

CHARACTER, CONDUCT
AND STUDY

CHARACTER, CONDUCT AND STUDY

How to Make the Most of School Life
Suggestions for Students in
High School

By

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*The brain may devise laws for the blood, but
a hot temper leaps o'er a cold decree. Such a
hare is madness the youth to skip o'er the meshes
of good counsel the cripple.*

—SHAKESPEARE.

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CHARACTER, CONDUCT
AND STUDY

Character Conduct and Study

PART I—CHARACTER

CHAPTER I

YOUR PRESENT OBLIGATIONS

THE first part of this book deals as clearly and simply as possible with fundamental things—the enduring bases of character. It is meant to help you find yourself, to aid you in determining your personal standards of conduct, and particularly to guide you in steering a safe course among the innumerable reefs and shallows of school life. Its purpose is not to preach at you, nor scold you, nor to lay down hard and fast regulations; it aims simply to discuss with you in a friendly spirit the things that go to make up the man (and woman) of character, the man or woman who knows what is the decent thing to do—and does it.

It deals necessarily with what may be called *morals and manners*. A person's morals are his basic attitude towards life—the true springs of

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conduct. Manners are the way in which he expresses himself in his association with other people; they depend partly upon the way he is brought up, but even more vitally they depend upon what he essentially is, upon his outlook on life, upon his fashion of regarding others, upon what he is trying to accomplish with himself.

There—in that last phrase—we have a starting point. What do you seek? “Success,” you say? “Happiness?” And what is success? Is it money? Fame? Popularity? Perhaps. But that is not the whole story. Make money, if you can; be as famous as Alexander or Mary Pickford; win the hearts of the multitude; these are all worthy ambitions, yet in themselves these achievements do not constitute success.

Success is accomplishment, to be sure, but accomplishment without the sacrifice of your integrity. The million you make by fraud or chicanery will never bring peace. The “A” you get by cheating, or the touchdown you win by foul tactics will never *warm the cockles of your heart*.

The external rewards of merit, the prizes of this world, may seem highly desirable to you. You are quite right to go after them. Throw yourself into the contest, run your swiftest in the race for the laurels of life—whatever they may be for you. But remember that unless you play the game fairly you will never *enjoy* the victory; you will

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miss the supreme satisfaction which comes only to those who fight the *good* fight, which is the fight against all meanness in oneself, all malice, all greed. Success lies not in the sum total of things you can show for your effort; it lies in your own heart, in the feeling of content, of self-satisfaction.

Certainly you cannot achieve that sense of inner peace without being faithful to your obligations. You understand that men and women could not live together in society unless each and all assumed responsibility; unless each recognized his obligation to his neighbor and to the whole group; and unless he were, on the whole, faithful to his obligations as he saw them. You understand also that every individual has his own peculiar set of obligations, depending on his age, his family, his job, his position in the state, etc. These obligations limit a man's acts and activities; they curtail his freedom, of course. Still it must be remembered that society and consequently civilized life would be impossible except for these very limitations upon individual liberty—restrictions which every intelligent person gladly accepts because he knows that in the end they enhance his freedom and extend the boundaries of life.

Coming back very specifically to your own situation: To what and to whom should you as a schoolboy or schoolgirl feel obligation? Put aside for the present the obvious responsibilities you

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have toward your community, your country, and humanity at large—obligations which increase and become more insistent as you grow older.

For you now there are, primarily, four sets of obligations you should be mindful of: (1) To your parents; (2) to your teachers; (3) to your fellow students; (4) to your future self.

What do you owe your parents? Obedience, respect, love, of course. But these are somewhat general terms which roll glibly off the tongue without necessarily registering very sharp impressions on the mind. Can we not put the matter on a more practical footing? Your parents have taken care of you for thirteen or fourteen years, they have made sacrifices of all sorts for your sake—and that gladly. What do they expect in return? They want you to succeed, to amount to something; if possible, to climb a few rungs on the ladder of life. And you, on your part, ought to desire advancement for this reason (among others): That you may be in a position to help your parents if, as they grow old, they need your help. To do your best in school as a preparation for doing your best in life—that is a clear obligation to your parents; that is the way you will most adequately make return to them for their care and love and devotion.

To your teachers, what? Obedience, naturally, for the teacher is for the time being in the place of parent; *in loco parentis*, as the lawyers say. But what else? Are you sure that you have the

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right conception of what a teacher is? Do not think of him as a top sergeant enforcing drastic commands; and do not visualize him as a huge animated siphon engaged in emptying the reservoir of knowledge into your head. Think of him rather as a coach and a guide; he shows you the path, he helps you over the rough spots, but you yourself have to do the climbing. This much at least you owe him: To follow his instructions, to show him respect, to make a real effort to profit by his teaching.

Does it seem strange to say that *you owe something to your fellow students?* You live with them, and therefore must do your share in making the conditions of communal life pleasant. You owe them good-natured toleration of their differences, freedom from prejudice, a genuine effort to understand them, to sympathize with them, and to be of such service as you may be to them. Playing the bully, snobbery, racial or religious bigotry are not merely un-American and undemocratic; they are the sign manual of the unredeemed barbarian.

To your future self, what allegiance do you owe? Think of yourself twenty years from now. Put yourself in the shoes of that self. Would he (or she) approve of your present policy or lack of policy? Would he feel that you had done the right thing by him? What do you suppose (from his point of view) you ought to do? You ought

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to be laying secure foundations for making a living, whether you are rich or poor. So much is certain. You ought to guard your heritage of health. If you do not, your twenty years older self will bitterly reproach you. You ought to build up a structure of good habits that will stand him in good stead; you ought not to handicap him with the burden of vicious habits, either physical or mental. In a word, you owe it to him to make the best of your possibilities; to have these years of school really count for something in the development of your career.

These obligations—to parents, teachers, fellow students, and future self—are, you will admit, real and sacred. Think constantly of yourself in relation to these responsibilities, think less of indulging your own whims and transient impulses, and you cannot go far wrong.

