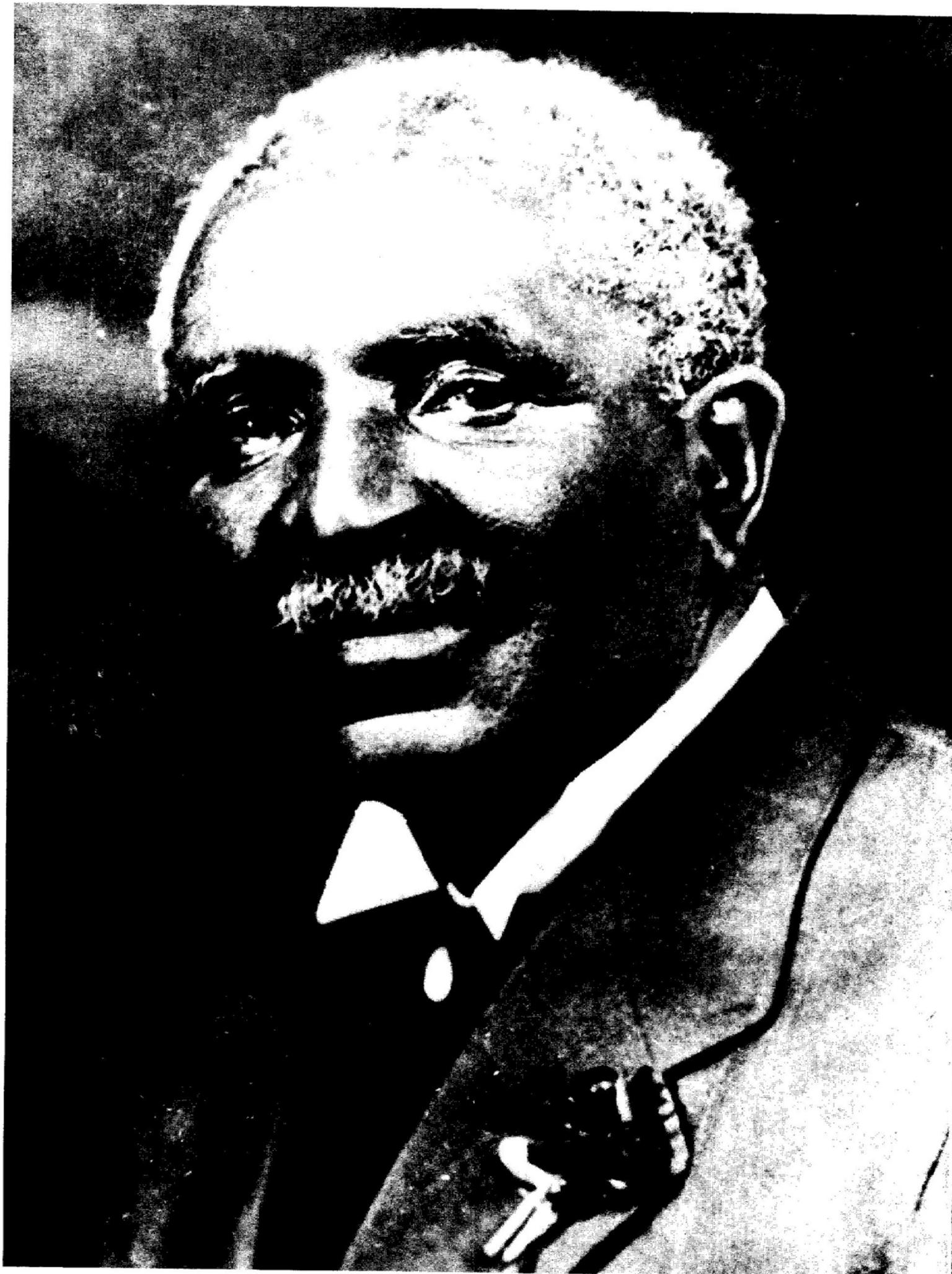
American Culture

Apart from its language development activities, *Portraits in Words* is a collection of biographies of Americans who greatly influenced life in the United States and who continue to have effect upon American thought.

Students are encouraged to look for counterparts in their own national heritage; they will find them there, for many of the ideals which motivated these ten Americans are universal ideals; and many of the personal experiences these Americans have had, in asserting those ideals, may be experiences shared by great people of other nations.

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George Washington Carver, American botanist and Artist. Source: Unknown.

UNIT ONE

GEORGE WASHINGTON CARVER: THE PLANT DOCTOR

- I. **ANTICIPATION EXERCISE.** Read the following paragraphs and answer the questions below.

Paragraph 1

Which of the following definitions can be used for the term "chemurgy."

- a) a treatment of disease with chemicals
- b) the removal of the outer layer or shell enveloping a plant or nut
- c) the development of new chemical products from agricultural products
- d) the production of a variety of plant or animal which is genetically unlike its parents or plant stock

What were possible reasons for George Washington Carver to experiment with the peanut and the sweet potato?

Paragraphs 7 and 8

Which of the words below describe George Washington Carver.

inventive	ambitious
ordinary	proud
talented	confident
athletic	unstable
simple	observant

Paragraphs 15 and 16

What was Carver's philosophy of education?

Paragraph 20

What was Carver's "Movable School"? Is there anything similar to the "movable school" concept in your country?

Discuss your answers with your teacher and fellow students before continuing.

- II. **READ THE ENTIRE ESSAY**

GEORGE WASHINGTON CARVER: The Plant Doctor

George Washington Carver is best known for his extraordinary chemurgical feats of deriving 300 products from the peanut and 118 from the sweet potato—two crops grown extensively in the southern United States. The story of his life and character is not so well known, but it is, in some respects, fully as remarkable as his scientific achievements.

His beginnings were covered in such obscurity that he never knew the year—let alone the month and day—of his birth. It is variously set sometime between 1860 and 1864, with 1861 the usual best guess. He was born in the small town of Diamond Grove, Missouri, in the southwest corner of the state, not far from the borders of Kansas, Oklahoma, and Arkansas.

As unpromising as obscure, the infancy of this child born to a slave mother and father bode ill for his very survival, let alone a productive and progressive future. While still in his first tender years, his father was killed in an accident while hauling logs, and, not long after, mother and child were snatched up by kidnapers and carried away across the state border into Arkansas. Missouri was a "border state" between North and South, and such occurrences were not uncommon in that area during those troubled years of the American Civil War.

Moses Carver, the white owner of George's mother Mary, was a German immigrant who had moved south to Missouri from the northern state of Illinois some 25 years earlier. He had no relish for owning slaves, but, as he and his wife, both middle-aged, were unable to do all the work on their modest farm, he felt he had no recourse but to obtain workers in this way, and he knew that they would at least

(1) be treated kindly by himself and his wife Sue. Thus the kidnaping of Mary Carver and her infant son was something more to the Carvers than the loss of a possession, and Moses Carver hired a man to pursue the raiders, with an offer to trade them a racehorse valued at \$300 as a ransom for the mother and child. This was done, but Carver's intermediary was unable to recover and bring back the mother whom the Carvers were never to hear from again. They regained only the small and sick child, who must have seemed more of a burden than a benefit to his kidnapers.

So it was that George Carver was taken back to his former masters (by Lincoln's Emancipation Proclamation in 1862 and the end of the war in 1865 all slaves had been freed to live out the early years of his childhood in a home that provided not only the necessary shelter and security, but also the opportunity to develop his unique talents and way of life—for his special gifts and abilities appeared early.

There was work to do around the house, (and George was expected to do his share. He had an obvious talent for working with his hands, and many of the tasks he excelled in were things that might be called woman's work for he was especially adept at fine handwork, cooking, and other domestic crafts. Besides, George was a delicate child, small and often sick, and he was not expected to do heavy chores that were beyond his physical capabilities.

George's ability to do remarkably inventive and artistic work with his hands was no ordinary talent; it was something close to genius. Having once seen an expensive lace collar on a woman in the town, the lad could go home and, with his homemade implements, without benefit of plan, pattern, or any sort of instruction, reproduce the original perfectly in

every detail—or even improve it. His interest in painting—a skill he later excelled at—began when, during an errand to a nearby “mansion,” he beheld the first paintings he had ever seen. The lines and colors seemed very beautiful to him, and, learning that they had been made by someone called an “artist,” he exclaimed over and over to himself all the way home, “He made them with his hands, he made them with his hands. I want to do that.”

Those four words and their corollary, (8) “I can do that,” seem to epitomize the simplicity of his genius. There was neither arrogance nor false humility to hinder the clear shining of the talent that was as natural to him as breathing. He seems never to have questioned nor doubted it, and so was free of the pride that has its inevitable base in self-doubt.

In addition to the great wealth of learning (9) that George Carver derived from his own solitary investigations of nature, his insatiable thirst for learning was greatly forwarded by Moses Carver’s wife—George’s “Aunt Sue”—who taught George to read from an old Webster’s “blue-backed speller.” Although few people in the community could even write, George studied the book until he knew every word.

At about ten years of age this frail child, (10) small for his years, set out from the security and warmth of his home for the city of Neosho, eight miles away—the nearest place where he, a little black boy, could go to school. With all of his wordly possessions wrapped in a bandanna handkerchief on the end of a stick, George Carver began that portion of his life which was to keep him on the move for more than a decade in search of the education which climaxed in his professorship at Tuskegee Institute, beginning in 1896.

It was during a brief hiatus in his (11) schooling, when he was conducting a highly successful handlaundry business in Minneapolis, Kansas, that George Carver acquired his middle name. Always an avid correspondent with the friends and “family” that he acquired during his residence in the various towns along the way, Carver was puzzled when he received no replies to his letters over a rather lengthy period of time. When he inquired at the post office, he discovered that there was another George Carver in the town, a white man, who was apparently receiving all the mail that came addressed to that name. Ever one to find a practical solution to a problem, Carver decided to add a middle initial to his name, and



George Washington Carver (seated, right corner) in a class photo at Simpson College. Source: Simpson College.

he chose the initial W., quite at random. Thus he became George W. Carver. From time to time thereafter people would say to him, "What does the W. stand for—Washington?" and George decided that since the W. did not stand for anything, it might as well be Washington. Thus it was that quite by accident George Washington Carver came to bear the name of the first president of the United States.

On September 9, 1890, a six-foot-tall, (12) thin, poor, socially timid George Carver arrived in Indianola, Iowa, to enroll in Simpson College. As he had walked the 25 miles from the small town of Winterset, where he had been living, his hopes were buoyed by the information in the college catalogue that the Science Hall had an elegant art room immediately under the skylight." His happiest hours at the college were spent in his painting class; he also enjoyed his classes in vocal and instrumental music (piano). In certain other subjects—notably mathematics—he was, in spite of his assiduous study during the years, lacking in fundamentals. To make up some of these deficiencies he enrolled in arithmetic, grammar, essays, and etymology.

A year later, in 1891, Carver enrolled (13) in the Iowa State College of Agriculture and Mechanic Arts (now Iowa State University), at Ames, Iowa. Although he may not have fully realized it—for he still had hopes of studying art in Paris some day—this was perhaps the most important turning point in his life, for it was here that the "plant doctor," as he had been called from childhood, became a dedicated student and researcher in the sciences. His studies at the Iowa college included geology, mineralogy, botany, chemistry, bacteriology, zoology, entomology, and other scientific subjects.

When Carver graduated from Iowa (14) State College in November 1894 he was offered the position of assistant botanist in the college's experiment station, a post he held for two years. In 1896 he received a Master's degree in bacterial botany and agriculture, after which he went to Tuskegee Normal and Industrial Institute in Tuskegee, Alabama, to organize and direct a new agricultural department. In spite

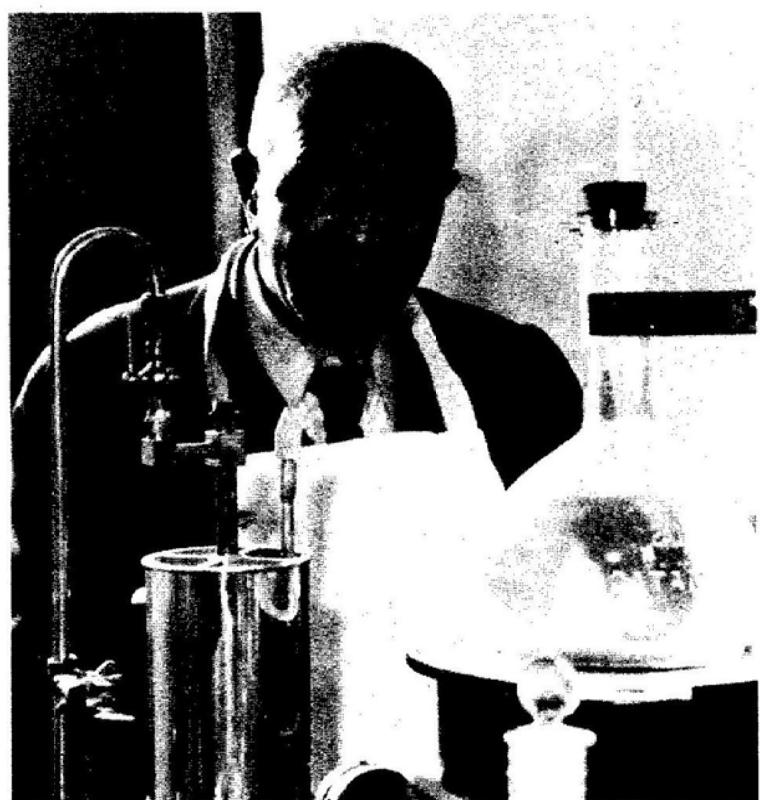
of the many offers he received in later years to move to more prestigious and more lucrative positions, Carver remained at Tuskegee for the rest of his life. He divided his time between teaching, research, and the practical dissemination of such information as would be useful to the poor farmers of the region.

Professor Carver always preferred to (15) be called an "educator," rather than be tagged with any of the sciences he practiced; botany, chemistry, geology, and all the others were merely several means toward an end.

"You can't teach people anything," (16) Carver once remarked. "You can only draw out what is in them." Though hardly a pupil in his classes had more than average intelligence, he brought out the best points of each, made each feel proud of his ability and want to extend it.

Carver believed that all things were (17) put on the earth for some useful purpose and that it was his function to discover as many of these as lay within his power. To him a weed was "a plant out of place."

George Washington Carver has been (18) called "the first and greatest chemurgist." He



George Washington Carver, at work in his laboratory in the Tuskegee Institute. Source: U.S. Department of Agriculture.

is chiefly known for the 300 products he derived from the peanut—products as diverse as soap, salad oil, plastics, dyes, milk, butter, cheese, coffee, pickles, shaving lotion, ink, cosmetics, breakfast food, flour, and a host of others—and the 118 substances he made from the sweet potato—candy, shoe-blacking, mock coconut, starches, tapioca, syrup, breakfast foods, dyes, and so on. His purpose in developing these substances and others was a practical one: to help unseat "King Cotton" as the tyrant of the one-crop South, to get farmers to plant peanuts, sweet potatoes, and soy beans by showing them that there could be a market for these crops. His success is partly attested by the fact that, although the peanut was not even recognized as a crop in the United States in 1896, by 1940 it had become the second largest crop in the South and among the leading six in the entire country.

These rather dazzling statistics with regard to the peanut and sweet potato, however, represent only a small part of Carver's achievements in agricultural progress. He did numerous experiments to develop improved strains of cotton. He grew enormous potatoes, cabbages, onions, watermelons, and cantaloupes. He perfected vegetable dyes

(19) from the leaves, roots, and fruits of 28 plants from which he squeezed 536 dyes that could be used in leather, cotton, wool, silk, and linen and which would not fade in washing or light. He developed a synthetic indigo, usable in water colors and oil, which was rated by experts as "seventy times bluer than blue." These and many other discoveries and developments won Carver such epithets as "the wizard of Tuskegee" and "Columbus of the soil." Always the motivating force for his work sprang from his "ideas on the potentialities of art and science through creative research, to turn the ugly into the beautiful, the waste into the useful, that even the poorest of God's creatures might be healthier, his home more comfortable, his surroundings more beautiful, his life more significant," as his assistant, Austin W. Curtis, once explained.

In his work in the laboratory Carver (20) never lost sight of his purpose of educating the farmers of the region, and to further this work he designed a farmers' college on wheels, a wagon specially equipped with demonstration materials to show improved methods of plowing, planting, cultivating, and harvesting. Later this idea, which he had first implemented with a simple cart in his early days at Tuskegee,



Carver working among his plants.

was housed in a huge automobile called the Movable School. The idea of the Movable School spread to other countries; similar plans, adapted to local conditions, were put into operation in Albania, China, India, Macedonia, and Southern Rhodesia.

When a reporter inquired of Professor (21) Carver concerning the attitude of the public toward his discoveries, he answered, "The discoverer must pass through three stages at least, each of which is important and quite natural. The first is the 'knocking' stage. Any new article offered to the public must meet certain hostile critics who say, 'This thing is no good; the man who puts this claim forward is very foolish; we don't want this newfangled thing; the old things are good enough for us.' Everybody rises up against it, which is really a very good thing. The new product must meet successfully all the hostile tests. It must prove its superiority.

"Then follows a stage of total apathy, (22), when everybody apparently conspires to remain silent. Those who know the facts concerning the discovery and know nothing against it just keep quiet or say, 'Let this new thing die a natural death.' Those who don't know the facts lose their interest in opposing it.

"However, there always comes to a (23) really valuable and significant discovery that interesting third stage—a stage in which many people, including the former critics and apathetic observers, tumble over each other trying to boost the discoverer, his discovery, and everything connected with the project. Once it has survived the second phase, everyone rushes in to exploit it, and you can be sure that the commercial development will take care of itself."

Carver's creative genius, and his own (24) account of his method of working, caused some to dub him a "mystic" and others to doubt the scientific validity of his approach. The latter charge seems unfounded in view of his extensive knowledge of the subjects he studied and taught and his careful attention to correctness of approach and detail in both teaching and research. There is no question, however, that he was a true scientist, original

in his methods and ways of working. He never quit his habit—started as a young boy—of rising at four and going into the woods. "Alone there with the things I love most, I gather my specimens and study the lessons Nature is so eager to teach us all. Nothing is more beautiful than the loveliness of the woods before sunrise. At no other time have I so sharp an understanding of what God means to do with me as in these hours of dawn. When other folk are still asleep, I hear God best and learn His plan." This affinity with nature was probably Carver's most outstanding characteristic. Animals, plants, insects, even minerals were his friends. Once he wrote, "Never a day passes but that I do myself the honor to commune with some of their varied forms." He continued to be possessed by the question of his childhood—"I wonder why?"—and he liked to quote Tennyson's lines:

I hold you here, root and all,
 in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.



George Washington Carver works on one of his last paintings, "The Yucca." Many of the colors which he used were developed from Alabama clays. Source: Tuskegee Institute, Tuskegee, Alabama.

Recognition of Carver's achievements (25) brought him many honors, both at home and abroad. His eminence in his chosen field of knowledge was first recognized abroad when, in November 1916, he was elected a Fellow of the Royal Society of Arts, an honorable scientific body of Great Britain, founded in 1754. At home he received honorary doctorates, medals, awards, and citations which, by the 1930s were piling up like a rolling snowball; in time, 18 schools were named for him. In 1941 the George Washington Carver Museum opened in Tuskegee, containing, in addition to many artifacts and samples of his work, 36 of his paintings in a specially partitioned space. The contents of the museum afford ample proof of the reason he has been called the "Black Leonardo."

In the same year, the president of the (26) University of Rochester (New York) took the unprecedented step of flying down to Tuskegee to confer an honorary degree on Professor Carver, whose health would not permit him to make the trip to New York to accept it. The

citation accompanying the degree poignantly summarized Carver's life: "Scientist, educator, benefactor of your people and America....True to the American tradition, you made every sacrifice to obtain the best education.... Recognition came slowly...but, when it came, you neither scorned it nor were captivated by it....Because you have opened new doors of opportunity to those Americans who happen to be Negroes; because you have once again demonstrated that in human ability there is no color line; because you have helped thousands of men acquire new confidence....I confer upon you the degree of Doctor of Science, *honoris causa*."

These honors which George (27) Washington Carver received testify to the great distance he traveled and the obstacles he had overcome. In 1953, ten years after his death, his birthplace was made a national memorial. The *New York Herald Tribune* recalled at this time, "Dr. Carver did more than find hidden merits in the peanut and sweet potato; he helped enlarge the American spirit."

[Approximately 2,750 words]

III. ORGANIZATION

- A. Paragraph 1 presents the main theme of the essay. Which of the following statements best represents this theme.
- 1) George Washington Carver is best known for his chemurgical feats.
 - 2) George Washington Carver's life and character are as remarkable as his scientific achievements.
 - 3) George Washington Carver is called the plant doctor because he experimented with crops grown in the southern United States.
- B. Refer to the essay and identify which paragraphs deal with the main topics below. The topics recur throughout the essay.
- Philosophy and Character — paragraphs _____
- Scientific Achievements — paragraphs _____
- Achievements in Teaching — paragraphs _____

- IV. SCANNING FOR FACTS.** Find the following information in the reading selection. Give the number of the paragraph which provides the facts.

George Washington Carver's birthdate
Source of Carver's last name
Source of Carver's middle name
Some of the products which Carver derived from peanuts
The highest degree earned by Carver
Carver's position at Tuskegee Institute
Carver's work methods
The year in which his birthplace was made a national memorial

- V. CHECKING THE MEANING.** Find the paragraph in which the words below are used and explain the significance of these items.

"border state"
Emancipation Proclamation
"King Cotton"
"Columbus of the soil"
The "knocking stage"
"The Black Leonardo"
Tuskegee Institute

- VI. USAGE: Synonyms.** Complete each sentence by selecting the word that is closest in meaning to the *italicized* word.

Example: Peanut farmers had *confidence* in Carver.
This _____ led them to select him as their spokesman.

idea	ambition
*trust	thought
interest	fear

1. Moses Carver managed to *rescue* the baby. In doing so, he _____ the life of a future great scientist.

influenced	saved
revealed	spoiled
foresaw	impressed

2. George left the farm with the Carvers' permission to seek his education. This _____ took ten years.

journey	victory
search	talent
effort	system

3. *What he really wanted to do in life* was to make things grow. He realized this _____ by becoming a botanist.

risk	bargain
obligation	failure
ambition	regret

4. Booker T. Washington asked Carver to *take charge*. Carver was to _____ the department of agriculture.

investigate	strengthen
rebuild	create
expand	supervise

5. The condition of the Negro could only *get better* as the economy of the whole South _____

improved	changed
declined	blended
implied	continued

6. From sweet potatoes Carver created 118 different *substances*. Such included candy and shoe polish.

successes	theories
results	deposits
materials	changes

7. Carver was always a man of *tolerance*. He displayed _____ in the face of prejudice.

humor	frustration
sorrow	patience
hope	anger

8. His work *excited* youth everywhere and _____ new generations of scientists.

inspired	strained
recruited	began
surprised	exchanged

LISTENING COMPREHENSION

Spokesman for the Peanut Farmer*

- A. Listening One.** Before you listen to the passage, read the following questions and statements. After you have listened one time, identify the statement or statements which correctly answer each question.
1. At what point in Carver's life does this event take place?
 - a) before he graduated from college
 - b) at start of his career
 - c) at the height of his career
 - d) near the end of his life
 2. Where does the event take place?
 - a) at the Alabama Capitol building
 - b) at the United States Capitol building
 - c) in Washington, D.C.
 - d) at a meeting of scientists and educators
 3. Why is the meeting being held?
 - a) to make peanut growing more popular
 - b) to obtain government money for agricultural expansion
 - c) to give government support to Southern industries
 - d) to set tariffs on agricultural products
 4. How did committee members feel before Carver spoke to them?
 - a) angry and quarrelsome
 - b) tired and anxious to end the meeting
 - c) interested and hopeful that Carver would have useful information
 - d) knowledgeable and well informed
 5. How did the committee members react to Carver?
 - a) They applauded him.
 - b) They asked him questions.
 - c) They valued his information.
 - d) They criticized him.
 6. What was the outcome of Carver's efforts at the meeting?
 - a) His goal was achieved.
 - b) His goal was not reached.
 - c) He was criticized by large segments of society.
 - d) A magazine published a special tribute to him.

*Transcript for the cassette recording is found in the appendix.

- B. **Listening Two.** Listen to the paragraph a second time and be able to provide the following information.
1. What is the date of the event?
 2. What products developed from the peanut are mentioned in the passage?
 3. How long was Carver to speak to the committee?
 4. How long did he remain with the committee?
 5. What is the name of the magazine mentioned in the passage?
- C. **Listening Three.** Read the following statements before you listen to the passage a third time. Which of these statements do you think are correct? You will have to make inferences.
1. The committee which Carver spoke to was concerned with commerce.
 2. Northern farmers were opposed to Carver's goals.
 3. Southern farmers believed foreign agricultural products were superior to their own.
 4. Southern farmers believed that the importation of foreign agricultural products would hurt agricultural development in their region.
 5. The peanut is a more valuable crop than cotton.
 6. The committee was considering proposals for a new law.
 7. Congress passed the law Carver wanted.
 8. The magazine which is mentioned in the passage is published by the U.S. government.



UNIT TWO

EMILY DICKINSON: AN INLAND SOUL

LISTENING COMPREHENSION ACTIVITY

Two Poems*

Emily Dickinson is considered one of America's major poets. Listen to the short poems that will be recited for you and discuss the questions below. (Each poem should be played two times.)

POEM ONE

1. How does Emily Dickinson identify herself?
2. How does she feel about her condition?
3. What does it mean "to be somebody"?
4. What is Emily Dickinson's attitude about being "somebody"? How does she show this attitude?

POEM TWO

The second poem is one of Emily Dickinson's most famous. Listen to it and discuss the following questions:

1. What does the Soul do?
2. What qualities are given to the Soul? How is it personified?
3. If the poem represents Emily Dickinson's personal views, what idea do you have of her as a person?

*Transcript for the cassette recording of the two poems is found in the appendix.

EMILY DICKINSON: An Inland Soul

One of America's great poets, Emily Dickinson belongs more to the twentieth century than to the century in which she lived. Born in Amherst, Massachusetts, December 10, 1830, Emily remained for her entire life in the town of her birth. Other than a few infrequent trips to Boston, Washington, and Philadelphia, which she took as a young woman, she was content to stay at home, finding meaning in the near-at-hand, her family, her friends, and the phenomena of nature. Though her thoughts were expressed in hundreds of poems, she remained basically an unpublished poet during her lifetime, and her position in American literature did not become clear until more than 25 years after her death in 1886.

Daughter of Edward Dickinson, a Massachusetts legislator and a respected citizen of Amherst, Emily was educated at Amherst Academy and at Mount Holyoke Seminary, a nationally known girls' school nearby. She was well-liked by her classmates and teachers and did well in the study of literature and music. Classmates would gather around her to hear her make up short witty stories. She was cheerful and quick-witted, and her earliest writings show an instinctive love for humor and jokes. Although she was not pretty, she was a charming woman with a pleasant way of dealing with people. A cousin once said of her: "She was different. Emily had more charm than anyone I ever knew."

When she was about 25 years old, Emily Dickinson began to avoid other people. Finding it increasingly difficult to interact directly with people outside her own family, Emily preferred to communicate by means of notes, letters, and short poems. In withdrawing from the activities of everyday life, Emily sought to define through her writing the rich meaning which life

(1)

(2)



The young Emily. Source: Brown Brothers.

contained. She expressed this idea to a friend saying, "To live is so startling, it leaves but little time for other occupations."

Emily Dickinson withdrew from general contact with society, friends, and the Calvinist Christian Church in whose doctrine she was raised. But in withdrawing from human relationships, she was free to let her imagination play upon the wonder of love, its joys and its heartbreaks; and in withdrawing from formal membership in the Church, she was able to go beyond the range of Church doctrine in expressing her spiritual relationship with God.

Some keep the Sabbath going to Church
I keep it staying at Home—
with a Bobolink for a Chorister—
And an Orchard for a Dome.

Still, there was a painfulness to this way (5)
of life, as she expressed in the following poem:

Renunciation—is a piercing Virtue—
The letting go
A Presence—for an Expectation—
Not now—
The putting out of Eyes—
Just Sunrise—
Lest Day—
Day's Great Progenitor—
Outvie
Renunciation—is the Choosing
Against itself—
Itself to justify
Unto itself—
When larger function—
Make that appear—
Smaller—that Covered Vision—Here—

Although she never married, Emily (6)
Dickinson enjoyed friendships with several men

whom she called her tutors. The first was Benjamin F. Newton, a gentle, serious law student who was studying with her father. According to Emily, it was Newton who taught her what authors to read, what to admire that was grand or beautiful in nature. He also shared with her a faith in things unseen and encouraged her to write poetry.

Emily's second "tutor" was the Reverend Charles Wadsworth, whom she met in 1854 during a visit to Philadelphia. They wrote letters to one another. He visited her in Amherst in 1860 and on one or two other occasions. There was no romance, since he was married; and quite probably he had no idea that Emily considered him her "dearest earthly friend." Nevertheless, when Wadsworth was transferred to a church in San Francisco in 1862, ending the regular correspondence which the two had enjoyed, Emily suffered an overwhelming sense of loss.

Finding consolation in her poetry, Emily composed 366 poems the year that Wadsworth left Philadelphia. These poems celebrate love contrasting its uplifting presence with the emptiness which one feels when it is absent.



The home of Emily Dickinson, Amherst, Massachusetts.

My Life had stood—a Loaded Gun—
In Corners—till a Day
The Owner passed—identified—
And carried Me away—

And now We roam in Sovereign Woods—
And now We hunt the Doe—
And every time I speak for Him—
The Mountains straight reply—

And do I smile, such cordial light
Upon the Valley glow—
It is as a Vesuvian face
Had let its pleasure through—

And when at Night—Our good Day done—
I guard My Master's Head—
'Tis better than the Eider Duck's
Deep Pillow—to have shared—

No foe of His—I'm deadly foe—
None stir the second time—
On whom I lay a Yellow Eye—
Or an emphatic Thumb—

Though I than He—may longer live
He longer must—than I—
For I have but the power to kill,
Without—the power to die—

Contrary to the popular belief that (9)
Emily spent the rest of her life in loneliness, she
continued to maintain contact with several men
outside her family. She was a close friend of
Samuel Bowles, a local newspaper editor, and
after reaching the age of 45, she fell in love with
Otis Phillips Lord, an associate justice of the
Massachusetts Supreme Court. Though the
love was mutual, and Lord actually proposed
marriage, Emily rejected his offer. They
remained close friends until his death in 1884.

By that time, Emily Dickinson's own (10)
health had begun to fail. She suffered from
extreme nervousness and weakness. Finally,
she became seriously ill, and on May 15, 1886,
she died in the house in which she had
been born.

In her poetry Emily Dickinson accepted (11)
the tradition of formal verse but in combinations
of rarely more than four lines; she showed a
disciplined control of short verse forms. Her
poetry was brief and to the point and powerful

in the images it created. The unusual way she
looked at the world colored all her poetry. Like
Walt Whitman she did not use regular rhythm
and often neglected the rules of grammar in
order to create an unusual rhyme or thought.
thought content, Emily Dickinson's poems are
far from simple; they are filled with humor, wry
lively ideas, and with wit.

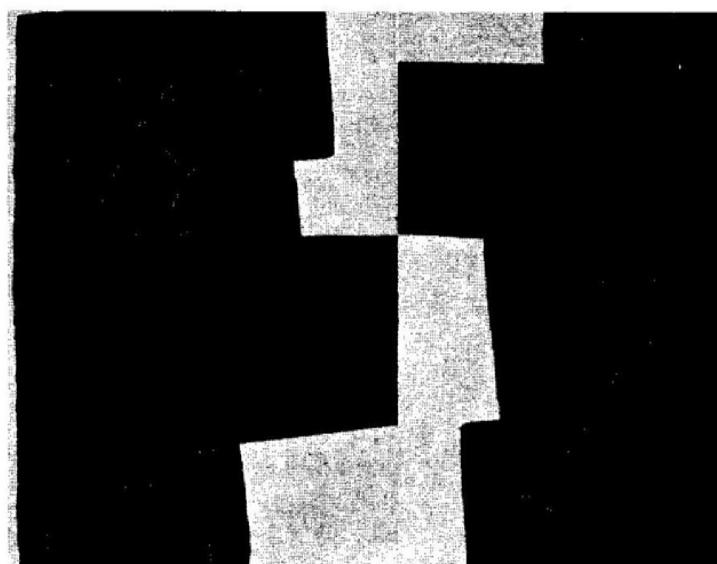
Her philosophy of poetry is contained (12)
in the following poem:

Tell all the Truth but tell it slant—
Success in Circuit lies

Too bright for our infirm Delight
The Truth's superb surprise
As Lightning to the Children eased
With explanation kind
The Truth must dazzle gradually
Or every man be blind—

Everything about Emily Dickinson's (13)
poetry was original: the thought and the unusu-
al form. In a few lines, with only a few words, she
was able to express the greatest amount of
feeling.

Although she wrote continually, (14)
Dickinson offered few poems for publication.
In 1862 she sought out the advise of literary
critic Thomas Wentworth Higginson asking in
letter, "Are you too deeply occupied to say if
my verse is alive?....Should you think it breath-
ing and had you the leisure to tell me, I should feel
quick gratitude." But Higginson's lack of
enthusiasm, his puzzlement, his displeasure



"Tell the truth but tell it slant—"

with her deviations in language, syntax, and rhyme, led Emily to abandon any hope of having her poetry ever published. She continued, however, to send Higginson many of her poems, and the two maintained an active correspondence until Emily's death.

The few poems which were published (15) during Emily Dickinson's lifetime (eight in all) were so seriously altered by her editors that she ceased to make other poems available. She was furious with her sister-in-law for sending one of her poems to a local newspaper which printed a badly modified version of it; and she asked her own sister Lavinia to burn her poems when she died. Lavinia, however, did not take her sister at her word.

Following Emily Dickinson's death, (16) Thomas Higginson and one of her neighbors selected 115 poems from those which Emily had sent Higginson and from the many which she had written on scraps of paper, the insides of envelopes, and brown paper bags and put away in her closet. These were published as the first collection of Dickinson poetry. A year later, in 1891, a second volume of 176 poems was published. But few of the poems were printed as Emily Dickinson had written them. Higginson, always uncomfortable with her innovations with language, changed them to fit his own idea of style and meaning.

New collections of Emily Dickinson's (17) poetry were published during the 1920s, but it was not until 1955 that a complete collection of all 1,775 poems which Emily Dickinson had left the world was published. Thomas Johnson, the editor of this three-volume collection, took special care to retain Emily Dickinson's own poetic inventions. But since she had not written for publication, much of her poetry was not in final form, and numerous poems existed in different versions. Once again, it was the editor and not the author herself who determined the final form of the poetry of Emily Dickinson.

Although everything that Emily (18)

Dickinson wrote was original, not all of her poetry is by any means perfect. She was sometimes too moved by impulse, too clever, in her ability to reduce the words of a poem to a very small number. Yet the greater part of her poetry is impressive in the extent of its vision.

She writes about life, love, nature, and (19) eternity in words that form a sensitive combination that can watch a storm excite a "strange mob of panting trees," or that sees the evening as "the housewife of the west," sweeping the sky "with many-colored brooms" and "leaving the shreds behind." While the immediate sources of Emily Dickinson's inspiration came from the association she most deeply loved, she wrote brilliantly of those forces which she stood before in wonder:

Because I could not stop for Death—
He kindly stopped for me—
The Carriage held but just Ourselves—
And Immortality

We slowly drove—He knew no haste
And I had put away
My labor and my leisure too,
For His Civility—

We passed the School, where Children strove
At Recess—in the Ring—
We passed the Fields of Gazing Grain—
We passed the Setting Sun—

Or rather—He passed Us—
The Dews drew quivering and chill—
For only Gossamer, my Gown—
My Tippet—only Tulle—

We paused before a House that seemed
A Swelling of the Ground—
The Roof was scarcely visible—
The Cornice—in the Ground—

Since then—'tis Centuries—and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity—

[Approximately 1,850 words]



"Because I could not stop for Death—He kindly stopped for me." Untitled painting by Raymond Breinin, 1942.
Source: Owl.

III. ORGANIZATION

- A. The introduction in an essay prepares the reader for the central idea to be developed and identifies several supporting facts which will be discussed later in the essay.

What is the main idea identified in paragraph one?

What facts are mentioned in this paragraph which support this idea?

- B. Refer back to the essay and complete the outline below:

Topic	Paragraphs(s)
I. Introduction	1
II. Early life	
III. Emily's withdrawal from society	
IV. _____	5,6,7,8
V. _____	9
VI. Emily's style of poetry	
VII. _____	
VIII. Published collections of poetry by Emily Dickinson	
IX. The legacy of Emily Dickinson	

IV. SCANNING FOR FACTS. Find the following information in the reading selection. Give the number of the paragraph which provides the facts.

Emily's education

The number of Emily's poems published during her lifetime

A description of Dickinson's poetic style

Emily's relationship with the Church

The role of Benjamin Newton in Emily's life

Charles Wadsworth's relationship with Emily

The number of poems which Emily Dickinson wrote during her lifetime

The publication date for the first complete collection of Emily Dickinson's poems

V. CHECKING THE MEANING. Refer to the poems contained in the following paragraphs and discuss the questions below:

A. Paragraph 5: Renunciation—is a piercing virtue

1. Why does Dickinson call renunciation "a piercing virtue"?
2. Is renunciation natural to human beings? Why is Dickinson choosing renunciation as her course of action?
3. What does Dickinson mean by "that Covered Vision—Here—"?

B. Paragraph 8: "My Life had Stood—a Loaded Gun—"

1. How is one's life similar to "a Loaded Gun"?
2. What does the owner give to the gun?
3. What qualities does the gun take on?
4. In what way can the mountains reply?
5. What is the meaning of the last stanza?

C. Paragraph 12: "Tell all the Truth but tell it slant—"

1. What does telling the truth "slant" mean?
2. Why does Dickinson say the truth should be told "slant"?

D. Paragraph 19: "Because I could not stop for Death—"

1. How is death described in this poem? How does this show Dickinson's attitude toward death?
2. What image of life is presented in the poem?
3. How do the images in stanza three contribute to the theme of the poem?
4. What idea is suggested by the "setting sun" and by the words "quivering and chill"?
5. What is the "house" in line 17?

VI. USAGE: Poetic Form. Poetic form differs from the conventional form of spoken or written prose, yet these departures from convention are conscious and systematic. Grammatical transformations, mechanical innovations in the printed form, and unusual word choices work together in helping Emily Dickinson express her messages in her special way. The following exercises look at various aspects of poetic usage found in Emily Dickinson's poems.

A. Grammatical Innovations. The few poems which Emily Dickinson saw published during her lifetime were printed with editorial violations which so changed the

meaning of the poems that she was discouraged from seeking further publication. These editorial changes were made either to make the poems conform to the rules of standard grammar or to make them more representative of the poetic conventions of the time.

Stanza one of the poem "Success is counted sweetest" is printed below as it appeared in *A Masque of Poets*, in 1878. Compare this with the following version which is true to Dickinson's final version. Discuss in small groups the questions which follow.

(1878 version)

Success is counted sweetest
By those who ne'er succeed.
To comprehend the nectar
Requires the sorest need.

(Official Version, published in 1955)

Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple Host
Who took the Flag today
Can tell the definition
So clear of Victory.

As he defeated—dying—
On whose forbidden ear
The distant strains of triumph
Burst agonized and clear!

1. What changes were made in stanza one?
2. How did the originally published version change Dickinson's meaning?

B. **Punctuation and Capitalization.** Early editions of Emily Dickinson's poetry omitted her system of dashes and capitals. Compare the stanza below with the version reproduced as Dickinson actually wrote it. Consider the following questions:

1. How is the meaning changed when the system of dashes is included?
2. How is the tone of the poem made different when the dashes are present?

(Altered Version)

Of bronze and blaze
The north tonight,
So adequate it forms,
So preconcerned with itself,
So distant to alarms

(Official Version)

Of Bronze—and Blaze—
The North—Tonight—
So adequate—it forms—
So preconcerned with itself—
So distant—to alarms—

An Unconcern so sovereign
To Universe, or me—
Infects my simple spirit
With Taints of Majesty—
Till I take vaster attitudes—
And strut upon my stem—
Disdaining Man, and Oxygen,
For Arrogance of them—

When the poem was first published in 1892, lines 8 and 9 were changed to read:

"paints my simple spirit
with tints of majesty"

How does this change affect Dickinson's intended meaning? Consider word choice as well as capitalizations.

- C. **Word Choice.** Among Emily Dickinson's manuscripts are worksheets which show how she worked through alternate choices of words before deciding upon the words which expressed the image she wanted. Many manuscripts do not show that Dickinson ever made a final choice of words; and the published version available today may be more representative of the editor's thinking rather than Dickinson's. Emily's worksheet for the poem "A Little Madness in the Spring" lists a number of alternates for her closing two lines. How do these alternate adjectives and nouns change the overall meaning of the poem?

(Worksheet)

But God be with the clown
Who ponders this tremendous scene
This sudden legacy of green
As if it were his own.

gay bright
quick whole—swift—fleet—sweet
fair Apocalypse—(green) whole
This whole apocalypse of green
experience—Astonishment
periphery—Experiment
wild experiment

- VII. **CREATIVE WRITING.** Emily Dickinson's poetry reflects her individual view of life, death, God, and nature. Her richness of thought is expressed with the greatest economy of words.

Write a poem of six to eight lines in which you use similes or metaphors to express your thoughts about life, nature, or any other subject important to you.



Henry Ford, American manufacturer, 1863–1947. Source: Brophy.

UNIT THREE

HENRY FORD: BRINGING THE AUTOMOBILE TO THE COMMON MAN

- I. ANTICIPATION EXERCISE. Read the following paragraphs and answer the questions below.

Paragraph 1

How did Ford transform the world?

What did "Fordismus" mean?

How is Ford compared with Lenin?

Paragraphs 4 and 5

Was Ford's first experience in the automobile industry successful? Explain.

When Ford established the Ford Motor Company, how did people look upon the automobile?

Paragraph 9

How was Ford able to lower the cost of automobile production?

What model did Ford draw upon?

Paragraph 17

What were some of the ways in which Ford utilized his great wealth?

What is the Ford Foundation?

Discuss your answers with your teacher and fellow students before continuing.

- II. READ THE ENTIRE ESSAY

HENRY FORD: Bringing the Automobile to the Common Man

Henry Ford is a man who literally (1) transformed the world. The car he built and the changes he made on the techniques of industrial production revolutionized the lives of people everywhere. At the height of his fame, in the 1920s, Ford was a name known universally. "Fordismus" entered the European vocabulary as a word for mass production; and a correspondent in the Soviet Union in 1927 commented that Ford's name was as well known as Lenin's or Trotsky's. He was regarded as a symbol of industrial technology.

Ford himself came from a humble (2) farming background. Born July 30, 1863, in Dearborn, Michigan, near Detroit, young Henry hated almost everything about farming except the machinery. When he was 16, he went to Detroit to serve as an apprentice in a machine shop. He held a series of jobs and

became completely knowledgeable of the different types of machines operated.

He began to experiment with internal combustion machines in his home workshop 1891. He was one of many would-be-inventors working on plans for the automobile; and he discussed his project with other mechanics and businessmen working in Detroit. In 1893 Ford succeeded in building an automobile powered by a gasoline engine which he had built in his kitchen sink. Running on four horsepower, the car could reach a speed of 25 miles per hour.

Ford organized the Detroit Automobile Company in 1899 and produced a small number of cars before the company collapsed two years later. He designed and manufactured racing cars, and in 1900, raced one model 70 miles per hour.

In 1903, at the age of 40, and with an



First Ford car in front of red brick shed, its birthplace, Dearborn, Michigan, 1896. Source: The Henry Ford Museum.

investment of \$28,000, Henry Ford established the Ford Motor Company. The automobile was still considered a toy of the rich, and Ford set about to change this situation.

Ford's philosophy of manufacturing and business is set forth in his autobiography:

"Ask a hundred people how they want a particular article made. About eighty will not know; they will leave it to you. Fifteen will think that they must say something, while five will really have preferences and reasons. The ninety-five, made up of those who do not know and admit it and the fifteen who do not know but do not admit it, constitute the real market for any product. The majority will consider quality and buy the biggest dollar's worth of quality. If therefore you discover what will give this 95 percent of the people the best all-round service and then arrange to manufacture at the very highest quality and sell at the very lowest price, you will be meeting a demand which is so large that it may be called universal....The only further step required is to throw overboard the idea of pricing on what the traffic will bear and instead go to the common-sense basis of pricing on what it costs to manufacture and then reducing the cost of manufacture..."

In the early years of the company's existence, Ford was involved in legal battles challenging patents which restricted his freedom to alter the internal combustion engine to better suit the car he wished to build. Winnin a clear victory in the courts, Henry Ford established an early reputation as a foe of monopolies and the champion of the common man.

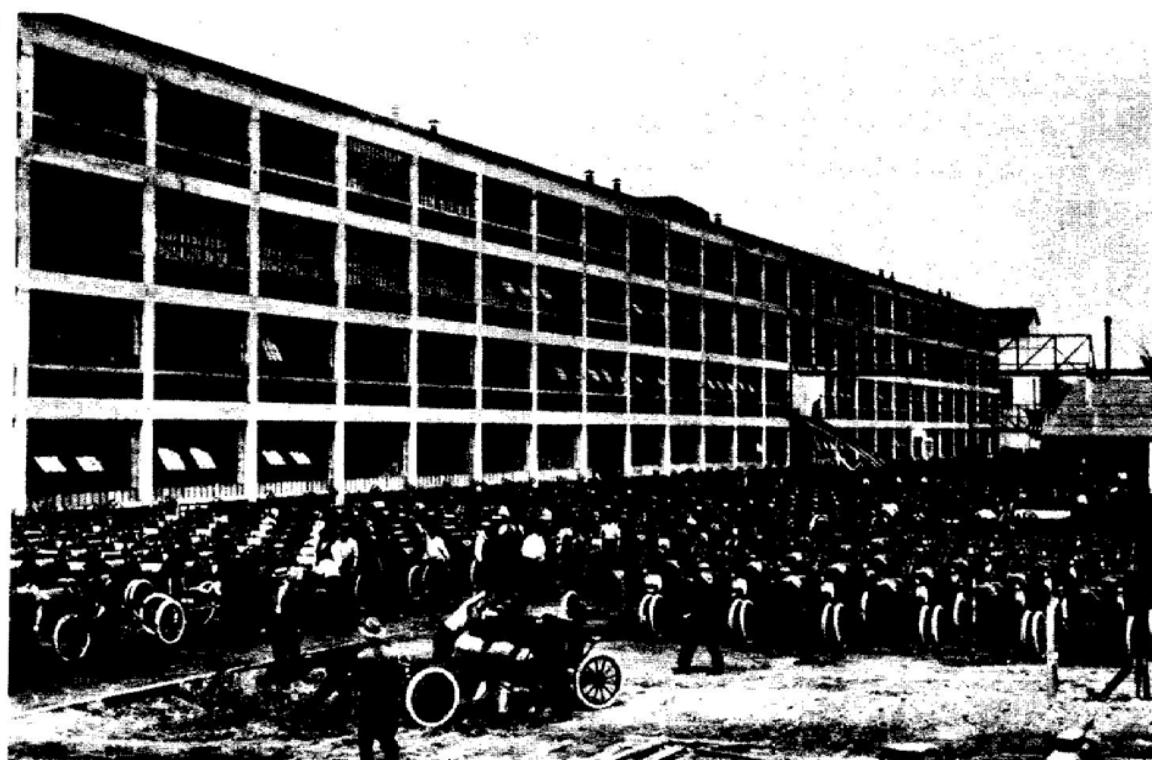
The Model T Ford was introduced in 1908. It was boxy and tinny-looking, as its nickname, the "Tin Lizzie," implied; but it was within the purchasing power of people who were not rich. It fulfilled the goal which Ford had set for himself:

"I will build a motor car for the great multitude. It will be large enough for the family but small enough for the individual to run and care for. It will be constructed of the best materials by the best men to be hired, after the simplest designs that modern engineering can devise. But it will be so low in price that no man making a good salary will be unable to own one—and enjoy with his family the blessing of hours of pleasure in God's great open spaces."

Ford was able to lower the price of the Model T from the \$850, which it cost when it

A sea of Model-T automobiles fill a parking lot outside the Ford Motor Company plant in Detroit, Michigan, in 1913. Ford's early mass-production techniques heralded a kind of industrial revolution in American manufacturing.

Source: IPS.



The Ford Peace Ship (Oscar II) leaving for Europe November 28, 1915. On board the ship are Henry Ford (center) and Captain John Wm. Hempel (holding cap).

Source: National Archives.



first appeared, to \$360 in 1916. He did this by introducing mass production assembly line techniques. In 1913 Ford conducted his first test of assembly line manufacture. He drew up the techniques which he had observed in a Chicago meat packing plant where an overhead trolley moved the carcasses of animals from one butcher to another; since each butcher had a special job, he could do his cutting work faster and more efficiently than when he had to cut up the whole animal by himself.

The assembly line revolutionized car (10) production. A chassis that formerly took 12½ hours to build in the shop, now rolled off the assembly line in an hour and a half. This made it possible to triple the production of Model T's within three years.

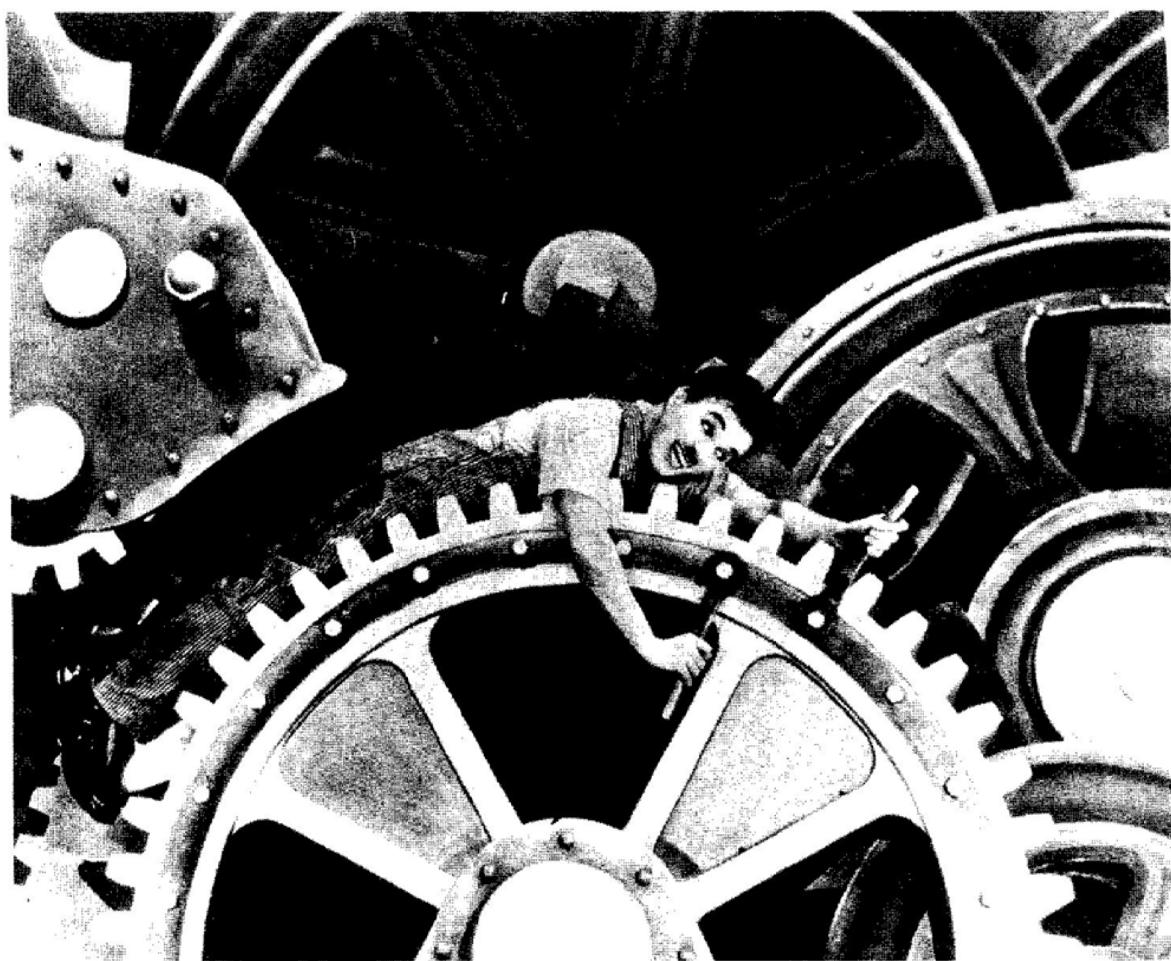
Ford also introduced the \$5.00 wage (11) for an eight-hour day. Such a salary was unheard of in 1914, and he attracted both national and international attention when he began this practice. He also introduced a plan which allowed his workers to share in the profits of the company—the profit sharing plan which

is used by many companies today.

Ford's early accomplishments fit in well (12) with the optimism and idealism of the period. Alongside of the political reforms of the Progressive Era, as the years preceding World War I were called, Ford's commitment to the free market, to making a socially useful product and to technological advancement suggested that a new and better way of life was at hand.

Following the outbreak of war, Ford (13) paid for the voyage of the Oscar II (popularly known as the Ford Peace Ship) which brought a group of pacifists and feminists to Scandinavia in 1916 to work toward ending the war through neutral mediation. He also offered a large prize for a history of war that would "show war in all its horrors, instead of glorifying the slaughter—a history that shall discourage war by telling of the great things of peace."

Ford was a genuine folk hero to the (14) American people. He represented the virtues of an older, simpler agrarian society—hard work, self-reliance, and thrift even though he contributed to the demise of agrarian life. He was a colorful figure, and stories of his love



Ford's assembly-line process was subject to criticism. Charles Chaplin is pictured here as an assembly line worker gone berserk. Source: The Museum of Modern Art/Film Stills Archives.

of running (long before the days of jogging) and his strange notions about diet (he sometimes ate grass sandwiches) were well known. People had an idea of who Henry Ford was—and he in turn, seemed to know what the American people wanted in terms of a product.

During the 1920s, however, the Ford Motor Company lost much of its popularity with the American public. When other manufacturers introduced more stylish, relatively inexpensive cars, Ford automobile sales began to drop. Though he closed his factories for 18 months in 1927–28 to prepare for a new Ford car, the Model A, he never regained his position of leadership in the car industry.

This was due either to Ford's unwillingness or inability to change with the time. Already in his sixties, his ideas seemed to become fixed. He said, at this time: "I don't like books. They muss up my mind." And to a great extent, he became isolated and a prisoner of his own prejudices. An early leader in labor-management relations, Ford later resisted the efforts of his workers to unionize

and enter into collective bargaining. Only after a strike by his workers in 1941, did Ford, at the age of 78, accept union membership for his employees.

As owner of the Ford Motor Company, (15) Henry Ford accumulated more than \$1 billion. Between the years 1908 and 1947, when he died, he contributed more than \$40 million to charitable causes, such as public hospitals and research institutions. He established the Ford Foundation which continues to support various programs in education, media, and culture. And he constructed Greenfield Village near his birthplace in Michigan, as a living museum representing the industrialization of America.

A controversial figure, Ford saw his ideas adopted and applied throughout the world. Yet Ford himself was frequently the target of criticism. When he ran for public office in 1918, as Democratic candidate for Senator for the state of Michigan, he was defeated. In his satire, *Brave New World*, Aldous Huxley used Ford's name as a curse, and even the comic genius Charles Chaplin ridiculed Ford's

contributions in his film *Modern Times*.

Without a doubt, however, Ford was a (19) technological genius. Not a great inventor, he was able to borrow ideas and apply them to

new uses. In bringing the automobile to the average worker, he altered the structure of society, its cities, and the nations of the world.

[Approximately 1,550 words]

III. ORGANIZATION

- A. Which sentence in paragraph one presents the main theme of the essay?
- B. What orientation is the writer taking toward Henry Ford in this paragraph: positive, neutral, or negative? Do the concluding paragraphs (18 and 19) substantiate your judgment?
- C. Does the essay deal with Ford as a public personality or a private individual? What purpose do the quotations in paragraphs 6 and 8 serve?
- D. Complete the following outline for the essay.

Topic	Paragraph(s)
I. Introduction	_____
II. Early life	_____
III. _____	4-7
IV. _____	8-10
V. _____	11-14
VI. Ford's setbacks	_____
VII. Ford's philanthropy	_____
VIII. Conclusion	_____

IV. SCANNING FOR FACTS.

Find the following information in the reading selection. Give the number of the paragraph which provides the facts.

Henry Ford's family background and training

The date of Henry Ford's first successful automobile

The "laboratory" where Ford built the gasoline engine for his first automobile

The name of Ford's first automobile company

The reason for the Model T Ford being called the "Tin Lizzie"

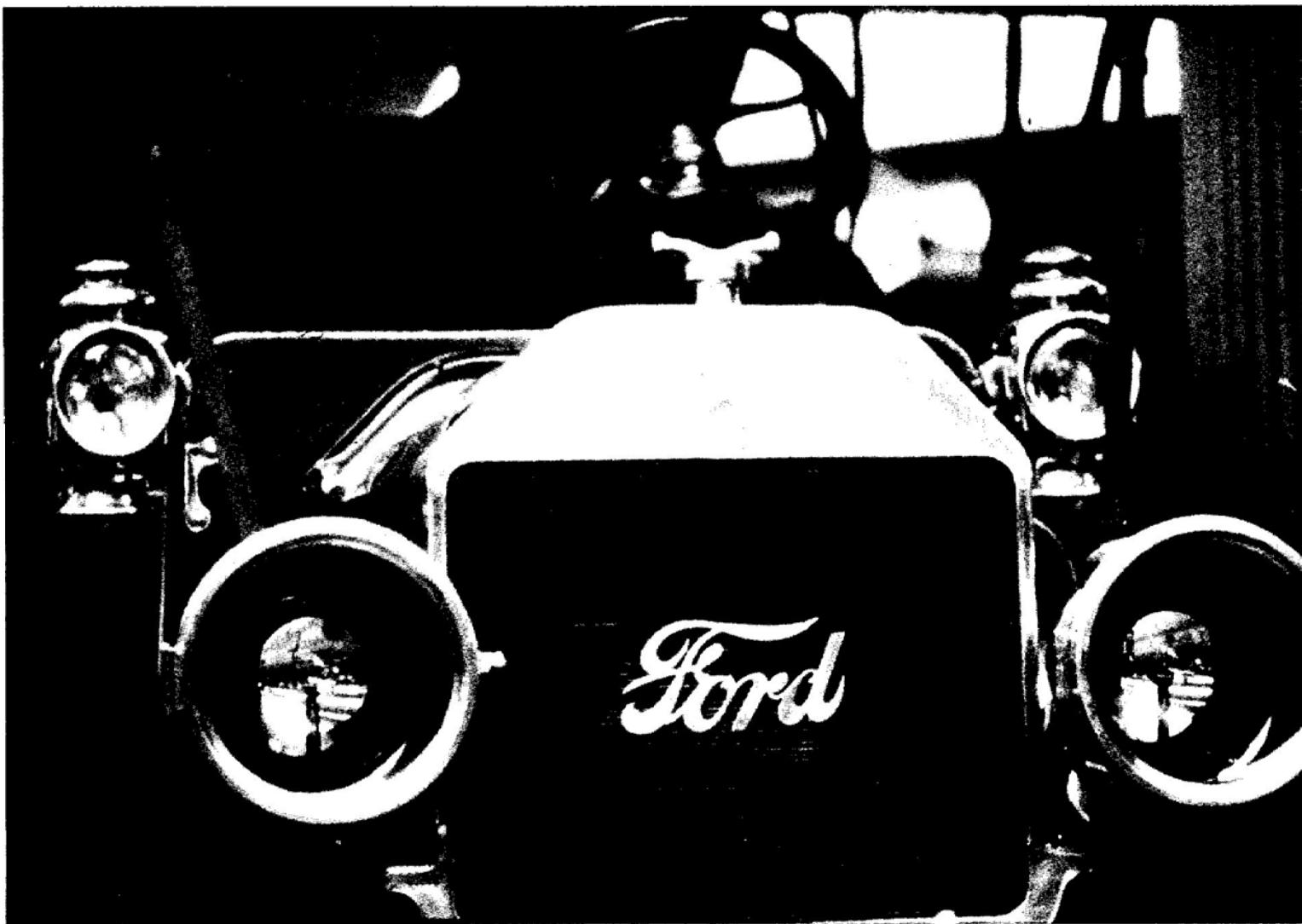
A definition for "profit sharing"

The purpose for the voyage of the Oscar II

Ford's idiosyncrasies (strange habits)

The model of automobile which replaced the Model T

Ford's critics



The Ford emblem. Source: William Allard.

V. CHECKING THE MEANING. Find the paragraphs in which the following words and phrases are used and explain their meaning using context clues.

would-be-inventors

horsepower

"pricing what the traffic will bear"

purchasing power

"God's great open spaces"

"the Progressive Era"

folk hero

pacifists and feminists

VI. USAGE: Objective and Evaluative Statements. Essays, like the one you have just read on Henry Ford, consist of objective statements of fact and evaluative statements wherein the writer uses factual information to draw conclusions. Compare the two statements below:

- A. Henry Ford retained full control of company policy even though his son Edsel held the title of President.
- B. Like many an autocrat who clings to power too long, Henry Ford went to his grave belatedly.

Statement A reports a fact about Henry Ford's control over his company. No conclusions are drawn; it is simply an objective statement of fact. Statement B draws upon factual information (not given here) to make an evaluative statement. We may agree with it or not, but the information given in B must be recognized as presenting a particular viewpoint, and not a fact. Consider the following sentences and determine whether they are factual (F) or evaluative (E) statements. You may have different interpretations for this exercise. Discuss your views.

1. Henry Ford is a man who literally transformed the world.
2. A correspondent travelling in the Soviet Union in 1928 commented that Ford's name was as well known as Lenin's or Trotsky's.
3. Ford's assembly line dehumanized the factory worker.
4. Not a great inventor, Ford was able to borrow ideas and apply them to new uses.
5. Ford ignored the advice of his son Edsel and continued to manufacture the Model T until General Motors surpassed it in sales with its more stylish-looking Chevrolet.
6. In 1915, when Henry Ford read that in one 24-hour period, 20,000 men had been killed in fighting in Germany without changing the military situation for either side, he decided he had to take a personal role in getting the war to end.
7. Ford's peace campaign was the passing whim of an inventor and manufacturer who went beyond his depth when dabbling in statesmanship.
8. Though he may not have intended it, Henry Ford played a role as a social revolutionary by expanding personal mobility, advancing the industrial method, and dramatizing the value of human incentives.
9. Ford was the principal designer, engineer, and construction expert for the new Ford Motor Company; his partner James Couzens was in charge of sales, advertising, finance, and office management.
10. When Ford established his company in 1903, the automobile was still considered the toy of the rich; he was determined to change this situation.
11. The tragedy of Henry Ford's life is that he became the prisoner of his own hardening prejudices.
12. Ford never lost the common touch and to the end of his days, he represented the virtues of an older, simpler society—hard work, self-reliance, practicality, and thrift.

VII. READING SKILL PRACTICE. Read the following essay on Henry Ford and divide the sentences into units or phrases which carry the central meaning: Efficient readers chunk the sentences they read into meaningful units which they can easily remember as they get new information.

Use paragraph one as a model.

Henry Ford / is best known / as the man / who put America on wheels. / But his greatest obsession / was not the automobile. / It was soybeans. /

Actually, Ford was big on all vegetables, but he worshipped the soybean with a feeling akin to reverence. To him it was the cure for all ills, rich in manufacturing applications, as well as in dietary value.