CHAPTER I

PROBLEMS AND PROJECTS

1. Do you think a person can be moral and yet know very little about the rules of etiquette?

2. What is meant by the expression "observing the conventions"? Try to think of specific illustrations of the term "convention."

3. What do you personally want to get out of life? What things seem most desirable to you?

4. Think over the life of some person who seems to you truly great. Did he (or she) have any overmastering purpose in life? How does that purpose compare with your own?

5. Look up carefully the life of one of the following, and tell the class the result of your investigation, making especially clear the answer to these questions:

(a) What did the person accomplish?

(b) What were the elements of greatness or weakness in his character?

(c) What value do you set on his personality? Is he to be admired?

Saint Francis of Assisi	Florence Nightingale
Napoleon Bonaparte	Francis Bacon
Alexander Hamilton	Louis XIV
Benjamin Franklin	Carl Schurz

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Sir William Osler	Jacob Riis
Theodore Roosevelt	Thomas Edison
Jane Addams	Louis Pasteur
John Rockefeller	Saint Paul
Edward Bok	

6. What advantages do you consider that you get from living in a civilized society?

7. What makes it possible for all sorts of people (with their conflicting hopes and desires) to live together in comparative peace?

8. What would happen if each person went on his way regardless of others? If every one followed the lead of his own imperious impulses?

9. Look up in the dictionary the word *altruism*, and give two or three examples of altruistic acts that you have observed.

10. Under what obligations do you stand to your parents? How can you show that you appreciate what they have done for you?

11. What do you suppose teachers are trying to do? How can you best coöperate with them?

12. What should your attitude be towards your classmates?

13. Have you ever observed that as you grew to know certain of your fellow students better, you found your prejudices or dislike melting away? Give specific examples, if you can.

14. How can you fulfill your obligations to the self you will grow into as the years go on?

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15. As you get older, what further obligations are you likely to meet?

16. Write an interesting account of the character of some person whom you thoroughly admire.

17. After reading the excerpt which follows, try to tell what philosophy of life it embodies. What do you think of this philosophy?

Gather ye rosebuds, while ye may,
Old Time is still a-flying;
And this same flower that smiles to-day
To-morrow will be dying.

18. Try to express in one sentence phrased in your own words, the meaning of these verses.

Who lives in suit of armor pent,
And hides himself behind a wall,
For him is not the great event,
The garland, nor the Capitol.
And is God's guerdon less than they?
Nay, moral man, I tell thee Nay:
Nor shall the flaming forts be won
By sneaking negatives alone.

19. What do you think Portia meant when she said this?

"If to do were as easy as to know what were good to do, chappels had been churches, and poor men's houses princes' palaces."

CHAPTER II

FIVE IMPERATIVES

ANOTHER way of facing the problem of conduct is to consider the qualities which are indispensable to the man of character. One could make, of course, a long list of admirable traits, but for our present purpose, we do not need an exhaustive catalogue of virtues. A fivefold injunction will much better serve our turn: *Be honest; be kind; have courage; work hard; use your intelligence.*

1. *Be honest.* Tell the truth to every one; scorn lying, misrepresentation, cowardly evasion. Despise these falsities, not because they lead to mortification and disgrace, as they almost inevitably do, but because they are unworthy in themselves, because they undermine and finally destroy your self-respect. Remember that dishonesty has a thousand forms; the verbal lie is only one of many kinds. Be too proud to cheat; do not pass in copied work; do not attempt to bluff, or to create false impressions. Be honest with yourself. Do not delude yourself into thinking you are more heroic, or nobler, or more deserving than you really are. Tell yourself the truth

always, and force yourself to tell the truth to others.

2. *Be kind.* Don't wait for some one else to be kind to you so that you may return the favor. Nor need you picture yourself as a sort of Pollyanna dispensing smiles and sunshine to all comers. Cultivate your generous impulses; follow them. Trample upon your impulses of jealousy, envy, contempt; don't give them a chance to show their heads. A gentleman, says Cardinal Newman, never willingly inflicts pain. Neither, we may add, does a lady. You can go farther than that. Be alert for opportunities to give pleasure, not with the thought of eventual gain, but for the sake of playing your part generously in the great drama of social life. Courtesy is one of the fine flowers of kindness—a flower that does not grow on gnarled or withered stalks. The kindly, courteous person does not wander through the world with a chip on his shoulder; he does not run to resent fancied grievances; he is not constantly searching for flaws in his companions; he does not betray the weakness of his friend; he does not weary his comrades with cheap advice; above all, he is not niggardly of himself, he is not afraid to bestow time and energy to help others; he is not always thinking of the commercial value of his service.

3. *Have courage.* Courage to conquer physical fears, to go straight on in spite of palpitating

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heart—that is the courage of the soldier, a courage passionately to be desired and striven for, by girl as well as by boy. A far more difficult kind of valor is that by which you have the strength to obey your nobler impulses, against the derision, the importunity; the persistent discouragement of your companions; to hold to what you know is right when no one else seems to think it makes any difference. How often a boy (or girl) drifts along with the crowd—reluctant, to himself protesting—drifts because he doesn't want the others to think he is a prig, or that he considers himself better than they. His conscience cries out, his spirit rebels, but he hasn't the heart to offend his comrades; or, to put the case less graciously, he is afraid of the ridicule his moral scruples will excite. No doubt the person who has the air of being "holier than thou" is a peculiar exasperation; certainly the young fanatic who takes it upon himself to reform his associates merits medical attention and possibly close confinement. Fortunately it is possible to be loyal to your standards, to refuse complicity in disreputable acts without being either an insufferable prig or a juvenile reformer. When something offensive is proposed, you don't need to look horrified or scandalized; you don't need to justify yourself by giving reasons for your refusal to participate. You need only say you are not interested in the kind of thing proposed. It takes

real grit, and real confidence in your personal code of honor to do this; but you'll never amount to anything *as a man* or a woman until you can do it. Stand in your own shoes; don't be afraid to suffer a little mockery for the faith that is in you, but at the same time don't obtrude your own moral faith upon others. Your example by itself is the most effective propaganda.