During the 1930s, the Ford Motor Company had three processing plants where soybean oil was extracted and made into automobile paint and plastic fittings for Ford cars—gearshift knobs, horn buttons, distributor housings, and switch handles. Ford even dreamed of making sleek cars and beautiful furniture entirely from soybeans.

At the peak of Ford's soybean fixation, his company was growing the plant on 8,000 acres of land and buying an additional 500,000 bushels yearly from Michigan farmers. Ford constantly promoted the ancient Oriental staple. No meal was served in his home without soybeans or a derivative. A pitcher of cold soybean milk was always in the refrigerator for parched guests. Once Ford appeared at a convention dressed in a suit and matching tie woven of soybean-derived fabric. At the Century of Progress Fair in Chicago in 1934, The Ford Motor Company served a 16-course soybean dinner, featuring puree of soybean, soybean croquettes with green soybeans, soybean coffee, and soybean cookies.

Ford's agricultural obsessions did not end with the soybean. His researchers fiddled with cornstalks, cantaloupe seeds, and milkweed, all grown in abundance on company-owned property.



Henry Ford was interested in natural foods of all types. He looks on as George Washington Carver prepares a salad of weeds and wild vegetables, July 22, 1942. Source: Acme.

LISTENING COMPREHENSION ACTIVITY

Henry's Made a Lady Out of Lizzie*

I. INTRODUCTION

- A. **Listening One.** It was a big event in manufacturing and industry as well as an act of survival when Henry Ford retired his Model T (or the Tin Lizzie as it was called) and replaced it with the Model A. This event was celebrated in a song as well as in newspapers, magazines, and on the radio.

Listen to the introduction and answer the following questions. Do not listen to the song at this time.

1. What love affair is mentioned?
2. What was one purpose served by songs about automobiles?
3. Besides the Ford what other American automobile is mentioned?

- B. **Listening Two.** After listening to the introduction a second time, determine which adjectives below are used to describe the song "Henry's Made a Lady Out of Lizzie"?

amusing	pretty
catchy	slow
lengthy	tuneful

II. SONG

- A. **Listening One.** "Henry's Made a Lady Out of Lizzie" treats the Ford as a lady and as an automobile. Listen to the song and find examples of Lizzie described as a lady and Lizzie described as a car.
- B. **Listening Two.** Songs have a definite rhythm (in this case a 4/4 time) and rhyme. Listen to the song a second time and identify pairs of words which rhyme. (There are 16 pairs of rhyming words.)
- C. **Listening Three.** Listen to the recording again and write the words omitted in the sentences below.

1. Who's that coming _____.
2. Oh, look her _____! Ain't she sweet?
3. That's not Lizzie? _____ she's changed! _____?
_____?
4. Introduce me, _____?
5. Say, I don't _____ just _____ you mean.
6. She's even got a rumble seat and _____ of _____ and
_____.
7. They're sisters underneath _____.
8. They're everything inside her now, except _____
_____.

*Transcript for the cassette recording is found in the appendix.

9. I bet _____ that this Miss Ford will live as long as Fanny Ward.
10. Everybody rides _____

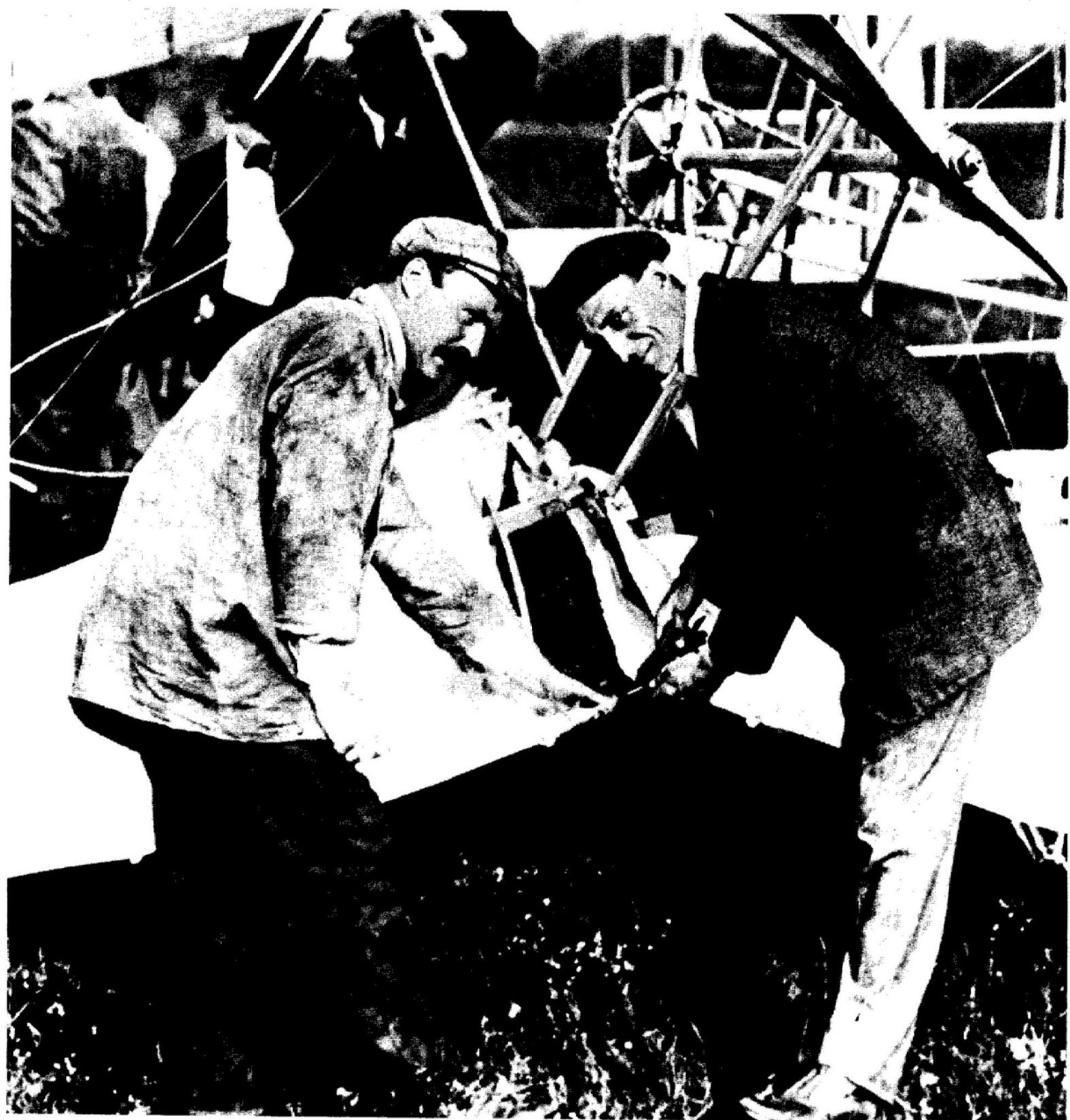
D. **Looking at Language.** Match the statements from the song in column I with the appropriate statement in column II.

Column I

1. She's outgrown her rattle
2. You never see her in alleyways anymore. She now sports the boulevard.
3. Its a wow!
4. Lay off people, lay off folks. None of your sarcastic jokes.
5. They're sisters underneath the skin.
6. Lizzie now has lots of "it."
7. She's got everything inside her now except the kitchen sink.
8. All you need is dough-reh-me.
9. ·Sitting pretty
10. Imagine Calvin Coolidge who doesn't choose to run
11. She lifted up her face
12. Everybody everywhere is falling for her now.

Column II

- a. They are related in the way they think or act.
- b. She has that special, "hard to define" quality.
- c. You need money for it.
- d. She has matured.
- e. The former United States President did not wish to campaign for an additional term of office.
- f. A perfect situation
- g. It is excellent!
- h. Everyone loves her.
- i. Leave her alone. Don't bother her.
- j. She underwent surgery to appear more youthful.
- k. She is equipped with absolutely everything.
- l. She is now high class.



The Wright brothers: Orville (left) and Wilbur make repairs on one of their early aircraft.

UNIT FOUR

THE WRIGHT BROTHERS: PUTTING AMERICA ON WINGS

- I. **ANTICIPATION EXERCISES.** The essay on the Wright brothers deals with the following topics:

The childhood of Wilbur and Orville Wright
The Wright brothers' pursuit of flight
Perfecting the airplane
The last years of the Wright brothers' team
Orville's years alone

Before you read the selection, skim the following paragraphs and answer the questions below.

Paragraph 1

What was the public response given to the Wright brothers' accomplishment in 1903?

Compare this to the response given to modern day heroes, such as the astronauts.

Paragraph 4

What is the topic sentence of this paragraph?

What support did the Wright brothers receive from their father?

Paragraph 6

What other people were attempting to fly at this time?

What did the Wrights need for their research?

Paragraph 13

How long did the Wright brothers' plane stay in the air during the first flight?

What material was used in the construction of the Wright brother's plane?

Paragraph 15

By October 1905, how had the Wright brothers improved their Flyer?

Discuss your answers with your teacher and fellow students before continuing.

- II. **READ THE ENTIRE SELECTION**

THE WRIGHT BROTHERS: Putting America on Wings

In 1903 two brothers named Wilbur (1) and Orville Wright sent a letter to government officials in Washington, D.C., announcing a revolutionary invention. They wrote, "The series of experiments upon which we have been engaged for the past five years, has ended in the production of a flying machine..." At the time, however, such an achievement was considered impossible, and their letter and invention were ignored.

Nevertheless, the Wright brothers had (2) indeed accomplished the "impossible," and they had not done it by accident. It was successfully done through years of study, experiment, and hard work.

The Wright brothers were raised in (3) Ohio, the sons of a bishop in the Church of the United Brethren in Christ. Wilbur had been born in 1867; and he and his brother Orville, younger by four years, enjoyed a similarity in spirit and interests which made them a natural team.

Ever since childhood the brothers had (4) displayed a talent for building things. Their father had encouraged them, urging them to earn money to meet the cost of any project they started. Both brothers were especially interested in mechanical things. This interest, together with their pioneering spirit and gift for original thinking, eventually produced the "impossible" machine—the airplane.

As two poorly educated young men, (5) the Wright brothers were the first to discover the secret of air travel that had escaped the genius of the world's greatest scholars for thousands of years. Their earliest contact with the dream of flight came as children when their father brought them a toy helicopter. It was basically a flying top, powered by twisted rubberbands, a crude forerunner of the familiar flying machine that is so useful today. The boys studied the toy, took it apart, and finally

discarded it. But the memory of its flying principles stayed with them and sparked their imagination. They began to explore other airborne objects. They watched birds and studied the lifting and drifting of the birds' wings soaring against the sky. They experimented with kites and set up their own kite-making business for neighborhood children.

As the brothers grew older, they (6) continued their studies, reading the history of man's early attempts to fly and reports of recent experiments with gliders being conducted by Otto Lilienthal in Germany and by the Americans, Octave Chanute and Samuel P. Langley. Such studies helped to overcome their lack of formal technical education; but from the start of their experiments, they found that they needed money to pay for their research.

To earn this money, the brothers in (7) 1892 opened a bicycle shop in Dayton, Ohio. It was a successful enterprise and they were soon marketing a bicycle of their own design, the Van Cleave. But their main interest remained in the study of flight. They learned that there were two schools of thought in regard to the possible conquest of the air. First, there were those who believed in gliders that flew like kites. Then, there were those who had experimented with motor machines that imitated birds, even to copying the flapping of their wings.

The Wrights decided to start their (8) experiments with motorless gliders. They built a crude craft and journeyed to the eastern shore of the United States. They wanted an unpopulated area with soft sand and, more important, steady winds. They wrote to the United States Weather Bureau for advice and were directed to the sand dune region near Kitty Hawk, North Carolina. There, late in 1900, the brothers completed their first glider flight with a man aboard. Wilbur was the pilot, proving



The Wright brothers in front of their bicycle shop, Dayton, Ohio.
Source: Brown Brothers/New York City.

only that man could glide through the air. The more important question remained unanswered: could man fly through the air?

For three more years the Wrights worked (9) to improve their glider, paying particular attention to its controls and to the shape of the wings. By experimenting with movable portions of the wings, they made important improvements in flight control. Orville then designed an engine which they built and mounted on the glider to produce flying power. They also experimented with various designs for the all-important propellers.

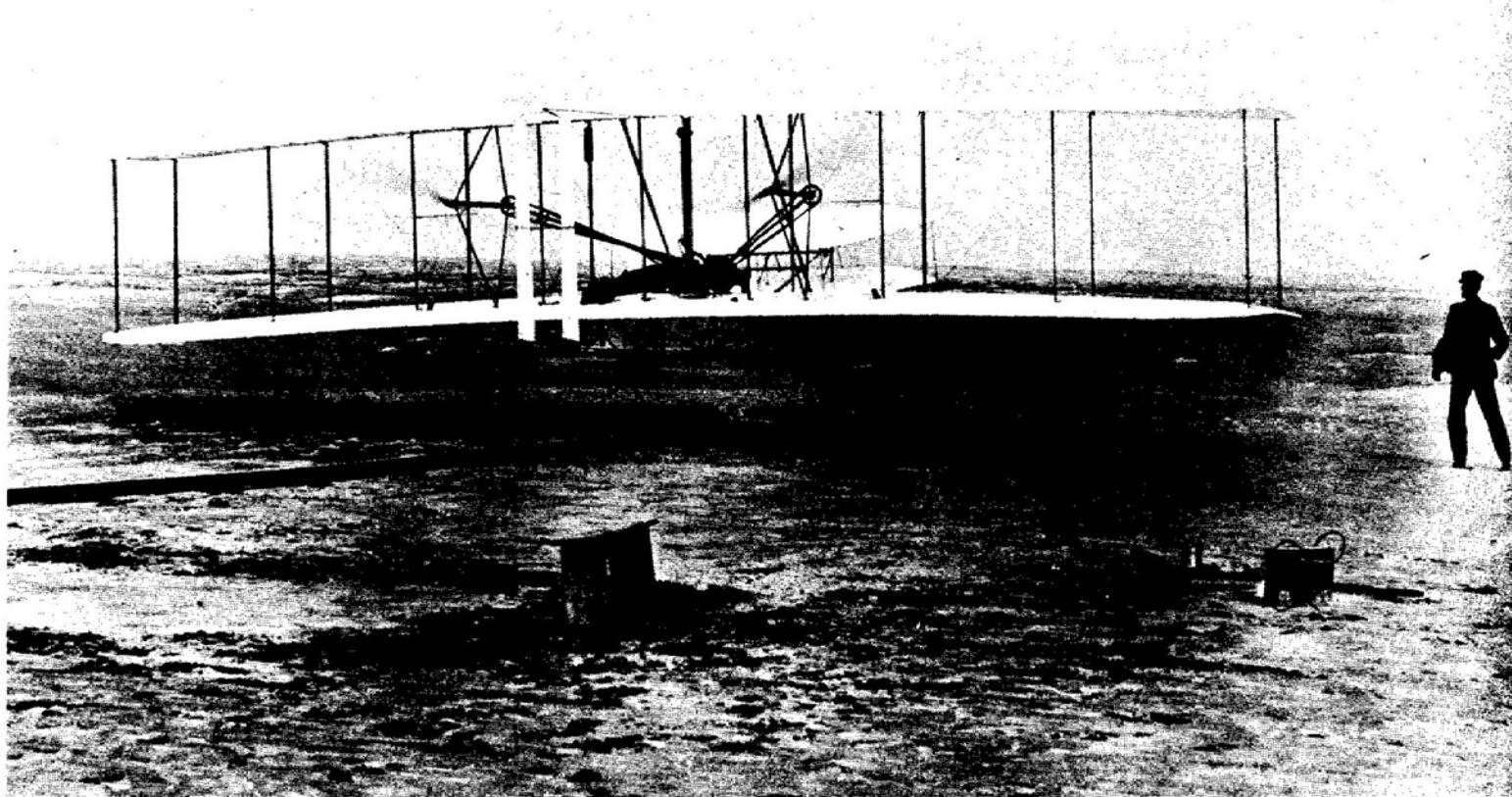
The strange new craft gradually took (10) shape, first in the Wright brothers' minds and then physically, as they worked in the yard of their little bicycle shop. At the same time, however, the scientific world was coming to the conclusion that flight in heavier-than-air machines seemed impossible. There had already been many costly failures of powered flight experiments, and scientists were saying

that such flights just could not be done.

Samuel P. Langley of the Smithsonian (11) Institution in Washington, D.C., had been working on the construction of a man-carrying airplane which he called the Aerodrome. In 1903 he suffered two disastrous failures when he attempted to catapult his plane into the air from a boat on the Potomac River near Washington, D.C. His second unsuccessful attempt had taken place on December 6, 1903.

The Wright brothers, both now over 30 (12) years old, were not discouraged by these mishaps. Their experiments had taught them the basic principles of flight that trained scientific minds had failed to find. So once again the brothers returned to the sand hills at Kitty Hawk this time in the middle of winter. The date was December 17, 1903.

Their flying machine, made of pieces (13) of wood and cloth, looked too fragile to fly. With Orville at the controls, the pioneer plane moved



The only picture of man's first flight, December 17, 1903. The photograph shows the Wright brothers: Orville, lying at the controls, and Wilbur, running alongside.

down a track, was catapulted into the air, and flew for twelve seconds. It was the first controlled, sustained flight of an airplane. Orville described the flight in the following way:

"During the night of December 16, 1903, a strong cold wind blew from the north. When we arose on the morning of the 17th, the puddles of water which had been standing about camp since the recent rains, were covered with ice. The wind had a velocity of 22 to 27 miles an hour. We thought it would die down before long, but when 10 o'clock arrived, and the wind was as brisk as ever, we decided that we had better get the machine out.

"Wilbur, having used his turn in the unsuccessful attempt on the 14th, the right to the first trial now belonged to me. Wilbur

ran at the side, holding the wing to balance it on the track. The machine, facing a 27-mile wind, started very slowly. Wilbur was able to stay with it till it lifted from the track after a forty foot run.

"The course of the flight up and down was exceedingly erratic. The control of the front rudder was difficult. As a result the machine would rise suddenly to about ten feet, and then as suddenly dart for the ground. A sudden dart when a little over 120 feet from the point at which it rose into the air, ended the flight. The flight lasted only 12 seconds, but it was nevertheless the first in the history of the world in which a machine carrying a man had raised itself by its own power into the air in full flight, had sailed forward without reduction of speed, and had finally landed at a point as high as that from which it started. Later in the day, Wilbur made a flight of more



Wilbur Wright, 1906. Source: Hallenger and Company, N.Y.

than 800 feet and stayed in the air for fifty-nine seconds."

Though they had conquered the air, (14) the Wrights still had to conquer the public's disbelief—the refusal of people to agree that a successful flight had been made. So the brothers returned to Ohio and continued with their experiments, improving their airplane and testing it near their home in Dayton. They sent letter after letter to government officials, but the news of their invention was either ignored or caused only little interest.

By the end of 1904, they could keep (15) the airplane up for five minutes and fly complete circles. On October 5, 1905, in Dayton, Ohio, they flew 24 miles in 38 minutes—as far and as long as the gasoline supply would allow. Certain that they had the Flyer perfected, the Wright brothers were granted a patent for their invention in 1906. They formed the Wright Company to manufacture aircraft and they began at that time to seek a market.

By 1908 the Wrights had gained (16) worldwide fame. While Wilbur was in France dazzling European audiences with flying demonstrations, Orville was conducting a series of flights before United States government officials at Fort Myer, Virginia. As a result of these demonstrations, the United States purchased its first military aircraft, a Wright machine, for a cost of \$25,000, and licenses were granted to firms abroad for the manufacture of the Wright brothers' aircraft.

Wilbur and Orville never lost their (17) modesty when honors were showered upon them. They paid little attention to the medals and ribbons which they received from scientific societies, and again and again, they refused to make public speeches. Their unwillingness to speak out in public was emphasized by Wilbur when he commented, "I know of only one bird, the parrot, that talks, and the parrot cannot fly very high."

For Wilbur there were to be only a few (18) short years of success. In May 1912, at the age of 45, he died of typhoid fever. His death marked the end of one of the greatest inventive partnerships in history.



Orville Wright, following his retirement from public life, 1929.

Though Orville continued to work in aviation for several years more, his heart was no longer in it. He flew a plane for the last time in 1918. He retired from his company and lived quietly at his home in Dayton.

Also contributing to Orville's withdrawal from public life was his unhappiness with legal disputes with fellow aviation pioneer Glenn Hammond Curtiss arising over the patent rights which the Wright Company held on aircraft design. He also felt the United States government slighted his and Wilbur's achievements when, in 1914, the Smithsonian Museum placed on display Samuel Langley's Aerodrome, which had been built but not flown

(19) in 1903, with the notice that it was the first heavier-than-air-machine "capable" of flight. When later invited by the Smithsonian to place the Kitty Hawk Flyer on display Orville declined and instead sent it to the Science Museum at South Kensington, England.

In 1943, at the request of President Franklin D. Roosevelt, Orville asked that the plane be returned to be put on permanent exhibit at the Smithsonian. Orville, however, never saw the display. On January 30, 1948, he died at the age of 77. The following December 17, exactly 45 years after the first flight, the Flyer was placed on permanent exhibition. A sign on the plane reads:

THE ORIGINAL WRIGHT BROTHERS' AEROPLANE

The world's first
power-driven heavier-than-air Machine in which man
made free, controlled, and sustained flight.
Invented and built by Wilbur and Orville Wright,
flown By them At Kitty Hawk, North Carolina,

December 17, 1903.

By original scientific research the Wright brothers
discovered The principles of human flight.

As inventors, builders, and flyers
they further developed the aeroplane, taught man to
fly, and opened the age of aviation.

[Approximately 1,800 words]

III. ORGANIZATION. Using the topics listed in part I, complete the following outline for "The Wright Brothers: Putting America on Wings."

Topic	Main Idea	Paragraph(s)
I. Introduction	The Wrights accomplished the impossible—they produced a flying machine	1–2
II. _____	_____	3–5
III. The young inventors	_____	6–7
IV. _____	_____	8–11
V. _____	_____	12–13
VI. _____	_____	_____
VII. Conclusion	Following Wilbur's death, Orville retired from aviation and withdrew from public life	_____

IV. SCANNING FOR FACTS. Find the following information in the reading selection. Give the number of the paragraph which provides the facts directly or indirectly.

Orville's birthdate

The profession of the Wright brothers' father

Names of some early pioneers in flight

The name of the bicycle patented by the Wright brothers

The reason for Kitty Hawk, North Carolina, being chosen as the site for the Wright brothers' test flights

The distance of the first flight

The reason why Orville, not Wilbur, was the first man to fly

The cause of Wilbur's death

The date of Orville's last flight

The price which the United States government paid for its first aircraft

V. CHECKING THE MEANING. The words below are used in the essay you have just read.

airborne

discard

erratic

catapult

dispute

forerunner

craft

engage

glide

dart

enterprise

market

dazzle

sustained

- A. Working in pairs or small groups and **without referring to the essay**, try to give definition for each word and use it in a sentence of your own.
- B. Use the correct form of these words to complete the following sentences.
1. The toy helicopter was basically a flying top, powered by twisted rubberbands, a crude _____ of the familiar flying machine.
 2. The boys studied the toy, took it apart, then _____ it.
 3. The series of experiments upon which we have been _____ has ended in the production of a flying machine.
 4. They began to explore other _____ objects. They watched birds.... They experimented with kites.
 5. In 1892 the Wrights opened a bicycle shop which soon was a successful _____.
 6. They were soon _____ a bicycle of their own design.
 7. Wilbur had proved that man could _____ through the air; but could he fly through the air?
 8. The strange new _____ took shape first in the Wright brothers' minds, then physically.
 9. Samuel P. Langley had failed when he attempted to _____ his plane into the air.
 10. The Wrights made the first controlled, _____ flight of an airplane.
 11. The course of the flight up and down was exceedingly _____.
 12. The plane would rise suddenly ten feet then _____ for the ground.
 13. Wilbur was _____ European audiences with flying demonstrations.

14. Orville was unhappy with the legal _____ arising over patent rights.

VI. RELATING CONCEPTS. The Wright brothers were just two men in a long line of scientists and inventors who, over the course of 25 centuries, attempted to "conquer the air." The following chart lists some of the scientific developments which contributed to the Wright brothers' ultimate accomplishment.

ca. 400 B.C.*	Chinese invent the kite, the earliest form of glider. The Greek philosopher and scientist Archytas builds a model of a wooden pigeon, capable of flight.
ca. 200 B.C.	The Greek mathematician Archimedes describes the principle of floating objects.
1290 A.D.	The English monk Roger Bacon applies Archimedes' principle to objects floating in the air.
ca. 1500 A.D.	Italian artist and inventor Leonardo da Vinci makes drawings of flying machines with movable wings — "ornithopters."
1783	Marquis d' Arlandes and Dr. Jean F. Pilatre de Rozier, of France, make first flight in a balloon, travelling 5 miles over Paris.
1804	George Cayley, a British inventor, builds the first unmanned glider.
1843	William S. Henson of Britain designs a nonworking model of a flying machine with an engine, propeller, and fixed wings.
1848	John Stringfellow, of Britain, successfully launches a small model of Henson's aircraft.
1852	French engineer Henri Giffard attaches engine to a balloon which can be steered, and flies 17 miles (27 kilometers) from Paris to the suburbs.
1884	The French inventors Charles Renard and A.C. Krebs adapt Giffard's design and make the first successful airship or dirigible.
1891–96	German inventor Otto Lilienthal makes the first successful manned glider flights.
1891–1900	American engineer Octave Chanute directs test flights of manned gliders.

*The use of [ca], from the Latin *circa*, is used when an approximate date is given.

1896	American scientist Samuel P. Langley designs and flies an unmanned steam powered model of an airplane.
1901	Alberto Santos-Dumont, a Brazilian residing in France, makes a 7-mile (11 kilometer) round trip in a dirigible.
1903	Orville and Wilbur Wright make the first engine powered, heavier-than-air flight at Kitty Hawk, North Carolina.

A. Organize the information from the chart into the following three categories:

Philosophers who studied the phenomenon of flight	Men who built lighter-than-air flying machines	Men who experimented with heavier-than-air flying machines

B. In groups of three, each student should have a turn describing the developments in one category to the other students in the group. Students should use the notes they have made in part A.

VII. USAGE: Antonyms/Word Forms

- A. Complete each of the following sentences with a word that is opposite in meaning to the italicized word.

Example: Their invention was *ignored* rather than _____.
The word "recognized" should be written in the space.

1. Many people said a heavier-than-air flying machine was *impossible*. The Wright brothers proved it was _____.
2. The brothers were the *first* to discover the secret of air travel. They were not the _____.
3. The boys studied the toy, took it apart, and finally *discarded* it. They did not _____ it.
4. To overcome their *lack* of formal, technical education, the Wright brothers had _____ of common sense and enthusiasm.
5. The brothers *opened* a bicycle shop in Dayton, Ohio, but they _____ it when they traveled to Kitty Hawk.
6. The *conquest* of the air had been tried by many before the Wright brothers. All had met _____.
7. The first airplane was *crude*. It was far from being a _____ flying machine.
8. Airplanes today are *familiar* to all of us. But the first airplanes were _____ looking crafts.
9. The Wrights' flying machine was a *reality*. It was no longer a _____.
10. Wilbur *died* when he was 45 years old, but Orville _____ until the age of 77.

VIII. READING EFFICIENCY EXERCISES: Timed Readings.

You will have 90 seconds to read each of the following passages. After 60 seconds have passed, your teacher will put the time on the blackboard in ten-second intervals. Calculate your reading speed: words/minute. Then answer the questions which follow the passage. Do not refer to the text when you answer these questions.

Reading Passage 1: SAMUEL P. LANGLEY

Samuel P. Langley was a respected physicist, as well as an early pioneer in aviation. He was born August 22, 1834, in Roxbury, Massachusetts, near Boston. He became interested in experimental science early in his life, building a telescope as a boy with his brother and making astronomical observations. His formal education ended with his graduation from the Boston High School in 1851. (60 words)

He worked in an architectural office in Boston and at Harvard College, and in 1864 and 1865 he visited observatories and research centers in Europe with his brother. In 1866 he became an assistant professor of mathematics at the United States Naval Academy, where he had charge of a small observatory. The next year he became professor of physics and astronomy at the Western University of Pennsylvania. In 1889 he was elected secretary of the Smithsonian Institution, the national museum and center for research in Washington, D.C. He held this position until his death. (150 words)

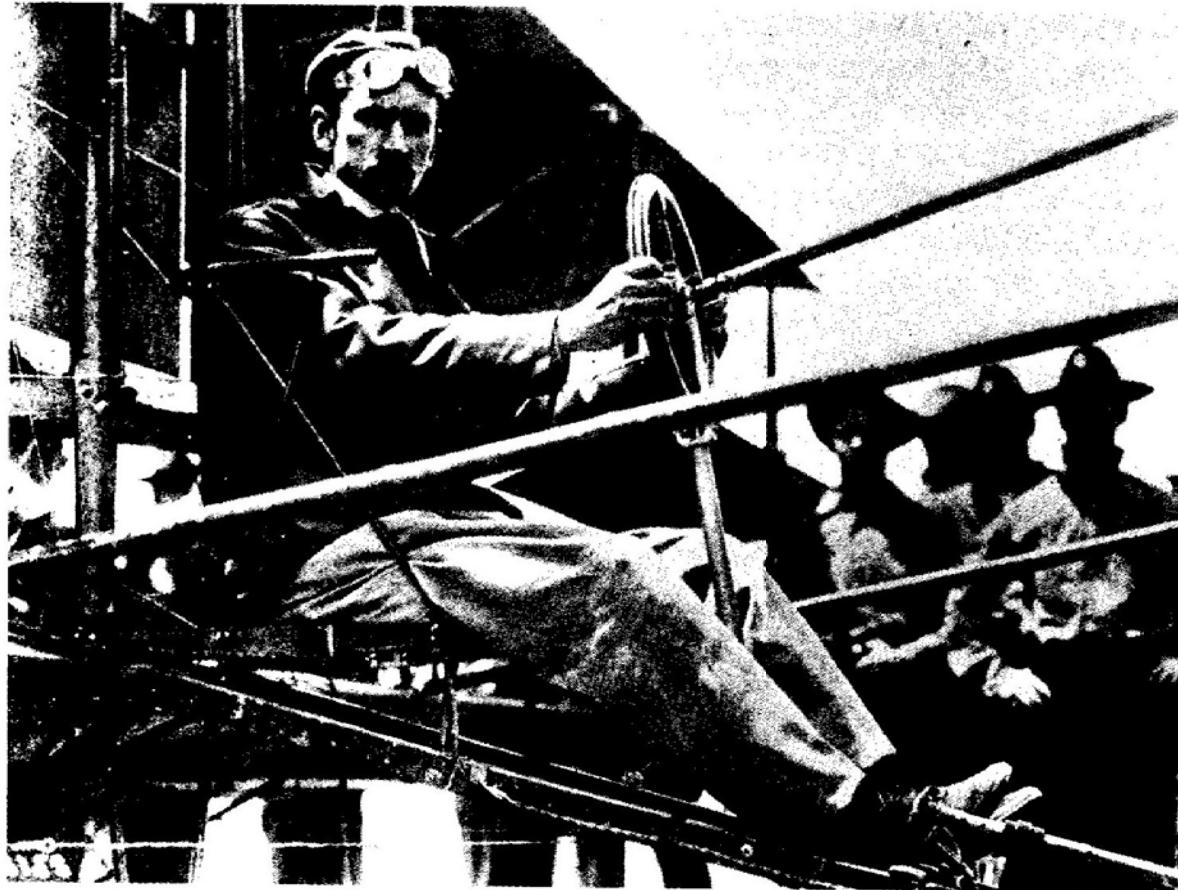
Langley began studies on heavier-than-air flight in Pennsylvania; and he continued these studies at the Smithsonian Institution. After studying the source of power in bird

flight, he constructed steam-powered models which flew successfully and attracted considerable attention. The Smithsonian awarded him \$50,000 for the construction of a full-size passenger-carrying machine, or aerodrome, as Langley called it. A quarter-size model, equipped with a water-cooled gasoline engine was flown successfully, but the full-size machine, catapulted from a houseboat on the Potomac River October 8, 1903, and again on December 8, failed both times. Discouraged by newspaper criticism, public misunderstanding, and lack of funds for further experiments, Langley discontinued his work in aeronautics. (260 words)

In 1914, eight years after Langley's death, several changes were made in his "aerodrome" machine, and it was flown at Hammondsport, N.Y., by Glenn H. Curtiss. The United States Navy honored Langley by naming its first aircraft carrier after him. An Air Force Base in Virginia is also named after him. (310 words)

Comprehension Questions:

1. Langley's formal education ended with graduation from _____.
 - a) elementary school
 - b) middle school
 - c) high school
 - d) university
2. He worked as a professor of _____.
 - a) mathematics, physics, and astronomy
 - b) chemistry, physics, and aeronautics
 - c) engineering, science, and medicine
 - d) architecture, astrology, and philosophy
3. Langley's aerodrome was _____.
 - a) gasoline-powered
 - b) helium-powered
 - c) steam-powered
 - d) electrically powered
4. Langley received \$50,000 for the construction of a passenger-carrying aerodrome from the _____.
 - a) Smithsonian Institution
 - b) United States government
 - c) Western University of Pennsylvania
 - d) United States Naval Academy
5. Langley's passenger-carrying aerodrome was _____.
 - a) praised
 - b) airborne
 - c) a failure
 - d) sunk
6. Today Langley's contribution to aviation is _____.
 - a) condemned
 - b) forgotten
 - c) recognized
 - d) dismissed



Aviation pioneer Glenn Curtiss sits in an early airplane. Source: Smithsonian Institution/National Air Museum from "Curtiss Aviation Book."