4. *Work hard.* The monks of Cluny had a striking motto: *Laborare est orare*—Work is prayer. In this sentiment the modern world most cordially concurs. Carlyle it was who preached a vehement gospel of work. "There is," he said, "a perennial nobleness, and even sacredness in work; in idleness alone there is perpetual despair; the latest gospel in the world is, know thy work, and do it." We need no prophet, however, to tell us that work is for most of us not only an actual necessity but also the prime condition for spiritual life. Prolonged idleness is the surest road to degeneration—in man or beast. Work, on the other hand,—if undertaken cheerfully, intelligently, and purposefully,—brings strength, skill, and a joyful pride in accomplishment which is one of the deepest satisfactions in life. Work hard at your studies now, for only thus will you derive the greatest enjoyment from your school years, thus will you acquire for use later the driving power which resides in the habit of working hard.

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5. *Use your intelligence.* To be good in this world it is not enough to mean well. We must in addition know what is the right thing to do and then we must find out the proper means for accomplishing the good end we have in view. Rule-of-thumb methods will never do in a life so full of complicated issues as ours. Good intentions of themselves were not sufficient to conquer the plague of diphtheria, to discover the means of circumventing the germ of malaria; good will alone does not harness the forces of nature in order to improve the conditions of human life; it does not invent machinery, discover vital truths, ward off threatening dangers, or reconcile the conflicting passions of mankind. Knowledge, understanding, creative intelligence is what the world requires. The more we ponder the question of how to be good, the more we become convinced that intelligence is indispensable. To be sure you are doing the right thing, you must have foresight enough to calculate the result of your actions; that is to say, you must apply intelligence. To get along with other people, you must understand them, you must realize the forces which play upon them and in them. To curb and shape and utilize for human ends the powers of nature, you must painfully learn what they are and how they may best be manipulated. Men are coming at last to perceive that the real test of virtue consists in the application of intelligence to all concerns of life.

The hope of humanity, the chance of permanent progress lies in the growth and diffusion of intelligence. There is, consequently, a moral obligation upon all of us to use what intelligence we have and to put forth unrelenting effort to deepen and extend our understanding. For it is only through the application of intelligence that we shall ever rid ourselves of the horrible calamity of war; that we shall do away with the devastating clash of selfish interests; clear the world of disease, famine, sordid crime, and all the other evils that have afflicted mankind since the beginning of time. The part you play in this supreme struggle may be a small one, but if you are to range yourself on the side of progress, it can only be through the determination to use your intelligence to the uttermost.

Keep this fivefold injunction in mind:

Be honest!

Be kind!

Have courage!

Work hard!

Use your intelligence!

Try to make your own conduct in all the various situations of life, in school and out, tally with these five imperatives.

CHAPTER II

PROBLEMS AND PROJECTS

1. Do you think the proverb "Honesty is the best policy" furnishes the best reason for being honest?

2. If not, what is your opinion about the fundamental reason for honesty?

3. Why is it that some students seem to find it easy to fall into various forms of cheating?

4. In what way is cheating an offense against the class?

5. Can you show that cheating is stupid as well as dishonest?

6. What is a lie?

7. How can a person lie to himself? What are the dangers of such practice?

8. In what way does it require forethought and imagination in order to be kind?

9. Look up in an unabridged dictionary the meaning and derivation of these words:

politeness

courtesy

urbanity

boor

rustic

gentleman

well-bred

chivalrous

gallantry

Five Imperatives

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10. Read this poem—written by Arthur Hugh Clough—very carefully, and ask yourself what the poem means.

SAY NOT THE STRUGGLE NAUGHT AVAILETH

Say not the struggle naught availeth,
The labor and the wounds are vain,
The enemy faints not, nor faileth,
And as things have been they remain.

If hopes were dupes, fears may be liars;
It may be, in yon smoke concealed,
Your comrades chase e'en now the fliers,
And, but for you, possess the field.

For while the tired waves, vainly breaking,
Seem here no painful inch to gain,
Far back, through creeks and inlets making,
Comes silent, flooding in, the main.

And not by eastern windows only,
When daylight comes, comes in the light,
In front the sun climbs slow, how slowly,
But westward, look, the land is bright.

11. Try to write a vivid description of some real person who seems to you distinguished for kindness.

12. What is the basis for genuine courtesy?

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13. Is it necessary to be devoid of fear in order to be courageous?

14. Get out of the library Stephen Crane's *Red Badge of Courage* and read it. What is the central theme of the book?

15. What is meant by the term *moral courage*?

16. Show how this quality is absolutely necessary to strength of character.

17. Get hold of Wordsworth's remarkable poem *The Happy Warrior*, read it several times, and then summarize in one carefully written paragraph the qualities ascribed by the poet to his ideal hero.

18. Why is it difficult to maintain one's own standards of conduct when one is thrown among people who are inclined to be lax?

19. Can you think of any reason why work is morally obligatory, for every human being, even though it is not economically necessary?

20. Why is it that consistent work is necessary for a sane and happy life?

PART II—CONDUCT

CHAPTER III

CONDUCT

SO far we have dealt with general principles. In the following comes the application of these principles to the concrete situations of school life. If at times the suggestions seem finical, too much concerned with petty detail, consider if life is not largely made up of trifles. "Look after the pennies and the pounds will take care of themselves," is true not only in the realm of finance.

PERSONAL CLEANLINESS

1. Primitive man probably got a bath only when he was caught in a drenching rain storm. Living in the open, he did not worry a great deal about the social aspects of uncleanness. But you who have to sit indoors several hours at a stretch and in more or less confined quarters with twenty or thirty other human beings,—you are in quite another category.