Reading Passage 2: GLENN CURTISS

Glenn Hammond Curtiss was born in Hammondsport, New York, May 21, 1878. His father died when he was a boy, and Glenn went to work as a telegraph messenger. He became interested in bicycle and motorcycle racing and won a number of trophies. (In 1907 he established the speed record on motorcycle of 137 miles—220 kilometers—per hour.) (55 words)

Anxious to get as much power from his motorcycles as possible, Curtiss turned his considerable mechanical talents to building motorcycle engines, and later complete motorcycles. He became so well known in this area that he was asked to build the engine to power the first airship constructed by the United States government, U.S. Army Dirigible No. 1. (110 words)

In 1908 Curtiss designed and flew an airplane called the June Bug. It had a tail and was controlled by ailerons (hinged flaps on the wings). This feature differed from that used by Wilbur and Orville Wright which employed a method of twisting wings for flight control. The Wright brothers claimed that Curtiss' ailerons violated their patent on airplane design, and they filed a law suit against Curtiss and his company. After years of litigation a settlement was finally reached, but by that time, Curtiss' innovations on wing design had become standard features on aircraft. (200 words)

On May 29, 1910, Curtiss won the \$10,000 prize sponsored by the newspaper, *The New York World*, for his flight from Albany, New York, to New York City, a distance of 150 miles covered in two hours fifty-one minutes. The next year, with an airplane which he had equipped with pontoons, he took off from and landed on the surface of Lake Keuka. For his development of this flying boat or hydroplane, Curtiss received the Langley Medal from the Smithsonian Institution. (275 words)

Both the army and the navy used Curtiss' machines. During World War I, the Curtiss factories in Hammondsport built the famous Jenny (JN-4) training planes and Liberty engines. At the peak of the war, Curtiss was supplying military planes to Great Britain and Russia as well as for the United States. After the armistice, his plane, the Wasp, established new records for speed, rate of climb, and altitude. He built a series of flying boats for the navy and the first airplane to cross the Atlantic. (355 words)

In 1929 the Curtiss Aeroplane and Engine Company merged with the Wright Aeronautical Corporation, forming the Curtiss-Wright Corporation. Glenn Curtiss served as one of the directors of the new company and Orville Wright was a consultant. The bitter rivalry between the Wrights and Curtiss, pioneers in aviation, thus came to an end. The following year, Glenn Curtiss died. (420 words)

Comprehension Questions:

1. Glenn H. Curtiss held a speed record for
 - a) airplanes
 - b) bicycles
 - c) motorcycles
 - d) speedboats
2. Curtiss' first work in aviation was with
 - a) gliders
 - b) hydroplanes
 - c) dirigibles
 - d) the June Bug
3. Curtiss' June Bug was unusual because of its
 - a) twisting wings
 - b) ailerons
 - c) gasoline engine
 - d) steam engine
4. The Wright brothers felt Curtiss had violated their
 - a) patent
 - b) aircraft
 - c) flight control method
 - d) reputation
5. Curtiss was awarded the Langley Medal for developing the
 - a) training plane
 - b) Army Dirigible No. 1
 - c) hinged flap
 - d) flying boat
6. Airplane manufacture rapidly increased because of
 - a) the Curtiss-Wright Corporation
 - b) World War I
 - c) the Smithsonian Institution
 - d) the famous Jenny (JN-4)

LISTENING COMPREHENSION ACTIVITY

The Story of the Wright Brothers*

PART ONE

- A. **Listening One:** You will be hearing a discussion by three specialists in aeronautical engineering history about the Wright brothers. Part one introduces the three participants. Complete the script below with the words you hear on the tape.

The _____ you're hearing behind _____ right now is a
_____ harp. And the same _____ which produces the
_____ of the wind _____ produces _____. Air blowing
_____ metal. The physics are _____, but the _____
harp and the airplane are both _____ of the _____.

In this hour _____ bringing you the _____ of the Wright brothers
and it's really an _____ story as you'll hear from Charles Gibb Smith, who's
Lindburgh Professor of Aerospace History for the National Air and Space Museum
in Washington, D.C.

They had the right horizons, and they _____ men flying like the birds,
_____ where they wanted to dive, banking where they wanted to
and turning _____
_____ and also I think....

Tom Crotch, who's Curator of Aeronautics with the Air and Space Museum.

It's _____, I grew up in an airforce _____ and I've been
around airplanes _____ of my life and _____ I walk up to an
_____ that I'm about to fly on I say to _____. "This is just not going
to _____ off the ground."

And Marvin MacFarlin, who is Chief of Science and Technology Division for the
Library of Congress.

They _____ that the United States government would be so
_____ for having this _____ problem solved that they would
give them a _____ sum of money which would enable them to live in
_____ and to pursue their _____.

*Transcript for the cassette recording is found in the appendix.

B. Listening Two. Listen to part one a second time and answer the questions below.

1. What are the "right horizons" which Charles Gibb Smith refers to?
2. How do the thoughts which Tom Crotch expresses relate to the Wright brothers?
3. What does the statement which Marvin MacFarlin makes suggest about the Wright brothers?
4. Which adjectives would you use to describe each of the three specialists: Charles Gibb Smith, Tom Crotch, Marvin MacFarlin? On a separate sheet of paper, match each specialist with a set of adjectives. You will refer to this later in the lesson.

confident
humble
bold
British
American
philosophical

argumentative
compromising
friendly
authoritarian
relaxed
nervous



Orville Wright setting new
world's record for gliding,
at Kitty Hawk, 1911.
Source: Farrar, Straus
and Young.

PART TWO

- C. **Listening One.** Read the statements below before you listen to the passage for the first time. As you listen to the tape determine whether each statement is true or false.

- 1. The Wright brothers were determined to fly the plane before Christmas, December 25, 1903.
- 2. Wilbur kept the plane in the air 59 seconds on the day of the first flight.
- 3. By 1908 the Wrights had developed a plane that could fly circles, and figure eights.
- 4. The world's first airplane is displayed in Washington, D.C.
- 5. Photographs of the Wright's first flight were printed in the next days' newspapers.
- 6. Observers from the U.S. government watched the first flight.
- 7. The inhabitants of Kitty Hawk did not understand what the Wrights were trying to do.
- 8. People in Kitty Hawk believed the Wrights were going to fly kites.

- D. **Listening Two.** As you listen to the tape a second time consider how the participants interact with each other. After hearing all of part two, answer the following questions.

- 1. Is any participant more dominant than the others?
- 2. Describe the participation level by
 - Charles Gibb Smith
 - Tom Crotch
 - Marvin MacFarlin
- 3. Do the three participants share the same viewpoints? How do they show their agreement or disagreement?
- 4. How does the narrator direct the discussion? How many times does he have to step into the discussion to keep it on topic.
- 5. In part one, B, question 4, you selected adjectives to describe the three specialists. Compare your first impressions about the three speakers with the way you would describe them now. Do this in small groups.

- E. **Looking at Language.** Spoken language is less controlled and more spontaneous than written language. The statements below were taken from the tape. Rewrite each statement, making the necessary changes for appropriate written form.

- 1. And you only got to go home and look at your watch and pace out fifty-nine seconds, and think that was what Wilbur did on the fourth flight. Ah fifty-nine seconds is one whale of a time to keep in the air.

2. Crotch: and this was what's become of the world's first airplane.
Smith: It's the one that still survives, thank goodness, at...ah...in Dayton in Carillon Park.
-
-
-

3. What do you think...ah...people...the natives;—Kitty Hawk, North Carolina, thought of these two guys?
-
-
-

4. And in...in later years, Tate too said that the residents of Kitty Hawk had, well you know, it was the old "If God had wanted man to fly he would have given him wings" syndrome.
-
-
-

5. But the fact...the fact is that they were geniuses in the sense that they created ...they...they had conceptual thoughts.
-
-
-



Ernest Hemingway, American Nobel Prize and Pulitzer Prize winning novelist. Source: Pix, Inc.

UNIT FIVE

ERNEST HEMINGWAY: TRAGIC GENIUS

- I. **ANTICIPATION EXERCISE.** Before you read the entire essay, skim the following paragraphs and answer the questions below.

Paragraphs 2 and 3

What terms below apply to Ernest M. Hemingway?

writer	dramatist
humorist	brave
sportsman	newspaper reporter
modest	stubborn
cowardly	artist
influential	struggling
well born	independent

Paragraph 5

Who is Gertrude Stein and what importance did she have for the young Hemingway?

Where did Hemingway do his first creative writing?

Paragraph 7

Which statements below are representative of Hemingway's world view as stated in *A Farewell to Arms*?

- God governs all.
- God is just.
- The world is Godless.
- The world is cruel.
- Man makes his own future.
- Man is powerless.

Paragraph 14

How did the public impression of Hemingway contrast with reality?

In small groups, discuss your answers with your classmates. Then share your ideas with your teacher before continuing.

II. READ THE ESSAY

ERNEST HEMINGWAY: Tragic Genius

The reason that Hemingway meant so much to us," Archibald MacLeish, the American poet, once observed, "was that his work reflected truthfully and without rhetoric the faults and virtues and the essential humanity of the people among whom he lived and that the power and vividness of his writing was such that his work could and did break through barriers of language and fogs of misrepresentation to touch men everywhere."

Reporter, soldier, short-story writer, novelist, playwright, deep-sea fisherman, and big game hunter, Hemingway was a man whose unique mastery of the art of writing influenced the style of an entire generation of writers. That influence spread far beyond the borders of the United States and far beyond the English language. It is an influence that persists today.

Ernest Miller Hemingway, one of six children, was born into the family of a small town doctor at Oak Park, Illinois, on July 21, 1899. He was active in sports; and under the guidance of his father, he came to love the outdoors, becoming an excellent hunter and fisherman. His parents wanted him to become a doctor or a musician, but after graduation from high school, he began his writing career as a sports reporter for the *Kansas City Star*.

When the United States entered World War I, Hemingway left his job and tried to enlist in the army. After repeated rejections because of his youth, he was finally accepted as an ambulance driver with the Red Cross in Italy. Shortly before his 19th birthday, he was badly wounded by enemy fire and spent several weeks in a hospital in Milan. This experience would provide material for his future novel *A Farewell to Arms*. After leaving the hospital, he enlisted in the Italian Arditi, an

(1) infantry unit, and served until the Armistice on November 11, 1918.

Hemingway returned to Chicago in 1919 (5) and then went to Toronto, Canada, where he worked for the *Toronto Star*. Two years later, he was appointed to the *Star's* international news bureau and was assigned to Paris. From 1921 to 1927, he lived in Europe where he worked hard at realizing his ambition to become a writer. Joining the literary circle of expatriate American writers brought together by poet, author Gertrude Stein, Hemingway profited from his association with writers like her, Ezra Pound, and F. Scott Fitzgerald. He wrote his first three works: *Three Short Stories and Ten Poems* (1923); *In Our Time* (1925), a collection of short stories; and *The Torrents of Spring* (1926), a novel, which went unnoticed by the public.



Troops leaving Chicago, Illinois, to fight in World War I, 1917. Young Ernest Hemingway was a part of such a scene. Source: National Archives.

With the publication of *The Sun Also Rises* in 1926, Hemingway's first major success, his reputation as a novelist was established. This novel is considered by many critics to be his finest work. The hero of the story, Jake Barnes, his sexual powers destroyed by a war wound, faced, under unusually poignant circumstances, the problem which was to be the theme of much of Hemingway's later work: how man proves his manhood. Written in an original style, the novel quickly influenced other writers. Keeping emotion restrained, Hemingway emphasized his ideas through understatement. The American novelist, James T. Farrell, credited Hemingway with contributing "toward making the American idiom the language for the evocation of sensitive and complicated feelings."

In 1927 Hemingway published a collection of short stories called *Men Without Women*. The following year he returned to the United States, where he lived off and on for the next ten years at Key West, Florida. There he worked on *A Farewell to Arms* (1929). The following passage from the novel has often been pointed out as a statement of Hemingway's world view as well as the key to the novel's meaning:

"If people bring so much courage to this world the world has to kill to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure that it will kill you too but there will be no special hurry."

In 1932 Hemingway published *Death in the Afternoon*, a moving study of bullfighting, a subject in which he had shown a constant interest both in his short stories and in *The Sun Also Rises*. "Bullfighting," he wrote, "is the only art in which the artist is in danger of death and in which the degree of brilliance in the performance is left to the fighter's honor."

From his home in Florida, Hemingway made many trips, including several safaris to

(6)

Africa. Drawing on the experiences of these African trips, he wrote *The Green Hills of Africa* (1935), a nonfiction book about "pursuit as happiness," and two of his best short stories, *The Snows of Kilimanjaro* (1936) and *The Short Happy Life of Francis Macomber* (1938). It is for his short stories rather than his other works that Hemingway has received some of his highest praise.

(7)

At the beginning of the Spanish Civil War in 1936, Hemingway went to Spain to gather material for a film, *The Spanish Earth*, and returned to that country the next year as a correspondent for the North American Newspaper Alliance. Out of his experiences in the Spanish Civil War came a play, *The Fifth Column* (1938), and his longest novel, *For Whom the Bell Tolls* (1940). The latter work emphasizes the oneness of humanity and the idea that a loss of liberty anywhere means the loss of liberty everywhere. This idea is well expressed by the hero, Robert Jordan, as he is dying:

"I have fought for what I believed in for a year now. If we win here we will win everywhere. The world is a fine place and worth the fighting for and I hate very much to leave it....I wish there were some way to pass on what I've learned, though. Christ, I was learning fast there at the end."



Hemingway's public image was one of strength and mastery. He is seen here on a hunt in Idaho. Source: Wild World.

Critics have described this novel as a study in "epic courage and compassion," and in it, according to some, Hemingway reached the peak of his creative skill.

World War II saw Hemingway serving again in the role of war correspondent. When the war ended, he settled in Cuba where he lived until 1959.

During this period of his life at an old, somewhat dilapidated estate called *Finca Vigia*, he talked with many of the fishermen at nearby San Francisco de Paula. One of the stories he heard gave him the idea of his short novel, *The Old Man and the Sea* (1952). The novel tells of an old Cuban fisherman who, after a run of bad luck, hooks a giant marlin. The story of the old man's struggle with the fish, of his final victory which turns into defeat as sharks attack the catch and reduce it to a skeleton, ends with the words, "Man is not meant for defeat. A man can be destroyed but not defeated." The novel led to Hemingway's receiving the Pulitzer Prize given each year for distinguished American fiction.

In 1954 the Swedish Academy awarded him the Nobel Prize for Literature for "his powerful, style-forming mastery of the art of modern narration, as most recently revealed in *The Old Man and the Sea*." A portion of his acceptance speech summarized his attitude toward his work:

"For he [the writer] does his work alone and if he is a good enough writer, each book should be a new beginning where he tries again for something that is beyond attainment. He should always try for something that has never been done or that others have tried and failed."

During the last years of his life, Hemingway was a figure of heroic proportion. He had been honored internationally, and his rugged life which he had lived presented the public with an image of a superman. Yet Hemingway suffered fits of depression made worse by an increasingly serious stomach ailment. Writing was becoming impossible as he realized his own human weaknesses and frailties. On July 2, 1961, firing both charges of a double barrelled shotgun, Hemingway committed suicide.

The literary historian, Max J. Herzberg, offers his assessment of Hemingway: "...as the author's own life and personality begin to fade, as they must, from the public interest, it is highly doubtful that his work will fade with them. In all probability Hemingway's technical achievement has been great enough so that his better books would survive if only for the style in which they were written....His techniques, his attitudes, his sensitivity to the spirit of the age, and to violence, which has played such a role in it, conspired to establish him as one of the greatest of modern writers, and the best of his work seems likely to secure him a permanent and prominent place in the history of American letters."

[Approximately 1,575 words]



Hemingway at the height of his creativity.

III. ORGANIZATION

A. Reread paragraph one and consider the questions below.

1. How does the quotation by Archibald MacLeish serve as an introduction to the essay and its portrayal of Hemingway as a tragic genius?
2. Which of the following topics does MacLeish touch upon?

Hemingway's personal life
Hemingway's literary reputation
Hemingway's literary style
Hemingway's subject matter
Hemingway's influence

B. The essay closes with a statement by literary historian Max Herzberg. Could his statement served as well as MacLeish's as an introduction to the essay? Could MacLeish's statement serve as well as a conclusion? Explain.

C. Hemingway's philosophy is expressed through the characters in his novels. Compare the statements taken from *A Farewell to Arms* (paragraph 7), *For Whom the Bell Tolls* (paragraph 10), and *The Old Man and the Sea* (paragraph 12). How are the three statements similar? How are they different? How do they reinforce the view of Hemingway as a tragic genius?

D. Complete the outline below:

	Topic	Paragraphs
I.	Introduction	_____
II.	Early Life	_____
III.	_____	_____
IV.	_____	_____
V.	Conclusion	_____

IV. SCANNING FOR FACTS. Find the following information in the essay. Give the number of the paragraph which provides the facts.

Hemingway's birthplace
Hemingway's first job as a writer
Hemingway's assignment during World War I
Hemingway's first novel
The subject matter of *Death in the Afternoon*
The purpose for Hemingway's presence in Spain in 1936
Hemingway's attitude toward writing
The cause of Hemingway's death

V. CHECKING THE MEANING. Find the paragraph in which the following statements occur. Explain the meaning of these statements in your own words.

"(Hemingway's) work could and did break through the barriers of language and fogs of misrepresentation to touch man everywhere."
"The world breaks everyone and afterward many are strong at the broken places.
But those that will not break it kills."
"Man is not meant for defeat. A man can be destroyed but not defeated."

"Each book should be a new beginning where...(the writer)....tries again for something that is beyond attainment."

Hemingway's techniques, his attitudes, his sensitivity to the spirit of the age and to violence, which has played such a role in it conspired to establish him as one of the greatest of modern writers.

VI. RECOGNIZING MAIN IDEAS. In your own words restate the main idea expressed in each of the passages below:

- A. Hemingway's work...helped toward a new interpretation of the image of America. Not, of course, in the way of a direct presentation as in the case of Sinclair Lewis, but through the much more concealed method of setting an American character, often in the role of narrator, against a foreign background. Despite his being an expatriate or perhaps rather on account of it, he considerably contributed towards the reshaping of the European image of American men and women. It was an image more fundamentally human in its elementary aspects and therefore closer to his contemporaries in the old world.

H. Straumann, "The Literary Reputation of Hemingway in Europe," Ed. by Roger Asselineau. (NYU) 1965, p.6.

Main Idea: _____

- B. From the beginning, what stirred Hemingway most was violence; and the emotions he wrote about were those stimulated by pain and killing—war, and bullfighting, and big game-hunting, and fishing to kill rather than for sport, and love represented as something itself similar to violence.

W.M. Frohock, *Southwest Review*, 1947, p. 91.

Main Idea: _____

- C. Hemingway's writings are an active response to life. His heroes and heroines are men and women who, seeing clearly what they are up against as actors in the human drama, are able, not only to take it, but to endure gallantly.

Ben Ray Redman, *Saturday Review*, June 6, 1983, p. 12

Main Idea: _____

- D. Hemingway is essentially a poet, and a high romantic individualist, alienated from the world and charting a dangerous course between glamour and despair. He is a poet of youth, unable to face the complexities or even the start of maturity. He tells of intense emotional states that are deeply felt, beautifully projected, and never quite understood.

Maxwell Greismar, *Saturday Review*, November 13, 1954, p. 24.

Main Idea: _____

- E. I looked up into Hemingway's smile—the teeth yellowish and widely spaced but bared in all the serious innocence of a boy's grin....He was suddenly, beautifully, 12 years old. A tough, cocky, gentle boy still, but also a fragile, too often repaired old man, about (how could one help knowing it?) to die. It puzzled me a little to discover him, who had never been able to invent a tragic protagonist, so much a tragic figure himself.—Yet he seemed too, as we had always suspected, one who had been only a boy and an old man, never what the rest of us for too wearily long must endure being—all that lies between.

Leslie Fielder, *Partisan Review*, Summer, 1962, p. 404.

Main Idea: _____

- F. The critical question is why *The Sun Also Rises* has lasted and by what hidden art and artifice its survival is more or less guaranteed. Four parts of an answer can be readily given. First its language...is still in daily use among us. Age cannot wither the possible variations of which this clean denotative diction is capable. Second is the devotion to fact....Third is the evocation and manipulation of emotional atmospheres. Fourth is the symbolic landscape which in company with the diction, the recorded fact, and the deeply implied emotion, sustains and strengthens *The Sun Also Rises* from underneath, like the foundation of a public monument.

Carlos Baker, *Saturday Review*, July 4, 1953, p. 13.

Main Idea: _____

- G. I am tempted to guess that literary historians may go back to *The Old Man and the Sea* as their convenient marker for the end of one kind of serious fiction in American writing, the novel of formal structure, with a solidly presented central character and with a definite conclusion; a fiction which asserted easily understood and elemental human values. In the tight organization of its events, it is the epitome of a whole generation of novel writing. It is also the kind of novel with which the most serious writers today have parted company.

David Stevenson, "Nation," November 1, 1958; p. 308.

Main Idea: _____

LISTENING COMPREHENSION ACTIVITY

Ernest Hemingway: Selected Letters*

A. Listening One. Listen to the recording to find the answers to the following questions.

1. Where is the writer?
2. To whom is the letter addressed?
3. Which of the topics below are covered in the letter?

cocktail parties
horse racing
fortune telling

hiking
drugs
creative writing

4. What purpose did the letters serve?
5. What is the "traditional image of Hemingway" referred to in the recording?



Author-adventurer Ernest Hemingway examines some native weapons during an African Safari, January 1954.
Source: UPI/Look Magazine.

*Transcript for the cassette recording is found in the appendix.

B. **Listening Two.** As you listen to the recording a second time, find the answers to the questions below.

1. How many letters are contained in Carlos Baker's *Ernest Hemingway; Selected Letters, 1917–1961*.
2. What kind of writing was easy for Hemingway?
3. What fictional characters is Hemingway compared with?
4. *What two sides of Hemingway's personality are given in the recording?*

C. **Listening Three.** Listen to the recording a third time and complete the cloze passage below:

On June 1, 2, the young writer vocationing in
3 wrote to Paris.

Dear Miss 4 5 6 7,

We've been here for 8 a week, playing the races with 9 success. I get up at 10 and study the 11 sheet and then, after my 12 is cracked under 13, Mrs. Hemingway, with about three 14, and an indelible 15 to aid her, 16 winners as easy as 17 peanut shucks. With the 18 of her alcoholic clairvoyance and an 19 friend of mine that I think 20 with the horses, we've had 21 winners out of 22 starts.

He went on in the letter 23 a hike 24 the Swiss-Italian border and 25 the rest 26 his itinerary. Then he ended 27 "Hope to 28 you 29 soon.

Your 30,
Ernest M. Hemingway



Eleanor Roosevelt, humanitarian. Source: Philippe Halsman.

UNIT SIX

ELEANOR ROOSEVELT: “HER GLOW WARMED THE WORLD”

- I. **ANTICIPATION EXERCISE.** Before reading the entire essay, skim the following paragraphs and answer the questions below.

Paragraphs 1 and 2

What was unusual about Eleanor Roosevelt's career as "First Lady"?

Who was the agitator? Why was this term applied?

What handicap did Franklin Roosevelt have?

Paragraph 8

What blood relationship did Eleanor Roosevelt have with Franklin?

What terms apply to Eleanor?

shy	charming
beautiful	athletic
intelligent	purposeful
poised	privileged
sincere	student

Paragraphs 12 and 13

What physical effect did polio have upon Franklin Roosevelt?

What effect did her husband's illness have upon Eleanor?

Paragraph 17

What roles did Eleanor play after Franklin's death.

Discuss your answers with your teacher and fellow students before continuing.

- II. **READ THE ENTIRE ESSAY**

ELEANOR ROOSEVELT: “Her Glow Warmed the World”

Eleanor Roosevelt was America's First Lady during the long presidency of her husband Franklin D. Roosevelt, 1932–1945. Like no other President's wife before or since, she maintained an active career in public life; and she inspired both praise and criticism for her role championing social and political reform. Working within her role as wife, Eleanor Roosevelt carried her belief in personal service to the frontline of American government and the world at large. Upon her death Adlai Stevenson said of her, “Her glow warmed the world.”

Though Eleanor Roosevelt distinguished herself nationally and internationally in the years that followed her husband's death, she is remembered primarily as an active, effective team member of the Roosevelt administration. Describing her political relationship with her husband, she once said that he had been “the politician,” but she had been “the agitator,” the activist behind the scenes, urging him to take positions on controversial matters. The eyes and ears for a husband confined to a wheelchair because of polio, Eleanor travelled widely, meeting people from all walks of life, learning of the problems of the underprivileged, and working to see that something would be done for them. She changed the White House from being merely the president's mansion into a rallying place for young people, women, farmers, laborers, and blacks.

Born in New York City, October 11, 1884, (3) Eleanor Roosevelt had a lonely and unhappy childhood. Though her family was socially prominent—her uncle Theodore Roosevelt became the 26th president of the United States (1901–1909)—she personally felt unacceptable and inadequate as a young child. An awkward and plain-looking girl, Eleanor once said that she was the “ugly duckling” in a family of beautiful people. Her

(1)

mother called her “granny” because of her frowning seriousness; and even as she played and danced, the four-year-old Eleanor did not smile.

Eleanor's relationship with her father, (1) Eliot Roosevelt, was the one bright spot in an otherwise miserable childhood. He called her his “little Nell” and their times together were special. But he suffered from alcoholism, and spent an increasing amount of time confined to a sanitarium. He was nonetheless, the special love of Eleanor's youth. He once wrote to her:

“My darling little Nell....Because father is not with you is not because he doesn't love you. For I love you tenderly and dearly—and maybe soon I'll come back well and strong and we will have such good times together like we used to have.”

But this would not be the case.

Eleanor's mother died of diphtheria (1) when Eleanor was eight years old, and she was sent to live with her maternal grandmother. Her father died at the sanitarium just a year later, leaving Eleanor alone and feeling entirely unloved.

Her grandmother's home was a place (1) of rules and regulations. She was cared for by nurses and received private tutoring. Though Eleanor was a member of New York's elite, she was never really a part of their life, because her sadness and loneliness set her apart. She knew too that there was another world cut off from the finery they enjoyed. Years earlier, she had accompanied her father to help serve Christmas dinners to destitute children who belonged to the Newsboys' Club, which her Uncle Theodore had set up; and she had seen the harsh realities of life which they faced. After going to live with her grandmother, Eleanor was not allowed to help in the club's activities. The

at age 15, she was sent to England for further education.

When Eleanor returned to New York (7) three years later, she taught for a short time in a settlement house. She also joined the Consumers League, a voluntary association dedicated to improving the working conditions of women and children employed in factories. Writing of her feelings at this time in her life, Eleanor said:

"I had painfully high ideals and a tremendous sense of duty entirely unrelieved by any sense of humor or any appreciation of the weaknesses of human nature. Things were either right or wrong to me, and I had had too little experience to know how fallible human judgments are."

In 1903 Eleanor met Franklin Delano (8) Roosevelt, a distant cousin, who was then studying at Harvard University. He was able to see beneath Eleanor's awkwardness and embarrassment and to recognize a sincerity and strength of character which most young

women of her class lacked. Though Franklin's mother opposed the marriage, Eleanor and he were married in 1905. She eventually bore him six children.

After receiving his law degree, Franklin (9) chose to enter politics. In 1910 he was elected as a state senator for New York, and Eleanor and the family travelled with him to Albany where she became active in consumer affairs and various welfare and charitable programs. As life-mate, Eleanor supported Franklin as he rose within the Democratic Party, moving the family to Washington when Franklin was appointed assistant secretary to the navy on the eve of World War I.

Washington, D.C., in the days before (10) air conditioning, was an oppressive, unhealthful city during the summer. Eleanor and the children would spend extended periods of time at the family summer cottage in Campobello near the Maine coastline. It was during these absences that Franklin developed an affection for Eleanor's social secretary, Lucy Mercer; and this love affair brought his marriage to Eleanor



Eleanor Roosevelt with Franklin D. Roosevelt at the time of their engagement. Source: Acme.



Eleanor and Franklin Roosevelt with family, 1919. Source: Franklin D. Roosevelt Library.

to the brink of dissolution. She had built her world upon Franklin's love; now she was prepared to give him his freedom if he desired. In deciding to preserve the marriage, both Eleanor and Franklin had considered the consequences which a divorce would have upon their children. Franklin also weighed the consequences which a divorce would have upon his political career and his mother's threats to cut him off from any inheritance if he should leave Eleanor and his family. Franklin and Lucy agreed not to see each other again (a promise that was not kept), and Eleanor and Franklin were reconciled.

This experience strengthened Eleanor (11) and made her more independent. She became more active politically, and accepted a more serious role in working to relieve social problems. When World War I ended, Eleanor was active in relief service and became an outspoken critic of social wrongs she observed. When she travelled with Franklin to Europe for the Paris Peace talks in 1919, she was inspired by the hopes which many had for a lasting peace through the establishment of a world organization dedicated to improving the conditions of life everywhere.

In 1921, while vacationing at (12) Campobello, Franklin was stricken with polio. Eleanor provided the help and inspiration which he needed to return to public life despite a paralysis which totally immobilized his legs.

During Franklin's long period of (13) recovery and physical therapy, Eleanor found herself doing things which she had never done before. She took charge of family affairs; she learned to drive a car; she enrolled in night classes in government and sociology. She overcame her own shyness and began to give speeches in front of political and community groups.

When Franklin was elected president in (14) 1932, Eleanor became a personal link between the Roosevelt administration and the people. Travelling more than 40,000 miles around the country in 1933, Eleanor Roosevelt had direct contact with people whose lives had been torn by the Great Depression. She provided a channel for the complaints which these people

expressed; and she was able to see that something would be done about correcting the situation.

Feeling less bound by political (1) considerations than the President, and driven by her personal concept of duty, Eleanor became a symbol of reform. She worked to improve the status of the American black in cooperation with the National Association for the Advancement of Colored People (NAACP). When her activities brought forth criticism from some segments of society, Eleanor began writing a syndicated newspaper column, "My Day," in which she discussed what she had seen and heard in the course of her active day program. In an effort to get the newspapers and wire services to employ more women, she instituted press conferences open to women reporters only. Though thoroughly aligned with the Democratic Party, Eleanor saw herself primarily as a private citizen working toward educating the public for social reform.



President and Mrs. Roosevelt, 1941. Source: UPI.