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2. Consequently, frequent bathing is for you not merely a matter of personal hygiene, but also a duty you owe your fellow students. It is hard to see how a person can consider himself clean enough to associate with others unless he takes a bath at least two or three times a week.

3. Similar precautions should be taken with respect to the raiment worn next to the skin. One hesitates to lay down precise rules about change of apparel because so much depends upon the economic status of the household. It is not going too far, however, to point out that you should be much more careful to wear reasonably clean clothes next your skin than to have your outer garments neat and attractive.

ON THE STREET CAR

1. Pay your fare; it isn't funny to evade payment, it's simple theft.

2. Gymnastic stunts, pushing, playing tricks, uproarious conversation are all offenses against the traveling public. By indulging in such actions you not only make a nuisance of yourself, but you also advertise the school in the worst possible way, and further, you may reflect on the training your parents have given to you.

3. If the car is crowded, do not insist on remaining at either end. Move along until you

reach a place where you are less likely to tread on other people's toes.

ON THE STREET

1. The streets were never meant to serve as containers for refuse. Orange peels, apple cores, broken glass, wrappers for candy or gum, peanut shells, or anything else you want to throw away should be deposited in the proper receptacle, or disposed of in such a way as not to litter the street or public places.

2. People who have the least regard for propriety are careful not to complete their toilet in public. The street is decidedly not the place in which to clean your finger nails, powder your nose, pick your teeth, or adjust your necktie.

IN THE CORRIDORS

1. The corridors are not a playground. Consequently, fooling, running, jostling are out of place.

2. Loud talking, whistling, or yelling constitutes disorder.

3. Collecting in large groups, blocking traffic in any way is obviously poor citizenship.

4. Great care should be exercised in following traffic rules, especially on the stairways.

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IN THE HOME-ROOM

1. At the time set for the beginning of school, every pupil should be in his seat, ready for the opening exercises.

2. Desks should be kept neat and orderly. It is not necessary to say that they should not be disfigured by knife or pencil.

3. Students should be eager to coöperate with the teacher in making the room look as bright and clean as possible. Do not wait for the teacher to ask you to pick up paper or anything else that happens to litter the floor. Consign it to the waste-basket on your own initiative. Assume a special responsibility for the area around your desk.

4. Your home-room teacher is your particular friend and counselor. Consult him (or her) when you are in difficulty; preserve cordial relations with him; do your best to keep the home-room spirit pleasant.

5. A teacher's desk is private property. Everything on it and in it should be regarded as inviolable. Tampering with his papers or books is a serious offense.

6. Similarly, the property of your fellow students should be scrupulously treated as such. The mere fact that you happen to need a pen, pencil, or book does not give you the right to appropriate

your neighbor's. No matter how cheap or insignificant the article may be, if it does not belong to you, keep away from it. When you borrow (which should be very rarely) be certain to have the owner's explicit permission to take the object you need.

IN THE CLASS-ROOM

1. Be in your seat when the period bell rings; stop talking at once; be ready to begin the recitation without any further sign from the teacher.

2. Do not in your eagerness blurt out an answer to the teacher's question. Likewise do not volunteer information whenever you happen to be in an expressive mood. Wait always until you are called on.

3. Be eager to take part in class discussion but do not show your eagerness by frantic gestures, nor by "windy suspirations of forced breath."

4. Don't try to acquire popularity by prompting. Besides being a form a petty deceit, whispering an answer to a comrade in temporary distress does no good to him, and may lead to disaster for you.

5. Don't bluff; or rather, don't try to bluff. If you are sure you don't know, say so and be done with it. Evading the issue, or as it is vulgarly known, "stalling," wastes the time of the

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class, and is very rarely successful in its immediate aim; moreover, it demoralizes the practitioner, and begets for him an unenviable reputation, so that in the end even his honest work is discounted.

6. Don't argue with the teacher on questions of discipline. If—as you think—he has made a mistake (which is possible), talk the matter over at the end of the school session. If you are courteous in presenting your case, and incidentally if you are in the right, the chances are that the teacher will acknowledge his error.

7. It must be perfectly plain even to the most loquacious that private conversation during class time is an offense against the class and against the teacher. Side remarks, impertinent comments upon other students, boisterous laughter at mistakes, anything, in fact, which interrupts the flow of regular class business, should be carefully avoided.

8. Chewing gum is a sport which should not be practiced in school, or, for that matter, in any public place. There is something cheap and tawdry about the practice which makes self-respecting folks avoid it, at least in public.

9. It is hard, we admit, especially for the younger boys and girls, to sit still at a desk for forty consecutive minutes. Self-control is required to overcome the natural tendency to fidget, to lapse into day dreams, to lose track of affairs.

Make a real effort to follow the discussion in all its windings; in that way you will forget about your restlessness.

10. Remember that if you have to exercise patience and self-restraint, the teacher has to draw on his reserves a hundredfold more than you. So, if by chance you are pulled up more sharply than you think you deserve, don't imagine the teacher has a grudge against you. He's human like the rest of the world, and occasionally the pressure of events gets the better of him, rasping the edge off his patience. Be charitable; if you are the object of rebuke, take it cheerfully; turn over a new leaf, and then forget and forgive.

11. If you have to enter a room while the recitation is in full blast, do so very quickly; make no effort to attract the attention of pupils you may recognize; and in general, do what you are supposed to do as unobtrusively as you know how.

12. The end-of-the-period-bell is not the signal for an instantaneous uprising and headlong departure. It is a signal to the teacher, telling him it is time to dismiss. Wait for his permission to leave.

13. Hand in your assignments on time. If for any reason you are unable to hand in your home work on the day specified, obtain leave to postpone submitting your paper till some date definitely agreed on.