Though the emotional love which (16) Eleanor and Franklin had felt toward each other had ended long before 1933, Eleanor continued to work toward realizing his ideals; and she, in turn, was able to influence his thoughts concerning many issues. She once said that Franklin "might have been happier with a wife who was completely uncritical, but I think sometimes I acted as a spur, even though the spurring was not always welcome or wanted."

Following Franklin's death in 1945, (17) Eleanor was appointed as U.S. delegate to the United Nations. She chaired the Commission on Human Rights and helped to draft the Universal Declaration of Human Rights. Her effectiveness was in her ability to deal with people. She was able to reduce quarrels of doctrine to human differences which could be discussed on a personal level. She wrote.

"We must be able to disagree with people and to consider new ideas and not to be afraid....We must preserve our right to think

and to differ."

Eleanor clearly exercised her right to think and to differ when administration changed in 1952 and the Republican Party took over the leadership of the national government. As a member of the loyal opposition, she continued to speak out on issues that concerned her.

Eleanor Roosevelt remained active (18) until her death November 7, 1962. Her years alone were active productive years. Not only in the United States, but in countries around the world, she was a symbol for hope, compassion, and courage. Wife, mother, world figure, Eleanor Roosevelt was motivated by a trust in humanity and a faith in the value of one's own contributions. Her life embodied her words—

"You have to accept whatever comes, and the only important thing is that you meet it with courage and with the best that you have to give."

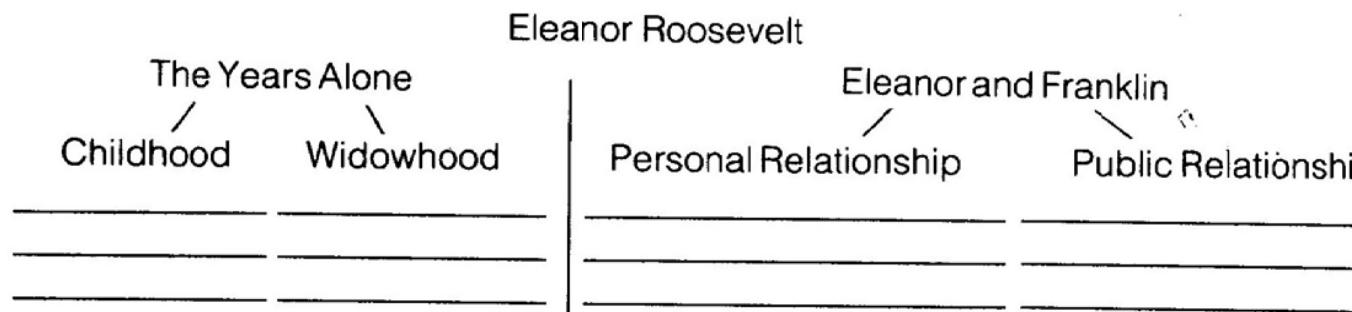
[Approximately 1,800 words]



*Eleanor Roosevelt, during a United Nations session, 1950.
Source: Leo Rosenthal.*

III. ORGANIZATION

- A. Eleanor Roosevelt's life has been chronicled as a member of a team—*Eleanor and Franklin*; and as a widow—*Eleanor, The Years Alone*. Using these categories, complete the pictograph below, including main points from the essay which apply to each category.



- B. Join with three or four of your classmates and compare your graphs.
C. Using your graph, retell the story of Eleanor Roosevelt to other classmates in your group.

IV. SCANNING FOR FACTS.

Find the paragraph which provides the information for the following:

The name of Eleanor's famous uncle
Eleanor's father's illness
Eleanor's formal education
Franklin Roosevelt's political affiliation
Franklin Roosevelt's role during World War I
The location of the Roosevelt family's summer cottage
Eleanor's personal relationship with her husband during his presidency
Eleanor's position following her husband's death

V. CHECKING THE MEANING.

Find the paragraph where the items or persons below are mentioned. What significance do they have in understanding the life of Eleanor Roosevelt.

"granny"
"little Nell"
The Newsboys' League
Lucy Mercer
"My Day"
The Commission on Human Rights

VI. RELATING CONCEPTS

- A. In groups of three students, determine which sentences below could be used in a short essay entitled: "Eleanor Roosevelt's Role as First Lady"
1. To her admirers, Eleanor Roosevelt was mother, wife, politician, stateswoman, journalist, and First Lady, all at once.
 2. Until she was 15, Eleanor had no friends her own age.
 3. Though her efforts to integrate Black Americans into American society may appear naive and insignificant today, in her day, she was a revolutionary.

4. In contrast to Eleanor's close relationship with her friends, her relationship with her husband was separate; during the White House years, they were seldom in the same room together.
5. Her close associates believe that Eleanor Roosevelt could instill confidence in anyone, from an illiterate farm worker to a high government official, and draw out the person's true opinions.
6. Eleanor Roosevelt reached out to groups in American society which had traditionally been overlooked—the sharecropper, Blacks, miners, slum dwellers, and the homeless.
7. During World War II Eleanor visited American soldiers abroad.
8. Hurt or rejected by her mother, father, grandmother and husband, Eleanor Roosevelt embraced humanity.
9. At the age of 18, when Eleanor was formally presented to society, her height (almost 6 feet), her voice (rather loud and high pitched), and her appearance (her front teeth protruded and she had no use for cosmetics) made her appear quite unattractive.
10. Eleanor's critics called her a busy body, a do-gooder, a bleeding heart.
11. After a lifetime of service, in 1958, Eleanor wrote, "We must join in an effort to use all knowledge for the good of human beings. When we do that we shall have nothing to fear."
12. Eleanor urged her husband to propose Civil Rights legislation to give full equality to Black Americans.
13. Franklin Roosevelt looked upon Eleanor as his most trusted observer; she could assess the feelings of people on just about every topic and discuss them with him frankly.
14. When American soldiers complained of cold feet, she petitioned President Roosevelt for wool socks; when Black Americans in the services complained about discrimination, she made their cause her own.

B. Discuss your selection of sentences with the entire class.

LISTENING COMPREHENSION ACTIVITY

The Roosevelts and the Great Depression*

I. INTRODUCTION

A. Listening One. Listen to the introduction to "The Roosevelts and the Great Depression" and answer the questions below.

1. How many banks had closed during the Depression?
2. What was "the wandering population"?
3. What gave people a feeling of hope?

B. Listening Two. Listen to the introduction a second time and write the word which correctly completes each blank below.

1. when the United States was experiencing _____ depression it has _____ suffered.
2. People _____ had _____ successful suddenly found _____ penniless.
3. nearly _____ Americans were _____ homes.
4. They comprised _____ group _____ American society...
5. FDR _____ his cocky self-confidence _____ Eleanor with _____ boundless energy _____ outspoken ways...
6. Bing Crosby _____ a nerve...

II. "BROTHER, CAN YOU SPARE A DIME?"

A. Listening One. Fill in the missing word as you listen to the song.

They used to tell _____ I was building a _____ ; and so
I _____ the mob. _____ there was earth to plough or
_____ to bear, I was _____ there, right on the
_____.

They used to _____ me I was building a _____ ; with
_____ and glory _____. Why should I _____
standing in _____? Just waiting for _____.

Once I built a _____ I made it _____ , made it race
_____ time. Once I built a _____. Now it's _____.
Brother, can you spare a dime?

_____ I _____ a _____ , up to the
_____, brick and rivit _____ lime. _____
Now _____ Brother can you spare a dime?

_____ in khaki suits, Gee, _____ looked swell.
_____ of that Yankee doodle de dum. _____

*Transcript for the cassette recording is found in the appendix.

_____ boots went sluggin' _____ Hell; and I
was the _____ with the _____!

Say, don't _____ remember? They called _____ Al. It was
all the time. _____ don't you remember? I'm
pal. Say _____ can you spare a dime?
in _____ suits, ah, Gee, _____
Full _____ that Yankee doodle de
dum. _____ went
sluggin' _____ and I was the _____!

Oh _____ don't _____ ?
called _____ It was _____
Say don't _____ ?
I'm _____ pal! _____.

B. Listening Two. Listen to the song again and answer the following questions.

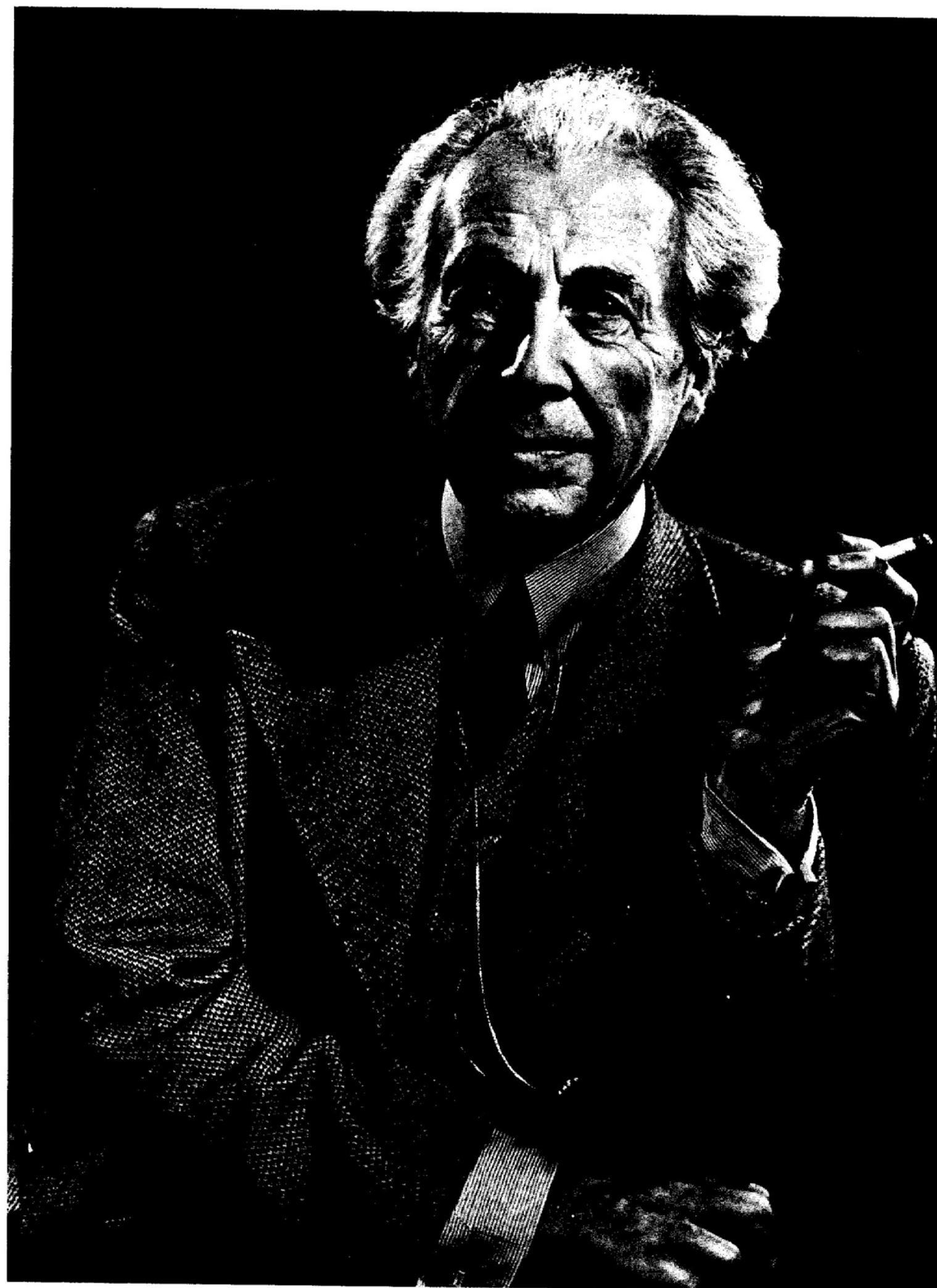
1. How would you describe the man's feelings? Give examples.
2. Before the man became a victim of the Depression, what a job do you think he had?
3. What three specific past accomplishments does the man mention?
4. What is the meaning of the phrase "It was Al all the time."

C. Discussion Point

1. "Brother, can you spare a dime?" is part of a long tradition of American songs of social protest. Do you have such songs in your culture? Can you name some songs of this type in your national language?
2. How does Bing Crosby make the song more like real speech. What characteristics of spoken English are built into the musical presentation?



*Singer Bing Crosby, popular American entertainer.
Source: AFI.*



Frank Lloyd Wright, Architect. Source: Pix.

UNIT SEVEN

FRANK LLOYD WRIGHT: ARCHITECT EXTRAORDINARY

- I. **ANTICIPATION EXERCISE.** Before reading the whole selection, skim the following paragraphs and answer the questions below.

Paragraphs 1 and 2

Which words below describe Frank Lloyd Wright?

architect	nonconformist
confident	poet
dreamer	realist
genius	revolutionary
modest	uncertain

Paragraphs 5 and 6

How did most homes designed in the late 19th century look?

How did Wright believe homes should be designed?

Paragraph 8

Give a definition for "organic architecture."

Paragraph 18

What meaning does Wright attach to the word "radical"?

Discuss your answers with your teacher and fellow students before continuing.

II. READ THE ENTIRE ESSAY

FRANK LLOYD WRIGHT: Architect Extraordinary

One of the great creative geniuses (1) of this century, Frank Lloyd Wright was first and foremost a working architect, dreaming countless architectural dreams and turning them into reality. He was an iconoclast and a nonconformist who found the background for his architecture in nature and in man's Romanticism as expressed in poetry, music, and dance.

Frank Lloyd Wright was born on June 8, (2) 1869, in the tiny midwestern town of Richland Center, Wisconsin. From the very beginning, his mother wanted him to become an architect; and from his earliest memories, he wanted to be one: "Not only do I intend to be the greatest architect who has yet lived, but the greatest who will ever live. Yes, I intend to be the greatest architect of all time." Wright was not a man to underestimate his abilities.

When he was 15 years old, Wright (3) enrolled in a civil engineering course at the University of Wisconsin, for at that time the university did not offer courses in architecture. While studying at the university, he worked as a part-time apprentice for a Madison, Wisconsin, building contractor. Because of his great interest and talent in building design, Wright soon became a supervisor of construction jobs; but this was not what young Wright wanted to do. He wanted to design buildings, not supervise their construction.

With very little money and no formal (4) training in architecture, Wright left the university and went to Chicago, Illinois, in 1887, to look for the kind of work he wanted. There he found a job at \$8 a week as a draftsman in the office of Adler and Sullivan. Following the leadership of its brilliant designer, Louis Sullivan, this firm was attempting to break with European tradition and establish an American form of architecture. Under Sullivan's influence, Wright specialized

in residential design, and a productive teacher-student relationship developed. Though Wright left the firm in 1893 to work independently, he acknowledged the influence which Sullivan had had upon him and continued to refer to him as "Lieber Meister," beloved master.

With the rapid industrial development (1) taking place on the prairies outside Chicago, the time was ripe for challenges. Many new houses were being built, and in keeping with the honored traditions of the day, the typical home was a box-like affair of brick or wood. Often elaborately decorated, it usually stood out in ugly contrast to the simple beauty of the prairie landscape. In Wright's view, "the usual Chicago prairie house lied about everything in it. It had no sense of unity at all nor any sense of space as should belong to a free man among a free people in a free country."

Young Wright wondered why men built (2) their homes this way. Logic offered no answers so he began to devise answers of his own, designing buildings that would be both functional and beautiful.

His answers have long since become (3) familiar terms: "space within as reality," the "organic growth of a house from the inside out" and the "blending of a house with its natural surroundings." He was always eager to explain his ideas:

"Shapes have expressions. See? They're plus...they're minus. They're positive...they're negative. They're stone...they're wood. You wouldn't put the shape in wood that you would in stone. In flesh as you would in tin or metal. And according to the nature of the material comes the form."

He soon became internationally famous for his designs; and by the time he was 32, he was

exerting a powerful influence on new forms of architecture.

A favorite term which Wright employed (8) to describe his work was "organic architecture." By this, he was referring to the human requirements of a building—with its location and material determining its final form. In his words:

"Organic architecture is a natural architecture. Now what would a natural architecture be? If the thing is a successful rendition of the architect's efforts, you can't imagine that house anywhere other than right where it is. It's a part of its environment and it graces its environment rather than disgraces it."

Wright's "prairie houses" were his first (9) dramatic example of "organic architecture." In issues of the popular magazine, *Ladies Home Journal*, 1901, Wright published plans for a "A Home in a Prairie Town" and "Small House with Lots of Room in It," in which he attempted to link the indoors to the outside and to create an impression of living areas in harmony with their surroundings. In an era of ornate, Victorian style mansions, "boxes cut full of holes to let in light and air," these smooth flowing homes of abstract design created a sensation.

The Robie House, in Chicago, Illinois, (10) is the best known of Wright's prairie houses. It has flat roofs with a broad overhang, horizontal bands of brick, and rows of long windows. The inside is not divided into tiny rooms but instead has open living space. It has no attic or basement, and the exterior has the appearance of different geometric shapes grouped together in a unified design.

In 1904 Wright designed his first (11) commercial building, the Larkin Company office building in Buffalo, New York. Since this building was to be located in an industrial area surrounded by factory and railroad buildings, Wright focused upon the interior, creating a court five stories high, lighted naturally by a skylight, with offices located on balconies overlooking the central court. Wright directed that a pipe organ be installed on the ground floor for half-hour concerts by an employee

each morning and afternoon, a precursor to the lunch-hour concerts given in building corridors or courtyards, for office workers today. The top floor has a restaurant and a roof-top garden for employee use. Wright also designed the metal office furniture and the first metal vertical letter files to be used anywhere. The Larkin Building was the world's first air-conditioned office building and a pace setter for industrial and office design.

In 1915 Wright began one of his most (12) famous projects, the Imperial Hotel in Tokyo, Japan. Wright had to face serious engineering problems in the construction of the hotel because of the poor subsoil and high water table of the building site and the frequency of earthquakes in the region. He solved these problems through the use of floating foundations which would support sections of the hotel while being able to respond to the wavelike motions of an earthquake. Wright's success in using engineering to master the problems of nature was dramatically emphasized when, one year after its opening in 1922, the Imperial Hotel survived a devastating earthquake which left thousands dead and much of Tokyo leveled.

Personal and financial problems, (13) arising after Wright's long period of residency in Japan to supervise the construction of the Imperial Hotel, forced him into inactivity. When finally he was able to undertake new projects, the American stock market crashed (1929), and years of economic depression removed the financial backing which Wright required to see his projects built.

During these years, he remained at (14) Taliesin, his Wisconsin farm, and earned some money through writing and lecturing. In 1932 Wright established the Taliesin Fellowship, an unusual experiment in architectural education; and he invited apprentice architects to his studio to work and study alongside of him. Eventually, hundreds of promising young architects were to work with Wright in Wisconsin and at Taliesin West, his winter studio in Arizona which he built in 1938.

The philosophy of Taliesin is expressed (15) in Wright's advice to his young apprentices:



Wright and his student apprentices at Taliesin
Source: Guggenheim Museum.

"Don't think that when you're in the drafting room, that's your golden moment, because it isn't. Your golden moment is all of the time—when you're in service, when you're in action and when you're doing things. This is a kind of learning by doing; and by doing you'll soon get into a way of being. We're all here together for a common purpose—and you're here to make that common purpose richer as a human experience for everybody by way of your own contribution to it."

By 1936 Wright was able to renew his (16) production. That year one of his most famous structures was built—Falling Water, in Bear Run, Pennsylvania. Projecting out over a waterfall, the house rests on a rocky ledge. A massive boulder that is allowed to penetrate the floor of the living area forms the fireplace in the center of the house; the waterfall is below. Great sweeping supporting beams extend from this core of fire, rock, and water to carry the eye to the landscape beyond. The box-like rooms which Wright so disliked cannot be seen anywhere. All interior corners dissolve in glass. All interior spaces extend across broad balconies into the landscape. In this masterpiece, we see the respect which Wright had for the landscape, his love for materials and their appropriate expression and his desire for harmony of expression. As Wright observed: "There is something that...is the highest and the finest kind of morality—and what is that?

Beauty. Now I believe a home is much more a home for being a work of art. And I think that until it is a work of art, it lacks the essential characteristics of a home."

Falling Water and countless other (1) buildings which Wright designed bear witness to his innovative genius. His design for the Johnson Wax Company in Racine, Wisconsin has served as an inspiration for industrial and office design in the second half of the twentieth century as the Larkin Building had done in the first. His plan for the Guggenheim Museum in New York City, designed during World War II when Wright was already in his seventies, so confounded the City building department and challenged its codes that it was not completed until 1959, the year of Wright's death. With unmarred consistency, he was able to challenge the architectural world and all society by his vision.

His interpretation of the architect's role (18) in society is well summarized in his advice to young men entering the field: "To the young man in architecture, the word 'radical' should be a beautiful word. 'Radical' means 'of the root' or 'to the root'—begins at the beginning. Any architect should be radical by nature because it is not enough for him to begin where others have left off." This was proved by Wright himself throughout the 89 years of his life.

[Approximately 1,900 words]



Frank Lloyd Wright inspects the Guggenheim Museum during its construction. Source: N.Y.T.

III. ORGANIZATION. Three major themes are developed throughout the essay. Identify those topics and the paragraphs in which they are developed.

	Topic	Paragraphs
I.		2,3,4,13,14
II.		
III.		

IV. SCANNING FOR FACTS. Find the following information in the reading selection. Give the number of the paragraph which provides the facts.

Wright's name for the architect, Louis Sullivan

Wright's course of study at the University of Wisconsin

The publication in which Wright popularized his "prairie house"

An example of Wright's prairie house

Unusual features found in the Larkin Building

The significance of the Imperial Hotel

The purpose of the Taliesin Fellowship

Famous structures which Wright designed late in his career

V. CHECKING THE MEANING. Explain in your own words the meaning of the following words or phrases. Each is given to you in the text of a sentence.

1. ICONOCLAST

Wright was an *iconoclast* who found the background for his architecture in nature and man's Romanticism.

2. NONCONFORMIST

Like his teacher, Louis Sullivan, Wright was also a *nonconformist*.

3. BOX-LIKE AFFAIR

The typical house was a *box-like affair* of brick or wood.

4. PRECURSOR

Wright's "prairie houses" were a *precursor* to today's ranch homes.

5. OVERHANG

The flat roofs, with the broad *overhang* and the horizontal bands of brick, and rows of windows gave the "prairie house" a different appearance.

6. PACE SETTER

The Larkin Building which Wright designed in 1904 was a *pace setter* for industrial and office design.

7. SKYLIGHT

The interior courtyard was lighted naturally by a *skylight*.

8. WATER TABLE

The high *water table* of the building site for the Imperial Hotel created a serious engineering problem.

9. STOCK MARKET CRASH

After the *stock market crash* in 1929, a long depression followed and little building took place.

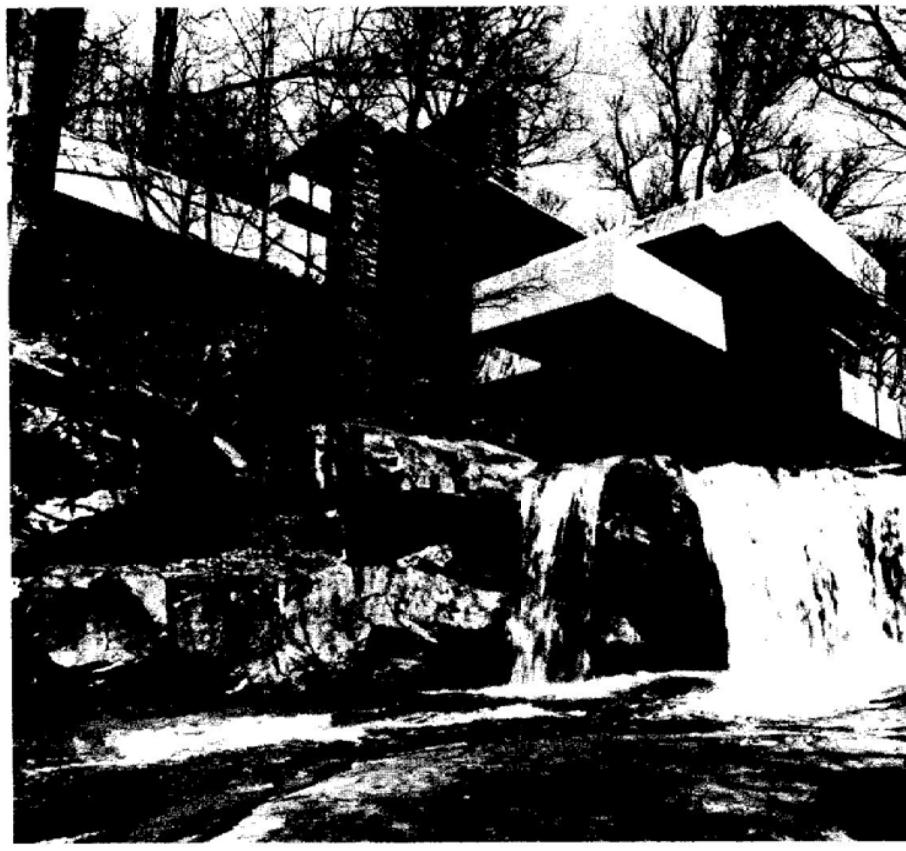
10. INNOVATIVE

Falling Water and countless other buildings which Wright designed bear witness to his *innovative* genius.

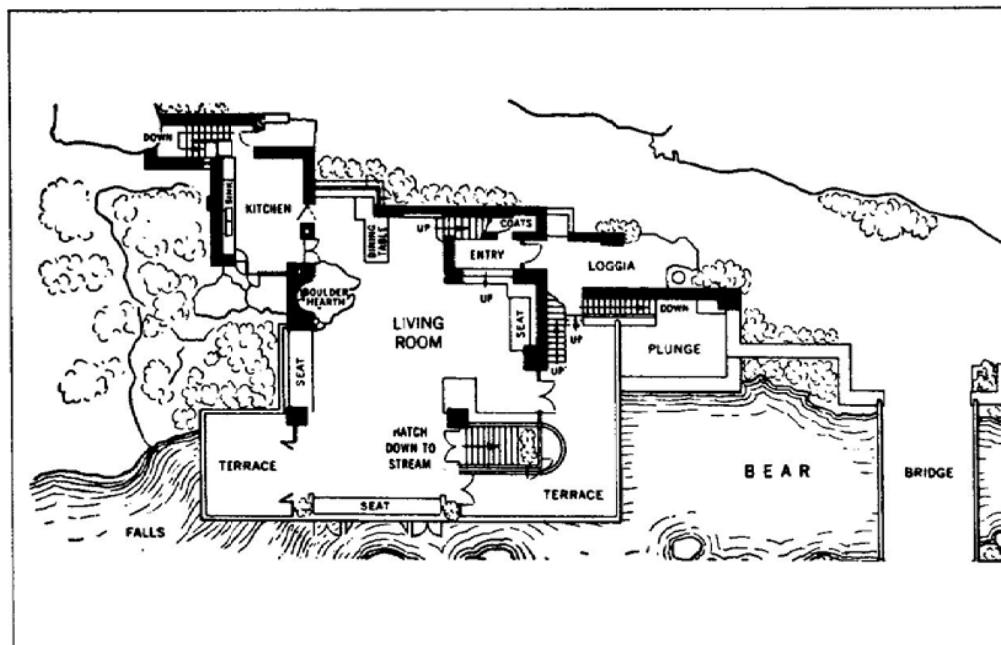
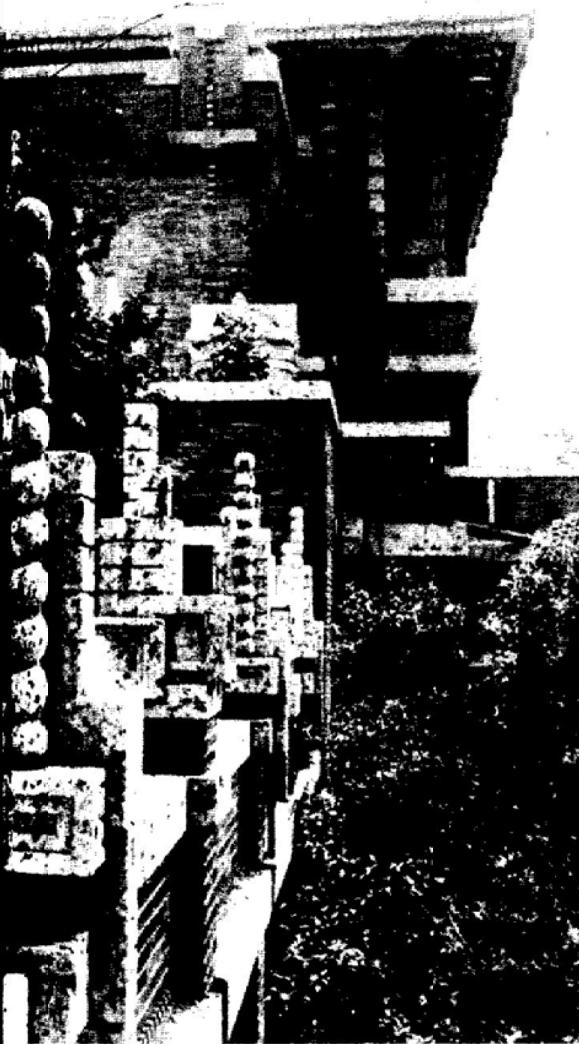
VI. ASSOCIATING IDEAS. Use the statements below as captions (descriptive information) for the Wright buildings pictured on the following pages.

1. "The Imperial Hotel speaks Japanese."
2. Great sweeping supporting beams extend from a core of fire, rock and water to carry the eye to the landscape beyond.
3. Contemporary architecture consisted of "boxes cut fully of holes to let in light and air."
4. In Wright homes, the inside is not divided into tiny rooms but instead has open living space.
5. Replying to the comment that his building did not fit in with the neighborhood, Wright said, "It is the city that is wrong, that needs...to be torn down and redone."
6. Toadstool-like columns support the ceiling, giving an interesting 100-umbrella effect.
7. Wright's prairie houses had flat roofs with broad overhangs, horizontal bands of brick, and rows of windows.
8. A squarish glass and brick tower rises above the flat roof of the factory. The tower encloses an unattached circular tower that is thus free from vibration.

Picture One



Picture Two



Picture Four

Picture Three

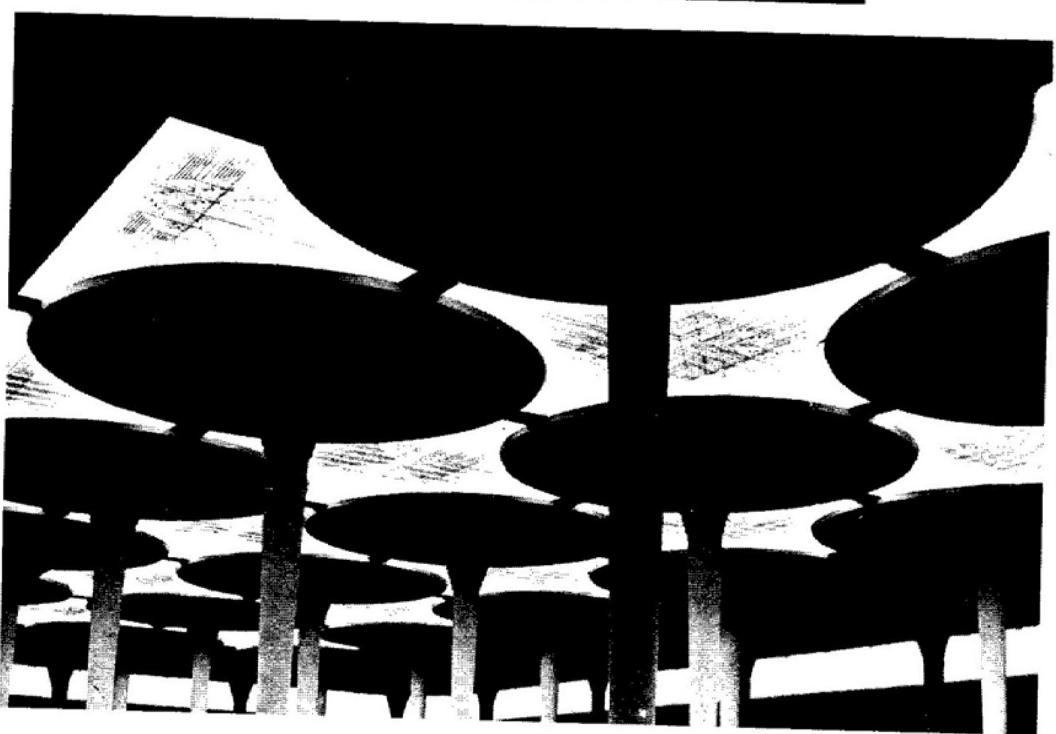
Picture Five



Picture Six



Picture Seven



Picture Eight

VII. USAGE. The meaning of individual words or phrases can be further defined, clarified, or given a special interpretation by supplementary information which immediately precedes or follows. In the sentences below, 1) identify the words which provide additional information and 2) indicate whether that additional information is expressing fact or opinion.

1. Wright referred to Louis Sullivan as "Lieber Meister," beloved master.
2. In an era of ornate, Victorian style mansions, "boxes full of holes to let in light and air," Wright's prairie houses created a sensation.
3. The Guggenheim Museum was not completed until 1959, the year of Wright's death.
4. Wright designed the Larkin Building, his first commercial building.
5. Wright began one of his most famous projects, the Imperial Hotel.
6. Wright established the Taliesin Fellowship, an unusual experiment in architectural education.
7. Promising young architects worked with Wright in Wisconsin and at Taliesin West, his winter studio in Arizona.
8. Each morning and afternoon, employees of the Larkin Building were treated to half-hour concerts, a precursor to lunch-hour concerts given in building corridors or courtyards for office workers today.
9. One of the great creative geniuses of this century, Frank Lloyd Wright was first and foremost a working architect.

LISTENING COMPREHENSION ACTIVITY

A Student's Perspective of Frank Lloyd Wright*

- A. **Listening One.** The discussion which you will hear will cover the topics below. After you have read these items, listen to the tape and mark the sequence in which they are discussed.

- Frank Lloyd Wright's changing styles in architecture
- The influence of European culture upon Wright
- Wright's relationship with architect Louis Sullivan
- Wright's Prairie House "school of architecture"
- Wright's masterpiece, the Robie House
- Wright's use of solar design
- The influence of Oriental culture upon Wright
- Wright's view of the architect's "role"

- B. **Listening Two.** After discussing the sequence of topics in part A, write them as an outline (using the form below as a model). Listen to the interview a second time and record supporting information given for each topic.

I. Topic: _____
Supporting Info: _____

II. Topic: _____
Supporting Info: _____

III. Topic: _____
Supporting Info: _____

IV. Topic: _____
Supporting Info: _____

V. Topic: _____
Supporting Info: _____

*Transcript for the cassette recording is found in the appendix.

VI. Topic: _____
Supporting Info: _____

VII. Topic: _____
Supporting Info: _____

VIII. Topic: _____
Supporting Info: _____

C. **Listening Three.** Listen to the tape again and determine whether the following statements are true or false.

- ____ 1. Frank Lloyd Wright was greatly influenced by Louis Sullivan.
- ____ 2. Wright felt uncomfortable working with young architects because they challenged his ideas.
- ____ 3. Solar design takes into consideration how a house can be kept cool as well as how it can be heated.
- ____ 4. Wright frequently changed his style of architecture.
- ____ 5. The United States once had a president who was also an architect.
- ____ 6. Wright had a great love for European culture.
- ____ 7. He enjoyed classical music.
- ____ 8. Wright was a champion of the United Nations.
- ____ 9. Several Frank Lloyd Wright buildings show a Japanese influence.
- ____ 10. Frank Lloyd Wright houses use the box as their basic model.

D. **Looking at Language.** The following excerpts are taken from the interview. Your teacher will play the tape again, stopping after each excerpt. At that time, working in groups of three, answer the questions which relate to the excerpted passage.

1. I think that what kept Mr. Wright alive so much was, not only did he have continuously new young blood and young people, who he had to vie with and teach, but he kept changing his style.
 - a. What is meant by "new young blood"?
 - b. What kind of relationship did Wright have with young people?
 - c. What words in the excerpt indicate the nature of his relationship?

2. We take the ranch house for granted today with the picture window, but without Frank Lloyd Wright, that low pitched roof and the corner window and long horizontal line may never have happened.
- What features does a ranch house have?
 - What words show that the ranch house is a common style of housing in the United States?
3. Tafle: We can sit and talk architecture until kingdom come but until you have the experiences you had when you went into the Robie House, something happens to you. It's an envelopment.
- Announcer: Yeah, yeah.
- Tafle: Of your whole self.
- Announcer: Yeah, yeah. You become much more alive....
- Tafle: Yeah and you never forget it.
- Announcer: You never forget it, yeah.
- Tafle: It's like the Grand Canyon in many ways.
- Announcer: Yeah, you know you are in something at the heights.
- What does it mean to "talk architecture"?
 - Why does Tafle compare the Robie House to the Grand Canyon?
 - How do the two speakers show they are in agreement with each other?
4. We think that solar design, design for taking advantage of the sun, is a very new thing; it's actually one of the oldest things in architecture. And Frank Lloyd Wright wrote (he was a great writer) about how to design a house to take advantage of the sun.
- Tafle interrupts his statement two times with a phrase and a clause to provide additional information. Identify those interruptions and explain what specific purpose each interruption in the main thought serves.
5. He (Wright) hated the box. He called the box the enemy of architecture. See, Europeans were taking boxes and sticking holes in them.
- What "box" is Tafle talking about?
 - Is Tafle showing something when he says "See"?
 - How could you rephrase that sentence?
6. He (Wright) was not interested in the abstract melodic essences. He was really for the hard line. You know, the "architectonicness" of Bach.
- Tafle is making a new word when he talks about the "architectonicness" of Bach. What do you think this means?
 - It is not clear what Tafle means when he refers to "the hard line" in music. It is clear, however, what it does not refer to. What is that?

7. Frank Lloyd Wright was not an internationalist; he was against the U.N. for an obvious reason. He did not believe everybody should go through the same piece of machinery. That if you're Japanese you should have the essence of being Japanese. And if you're from Africa, you should maintain that....
 - a. What meaning do you think Tafle is attaching to the term "internationalist"?
 - b. What reasons does he give for Wright not being an internationalist?



Louis Armstrong. Source: UPI.

UNIT EIGHT

LOUIS ARMSTRONG: AN AMERICAN ORIGINAL

- I. **ANTICIPATION EXERCISE.** Before reading the whole selection, skim the following paragraphs and answer the questions below.

Paragraphs 1 and 2

Who was the boy who got into trouble?
Why was it one of the most important events in his life?
How did Louis Armstrong get the nickname "Satchmo"?

Paragraph 4

What musical instruments did Armstrong play at the orphan home?

Paragraph 7

What instrument did Armstrong begin to play in 1925?
What is "scat" singing?

Paragraph 15

What contemporary musical styles did Armstrong influence?

Discuss your answers with your teacher and fellow students before continuing.

- II. **READ THE ENTIRE SELECTION**

LOUIS ARMSTRONG: An American Original

The time was New Year's Eve of 1913. The place was New Orleans, Louisiana. A boy of 13 pulled a gun from his shirt. He fired six shots into the air. He and his companions continued to laugh and sing as they walked along. Then the boy reloaded his gun and prepared to fire again. Suddenly a stranger came up behind him. His companions ran and the boy quickly turned around. A police detective stood behind him. The boy pleaded with the man, but it was of no use. He had to spend the night in jail and the next year in an orphan's home for boys. Years later that same boy—now a man—looked back on that holiday celebration as one of the most important events in his life. For it had taught him to play the trumpet. *mphy5c*

The man was Daniel Louis Armstrong, a giant among American jazz musicians. To most people he was just "Satchmo," a name he received by accident, when a British newspaper editor misunderstood the name, "satchelmouth," originally given to him because of his large, laughing mouth. But whatever he was called, his trumpet, his gravel-voice, and his ever-present white handkerchief endeared Louis Armstrong to millions the world over.

Louis Armstrong was born in New Orleans in 1900. His father worked in a turpentine plant and his mother was a domestic servant. By the time Louis was five, his parents had separated and his life—never an easy one—soon became even more difficult. At times he lived with his grandmother, at others with his mother. As a member of a strolling sidewalk quartet he often sang for pennies in the streets of New Orleans. Even as a child he showed musical interests. Frequently he listened to the bands that played outside the neighborhood cafes. And then came New Year's Eve of 1913.

(1)

His life as a musician began at the Orphans' Home for Boys. Peter Davis, a music instructor at the Home, invited young Louis to join the school band. At first, Louis played the tambourine and the drums. Soon, he began playing the bugle. Finally, Davis asked him to try the cornet. Within a few weeks the eager, young musician was leading the brass band. "It was sure the greatest thing that ever happened to me," Armstrong said later. "Me and music got married at the Home."

After one year at the Home, Louis was still too young to play his horn professionally. And so in order to support himself, he delivered coal, ran errands, and sold newspapers. As payment for the errands he ran for Mrs. Joe Oliver, her husband, "King Oliver, gave Louis music lessons. Oliver was great jazz cornetist and the leader of the famous Creole Jazz Band. Soon, however, Oliver moved to Chicago. Louis stayed behind in New Orleans.



Louis Armstrong: Master of American jazz.

For three years, Louis played with (6) Fate Marable's band on a Mississippi riverboat. There he wrote songs and learned the ways of the world of music. And then in 1922, Oliver asked Louis to join him in Chicago. Many consider their brief association during those next two years as one of the epochal moments in American jazz history.

In 1924 Louis joined Fletcher (7) Henderson's orchestra in the Roseland Ballroom in New York City. For the first time, he found himself with musicians who had been educated in a music school. With Henderson's orchestra, Louis improved his skills on the trumpet (to which he switched in 1925) and made several classic recordings with the great blues singer, Bessie Smith. During this same period, he also invented "scat" singing, using his voice to sing wordless variations on the melody.

In 1925 Armstrong returned to Chicago (8) where he recorded a series of jazz classics with his "Hot Five" and "Hot Seven" bands. These recordings soon earned him a worldwide reputation and a position as the unchallenged leader of the world of jazz.

Because of Satchmo, the style of jazz (9) changed. Not only did his influence bring about a new rhythmic freedom for the performer, but the accent in a jazz performance was now on the soloist instead of on the group. This influence lasted for many years, extending even into the "cool" jazz of the 1950s and early 1960s.

Armstrong's achievements as an (10) ambassador of American culture are well-known. In 1932 he made his first trip abroad to London. There, during a performance for King George V, Satch displayed his lively personality and his unaffected style. So absorbed was he in his music that just before the start of a hot trumpet tune, he announced the dedication of his trumpet solo to the King by saying simply: "This one's for you, Rex!"

During the summer and winter of 1933, (11) Armstrong traveled in Scandinavia, Holland, Belgium, France, and Italy. After World War II, his travels took him all over the world—notably to Japan in 1954, to Africa in 1960, and to

Eastern Europe in 1965. In East Berlin, he received one of the greatest receptions ever given for a popular entertainer there. In Budapest 91,000 people gathered to hear "Ambassador Satch" play his horn.

Armstrong's contributions to the (12) development of American jazz were little short of monumental. His fellow musicians have described them best. According to Dizzy Gillespie,

"Never before in the history of black music has one individual so completely dominated an art form as the Master, Daniel Louis Armstrong. His style was equally copied by saxophonists, trumpet players, pianists and all of the instrumentalists who make up the jazz picture."

Pianist Teddy Wilson, who once played with Armstrong, wrote this opinion:

"I think Louis is the greatest jazz musician that's ever been. He has a combination of all the factors that make a good musician. He has balance—this most of all. Tone. Harmonic sense. Excitement. Technical skill. Originality....He has no weak point."



New York City, 1940: Backstage at Paramount Theater dressing room, a famous history-making aggregation of jazz musicians warm up before going on stage. Left to right: Tommy Dorsey, trombone; Bud Freeman, saxophone; Pops Foster, bass; Louis Armstrong, trumpet; Eddie Condon, guitar; George Wetling, drums.

In Miles Davis' view, "You can't play anything on a horn that Louis hasn't played." But perhaps the most memorable tribute came from Duke Ellington, himself a great jazz artist:

"If anybody was Mr. Jazz it was Louis Armstrong. He was the epitome of jazz and always will be. He is what I call an American standard, an American original."

In short, Satchmo revolutionized jazz. Because of his peculiar genius, the classic music of black Americans became the music of all Americans.

Finally, there was Louis Armstrong, (13) the man. Although wealthy, Armstrong lived a comparatively simple life. His home in Queens, Long Island, was a small house in the working man's section of the city. Its plain appearance was surprising for a person of Armstrong's financial position. And yet his home reflected the simple qualities of a man who was a friend to his neighbors and a favorite with the children in his neighborhood.

Similarly, his generosity was often (14)

quiet and unassuming. In addition to his concern for the Civil Rights Movement of the 1960s, Louis gave generously to the Home for Boys of his early childhood. He also helped many other individuals. According to *Ebony* magazine, the widow of an old-time musician friend received \$50 a week for years from Armstrong. Louis escaped from the poverty of his childhood, but he never forgot others. Making people happy, whether as a musician or as a friend, was a hallmark of Satchmo's life. In his own words, "A man's satisfaction is better than all the dough in the world."

Armstrong's music, what the French (15) called "le jazz hot," inspired musicians from around the world. Whether in Europe, Africa, South America, or Asia, one can still hear the off beat Armstrong style influencing the music of jazz, blues, or soul.

When Louis Armstrong died peacefully (16) in his sleep, June 6, 1971, tributes came from all over the world. The audience for his music was global; his influence is timeless.

[Approximately 1,500 words]



Louis Armstrong wipes his lips with a handkerchief with his famous trumpet beside him at his home in New York City's Borough of Queens. Source: Eddie Adams.

III. ORGANIZATION

A. Complete the following outline for the essay you have just read.

	<i>Topic</i>	<i>Main Idea</i>	<i>Paragraph(s)</i>
I.	_____	_____	1, 2
II.	_____	_____	3, 4, 5, 6
III.	_____	_____	7, 8, 9
IV.	_____	_____	10, 11
V.	_____	_____	12
VI.	_____	_____	13, 14
VII.	_____	_____	15, 16

B. The topic sentences of paragraphs 9 and 12 represent opinions held by the biographer. He supports his interpretation with specific facts. Identify the topic sentence and supporting statements in each paragraph.

Paragraph 9

Topic Sentence: _____

Supporting Facts:

1. _____
2. _____
3. _____

Paragraph 12

Topic Sentence: _____

Supporting Facts:

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

IV. SCANNING FOR FACTS. Find the following information in the reading selection. Give the number of the paragraph which provides the facts.

The source of Louis Armstrong's nickname "Satchmo"

Armstrong's birthplace

Armstrong's first music teacher

Armstrong's first musical instrument

The orchestra in New York with which Armstrong played

The names of two bands which Armstrong organized himself

Pianist Teddy Wilson's definition of factors which make a good musician

The term which the French used to describe Armstrong's music

V. CHECKING THE MEANING. Find the paragraph in which the following phrases and statements occur. Explain the meaning of these items in your own words.

"Me and music got married at the Home."

Mr. Jazz

"the epitome of jazz"

"A man's satisfaction is better than all the dough in the world."

His influence is timeless.

VI. RELATING IDEAS: Arrange the following sentences in chronological sequence. Note that the biographical selection you have read departs from the purely chronological order in its presentation of information.

- A. Louis Armstrong served as an ambassador of American culture on his trips to Europe, Asia, and Africa.
- B. Armstrong received the nickname "Satchmo" from a British newspaper editor.
- C. Armstrong put the cornet aside and began to play the trumpet.
- D. Peter Davis, a music instructor at the Orphans' Home for Boys, invited young Louis to join the school band.
- E. Louis Armstrong was born in New Orleans, Louisiana, July 4, 1900.
- F. Armstrong made jazz recordings with the blues singer, Bessie Smith.
- G. Armstrong moved from New Orleans to Chicago.
- H. Armstrong played cornet with a band on a Mississippi riverboat.
- I. Armstrong organized the "Hot Five" and the "Hot Seven" bands, which recorded a series of jazz classics.
- J. Armstrong's first trip abroad was to London where he played for King George V.

LISTENING COMPREHENSION ACTIVITY

Remembering Louis Armstrong*

- A. **Prelistening Activity.** The following sentences are taken from the tape you will soon hear. Read them for general understanding before you listen to the tape for the first time.
1. This morning is a good morning to remember jazz trumpeter and singer Louis Armstrong.
 2. I remember seeing Louis Armstrong one time years ago when I was in college.
 3. With him, during this tour, were Jack Teagarden and Velma Middleton.
 4. I also saw Armstrong when I was in college—that was a little bit later. In fact it was in 1968 just before considerations of health forced him to virtually give up playing the trumpet.
 5. In his long career, he played thousands of concerts around the world, made over a thousand recordings, appeared on Broadway, and acted in movies.
 6. Satchmo should be remembered for his musical genius as well as his public personality.
 7. Armstrong was enormously influential rhythmically.
 8. Armstrong, along with Sidney Bechet, the great soprano saxophonist and clarinetist, began to create solo statements that stood apart from being an element in an ensemble.
- B. **Listening One.** Listen to the taped presentation on Louis Armstrong. Then refer back to the sentences in part A and arrange them correctly in the outline below.

I. Introduction

II. Personal Remembrances

III. Career

*Transcript for the cassette recording is found in the appendix.

IV. Contributions

C. Listening Two. As you listen to the discussion a second time complete the notes below.

I. Introduction

Louis Armstrong, jazz trumpeter

born: _____

died: _____

was called:

II. Personal Remembrances

J.R. Taylor: _____

Younger colleague: _____

III. Career

Armstrong left New Orleans _____

played with _____

appeared in _____ on Broadway

Remembered for _____ and _____

IV. Contributions

Armstrong the first _____

ensemble music _____

D. Listening Three. Answer the following true/false questions after you have listened to the tape a third time.

1. Millions of Americans referred to Louis Armstrong as "Pop."
2. Satchmo is an abbreviation.
3. J.R. Taylor is a professional jazz trumpeter.
4. J.R. Taylor was in college in 1968.
5. Louis Armstrong greatly limited his trumpet playing later in life.
6. Louis Armstrong is a representative of traditional Dixieland jazz.
7. Sidney Bechet played trumpet with Armstrong.

E. **Looking at Language.** Some speakers have the ability to monitor or supervise their speech so that few grammatical slips appear and little redundancy is evident. They will, however, use pauses or draw out words and phrases to allow themselves to better control their speech.

Look at the transcriptions of speech below. How would you alter each passage to make it appropriate for writing?

1. I also saw Armstrong when I was in college—that was a little bit later. Ummm in fact it was...in 1968, just before considerations of health, uh, forced him to virtually give up playing the trumpet and, just sort of come out on stage and sing and perhaps play a little bit. I think I was the only person between twelve and thirty-five, in the room. Uh—this—He made my hair stand on end. You know this is a man in his late sixties, not with the technical ability that he used to have—but uh, the—the rightness of his conception, the—the precision of his rhythm and...the tone, which it was, indescribable, it was a hot tone, it was very much a personal tone. Ummm...had a great effect on me.
2. His own rhythmic language became more complex through the first decade of his career, but it was never less than direct, never less than immediately moving.



Walt Disney and his famous creation Mickey Mouse. Source: Walt Disney Productions.

UNIT NINE

WALT DISNEY: MASTER SHOWMAN

- I. **ANTICIPATION EXERCISE.** Before you read the biography skim the following paragraphs and answer the questions below.

Paragraph 1

What great tradition is Walt Disney a part of?

What, in Disney's opinion, was an essential characteristic of every good play or picture?

Paragraphs 6 and 7

In what sense was Mickey Mouse a product of collaboration?

How did the early Mickey Mouse differ from his later characterization?

Paragraph 11

Who were Biggy-Wiggy, Biggo-Ego, Gaspy, and Awful?

What purpose do the songs in Snow White and the Seven Dwarfs serve?

Paragraph 16

How did Walt Disney get the idea for Disneyland?

In what ways was Disneyland unique?

Discuss your answers with your teacher and fellow students before continuing.

II. READ THE ESSAY

WALT DISNEY: Master Showman

Walt Disney's name is known around the world, but even better known are the characters which he created—Mickey Mouse, Donald Duck, Goofy, and countless other cartoon personalities. Disney was a cartoonist, a showman, and a businessman of giant proportion. But basically he was a storyteller in the tradition of the Greek fablist Aesop, or the other wise sages from different world cultures. Disney once said of his work:

Every good play or picture has a lesson to teach, a moral to apply. That's been true of fables since Aesop and of plays since Shakespeare. That's why writers have always insisted the stage—and now the screen—is truly and effectively a moral force....What's the sense of making a picture unless you've got something important to say? The trick is to say it without preaching. Say it in terms of entertainment....

Walt Disney was born in Chicago, Illinois, in 1901. At the age of five, his family bought a farm in western Missouri, and as a small boy, Walt drew sketches of the barnyard creatures and the scenes he saw around the farm. In 1910 his father sold the farm and moved the family to Kansas City, where he bought a newspaper delivery business. Walt and his older brother Roy were expected to help in this work, and at the early age of ten Walt was getting up at 3:30 A.M. to get the morning edition of the *Kansas City Star* ready for delivery. His interest in drawing continued, however, and his father allowed Walt to take Saturday classes at the Kansas City Art Institute.

When the United States became involved in World War I, Walt wanted to enlist in the navy, but he was under age. Instead he joined the Red Cross to serve as an ambulance

(1) driver. Though the war ended before he even got to Europe, Walt was briefly assigned to France, where, besides driving health vehicles he acted as his unit's unofficial artist.

When he returned to the United States (5) in 1919, he was determined to make a career in commercial art. He eventually found work with the Kansas City Film Ad Company which drew commercials for use in local movie theaters. Experimenting with the use of cardboard figures in animation, the Kansas City Film Ad gave Disney valuable training, and in a short time he left to form his own production company. Under the company name Laugh-o-grams, Disney and a talented draftsman from Holland, Ubbe Iwerks, produced a number of animated cartoons, choosing for their subject matter topics of local current interest as well as fairy tales. Running out of money in 1923, Walt closed his business in Kansas City and moved to California. There, in partnership with his brother Roy, and a capital base of \$280, the Disney Studio was begun.

While Walt and his staff of artists were (5) responsible for creating the animated cartoons Roy was responsible for the management side. This division of authority worked remarkably well. The first series which the studio produced was "Alice in Cartoonland" which combined a live "Alice" with cartoon drawings. After 60 episodes in this series, the Disney Studio created the character, "Oswald, the Lucky Rabbit"; but not having full copyright for Oswald, Disney looked for a new character which the studio would distribute itself.

Mickey Mouse was the product of the (6) collaboration of Walt Disney and Ub Iwerks. Finding that circular forms were simpler to animate than elongated shapes, Iwerks constructed Mickey from two large circles, one

for his body and one for his head, to which were attached two smaller circles for ears, hose-like arms and legs, large hands, and large feet. Walt Disney himself defined the kind of personality which Mickey would have and for 20 years provided the falsetto voice which Mickey had.

The Mickey Mouse who appeared for (7) the first time in 1928 in the cartoon, *Steamboat Willie*, was not the well-behaved character which the world knows today. He was mischievous and he did get into trouble, though he did not have the mean streak which many cartoon characters have. In *Steamboat Willie*, Mickey stretches a cat's tail to make it a stringed instrument, makes musical melody as he milks a cow's udder and uses a cow's teeth as a xylophone.

After the first Mickey Mouse cartoons (8) succeeded in making Mickey a sort of little man's hero, Disney found that the public expected him to act properly at all times. When Mickey stepped out of line in a cartoon, the Studio would receive letters from countless people and organizations who felt their model or correct behavior was being compromised. This made it more difficult to put Mickey into comic situations and he came more and more to act in the role of a straight man, and the proper little gentlemouse we know him to be. Laughter was sparked by new cartoon characters which Disney's artists created. Pluto, Mickey's faithful but slow-witted bloodhound appeared in 1930; the incompetent Goofy in 1932; and the notorious, incomprehensible Donald Duck, voiced by Clarence "Ducky" Nash.

In addition to the Mickey Mouse (9) cartoons, the Disney Studio in the late 1920s and early 1930s worked on a new kind of animated film which they called the *Silly Symphonies*, in which music and cartoon animation joined together in telling a story. This format allowed Disney to experiment with different types of subject matter and with different technical processes, such as the use of technicolor. Of all the *Silly Symphonies*, Disney's "Three Little Pigs" (1933) was the most successful, and its popularity with the public set Walt to thinking about an even more

unheard of project—an animated cartoon story which would run for more than an hour.

In making a feature-length film, Disney (10) would have an opportunity to use more complex plots and develop more elaborately the characters in the story. He hoped to animate a fairy story giving it a kind of magic which live action films could not have. Other movie executives in Hollywood thought he was making a disastrous mistake. It was their belief that the public would not want to sit through such a long cartoon feature.

Disney started to set down his ideas (11) in 1934. He chose the story of *Snow White* for his first feature film. Early outlines and manuscripts show the stages which Disney, his artists, and writers went through in reaching their final product. Though Snow White, the wicked queen, and the prince were standard fairy tale characters, Disney's characterization of the dwarfs was unique. Early manuscripts show how Disney narrowed down from more than 40 names and personality sketches (Biggy-Wiggy, Biggo-Ego, Gaspy, Awful) to the seven dwarfs who are now a part of a child's culture—Sleepy, Bashful, Grumpy, Happy, Sneezy, Doc, and Dopey. Original songs were written to move the story along, and a fairy tale mood of timelessness was created. When *Snow White and the Seven Dwarfs* opened Christmas week, 1937, it was an immediate success, and Disney was awarded an Academy Award for his significant screen innovation.

In 1940 Disney gambled once again, (12) this time producing the film, *Fantasia*, an animated cartoon interpretation of classical music by composers such as Bach, Brahms, and Tchaikowski. While audience reaction to the film was mixed, one New York critic writing about the film one day after its opening said, "Motion picture history was made last night." And indeed, Disney had broken all precedents.

Fantasia also shows Disney's (13) willingness to experiment with technological innovations as well as with story and theme. He designed a sound reproduction system which anticipated stereophonic sound by placing speakers (30 in all) around the



Mickey Mouse in *Fantasia*. Source: Buena Vista Distributing Company.

auditorium as well as behind the screen.

Disney's other feature cartoons of the 1940s and 1950s have become part of a child heritage. *Pinocchio*, *Dumbo*, *Cinderella*, *Pete Pan*, and others showed the range of storyline that could be interpreted through cartoon animation. The Disney Studio continued to develop new techniques and equipment to expand their creative potential.

In the 1950s Walt Disney began to branch out into other areas of entertainment. He started to give more serious attention to live action films and to nature films. He began a long-running television series. And he opened the first of his famous amusement parks, Disneyland.

Disneyland was the realization of an idea which Disney had years before when he had taken his daughters to local amusement parks or playgrounds. He wanted to build an amusement park at which adults could enjoy themselves as much as the children. Planning for Disneyland began in 1952. Plans were drawn and models were built long before the site was chosen for Disneyland. In this sense, the park is the realization of a dream and not a product defined by the physical environment.

Scene from Walt Disney's animated-cartoon "Pinocchio." Source: Walt Disney Productions.



Disney believed the park should be circled by a railroad train and consist of separate areas each identified by a single theme. He recognized that people had to be kept moving in the park as he expressed in his statement, "You've got to have a wienie at the end of every street." This meant that different attractions had to be located in such a way as to act as a magnet in attracting the park visitors. Disney characters and references to Disney movies would be throughout the park.

A site was located in southern California and the park was built according to the plan. Since the park opened in July 1955, it has become a part of the itinerary of nearly every traveler visiting California for the first time. An average of 50,000 visitors come to the park each day. Built almost like a movie lot, Disneyland's streets consist of facades which open into rides, entertainment areas, stores, and restaurants. It delights the imagination of the millions of men, women, and children who have ever spent a day there.

With the success of Disneyland clearly established, Walt Disney began thinking of building a second park that would be available to the people on the east coast of the United States. He did not want to duplicate Disneyland,

but rather create a complete vacationland in addition to the amusement complex which would be the core of the new park. He also envisioned a separate area which he called EPCOT—an experimental prototype community of tomorrow—which would draw ideas from the new technologies.

In 1964 land in central Florida was purchased for Walt Disney World. But Disney himself would not live to see his second park open. In October 1966, Disney learned he was suffering from lung cancer. Though one lung was removed, he died December 15, 1966, in a hospital directly across the street from his studio.

The work which Walt Disney began continues today. Walt Disney World was opened in 1971 by Roy Disney, and EPCOT Center was inaugurated in December 1982. The first Disneyland outside of the United States was opened in Japan in 1983. The Disney Studio produces live action films regularly, and feature-length cartoons, cinematic jewels in the Disney legacy, have periodically been produced. Like few other people, Walt Disney succeeded in making his dreams come true.

[Approximately 1,900 words]



Crossroads of the future: Walt Disney World EPCOT Center opens a new era in Disney entertainment with Future World and World Showcase. Source: Walt Disney Productions.

III. ORGANIZATION

- A. Paragraph one of the essay deals with Walt Disney the world figure as an introduction to a discussion of his life and accomplishments. What is the main idea of the introduction.?
- B. Complete the outline for the essay you have just read.

	<i>Topic</i>	<i>Main Idea</i>	<i>Paragraph(s)</i>
I.	Disney—a world figure		1
II.			
III.			
IV.			
V.			
VI.			

IV. SCANNING FOR FACTS. Find the paragraph or paragraphs which give the following information.

- Walt Disney's birthplace
Disney's artistic training
Disney's first film company
Disney's first successful cartoon character
Mickey Mouse's first film
The person responsible for Donald Duck's "speech"
The cause of Disney's death
The locations of the three Disney amusement parks

V. CHECKING THE MEANING. Find the paragraph which discusses each item below. What is the significance of each item in terms of Disney's life and accomplishments?

- Kansas City Film Ad Company
Alice in Cartoonland
Silly Symphonies
Snow White and the Seven Dwarfs
Fantasia
Pluto, Goofy, and Donald Duck
Disneyland
EPCOT Center

VI. RELATING CONCEPTS. Connect each statement below with a figure or photograph which follows. In your own words explain to a classmate why you combined photographs and statements in the way you did.

- A. Ub Iwerks constructed Mickey from two large circles, one for his body and one for his head to which were attached two smaller circles for ears, hose-like arms and legs, large hands, and feet.
- B. Mickey was a clean mouse. Disney gave audiences a clean mouse, just as he gave them a cleaned-up world in all his later creations.

- C. In 1954 owners of amusement parks said it was impossible to have a successful park without offering dangerous rides and using methods which were—to various degrees—dishonest; Disney proved this was not the case.
- D. In making a full-length cartoon feature, Disney was taking a risk since film producers believed that cartoons had to be short, that audiences wouldn't sit through one that runs over an hour.
- E. Since the mass audience expected Mickey Mouse to be well-behaved, Disney had to create other characters who reflected human failings, such as ill temper, hypocrisy, and irrationality.