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14. Suppose you have a bad cold characterized by coughing and sneezing. Then you ought not to be in school. This is true not only on your own account, but even more on account of your classmates. But if in the class-room (or any other place where people are congregated) you find it necessary to sneeze, or cough, or blow your nose, be sure to turn your head away from your nearest neighbor, and to use your handkerchief with skill and dispatch. A person careless in this respect is either unbelievably ignorant or criminally indifferent to the rights of other people, and in either case ought not be allowed to associate with the civilized portion of the race.

IN THE HALL

1. Pass in and out very quietly; there should be no scrambling for what may be thought desirable seats; no high-pitched conversation; no hilarious exchange of greetings.

2. It is absolutely essential that the speaker on the platform should be the only one. No matter how dull he may seem to you, he is a guest of the school, and deserves polite attention.

3. Control any tendency to restless movement. It is just as hard for other students to sit still an hour or so as it is for you.

4. When there is a lull in the proceedings—as

for a change of pictures—do not feel that you have the right to relax completely, to take part in a “skipping dialogue.” Remember that since you are one of a thousand or more in the audience, you must, like every one else, practice the most careful—even severe—self-control.

AT RECESS

1. Do not rush to the lunch counter! Everybody else is as eager to eat as you; running through the corridors, elbowing your way along, shoving others aside—all that is an unsportsmanlike endeavor to beat the game, to take a mean advantage.

2. Lunch should not be eaten anywhere in the building except in the lunch-room area, or in the home-room.

3. If you eat in your home-room, provide yourself with a napkin to spread over your desk. Eat at some desk, not standing or walking around the room.

4. Be sure you deposit all the débris of your lunch in the waste-basket.

5. The school corridors and class-rooms cannot be used as a substitute for the playground. All forms of athletic diversion, all kinds of active play must necessarily be taboo. We cannot take risks with life and limb, not to speak of school property,

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by indulging in rough frolic in the schoolrooms or in congested corridors.

AT GAMES

1. Treat the opposing team with marked courtesy. Cheer them on the field; show appreciation of extraordinary prowess on the part of individual players.

2. There is no excuse for railing at the officials, booing, hissing, or hurling vituperative remarks, no matter how great the provocation may be. You, as a spectator, are not in a position to judge accurately; hence you ought to have a healthy distrust of your own judgment when it does not agree with the official decision. Even though the referee or umpire should be in error, that is no reason for clamor on the part of the stands.

3. If your team is losing, don't act as if the bottom had fallen out of life. Keep cheerful!

4. It is unreasonable to expect perfection from your own players. If one of them makes a fatal blunder, don't groan inwardly or outwardly; and afterwards don't rub it in. You may be sure he feels badly enough about it without having to endure the gibes of his school-fellows to boot.

5. Scorn the motto—*Victory at any cost*. Should you observe foul tactics engaged in by

one of your own players, show just as strenuous disapproval as though the fault were on the other side. In any case, be charitable. Remember that in the heat and eagerness of conflict players unconsciously, or, at any rate, on the spur of the moment, will do things which in calm retrospect they themselves would disapprove as unquestionably as you do.

COURTESY IN BUSINESS

1. Occasionally you find it necessary to write for information. When the giving of the requested information in no way benefits your correspondent, you should as a matter of courtesy send return postage.

2. Avoid "thanking in advance" people of whom you request a favor. If a thing is worth thanks, it is worth a special letter afterwards in which thanks are suitably expressed.

3. Suppose you are forced, through illness or whatever it may be, to stay home from school, or (if you are working) from business. It is imperative that you notify your teacher (or employer), by telephone if possible, that you cannot be present. It is your responsibility to notify, if not one way, then another.

4. If through the recommendation of a friend you obtain a position, common courtesy dictates that at least you inform your friend. Likewise,

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you should notify the school whenever you get a position, or change your work, especially if the school has recommended you for the place in question.

FOR GIRLS ESPECIALLY

1. A quiet voice is attractive in any one—particularly in a girl. It seems to imply a hundred desirable qualities; self-control, for example, amiability, and good breeding. The girl who screeches and screams and gurgles, who pitches her voice an octave higher than the rest of the company will win attention, no doubt, but not the kind one desires.

2. It ought to be possible for you to greet your comrades (or to part from them) without registering too violent emotion. Must you shower your friends with kisses, fling your arms around them, demonstrate your affection in acrobatic terms? Then consider this. A great many people don't like to be mauled even in the interests of affection. Moreover, such vigorous show of love reminds the wise person of the Queen's reply to Hamlet, "The lady protests too much, methinks." And finally, you must realize that those who know anything about hygiene are inclined to resent actions which subject them to the danger of infection.

3. Likewise abstain from handling too roughly

your friend's reputation. Even though the story is true, even though you can vouch for it on the evidence of your own senses, don't spread it when it brings discredit or ridicule on the head of your friend. Peddling scandal is dirty business at best, but it's nothing in comparison to the shamefulness of the veiled thrust, the treacherous insinuation, the clever innuendo which stabs in the back. You can't deal in this sort of affair and preserve your self-respect.

4. Poking fun at other girls is neither charitable nor well-bred. What if the girl does wear dowdy clothes, or shoes down at the heel, or a coat that's threadbare? What if she has an awkward gait, or stringy hair, or a nose whose curve does not suit your taste? You'll show a good deal more genuine cleverness in discovering admirable traits in those very girls whom you were at first disposed to ridicule than in giving free rein to your impulse to mock and deride.

5. Sometimes you are wrong. Sometimes you make a mistake. Occasionally you do something that you know you ought not to. Are you willing to admit yourself in the wrong? Or must you be catalogued among the obstinate and stupid herd who always deny guilt, though their guilt is plain to the most casual eye? If you have been discovered in some fault, have the decency and the courage to take the blame.

6. To stand on the street talking, especially at

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the corners, is—to say the least—highly indiscreet. Keep moving. Go into a store or office, and have your talk out. Better still, go home and converse in comfort.