Picture One



© Walt Disney Productions

Picture Two

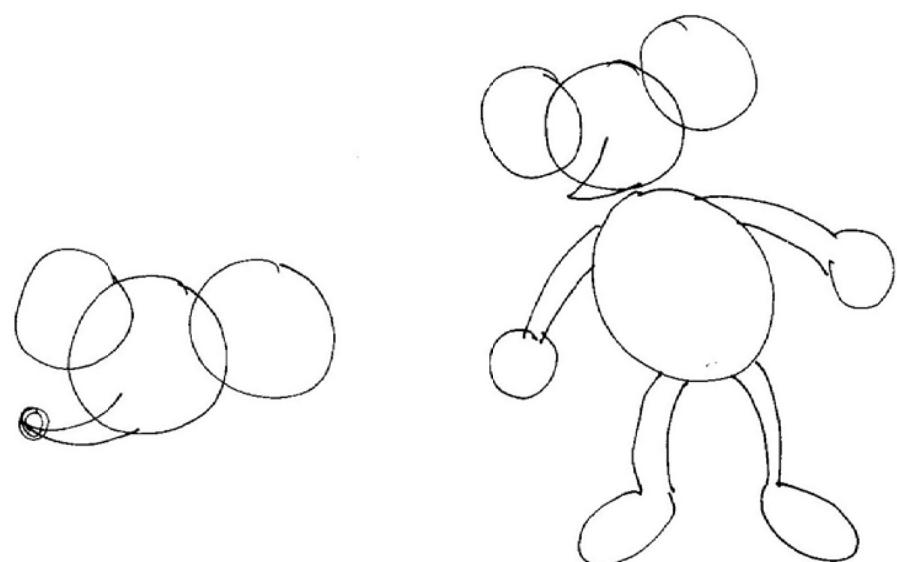




Picture Three



Picture Four



Picture Five

Photo credits: Walt Disney Productions;
Buena Vista Distributing Co., Inc.;
and Disneyland Publicity Department.

LISTENING COMPREHENSION ACTIVITIES

The Early Days of the Walt Disney Studio*

- I. **PART ONE.** Listen to part one as many times as is necessary to correct the transcript of the recording printed below. Write your correction immediately above the statement in error. (If xeroxing facilities are available, teachers may wish to xerox this page so students do not have to write in their books.)

Walt Disney taught how to be an artist, and to draw to be a cartoonist. What he had to be was the metal force before this studio.

Disney business practices have been quickly kept secrets not that there is a thing sinister about them, but they came from what starts out as a small family into prize.

T.V. personality Gene London worked closely with Disney people for many years. He is one of their trusted and he's been an author and lecturer on their history. This he does at places like the School of Social Research in New York and the Philadelphia Museum of Art. London describes Disney's experiences to interviewer Danny Miller in Philadelphia.

- II. **PART TWO.** The second segment deals with Mickey Mouse. Listen and answer the following questions:

1. Why didn't Disney continue with his character Oswald the Rabbit?
2. What was Disney's first name for Mickey Mouse?
3. What did Disney combine in his early cartoons?

III. **PART THREE**

- A. **Listening One.** The next segment reviews Mickey's early years and discusses how Disney came to create new characters. Listen to this segment and then determine which of the following statements are true and which are false.

1. Mickey Mouse was always well-behaved.
 2. Walt Disney was born in the city.
 3. Walt Disney worked for MGM Studios.
 4. The characters in Disney's films always spoke.
 5. Music was an important part of Disney's early cartoons.

- B. **Listening Two.** Listen to this segment again and complete the phrases below:

1. ...and so his kind of _____ humor pervaded these films.
2. he would milk a cow's udder to _____.
3. they would not stand for Mickey's _____ antics.

*Transcript for the cassette recording is found in the appendix.

4. he would have to develop his craft beyond the _____ to just Mickey or Mickey's friends.
5. And so he hit upon silly symphony in which they could _____ an story they _____ to.



Disney did not limit his craft to Mickey Mouse and Mickey's friends. He developed new characters for different types of cartoons. Source: Walt Disney Productions.

IV. PART FOUR

- A. **Listening One.** The last segment talks about owls in Disney's films. Listen to the segment and write a question about it. Compare your question with your classmates. Answer these questions.
- B. **Listening Two.** Listen to the segment again and retell it to a classmate.



Disney satirized Ernest Hemingway in his cartoon "For Whom the Bulls Toil," with Goofy starring as a Hemingway type of hero. Source: Walt Disney Productions.

V. **LOOKING AT LANGUAGE.** Speech, even careful speech, may contain performance errors, in which the speaker may use the wrong words, make ungrammatical statements, and use incorrect pronouns. On a separate sheet of paper, change the sentences below to make them clear written statements.

- A. And when the contract came for him to renew his contract, maybe ask for more money of his financiers who backed him, he traveled New York and found that they had indeed made him sign a contract with fine print, and he no longer owned Oswald.
- B. Disney began to realize, as Mickey grew more powerful and as letters came in saying they would not stand for Mickey's terrible antics, that Mickey had to be a gentleman, or a gentlemouse.
- C. And so he hit upon the idea, inspired by MGM Studios with its stable of stars, of having different kinds of cartoons. And so he hit upon silly symphony, in which they could develop any story they wanted to, to develop new characters, without a word being spoken, and just music.
- D. There's another story that there're always owls in Disney films because when he was a young boy, he climbed up onto the barn the second story and picked it up and wanted to draw it, wanted to look at it closely.



Margaret Bourke-White in her Chrysler Building Studio, ca. 1935. Source: George Arents Research Library, Syracuse University.

UNIT TEN

MARGARET BOURKE-WHITE: THE GREAT ACHIEVER

- I. **ANTICIPATION EXERCISE.** Skim the following paragraphs and answer the questions below.

Paragraphs 1 and 2

Which of the following words apply to Margaret Bourke-White?

- | | |
|---------------|---------------|
| artist | journalist |
| ambitious | photographer |
| cautious | retiring |
| disillusioned | understanding |
| handicapped | writer |

Paragraph 5

What is industrial photography?

Where did Bourke-White do her first work in industrial photography?

Paragraphs 8 and 9

How did the Great Depression contribute to change in Bourke-White's photography?

What did the book *You Have Seen Their Faces* contain?

Paragraph 12

What did Bourke-White do during World War II?

What characteristic of Bourke-White's personality do you learn more about in this paragraph?

Discuss your answers with your teacher and fellow students before continuing.

- II. **READ THE ENTIRE ESSAY**

MARGARET BOURKE-WHITE: The Great Achiever

The life of Margaret Bourke-White (1) was one of adventure and achievement.

As a photographer, she helped to define the new profession of photojournalism; and over a 40-year career, she produced numerous documentary photo essays and wrote ten books. Her special talent was her ability to capture on film the exact moment when an image was both artistically and humanistically significant. Bourke-White possessed a vision of humanity which enabled her to establish an understanding with her subjects, and the photographs she took of them seemed to capture the truth of their lives.

Margaret Bourke-White had a love of (2) life and a fascination with the world around her. This was evident from her earliest years. It would remain true to the end of her life even though she spent her last 19 years struggling against the paralysis brought on by Parkinson's disease.

Born in New York City in 1904, (3) Margaret was an active child bursting with curiosity. Her father was an amateur biologist and photographer; and he encouraged her to explore the mysteries of natural history. Margaret dreamed of becoming a naturalist when she grew up, going to distant jungles to collect specimens for museums.

Though Margaret took a photography (4) course during her freshman year at Columbia University, it was not until three years later, after she had transferred to Cornell University, that she drew upon the skills which she had acquired in that course. Finding herself short of funds, Margaret decided to take pictures of campus life to sell to her fellow students. Using a secondhand camera with a cracked lens, which her mother had purchased for \$20, she found that her photographs were popular. Deciding to abandon biology, Margaret

(Peggy) graduated from Cornell in 1927, hoping to find a career in photography.

Margaret Bourke-White's early (5) reputation was made in the field of industrial photography. Taking pictures of the industrial area on the shores of Lake Erie, Margaret attracted the attention of the Union Trust Company in Buffalo, New York. She was offered a job as photographer for their monthly magazine and set out to get unusual shots of industrial scenes. On one occasion, Margaret attempted to photograph the inside of a steel mill at night. Using flares for artificial light, Margaret took pictures which one critic said, "transformed the American factory into a Gothic cathedral." Henry R. Luce, founder of *Fortune* magazine, a weekly publication about business and industry, saw these pictures and hired Bourke-White as the magazine's photographer. From 1929 to 1934, she worked for *Fortune*, going around the world taking industrial photographs.

She was fascinated by patterns in her (6) photographs, and she searched tirelessly to find the right angle so that her pictures were aesthetically striking. Bourke-White was able to record the drama and action of industry in the United States, Western Europe, and Russia.

Bourke-White was fascinated with (7) technology and the grandeur of industrial forms. She once wrote:

"whatever art will come out of this industrial age will come from the subjects of industries themselves, which are sincere and unadorned in their beauty."

As America and the world drifted (8) deeper in the Great Depression, Bourke-White's photography underwent a great change. In 1934 Fortune sent her on

assignment to photograph the drought in the American Southwest. She was deeply affected by the suffering she saw. Her photographs made it impossible to ignore the pain which the people were feeling and the strength which helped them survive.

She left *Fortune* at this time to do a (9) book about people in the South. Collaborating with author Erskine Caldwell—whom she later married—Margaret Bourke-White photographed the people with whom Caldwell talked. Their book, *You Have Seen Their Faces* (1927), contains some of the most unforgettable portraits that Bourke-White ever made. Photographing people's faces would, in time, make Bourke-White famous. From suffering tenant farmers and slum dwellers to world leaders, Bourke-White's photographs are a record of the human condition.

In 1936 Margaret Bourke-White joined (10) the staff of *Life*, a new magazine founded by Henry Luce. This magazine was totally dedicated to photojournalism, reporting the news of the day through large, striking photographs. Margaret was one of *Life*'s four photographers, and she remained with *Life* until her retirement in 1969. During these years, she traveled widely, contributing major photographic essays to the magazine. Through her pictures, readers had their view of the world extended, and they came to understand the

human drama conveyed to them by pictures instead of by words.

Bourke-White had a clear idea of her (11) role as a photographer and as a woman. She expressed this clearly during a lecture she gave in 1938:

"Events in the world are so serious today that it is important to do something about them. Photographers can do a good deal, because the truth has a way of creeping into pictures. Perhaps a woman photographer can do a little more than a man because she can slip around better, she can get appointments with people more easily, and if she is showing something behind the news that the people around her don't want shown, perhaps she isn't always thrown out quite so promptly. At any rate,...it is the function of the photographer to show the truth."

In World War II Margaret Bourke-White (12) was the first accredited woman war correspondent. She photographed the war from the battlefields of North Africa to the Nazi concentration camps in Germany, and she chronicled her experiences in books like *Shooting the Russian War* (1943), *Purple Heart Valley* (1944) on the Italian campaign (so named because of the great number of soldiers who died or were wounded on the Italian front), and *Dear Fatherland Rest Quietly*



Bourke-White, near the end of her career, on one of her picture-taking flights.
Source: Tom Abercrombie.

(1946) on the defeat of the Third Reich. She took photographs for both *Life* and the U.S. Airforce, and flew on combat missions. She did not want to be treated any differently from her male colleagues and complained when they were overprotective of her when there was shooting.

After the war, Bourke-White was assigned by *Life* magazine to cover the Indian independence movement. Over a two-year period, she photographed Mohandas Gandhi. She was greatly influenced by his beliefs. Looking back upon her photographic sessions and interviews with Gandhi, she said: "Talking with him helped me to understand. He cared a great deal about reshaping the human heart, and calling out the best in every man." In her photography Bourke-White tried to do this too, creating images that were personal, dramatic, and historic.

Margaret Bourke-White went on to photograph world leaders like Churchill, scientists like Jonas Salk, and the common man—gold miners in South Africa or soldiers fighting in Korea.

In 1952 she was diagnosed as having Parkinson's disease. This gradually curtailed her career in photography. More and more she limited her photography to taking pictures of friends' children or animals and flowers. She

turned to writing, producing an autobiography in 1963, telling of her life as a photographer as well as her battle against the paralysing disease which she had contacted.

Though she was terribly crippled for the last 15 years of her life, she did not give way to self pity. She would wring water out of towels for hours in an attempt to strengthen her hands, and she refused to use a wheelchair. With an overwhelming desire to live and accomplish new feats of daring, she got Henry Luce's promise that she would be *Life*'s first photographer to go to the moon. Even as her disease got worse, she kept the hope that this dream would come true.

She died at the age of 67, August 27, 1971. During her lifetime, she had won a place for women within what was formerly a man's profession. She also established herself as a superior craftsman and artist. Her photographs, like the paintings of great artists of the past, continue to provoke a human response. They are themselves the product of an unconquerable spirit. As one colleague said, "She thought visually. She had an eye, a great feeling. In a man's world, Margaret was one of the great achievers of our time."

[Approximately 1,500 words]

III. ORGANIZATION

A. Refer to the essay and complete the outline below.

Topic	Main Point	Paragraphs(s)
I. _____	_____	_____
II. _____	_____	_____
III. _____	_____	_____
IV. _____	_____	_____
V. _____	_____	_____
VI. _____	_____	_____

- B. The body of the essay (paragraphs 5–15) deals with the professional side of Bourke-White's life. In the space below, do a chart or graph to summarize Bourke-White's accomplishments as a photojournalist.

Bourke-White: The Photojournalist

IV. SCANNING FOR FACTS. Find the following information in the essay. Give the number of the paragraph which provides the facts.

The name of the disease which ultimately caused Bourke-White's death
Bourke-White's birthplace
Bourke-White's childhood dream
Bourke-White's first work in photography
Bourke-White's husband during the late 1930's
The name of the publisher of *Fortune* and *Time* magazines
Places which Bourke-White photographed during World War II
The year when Bourke-White formally retired from *Life* magazine

V. CHECKING THE MEANING. Find the paragraph where the following items or people are discussed. What importance or significance do they have in Bourke-White's life?

Columbia University
The Union Trust Company
You Have Seen Their Faces
Life
Mohandas Gandhi
Purple Heart Valley
The moon

VI. RELATING CONCEPTS: Photographs, especially the best ones which Margaret Bourke-White took, touch a feeling or sensation on the part of the viewer which may make a verbal explanation or caption unnecessary.

But as time separates the events and personalities pictured in photographs, viewers may find it necessary to have descriptive captions in order to more fully understand what they are seeing.

Read the statements below and match them with the Bourke-White photographs which follow. Explain why you linked the statements and photographs as you did.

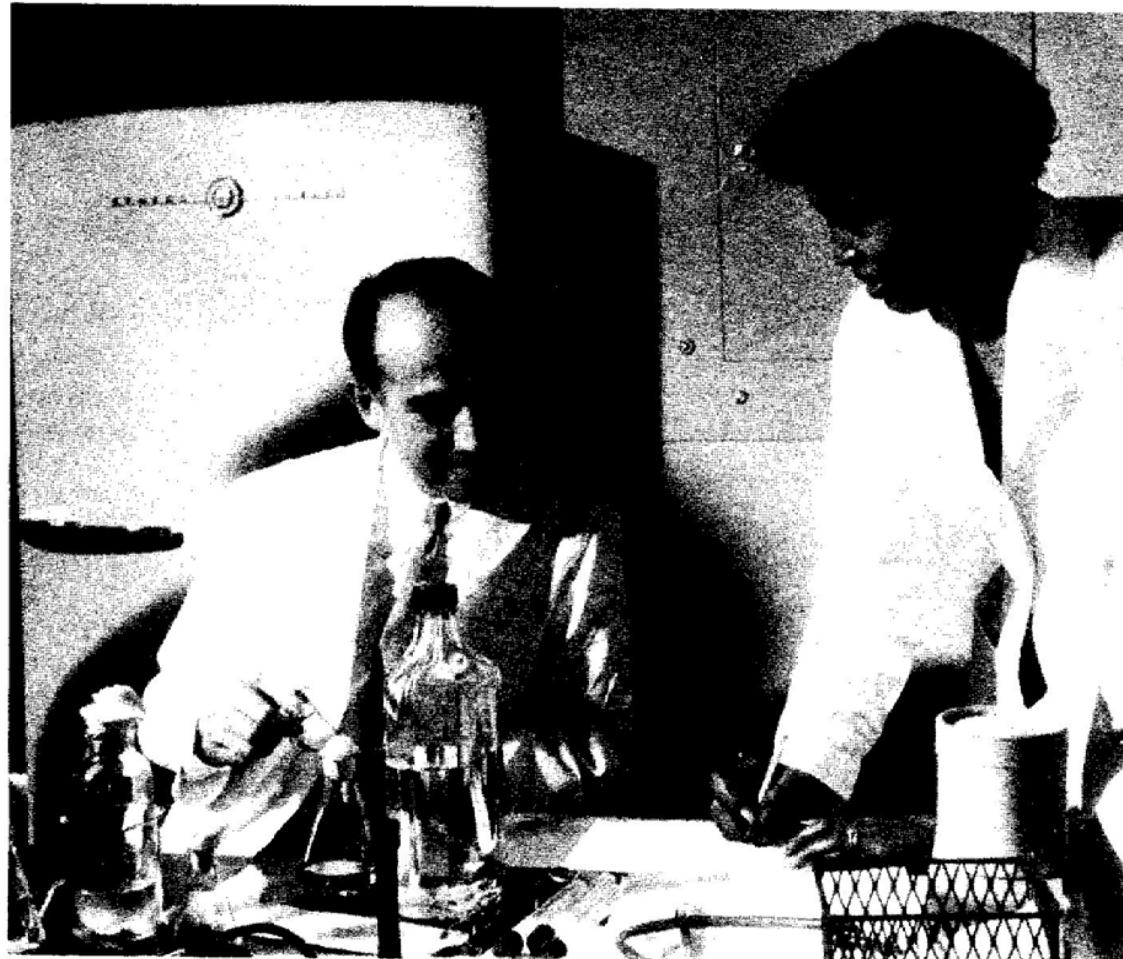
- A. "To understand another human being you must gain some insight into the conditions which made him what he is. The people and the forces which shape them: each holds the key to the other." *Portrait of Myself* (1963).
- B. "Photography illuminates the human dilemma: innocent people, people of integrity are caught in a world not of their choosing but one which has been thrust upon them."
- C. "I've done the best I knew how all my life, but it didn't amount to much in the end." The watery eyes, the tight, thin mouth and the furrowed form elicit sympathy from the viewer. When people saw this photograph in 1936 several wrote for an address to which they could send money or clothes.
- D. Patterns fascinated Bourke-White whether they could be seen in the sweat drops on the skin of South African gold miners or a collage of farms stretching across the landscape. They created a beauty and composition to make a picture alive.
- E. Bourke-White's early work documented the growing presence and importance of industrial expansion. She was fascinated by the beauty of machines and the product of industry.
- F. Whether photographing the world's leaders who change the course of history or the people who are pushed or trampled upon by the events of history, Bourke-White achieved an impression of intimacy in her portraits, giving a fuller view of her subjects' personality and character.



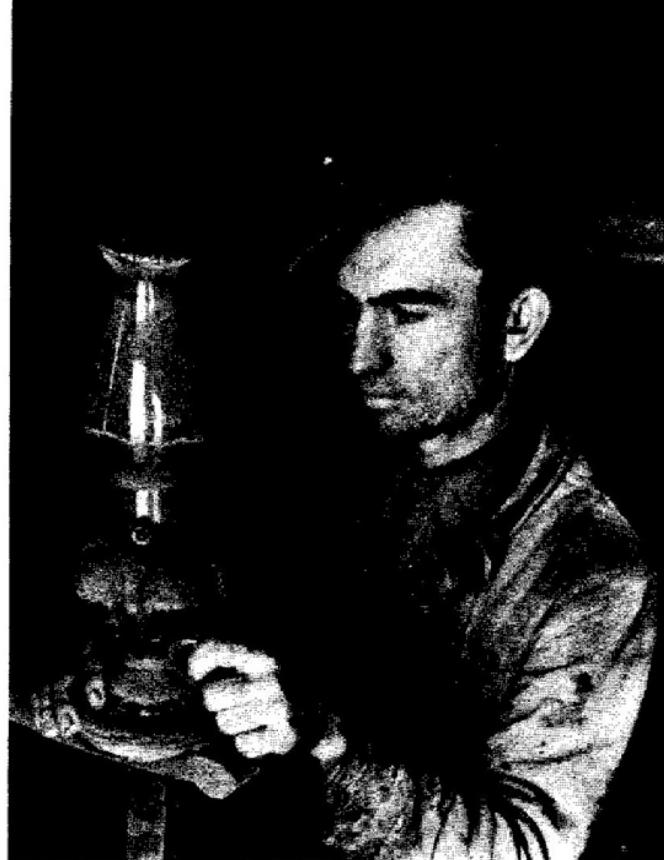
*Picture One. Prairie farms, 1956.
Source: Life magazine.*



Picture Two. Dneprostroi Bridge under construction in the Soviet Union, 1932.



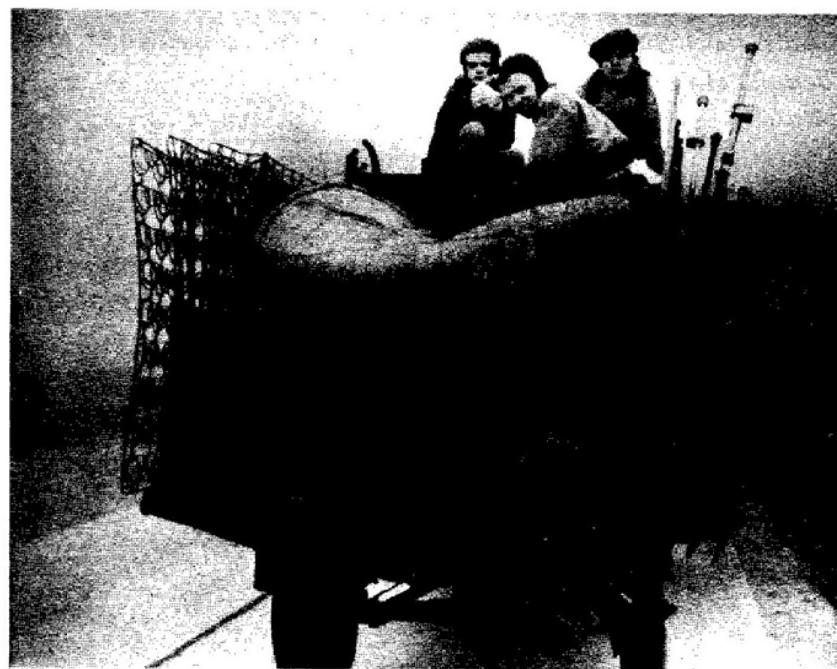
*Picture Three. Jonas Salk,
discoverer of the polio vaccine
Source: Life magazine.*



Picture Four. Man lighting lamp, 1934–1935.
Source: George Arents Research
Library, Syracuse University.



Picture Six. Locket, Georgia, 1936.
Source: George Arents Research
Library, Syracuse University.



Picture Five. Migrant children in truck, 1935.
Source: George Arents Research
Library, Syracuse University.

LISTENING COMPREHENSION ACTIVITY

A Colloquium on Margaret Bourke-White*

I. PRESENTATION SEGMENT

A. Listening One. Read the questions below; then listen to the presentation for the answers.

1. How does the speaker deal with Bourke-White?
2. How many of Bourke-White's books are mentioned?
3. What question does the speaker ask?
4. What answer does he suggest?
5. What title would you give to the presentation?

B. Listening Two. Read the statements below; then listen to the presentation a second time and determine which statements are true and which are false.

1. Margaret Bourke-White's work represents an important chapter in the history of journalism.
2. Bourke-White left *Life* magazine to write books.
3. *Purple Heart Valley* recounts the war in Russia.
4. Bourke-White's book, *Halfway to Freedom*, deals with India.
5. The speaker believes Bourke-White was not satisfied with *Life* magazine.
6. *Life* magazine altered the photographs and reports Bourke-White submitted.
7. Bourke-White found the truth was not always what it appeared to be.
8. Bourke-White's books are treated as seriously as her photographs.

C. Listening Three. Listen to the presentation a third time. Use the outline below and write the main idea for each topic.

Topic	Main Idea
I. Introduction	_____
II. Bourke-White, author	_____
III. Bourke-White's purpose	_____
IV. Conclusion	_____

D. Looking at Language. Discuss the following questions.

1. How does the speaker indicate to the listeners that he is presenting an original and possibly controversial talk?
2. How does the speaker seek to gain support for his viewpoint?
3. How does the speaker establish himself as a person worth listening to?

*Transcript for the cassette recording is found in the appendix.

II. DISCUSSION SEGMENT

A. **Listening One.** Read the questions below; then listen to the presentation for the answers.

1. Does the panel agree with the presentation?
2. How do the panel members describe Bourke-White's books?
3. Does the discussion remain friendly or is any anger or annoyance shown? Give examples.
4. Do the panel members come to an agreement with the speaker? Support your answer.

B. **Listening Two.** As you listen to the discussion a second time, find the following information.

1. What points are raised by the panel members in their reaction to the presentation.

Panel Member #1 (Sean)

- 1) _____
- 2) _____

Panel Member #2 (Vicky)

Panel Member #3 (Carl)

2. How would you describe the feelings of the participants during the discussion?

Jonathan (the presenter)

Sean (Panel Member #1)

Vicky (Panel Member #2)

Carl (Panel Member #3)

Ruth (moderator)

Discuss your answers in small groups and with the entire class.

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- C. Listening Three.** After listening to the discussion a third time, consider the questions below.
1. How is the language you hear in the discussion different from the language used in the presentation? Give examples from the discussion to support your view.
 2. How do the panel members get the floor (that is, their turn in speaking)?
 3. What features show that the speakers are thinking spontaneously as they speak?

III. THE MODERATOR'S STORY

- A. Listening One.** Listen to the story and answer the following questions.
1. What is a phrenologist?
 2. When did a phrenologist do a study of Bourke-White?
- B. Listening Two.** Listen to the story again and answer the following questions.
1. What did the phrenologist say about Bourke-White?
 2. What question does the moderator raise before the panel?
 3. What do you think was the moderator's purpose in inserting this story? Explain.

APPENDIX

Texts of Listening Comprehension Passages

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UNIT ONE

GEORGE WASHINGTON CARVER: Plant Doctor

Spokesman for the Peanut Farmer

On a January day in 1921 a middle-aged Negro man sat in a room of the Capitol Building in Washington, D.C. He was waiting to talk to an important congressional committee which was meeting to set tariffs on agricultural products. He had made the long journey from his research laboratory in Tuskegee, Alabama, at the request of peanut farmers who wanted to protect their growing industry from foreign imports. They had gained the support of the lean, plainly dressed Negro, and were confident that no man knew more about their crop than George Washington Carver. He had introduced them to the peanut as a soil-building cash crop. He had also developed more than 300 separate products from this lowly plant—products ranging from peanut milk and instant coffee to leather and wood stains.

After several hours of waiting, a committee staff member finally told Dr. Carver that he would be allowed only ten minutes for his talk. The committee members, he said, were tired from listening to facts and figures all day. They were anxious to end the meeting.

Dr. Carver quickly began explaining to the committee his work and the important role the peanut was beginning to play in the economy of the South. By the time ten minutes were up, the congressmen had become so interested that they asked Carver to continue. They asked question after question. For more than two hours the patient scientist answered. When the meeting finally ended, the congressmen stood and applauded, a rare honor for a committee witness.

Three months later *The Peanut World* magazine published a full-page tribute to Dr. Carver for his efforts in obtaining the desired tariff. That tribute was only one of hundreds that came to this son of slave parents who had overcome hardship and prejudice to become one of the world's most respected botanists and agricultural chemists.

UNIT TWO

EMILY DICKINSON: An Inland Soul

Two Poems

POEM ONE

I'm nobody! Who are you?
Are you nobody, too?
Then there's a pair of us—don't tell!
They'd banish us, you know.

How dreary to be somebody!
How public like a frog
To tell your name the livelong day
To an admiring bog!

POEM TWO

The Soul selects her own Society—
Then—shuts the Door—
To her divine Majority—
Present no more—

Unmoved—she notes the Chariots—pausing—
At her low Gate—
Unmoved—an Emperor be kneeling
Upon her Mat—

I've known her—from an ample nation—
Choose One—
Then—close the Valves of her attention—
Like Stone—

HENRY FORD: Bringing the Automobile to the Common Man

Henry's Made a Lady Out of Lizzie

INTRODUCTION

Announcer: Before 1920 the automobile was the subject of a great many songs. They were not especially good, but they did manifest the fascination which the public had in the automobile, and they celebrated what has been a long love affair between Americans and their automobiles.

Speaker 2: Some songs were used as commercials, broadcast over the radio. "Come away with me, Lucille, in my merry Oldsmobile, da da da da da da da, da da da da da da da da" was one of those songs which gained popularity with the public and served the marketing interests of Ford's competitors, the maker of the Oldsmobile.

Announcer: In 1928, when Henry Ford came out with his new Model A Ford, a vaudeville entertainer, Walter O'Keefe, composed an amusing little song praising the new car, while poking fun at its predecessor, The Model T or the Tin Lizzie as it was popularly called. It was a catchy, tuneful number called "Henry's Made a Lady Out of Lizzie." The personification of the Ford as Lizzie—or rather as Queen Elizabeth—reflects the public's view that the Model A is a higher quality, better car than the Model T. Listen to the recording of the Happiness Boys made that year. The tempo of the song is about as fast as the 1928 Model A.

"HENRY'S MADE A LADY OUT OF LIZZIE" (A song by Walter O'Keefe)

BILL: Oh, Ernest! Who's that coming down the street?
 ERNEST: Oh, look her over! Ain't she sweet?
 BILL: That's not Lizzie is it? How she's changed!
 ERNEST: Yeah, she's a lady now. She's outgrown her rattle.
 BILL: Not a rattle in a carload. I suppose she has more tin now than she ever had.
 ERNEST: Yes, you never see her in alleyways anymore. She now sports the boulevard.
 BILL: Introduce me, will you?
 ERNEST: Why certainly. Sir Walter Raleigh, meet Queen Elizabeth.
 BILL: Carborated, I'm sure! Carborated!
 ERNEST: Heh, Heh, Heh.
 BILL: Have you seen her? Ain't she great? She's something you'll appreciate.
 ERNEST: Say, I don't understand just who you mean.
 BILL: You don't? Why everybody everywhere is falling for her now.
 ERNEST: Say do you mean the new Ford?
 BILL: I do and it's a wow! Lay off people. Lay off folks. None of your sarcastic jokes. Henry's made a lady out of Lizzie.
 ERNEST: And no more bruises, no more aches. She's now got those four wheel brakes. Henry's made a lady out of Lizzie.

BILL: She's even got a rumble seat and lots of style and class.

ERNEST: The horn seems to holler out "Duh, Duh. They shall not pass."

BILL: The Lincoln car is made of tin.

ERNEST: They're sisters underneath the skin.

BILL &

ERNEST: Henry's made a lady out of Lizzie.

BILL: She was a great old girl, Ernest!

ERNEST: You bet she was, Bill!

BILL: Now when you see her you'll agree she's just the thing for you and me.

ERNEST: I bet she's got most anything you'd ask.

BILL: Yes, sittin' pretty. Yes I am. With her I'm always found.

ERNEST: Say, how about her chassis?

BILL: It's sure the best around! Now she's even learned to stop for every single traffic cop. Henry's made a lady out of Lizzie.

ERNEST: Not a rattle, not a bit. Lizzie now has lots of "It." Henry's made a lady out of Lizzie.

BILL: There's everything inside her now except the kitchen sink.

ERNEST: A mirror and a powder puff, a shower bath I think.

BILL: I'll bet my socks that this Miss Ford...

ERNEST: ...will live as long as Fanny Ward.

BILL &

ERNEST: Henry's made a lady out of Lizzie. COD and FOB, all you need is dough-reh-me. Henry's made a lady out of Lizzie. Since he lifted up her face, she travels at an awful pace. Henry's made a lady out of Lizzie.

ERNEST: She's not like Calvin Coolidge; she's a girl who likes her fun.

BILL: She says "Imagine anyone who doesn't choose to run."

BILL &

ERNEST: Good for Sister; nice for Ma. Everybody rides but Pa. Henry's made a lady out of Lizzie.

UNIT FOUR

THE WRIGHT BROTHERS: Putting America on Wings

The Story of the Wright Brothers

PART ONE

Announcer: The sound you're hearing behind you right now is a wind harp. And the same principle which produces the sound of the wind harp produces flight. Air blowing past metal. The physics are precise, but the wind harp and the airplane are both acts of the imagination.

In this hour we're bringing you the story of the Wright brothers. And it's really an inspiring story as you'll hear from Charles Gibb Smith, who's Lindburgh Professor of Aerospace History for the National Air and Space Museum in Washington, D.C....

Smith: They had the right horizons and they saw men flying like the birds, diving where they wanted to dive, banking where they wanted to bank, and turning where they wanted to turn and also I think....

Announcer: Tom Crotch, who's Curator of Aeronautics with the Air and Space Museum....

Crotch: It's strange, I grew up in an airforce base and I've been around airplanes most of my life, and everytime I walk up to an airliner that I'm about to fly on, I say to myself, "This is just not going to get off the ground!"

Announcer: And Marvin MacFarlin, who is chief of the Science and Technology Division for the Library of Congress....

MacFarlin: They thought that the United States government would be so grateful for having this big problem solved that they would give them a certain sum of money which would enable them....This is what Wilbur said, would enable them to live in comfort and to pursue their research.

Announcer: But first, let's go to Studio One where Producer Keith Talbot and his guests remember the era of the Wright brothers.

PART TWO

Host Keith Talbot: We've all seen pictures of that first powered flight. Is there something that you can tell me about that day that I might not...know otherwise, just by seeing a picture of a plane go up and down? Can you tell me about what that day was like for the Wright brothers?

MacFarlin: Hmm...

Smith: Well...

MacFarlin:It was...it...it was a cold day....

Smith: ...cold day...

MacFarlin: ...got up in the morning and there was ice in the pond so....

Talbot: Yeah...

MacFarlin: Ah....They...they were determined to get home before Christmas, and they didn't really care whether they flew or not...uh...that year....They said, "Maybe we can' fly this year. If we can't fly this year, we'll come back next year; we'll fly then...."

Smith: This is confused with another problem—that is that if...if you take an untried

airplane or untried...um...uh...hobby course or anything you like, ah...and test it four times before lunch on one day, it is customary to take the best performance, not just the first, if it's...if there's a group of four, all before lunch. And you only got to go home, and look at your watch and pace out fifty-nine seconds, and think that was what Wilbur did on the fourth flight. Ah...fifty-nine seconds is one whale of a time to keep in...ah...ah...in the air, under full control an airplane neither of them had ever flown before.

Crotch: That's right!

Talbot: And....

Crotch: It to—...

MacFarlin: To fly as far as he flew!!!

Smith: Yeah...

Crotch: It a...it took them, after all, two additional years, until 1905, to produce an airplane that was genuinely practical, that is, that would do what the pilot demanded of it—and fly circles, figure eights, stay up as long as it was supposed to, land where they wanted it to land...that kind of thing.

MacFarlin: Oh, history has made a great deal of the flight of December seventeenth, nineteen-o-three. But the Wrights didn't.

Smith: No.

MacFarlin: They didn't even unpack the airplane until nineteen s—...until they got it out of the box in nineteen-sixteen to put it together....

Crotch: Right.

MacFarlin: They didn't even look at the airplane, you know.

Crotch: And this was...what's become the world's first airplane.

Smith: It's the one that still survives, thank goodness, at a...in a...in Dayton...in Pa...Carillon Park.

MacFarlin: But, I mean, you have to....

Smith: First practical airplane in the world....

MacFarlin: They were so confident they would succeed and there was so little concern for the airplane as of...you know...just as an object,...that there it settled...they didn't even develop the picture....

Smith: No.

MacFarlin: ...of the first flight.

Smith: Yes.

MacFarlin: ...for weeks. And they didn't print it until nineteen hundred and eight...five years after they had flown.

Talbot: Yeah.

Crotch: This is the famous picture, the one we all know.

Talbot: They had observers for the first flight though, yes.

Smith: Oh, yes!

MacFarlin: Well. They were accidental observers....They....

MacFarlin/Smith: ...had the record....They had the guys....

Smith: They had the guys around them from the life-saving station and so forth.

MacFarlin: But they needed help to bring out the airplane and put it on the track and so forth and so on.

Crotch: In those days there were life-saving stations located about every seven miles down the banks to rescue...shipwrecked seamen and passengers and the Wrights would hang out a red f—flag on the side of the building before, ah, they were gonna attempt a test or a flight, then the fellows would...know enough to walk up the beach and give 'em a hand. And so those were the first observers.

Talbot: What do you think...ah...people...the natives i—...Kitty Hawk, North Carolina, thought of these two guys?

MacFarlin: They did—

Talbot: ...trying to build an airplane?

MacFarlin: I don't think they thought anything.

Smith: No....

Crotch: Well....

MacFarlin: They didn't even know what was going on, really. Oh some were interested.

Smith: I think they got it....

MacFarlin: In later years....

Smith: Marvin, don't you think they got it confused with kite flying...cause whenever...

MacFarlin: Yeah...

Smith: Any...anybody gets into this, he says oh...oh...we're flying kites. (*laughs*)

Crotch: Bill...Captain Bill Tate who was, I suppose, their best friend in Kitty Hawk, in fact, said, in later years, that when he received the first letters from Wilbur, he thought they were coming down with kites. He had no idea they were gonna show up with these ...these things. And in...in later years, Tate too said that the...the residents of Kitty Hawk had...well you know, it was the old if-God-had-wanted-man-to-fly-he-would-have-given-him-wings...syndrome.

Smith: But the fact...

MacFarlin: Yeah the—

Smith: ...the fact is that they...that they were geniuses in the sense that they, created ...they...they had conceptual thoughts. I mean, men like Curtiss, were...looked at the thing and said I can do that better, but they didn't...they were the men who thought things out from...from first principles.

Crotch: You have to...remember how astounding this really is. Men have tried to fly for a...millenia, at this point. Wilbur and Orville Wright become interested in the problem in eighteen ninety-six. They begin their serious experiments in eighteen-ninety-nine. And in nineteen-three, they have the problem solved. Other men have taken...decades. And again the problem itself is millenia old.

UNIT FIVE

ERNEST HEMINGWAY: Tragic Genius

Ernest Hemingway; Selected Letters

Interviewer: On June 11, 1922, the young writer vacationing in Italy wrote to Paris: "Dear Miss Stein and Miss Toklas,

"We've been here for about a week, playing the races with tremendous success. I get up at dawn and study the dope sheet and then, after my brain is cracked under the strain, Mrs. Hemingway, with about three cocktails and an indelible pencil to aid her, picks winners as easily as cracking peanut shucks. With the aid of her alcoholic clairvoyance and an old friend of mine that I think sleeps with the horses, we've had seventeen winners out of twenty-one starts."

He went on in the letter describing a hike across the Swiss-Italian border and outlining the rest of his itinerary. Then he ended with: "Hope to see you both soon. Your friend, Ernest M. Hemingway."

This is one of nearly six-hundred letters gathered by Hemingway scholar Carlos Baker, in *Ernest Hemingway; Selected Letters, 1917–1961*.

Baker: He really used the letters as a form of therapy...and...uh...would...was always dashing them off, uh...supplemented of course by a good many...telegrams and cables and other things like that.

Interviewer: You say as therapy. Why as therapy? How?

Baker: H—...I think his...problem was that every day he devoted himself to writing, and uh, writing of the hardest sort for him. Uh...that is...getting out five-hundred words a day was a real effort. And then he used the...the letters, which could be a loose, and devil-may care as you wanted, uh...to relax from...uh...the...rigors of difficult composition. Uh...also...when he had his red and black rages, which he frequently did, uh...sometimes induced by...real difficulties and sometimes by silly little things...then he could explode...onto the...page that he was writing in a letter, and get rid of it that way.

Interviewer: There's a lot in the letters on what hard work writing is....

Baker: Um.

Interviewer: For him, especially.

Baker: Yes. He really sweated it out. And the only time when it really...came easily...uh...and which would enable him to...uh...to give up the longhand and to take up the typewriter...uh...was when he got a piece of dialog going. And then he said it usually came very easily. Sometimes I'm afraid it came, a little too easily, and...subsequently he...often found that he had to...go through and cut out some of this dialog that had come so well. Anything that came easily...uh...he was...uh...distrustful about.

Interviewer: There's a lot there that...ah...also...um, upholds the traditional...image of Hemingway, too.

Baker: Yes.

Interviewer: The...uh...the bullfighter...t—the...ah...the man who liked bullfighting and prizefighting and...hard drinking, hard living and all of that.

Baker: Yes, I think that supports...that the letters support this point of view very well. Although, you see, also, uh...how...ah...how modest he could be at the same time that he...uh,...has a reputation for being so boastful.

Interviewer: For example?

Baker: In fact...I think...the reviewers...that we have had of which are...very many, tend to make...ah...him into a sort of a...Dr. Jekyll and Mr. Hyde, though, never quite so...nobly scientific as Dr. Jekyll, uh...and certainly never so bestial as...uh, the...uh...bestial Mr. Hyde. Ah...but...that...that kind of a split in Hemingway's personality uh...is one that seems to strike a good many of the reviewers and I think...not without some justice.

Interviewer: Carlos Baker, editor of *Ernest Hemingway; Selected Letters—nineteen-seventeen to nineteen-sixty-one*.

UNIT SIX

ELEANOR ROOSEVELT: “Her Glow Warmed the World”

The Roosevelts and the Great Depression

INTRODUCTION

Franklin and Eleanor Roosevelt moved into the White House when the United States was experiencing the worst depression it has ever suffered. Hundreds of banks throughout the country had closed and hundreds of thousands of people had lost their life's savings. People who had been successful suddenly found themselves pennyless overnight.

In 1932 nearly two million Americans were without homes moving from one locality to another, finding little compassion or help anywhere. They were what *Fortune* magazine called the Depression's "wandering population." They comprised every group in American society, from university graduates to unschooled children, from farmers who had lost their land to executives of factories and banks which had been forced to close.

The harsh realities of that period were everywhere to be seen. FDR with his cocky self-confidence and Eleanor with her boundless energy and outspoken ways gave people a feeling of hope. But the despair and the bitterness which people felt took time to pass away.

Bing Crosby touched a nerve when he sketched the portrait of a man reduced to standing in line for a free hand out of bread in the song, "Brother, Can You Spare a Dime?"

"BROTHER, CAN YOU SPARE A DIME?"

(A song by E.Y. Harburg and Jay Gorney)

They used to tell me I was building a dream; and so I followed the mob. When there was earth to plough or guns to bear, I was always there, right on the job.

They used to tell me I was building a dream, with peace and glory ahead. Why should I be standing in line? Just waiting for bread.

Once I built a railroad. I made it run, made it race against time. Once I built a railroad. Now it's done. Brother, can you spare a dime?

Once I built a tower, up to the sun, brick and rivet and lime. Once I built a tower. Now it's done. Brother, can you spare a dime?

Once in khaki suits, Gee, we looked swell! Full of that Yankee Doodle de dum. Half a million boots went slippin' through Hell; and I was the kid with the drum! Say, don't you remember? They called me Al. It was Al all the time. Why don't you remember? I'm your pal. Say, Buddy, can you spare a dime?

Once in khaki suits, ah, Gee, we looked swell! Full of that Yankee Doodle de dum. Half a million boots went slippin' through Hell. And I was the kid with the drum. Oh, say don't you remember? They called me Al. It was Al all the time! Say don't you remember? I'm your pal! Buddy, can you spare a dime?

FRANK LLOYD WRIGHT: Architect Extraordinary

A Student's Perspective of Frank Lloyd Wright

Announcer: Yeah, yeah....Well, what about his sources though...uh—uh—...what about his relationship to Sullivan and, he re—...who he refers to as...uh...as Lieber Meister?

Edgar Tafle: Well, uh...er...uh, Frank Lloyd Wright went to work for Sullivan when he was quite a young man....

Announcer: Um—huh.

Tafle: ...and got most of his training through the genius of Sullivan. Sullivan was, as you may recall, the...one of the creators of the words "form follows function." And, up until that time, a form of a building was set by the architect first and then you fitted in the function later. Now there's a lot of criticism of modern architecture today, that many architects are more interested in the form of the building than they are in what actually happens.

Announcer: Yeah. Again it's become a style rather than an...an outcome of it.

Tafle: Right. And I think that what kept Mr. Wright alive so much was, not only did he have continuously new, young blood and young people, who he had to vie with and teach, but he kept changing his work. He never got a style that he stuck to.

Announcer: Umhum.

Tafle: So in each one of his periods something else was happening.

Announcer: Yeah. And he was really enormously inventive. I think one of, one—one period that I think there's a great deal of unanimity on as far as it's...it's contribution, its originality, it's...it's rightness, was the...the...perhaps his first major one, the...the...prairie....Um prairie school architecture, the prairie house.

Tafle: We take the ranch house for granted today with...uh...with uh the uh the picture window but without Frank Lloyd Wright that low pitched roof and the corner window and long horizontal line may; that may never have happened.

Announcer: And also the continuity and flow of space in a house and....

Tafle: Right.

Announcer: You never feel that anything was interrupted or cut off but rather things flowed one into the other. That it was the feeling I had....so much...uh, uh...the first visit I had to the Robie House in Chicago that in that period and still most houses most buildings are conceived of as so many cubical rooms with one of...one next to the other, but not in a Frank Lloyd Wright building. The spaces really flow one into the other. Their appropriateness is just...just perfect.

Tafle: We can, Paul, we can sit and talk architecture, you know, until kingdom come, (*laughter*) but until you have the experiences you had when you went into the Robie House on the south side of Chicago, something happens to you. It's an envelopment, isn't it?

Announcer: —yeah, yeah.

Tafle: —of your whole self.

Announcer: Yeah, yeah, you become much more alive.

Tafle: Yeah, and you never forget it.

Announcer: You never forget it. Yeah.

Tafle: It's like the Grand Canyon in many ways, you....

Announcer: Yeah, you're...you know you are in something at the heights.

Tafle: Right.

Announcer: Yeah.

Tafle: I would suggest that for people who have the opportunity to see a Frank Lloyd Wright house or building that don't just pass it by, get in, by hook or crook.

Announcer: Yahuh, so his...his first major period was the prairie houses and... incidentally on that, we think that...that solar design, design for solar...taking advantage of the sun and what it does and climate, is a very new thing; it's actually one of the oldest things in architecture....And Frank Lloyd Wright, uh, wrote, he was a great writer, and he wrote, uh, about how to design a house to take advantage of the sun. How to ventilate a roof properly so that, it kept the house cool in the summertime, and how to design the roof overhang so that you got the sun in the s—... in the winter but not the...the summer. And he...he wrote about this quite explicitly didn't he?

Tafle: Also the large overhang. He hated the box. He called the box the enemy of architecture. See, Europeans were taking boxes and sticking holes in them. And if you've ever been in the Wright house, you'll see the—the sun hits the ground and it reflects the green or the white of the snow, the green of the grass, and hits the underside of the overhang and it filters into the room evenly.

Announcer: Yahuh.

Tafle: It....It's an experience to be in his living room—if you're ever in Wisconsin—to get to see that living room. It's one of the most fascinating rooms in the whole world. And you should stay there the whole day, you know, as the sun comes up....

Announcer: Uhumm...

Tafle: ...and as it goes around....

Announcer: Yahuh.

Tafle: And the light comes in...in different ways and different windows....

Announcer: Yahuh.

Tafle: ...and then the times of the year.

Announcer: It is his relationship, the...the relationship between the interior and the exterior, the relationship of the building to light—these are really extraordinary achievements in...in...in architecture. I read in...I think it was a book that was written....

Tafle: I want to add to that....

Announcer: Oh—oh.

Tafle: One second, because you've...you've got going, you see. So, he also believed that the architect...to him the architect was the...architecture was the m—mother of the arts.

Announcer: Right.

Tafle: The architect should be totally in charge. In fact, he really felt that the...an architect, preferably himself, should be the ruler of the country. And, y'know, it would be rather interesting if we had a president who was an architect—an organic architect —what the...

Announcer: W—We once did.

Tafle: What would our priorities be?

Announcer: Right.

Tafle: We only had one.

Announcer: We only had one. (*Laughter*)

Tafle: But, I want to get on to what makes his houses, and his spaces so great....

Announcer: Yeah.

Tafle: ...is that he controls the interior design as well, it's all one. And he controls the landscaping and how you set the building...onto the site. You just don't stick it

somewhere.

Announcer: Uh, what about...uh—as...as far as other influences on him...uh...he...he had...uh...not much use for...for European culture, at least h—...as far as it was...um...uh...as...as it was...uh...ah...appreciated, and...and...and use...made use of in...ah, in...ah...in—in the United States, except for what? for...

Tafle: Music.

Announcer: For music.

Tafle: He loved Bach and Beethoven, Brahms, not quite so much, Debussy, No. He was not interested in...in...in umm, in the abstract m—...melodic essences. He was really for the hard line. You know, the architectonicness of B—Bach.

Announcer: But harmonious. Experiential but still harmonious....

Tafle: Yeh.

Announcer: ...with structure.

Tafle: Right. So h—he would not, uh...we gave...we would give him presents a...as...his birthday...from time to time. We'd give him Shostakovich or Tchaikovsky, uh...er...just to see what would happen. He'd play it once.

Announcer: He'd play it once? (*Laughter*). What about his re—...his interest in the Orient? In oriental...

Tafle: Well. That is...it goes way, way back. He...was exposed, uh, at one of the early fairs, in Chicago, I guess it was the Columbian fair, to Japanese house and Japanese prints. In 1905 he went to Japan as a visitor and bought Japanese prints. Then...umm...so...you...b—...but if you look at his work before 1905 he had already...uh...had this influence of the very simple, almost oriental...

Announcer: Yes.

Tafle: ...feeling. Right?

Announcer: Yeah. It's in Sullivan, to an extent.

Tafle: It's in Sull—...

Announcer: Yeeah.

Tafle: ...so, uh, but in 1905 he went to Japan, then again in...when he designed...went, uh, to...in 1914...15 to start work on an Imperial Hotel which...uh...was his...uh...a masterpiece for itself and its time. One thing I do want to point out this time...

Announcer: Yep...

Tafle: ...is that...Frank Lloyd Wright was not an internationalist, he was against the U.N. for an obvious reason. He did not believe everybody should go through the same piece of machinery. That if you're Japanese you should have the essence of being Japanese. And if you're...from Africa you should maintain that...or Mexico...so when he worked at his first foreign work, was in Japan, he became Japanese. The Imperial Hotel speaks Japanese.

Announcer: Uh...um.

Tafle: ...then he did a little school over there, "The school for Spir—...Free Spirit," and it is absolutely Japanese. It's lovely. And he comes b—back...back to this country in California and he did the Barnstall house—everyone says it's Mayan, you know. But he was changing. He kept changing, that climate. Then when he went to Arizona to build, it was another whole thing.

UNIT EIGHT

LOUIS ARMSTRONG: An American Original

Remembering Louis Armstrong

Announcer: This morning is a good morning to remember jazz trumpeter and singer Louis Armstrong. He was born on the fourth of July, nineteen hundred, and he died on July 6, 1971. Fellow musicians called him "Pop"; millions came to know him as "satch-mo."

Taylor: Ah, it's an abbreviation of satchel mouth. Armstrong had, uh, a habit of referring to people as something-or-other mouth. Uh, one person would be gate mouth, another person would be...satchel mouth...

Announcer: J.R. Taylor is an archival producer at the Smithsonian Institution, and he has helped create three albums of early Armstrong material for the Smithsonian.

Taylor: I remember seeing...Louis Armstrong one time, years ago. I was in college. I remember the big smile, the famous Louis Armstrong smile, the uh, stack of towels he had on the stage, which he went to frequently, mopping his brow, wiping the trumpet. And with him, during this tour, during that period, I believe Jack Teagarden played with the band; Velma Middleton was his singer.

Speaker # 3: I also saw Armstrong when I was in college—that was a little bit later. Ummm...in fact it was...in 1968, just before considerations of health, uh, forced him to virtually give up playing the trumpet and, just sort of come out on stage and sing and perhaps play a little bit. I think I was the only person between twelve and thirty-five, in the room. Uh—his—he made my hair stand on end. You know, this is a man in his late sixties, not with the technical ability—the—the marvelous technical ability that he used to have—but, uh, the—the rightness of his conception, the—the precision of his rhythm and...the tone, which it was, indescribable, it was a hot tone, it was very much a personal tone. Ummm...had a great effect on me.

Announcer: Louis Armstrong left his home in New Orleans, in the nineteen twenties, to perform with the Chicago big bands. In his long career, he played thousands of concerts around the world, made over a thousand recordings, appeared on Broadway in the all-Black review, "Hot Chocolates," and went to Hollywood to act in movies. J.R. Taylor says, "Satch-mo should be remembered for his musical genius, as well as his public personality."

Taylor: Armstrong was enormously influential rhythmically. His own rhythmic language became more complex through the first decade of his career but it was never less than direct, it was never less than immediately moving. And...the other thing is that he was the first great jazz soloist. It had largely been an ensemble music. We think of that today as New Orleans jazz or Dixieland or traditional jazz, whatever you want to call it. But Armstrong, along with Sidney Bechet, the—the soprano saxophonist and clarinetist, really began to create extended, solo statements that stood up apart from being, ah, an element in an ensemble.

Announcer: When Armstrong died, drummer Gene Krupa said, "There is not a jazz musician playing today who does not owe his greatest musical debt to Louis Armstrong. Louis did it all, and he did it first."

UNIT NINE

WALT DISNEY: Master Showman

The Early Days of the Walt Disney Studio

PART ONE

Gene London: Walt Disney thought he had to be an artist, had to draw to be a cartoonist. What he had to be was the mental force behind his studio.

Announcer: Disney's business practices have been quietly kept secrets, not that there was anything sinister about them, but they came from what started out as a small family enterprise.

T.V. personality Gene London has worked closely with the Disney people for many years. He won their trust and he's been authorized to lecture on their history. This he does at places like the New School of Social Research in New York and at the Philadelphia Museum of Art. London described Disney's early days to interviewer Danny Miller in Philadelphia.

PART TWO

London: First he had done "Alice in Cartoonland"—that took him to California. It didn't achieve too much success, and so he abandoned it. Then he came up with the idea of Oswald the Rabbit, a rabbit who had kind of zany adventures, and it became...kind of a success. And when the contract came for him to renew his contract, maybe ask for more money of the financiers who backed him, he traveled New York and found that they had indeed made him sign a contract with fine print, and he no longer owned Oswald. Well, this horrified him, because he now was married to Lilian who used to work in his...his little studio, and he now had artists who were dependent on...on him for a living. And he also was success of some degree in his business, and he was looking forward to development. Now he found himself without...any...vehicle. And so on the trainride back to...um...Los Angeles, they say that he and his wife hit upon the idea of Mortimer Mouse, who was to become Mickey Mouse, who was to become Ub Iwerk's creation in the back room, until he was finished, brought out and the first cartoon was to be made in the silence with no sound for that was the way cartoons were made then. Of course, no color. And then, came sound, and Disney realized that the...animation and the...strange sounds of music, syncopation, were ideally suited. And so with syncopation—(sounds to illustrate syncopation)—and all these crazy sounds, whistles and horns and this and that, he was able to synchronize movement to the music or sound effects, and it became overnight sensation.

PART THREE

London: Disney was born on the farm, and so his kind of outhouse humor pervaded these films. Um...ah...Mickey would take a cat, swing him in the air by the tail; he would milk a cow's udder to music even though it caused the cow pain. But Disney began to realize, as Mickey grew more powerful and as letters came in saying they would not stand for Mickey's terrible antics, that Mickey had to be a gentleman, or a gentlemouse, and he knew also that he would have to develop his craft beyond the slavery to just Mickey, or Mickey's friends. And so he hit upon the idea, inspired by MGM Studios with its stable of

stars, of having different kinds of cartoons. And so he hit upon silly symphony, in which they could develop any story they wanted to, to develop new characters, without a word being spoken, and just music.

PART FOUR

London: There's another story that there're always owls in Disney films because when he was a young boy, he climbed up onto the...uh...ah...barn...the second story of the barn on a fence on a ladder and he saw an owl and picked it up and wanted to draw it, wanted to look at it closely, but the owl became frightened and Disney in his fear, because the owl had began to hoot and flap his wings, threw it to the floor and jumped on it and killed it. In many of his early cartoons there are owls that...um...uh...seem to hover over. His love of the farm...must have...been born of being surrounded by animals. And his being able to make them into cuddly creatures, remember, was the style of animation in its time.

Announcer: Gene London, authorized lecturer on the history of Walt Disney.

UNIT TEN

MARGARET BOURKE-WHITE: The Great Achiever

A Colloquium on Margaret Bourke-White

Syracuse University, Syracuse, New York

April 24, 1983

PART ONE: PRESENTATION

Moderator: Mr. Silverman.

Jonathan: Although in her own time, Margaret Bourke-White's work was considered journalism if her work has any lasting value for us today, beyond representing an important chapter in the study of journalism, it is as history, and I'd like to say a few words about Bourke-White the historian.

Bourke-White is to my knowledge the only magazine photographer who also dedicated time to writing books of history. In the nineteen-forties, when she was working at peak performance, and contributing a great deal of work to *Life* magazine, she set aside five or six months out of each year to write her own books: *Shooting the Russian War*, about the historic events she witnessed in Russia in the summer of nineteen forty-one; *Purple Heart Valley*, about the historic events she witnessed in Italy at one of the hottest points of the war there; *Dear Fatherland Rest Quietly*, about Germany collapsing in defeat at the end of the war; and *Halfway to Freedom*—her best book, since it's the most comprehensive and critically probing of the four she wrote in the nineteen-forties—about the momentous period of transition to independence and partition in India between 1946 and 1948. Her books all contain numerous photographs, of course, some of which also appeared in *Life* magazine. But considering the extra effort it took to write those books, the question that keeps occurring to me is, why wasn't Bourke-White satisfied with the exposure her work received in *Life*? The answer, I discerned, is that *Life* failed to satisfy Bourke-White because the magazine editorialized and condensed her photographs and reports, and because the magazine was disposable. In other words, Bourke-White wrote books to insure that her personal observations and insights concerning historical events would be preserved and preserved whole. Until now, Bourke-White has not truly been accepted outside the context of *Life* magazine, as an independent thinker, much less as a true historian. But the fact is, she viewed world events with an historian's eye.

Her perspective broadened beyond the face value of facts, to encompass the truth, and the truth as always, was the hardest thing for her to find, because she had to dig for it below the surface of the news, and that took a great deal more effort than her job for *Life* required. Bourke-White always dug for the truth, and planted what she found whole in her books. Why Bourke-White's books have been buried and ignored for forty years is difficult to determine. My personal opinion is that because she has been stereotyped as a photographer, only her photographs have been taken seriously. The fact is, however, Bourke-White was a serious and gifted writer, and it's impossible to appreciate or fully understand her work without reading her books and other writings.

PART TWO: DISCUSSION

Sean: I think that point of her as an historian and being frustrated with *Life*, that's why she wrote books is...is...not...not entirely accurate. Um...ah...she knew exactly what the

magazine business was about, she helped create it. Umm...and she wrote magazine stor— ...she took pictures for a publication and understood that's—you get ten pictures to the page—whatever...um....It was...another medium entirely. And also, I don't think that, the—the books are great pieces of history, you've got to understand that at...they're really memoirs and they're charming, for what they are, and they came at a time when everybody at the end of the war was writing these memoirs. She was also, ah...somewhat of a celebrity so she was very...ah...bankable...ah...to...ah...ah...to her publishers. Umm...and um...it was just in...it was just a...another thing to do. But I...it...I...I can't believe that it grew out of a frustration with the magazine system as she continued to work...work for it and was enthusiastic. When even, uh, she stopped working in 1954, she maintained a contact with it.

(Argument Between Speakers)

Jonathan: I think you're being unfair to her books and unfair to her as a writer by denigrating them that way, Sean, because they're much more than memoirs. They are works of history and...ah...

Sean: There were hundreds of them at that time.

Vicky: Yes, I agree.

Jonathan: No, I don't think there are. They're really...there're really no books like Bourke-White's when you think of the experiences she had and...the...ah...depth to which she went to understand the events she was witnessing....

Sean: We've been here, Carl...

Jonathan: And how she...

Sean: ...we've been here.

Jonathan: ...and what she wrote...um, of course....

Vicky: Nobody....

Jonathan: You know, it's hard for me sitting here, without the books and without any....

Sean: We've all read the books, Jonathan.

Jonathan: Well...well, Sean, you know, it's... it's odd because ah...may...maybe I just see more in them than you.

Vicky: Well, the people at the time didn't see very good politics in the book about Mos...about Moscow. People did not think she knew much about politics, and she admitted it! She did not.

Jonathan: Well, which book are you talking about?

Vicky: The, uh, *All Quiet on the Russian*...uh...that's not what it's called.

Jonathan: No, that's not what it's called.

Vicky: Uh, that's Erskin Caldwell's...book

Jonathan: Right...All...uh, I don't know....*All Out...Smolinsk* was Caldwell's.

Ruth: *Eyes on Russia*?

Jonathan: ...and that's...that's a very...that's a very anecdotal book, but the fact is...in...in *Shooting*...in *Shooting*...in *Shooting*... in *Shooting*...in *Shooting the Russian War*...in *Shooting the Russian War* Bourke—...Bourke-White really does get into the considerable depth about the changes that had occurred in the Soviet Union....

Vicky: There's good journalistic reporting about the same period....

Jonathan: Well, she....

Vicky: ...not many people understand her....

Jonathan: I have to....

Vicky: I'm a great admirer of hers....

Jonathan: I have to disagree with you there too, Vicky, because she shows a great deal of political understanding in *Shooting the Russian War*, and in fact, her political understanding expanded when she wrote *Purple Heart Valley* and....

Vicky: Somewhat...

Jonathan: ...as...as did her abilities as a writer. She...she talks about that in...in *Portrait of Myself*, how her experiences with the soldiers in Italy opened her ear for the first time in her life.

Sean: Can I just say, as a...here's an experienced journalist at this table. I think all journalists have a sense of history and a lot of them end up writing books. Carl has written a few books.

Jonathan: How many C—...how many books have you written, Carl?

Carl: Two.

Jonathan: That's right.

Jonathan: How—...and wha—what are they?

Carl: Heh, heh well, it...clearly, since you said tonight she's the only one that did that kind of work and you don't want me...you don't want me to sit here and...and say I've done it, too.

Jonathan: No, no, have you?

Sean: He has. And it's really...it's clearly...it's in the citation and in your program.

Jonathan: Well, have...have you, Carl? Do you...do you feel you've written books like Bourke-White has?

Carl: Yes.

Ruth: I do too.

Vicky: I do too.

Ruth: Well moving right along. (*Laughter*)

The Moderator's Story

Ruth: I...um...have had an opportunity to...look through our archives as I know have...uh...Vicky and Jonathan at length, and ah...one of the more interesting pieces...oh...I found there was a report from a phrenologist. I couldn't help but bring it up...ah....A phrenologist, you know, is someone who reads the bumps on your head and tells your fortune, more or less, ah...forgive me for truncating that. Ah...this report was written...ah...by Jessie Allen-Fowler, a well-known phrenologist...ah...about Bourke-White when she was fourteen years old. And, ah...I'm going to excerpt a few lines from it: "You are always ready to go to any place that is suggested to gather news. You should always take photographs of places you have visited so as to give lectures on them afterward. Use your constructive ability in an intellectual way with the object of writing books and magazine articles." Oh...I'm wondering if the panel might make a comment on this....Was this a self-fulfilling prophecy? Or is it ah....

Vicky: Or we should all go out to a phrenologist? One or the other?

Sean: I'd rather not.

Ruth: You'd rather not make any comment on it. (*Laughter*) Well, I didn't mean to...ah...make believers out of you.

Vicky: Not this audience.

II. DISCUSSION SEGMENT

A. **Listening One.** Read the questions below; then listen to the presentation for the answers.

1. Does the panel agree with the presentation?
2. How do the panel members describe Bourke-White's books?
3. Does the discussion remain friendly or is any anger or annoyance shown? Give examples.
4. Do the panel members come to an agreement with the speaker? Support your answer.

B. **Listening Two.** As you listen to the discussion a second time, find the following information.

1. What points are raised by the panel members in their reaction to the presentation.

Panel Member #1 (Sean)

- 1) _____
- 2) _____

Panel Member #2 (Vicky)

Panel Member #3 (Carl)

2. How would you describe the feelings of the participants during the discussion?

Jonathan (the presenter)

Sean (Panel Member #1)

Vicky (Panel Member #2)

Carl (Panel Member #3)

Ruth (moderator)

Discuss your answers in small groups and with the entire class.

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