7. There are ways and ways of dancing. Some are vulgar, and it makes no difference in what circle of society these methods obtain, they are vulgar still; they are not and never will be countenanced by people who have common sense. There is no need to particularize; you ought to know (and if you don't a very little experience will teach you) that if you wish to retain the respect of your boy friends—those that are worth having—you will not permit your partners to indulge in any of the more freakish or intimate forms of dancing sometimes tolerated even at apparently respectable parties.

8. Be a good loser, whether at bridge or basketball, tennis or class recitations. Conceal your chagrin if you feel any. Don't try to explain your defeat, and above all don't cast any aspersions on the methods used by your opponents. Try to win, of course; use all your force and skill; but if you lose, laugh just the same, and congratulate the victor.

9. A word or two about dress. Wear as fine clothes as you can afford; be as fashionable as you like; but consider time, place, and circumstances. For example, don't wear flimsy, easily soiled material to school; you go to school to work,

not to display the richness of your wardrobe. Be in style, but do not affect those extremes of fashion which cause discomfort to yourself or amusement to the civilized spectator. As Pope wisely puts it, "Be not the first by whom the new is tried."

10. Your complexion should be, as Olivia remarks, "In grain,"—able to "endure wind and weather." It should seek no aid from the corner drug store. Whatever may be thought of the use of cosmetics by older women, the rouge pot, the lip stick, the scented powders are an abomination on the young girl's dressing-table, and an eyesore on her countenance. The surest, in fact the only, way to beauty is cleanliness and hygienic living. Keep the pores of your skin free from dirt, take plenty of exercise, eat sensibly (avoiding sweets), drink water when you're thirsty—not coffee or tea or ice-cream soda—and get your full quota of sleep, and you will be as beautiful as nature meant you to be. If, following these counsels, you find that you do not rival Cleopatra, remember that all the paint and powder in the universe will not perform the miracle.

FOR BOYS IN PARTICULAR

1. Throwing snowballs or any other missile on your way to or from school is an invasion of other people's rights.

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2. Boisterous behavior in public places is childish and silly.

3. In city streets soliciting rides from passing automobilists puts you into the class of itinerant beggars. Hopping on trucks is an extremely dangerous sport, to say nothing of the risk of police interference.

4. On the street car, to give up your seat to a lady is not old-fashioned.

5. When you meet a woman whom you know, you naturally doff your hat. And if you stand in the open, talking to women, you ought to keep your hat off unless the weather is extremely inclement.

6. It is not fair to the rest of the class to come to school with the odor of tobacco about your person. It is pretty generally agreed that boys below the age of eighteen ought not (in the interests of their health) to smoke at all. In any case, you should take care not to travel in the smoking-car, and not to have the reek of tobacco on your breath.

7. Sweaters are scarcely the proper costume for a schoolroom. Apart from the unhealthiness of wearing such heavy apparel indoors, it is almost as incongruous to wear a sweater in school as it would be to come arrayed in overalls.

8. Hats should be taken off, once you are in the school building.

9. A moderate amount of oil on the hair may be advisable for various reasons, but to drench your head with some greasy preparation so that it shines like a well-polished brass door knob is likely to make you just the least bit ridiculous.

CHAPTER III

PROBLEMS AND PROJECTS

1. Write a series of simple directions, clearly and tersely expressed, covering one of these topics:

MANNERS AT THE TABLE
THE ETIQUETTE OF DANCING
FORMAL INVITATIONS
BEHAVIOR TOWARDS OLDER PEOPLE
MANNERS AT THE TELEPHONE
HOW TO BEHAVE AT THE MOVIES
THE SHOPPER'S CODE OF MANNERS

(In order to do justice to this assignment, it might be well to divide the class into several committees and apportion each topic to a different group. Such books as *Vogue's Book of Etiquette*, Emily Post's *Etiquette* will be found very useful.)

2. Write an editorial for your school paper on this subject: Conduct on the street-car.

3. The following topic would be an interesting one for some clever student to look up.

MANNERS TO-DAY AND ONE HUNDRED YEARS
AGO

The material could be used as the basis for an amusing talk.

4. *"But the best manners in the world come from kind-heartedness and a sense of justice, both of which induce consideration for others."*—Vogue's Book of Etiquette.

Quoting this sentence to begin with, write a paragraph amplifying the idea contained therein.

5. Show why the conscientious citizen refrains from dropping rubbish in the street.

6. Devise a plan whereby the class may coöperate in keeping the room clean, the floors free from débris, and the blackboards clear of obsolete hieroglyphics.

7. In what way does the pupil who constantly "stalls" become demoralized?

8. What should be your procedure in case you are unjustly rebuked by the instructor?

9. Suppose you see a fellow student stealing something. What should you do about it?

10. Assume there is in your class a student or a group of students, who are a constant annoyance to the teachers and who obviously interfere with the progress of the rest of the class. Can anything be done by the class in such a situation?

11. Write a humorous essay on this subject:

HYGIENE AND GOOD MANNERS.

12. Draw up a list of specific directions as to

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the proper conduct of baseball players. Do the same for basketball, hockey, football, tennis.

13. Look up in Benjamin Franklin's *Autobiography* the scheme he used in order to keep to his good resolutions. Describe this plan to the class and tell what you think of it.

PART III—STUDY

CHAPTER IV

WHAT IS STUDY?

WHAT picture does the word *study* present to your imagination? An emaciated, be-whiskered old man with corrugated brow—hunched over some dusty tome, painfully deciphering marks that look like the signs on Fu Chow's laundry check?

Then your imagination (we regret to say) is an extremely naive and unsophisticated affair. The voluntary student is by no means a frowsy, disheveled, tart-tempered old dodderer. Studying is not something disagreeable which has to do with the vestiges of antiquity. It is not necessarily connected with books. Nor is it in any sense a form of activity confined to the reluctant population of schools.

Scarcely anything, in fact, is more universal than study—among people who are either civilized, or on the road to civilization, as some of us, we hope, are. The doctor must study all his life, or woe betide his patients; the lawyer has to study every time a client comes in; all artists—musician, painter, sculptor, man of letters, journalist—are

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lifelong students. Even the business man, the farmer, the manufacturer, the railroad manager, the salesman, the industrial worker, every one indeed who depends for his livelihood on something beyond mere brawn must study constantly the changes incidental to life, the fluctuations of this restless world; and the more alert, the more wide-ranging a student he is, the more likely is he to achieve success in his calling.

No, study does not mean simply poring over books, either in a school or in a hermitage. Books, to be sure, are the most important instruments of study because they are the treasure houses of knowledge, the records of the exploits and achievements of the human race on this planet, Earth. But books are instruments after all,—and not the only instruments of study. In the last analysis, study includes work of any kind directed towards certain ends; and these ends are, briefly: gaining knowledge, using knowledge and skill in creating new things, acquiring skill of whatever sort, and building attitudes or ways of looking at life, of appreciating the world we live in—the glorious spectacle of Nature, and the amazing contributions of the human spirit throughout the ages.

You are studying, then, whenever you are busy collecting facts and ideas from whatever source, by any effective method; whenever you direct your effort towards gaining power to do things—using tools, playing the violin, manipulating the

What is Study?

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typewriter, speaking French, writing English, selling goods; you study whenever you try to create something—a story, a picture, a map, a song, a fabric, a piece of pottery, an accurate cash journal, a sale; nor are you less a student when you focus all the powers of your mind in the effort to appreciate the meaning and beauty of some great book or play, of any work of art, of any scene in the unending drama of Nature.

CHAPTER IV

PROBLEMS AND PROJECTS

1. In what sense can we say that man is a student all the days of his life?

2. Look up one of these men in the encyclopedia, and find out in what way he studied.

Darwin

W. H. Hudson

Edison

Richard Burton

Fabre

Fulton

Galileo

Socrates

St. Thomas Aquinas

J. S. Mill

Pasteur

Humboldt

3. In what particular way do inventors study? doctors? artists? writers? engineers? chemists? lawyers? psychologists? business men? farmers?

4. Try to tell in your own words just what is meant by study?

5. Why are books useful to the student?

6. Under what circumstances are books of very little use?

CHAPTER V

WHY STUDY?

APPLY that general question candidly to yourself. Why do you study? Is it to please the teacher? To show Bill Whiffletree the superiority of your mettle? Is it because you are ashamed to exhibit yourself as a dunderhead? Is it that you wish to escape reproof at home? Or do you study from sheer inertia, lackadaisically falling into the line of march which leads to a diploma, merely because you cannot summon up enough energy to go elsewhere?

All of these reasons (except the last) have some merit in them in so far as they spur you on to strenuous effort. None of them is thoroughly sound; not one is fundamental. The true reason for studying is not to please some one else, not to outdo your companions, certainly not to get good marks, although all these things may be in themselves worth striving for. As reasons they are incidental; they do not come anywhere near touching bottom. The truth of the matter is this. You study for yourself. You study in order to sharpen your intelligence, to back it with knowl-

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edge and skill, so that you make the most of the life which is yours to live.

Making the most of life! How can you do it? What does that mean? Whole books, nay libraries, have been written to answer this apparently simple question. Every life is an attempt to solve it. Here, of course, we can only indicate the lines along which the thoughtful person will try to work out the answer in his own case.

In the first place, you have to earn your livelihood. There you have one imperious reason for making the most of your time in school. Intelligence applied to the world's work counts for far more than muscle in winning the pecuniary rewards most of us must strive for.

Secondly, you want to enjoy the best that life has to offer. The physical enjoyments are not to be despised, but the higher delights cannot be had except by paying for them in the coin of effort, by continuous exercise of self-control and of intellectual endeavor to understand and appreciate. If you feel in yourself any glimmering desire to enjoy those finer aspects of life which we call the arts, cultivate that impulse as the most precious seed of future delight.

Finally, if there is any heroic strain in your make-up, you want your personality to count towards making the world a better place to live in. There is room for work in a million directions. Unfortunately, human life is such a complicated

affair that with the best will in the world we may labor fruitlessly, we may even add to the confusion and disorder unless we go to our work intelligently. Even to do good we must study.

If you will only hold fast to the thought that *trained intelligence linked to a coöperative spirit* is the force by which man has conquered a place in the sun; if you will remember that on the operation of this same force the individual must, in the main, rely for his success and happiness, you will not have to seek further for a satisfactory reply to the question: "Why should I study?"

CHAPTER V

PROBLEMS AND PROJECTS

1. Make a list of the reasons why you study.
2. In the light of the chapter you have just read, do you think your reasons are the right ones?
3. What is meant by the phrase "making the most of life"?
4. Why must you study in order to be ready to earn your living?
5. Why is study necessary to appreciate painting? sculpture? music? literature? science?
6. What do you suppose Rockefeller had in mind in giving millions to his various foundations?
7. What kind of work is done by such organizations as the *Family Welfare Society*, the *Neighborhood House*?
8. Show by specific examples the truth of this statement:

"Trained intelligence linked to a coöperative spirit is the force by which man has conquered a place in the sun."

(A good book to read in this connection is Prince Kropotkin's *Mutual Aid*.)

CHAPTER VI

HOW TO STUDY

A Preliminary Word

WOULD it surprise you to be told that of the thousands of young men and women who graduate each year from our high schools, only a very small percentage have learned how to study; that a pitifully small number have even bothered to think over the question? It may be that the students are not wholly to blame, for teachers are altogether too prone to assume that their classes have already learned the difficult art.

Let us suppose that you are one of those who do not yet feel sure of the right way to study. We shall assume further that you really mean business; you are eager to find out the proper methods and to put them into execution. You will discover in these directions no flower-strewn path to learning (there is none!) but if you follow them faithfully, and try to build them into habits of work, you will be astonished to perceive how much more effectively you can make your work count, how firm and durable your acquisitions become, and how pleasant the whole game of studying can be.

CHAPTER VII

HOW TO STUDY

See to It that Physical Conditions are Right

STUDYING inevitably constitutes a strain, not only on the mind but on the whole body as well. Great men, it is true, have performed astounding mental tasks despite infirmities of body. Herbert Spencer was a chronic invalid; R. L. Stevenson was a consumptive; Carlyle was a dyspeptic most of his life; but we cannot expect in the ordinary person a flame of genius so intense that the suffering body has no power to quench the fires of the spirit.

Keep your body sound, then, if you want your brain to function properly. Eat enough, but not too much; get all the sleep you can stand, not less than eight or nine hours a day; take plenty of exercise in the open air, but here again not so much that you become fagged out; be sure you devote part of each twenty-four hours to invigorating play—something at which you may forget yourself, your work, and your customary trains of thought. Remember that both play and work are necessary to mental health just as, in a sense, they are necessary to each other; for it is only the

worker who gets the keenest enjoyment and advantage out of play.

While we use all our senses in study, we make the greatest demand upon the eyes. They are the most important points of contact between us and the external world. Watch over, conserve these most precious, these almost indispensable instruments of knowledge. They are miracles of delicate adjustment, but like most complicated machines they are easily thrown out of gear. Upon the first hint of trouble, consult a real oculist, and take his advice; don't have your eyes examined by people who sell glasses. If you can't afford to pay an oculist, go to a free clinic. You will never regret being polite to your eyes!

The conditions under which you study are also worth looking into. You must have a place at least reasonably quiet. If you are interrupted by boisterous youngsters, if you must pause every now and then to listen to snatches of neighborhood gossip, if you are exposed to the nightly visitations of station WXYZ, you are not going to accomplish much in the way of serious study. Besides having a room where quiet reigns, you should see to it that your place of work is comfortable; desk neither too high nor too low; light abundant, but not shining into your eyes; air freely circulating; temperature somewhere between 65° and 68° F.

Here is another hint which (if you take it)

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will enormously increase your efficiency. Don't study uninterruptedly for very long stretches. Give yourself rest periods of five minutes or so at a time. In these interludes, get up and walk around; take a few deep breaths at an open window. If your eyes are tired, wash them and keep them closed for a few minutes, at the same time relaxing your whole body.

For example, suppose you plan to do two hours of work each evening. Divide that time into three sections, say, of thirty-five minutes each, and allow two five-minute periods for complete rest and relaxation. Don't for a moment think this plan involves a waste of time; on the contrary, it will help you keep your energy and eagerness at a high pitch; it will enable you to drive along at a good clip; it will prevent you from sinking into that most deadly of hypocrisies—staring with vacant eyes at a book and calling that study!

Why, you may inquire, should we be so careful about our bodily condition when it is with the brain that we study? Because the brain is an integral part of that body, and whatever lessens the vitality of the whole system—pain, fatigue, hunger, or worry—immediately slows down and clogs the particular mechanism concerned in thinking, and that's the brain.

CHAPTER VII

PROBLEMS AND PROJECTS

1. Just what is the relation between effective study and the proper hygiene of the body?
2. Look up the life of one of these men, and show how physical infirmity affected his work.

Alexander Pope	Samuel Johnson
Robert L. Stevenson	Thomas Carlyle
Herbert Spencer	Fyodor Dostoievsky
Samuel T. Coleridge	Francis Parkman

3. Make up a set of reasonable directions for eating; for sleeping; for exercise. Consult several modern books on hygiene in the preparation of these projects.

4. Why is it important to learn how to play in one's youth? Should older people give part of their time to play?

5. Make a list of as many different kinds of recreation as you can. Discuss their relative values.

6. A pupil who draws well may look up the *eye as a mechanism* in some book such as Gruenberg's *Biology* or Hough and Sedgwick's *Hygiene* and then give a talk on this topic illustrated by blackboard diagrams.

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7. What are the best conditions under which to study? Can you obtain these conditions at home? If not, can you see your way clear to improve those conditions?

8. Do you think that unfavorable conditions constitute a really valid excuse for not studying? What do you think is the meaning of this verse from the *Book of Proverbs*?

The sluggard will not plow by reason of the cold; therefore shall he beg in harvest, and have nothing.

CHAPTER VIII

HOW TO STUDY

Go to Your Work with Vim

HAVE you ever tried to engineer uphill a motor car—with tank empty? You found that without gasoline you made very little headway. Likewise, without *interest* you don't make a great deal of progress towards solving a quadratic equation, or learning the principal parts of an irregular French verb. Interest is the explosive force that makes the mental wheels go round. It is the motive power of the mind. Without interest, study is impossible.

But, you may legitimately inquire, suppose we have no interest in this or that which you would have us study? What then?

The question is a very good question; it looks like a staggering blow. It can, however, be answered, and very appropriately, by asking another question: Are you sure that you have no interest in the subject under discussion, whatever it may be? Do you realize that there are two kinds of interest—one, direct; the other, indirect? The first is the sort which most people feel in watching a fire or in eating well-cooked food when they are

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hungry. The second is the kind you have in walking home after playing a hard game of football. You don't care so much for the walk itself, but you do long very keenly for the dinner which you know is at the end of your journey. You are interested in the walk as a necessary means to something else about which you are vitally and directly concerned.

Apply this distinction to the realm of studies. You are, let us say, fond of drawing. You delight in making sketches of people and scenes that strike your fancy. Consequently, you find no difficulty in preparing your assignments for the drawing class, you do them skillfully and quickly and derive deep satisfaction from the work. On the other hand, you find yourself repelled by bookkeeping, even though you have made up your mind to go into business. You work under pressure, your attention is easily deflected from the intricacies of debit and credit. Still, you have been told (and you believe it) that a knowledge of elementary bookkeeping is essential to the comprehension of business principles and to the conduct of business affairs. Convinced of the truth of this idea, you attack your bookkeeping lessons with spirit and resolution, and while at first you seem to be working against the grain, to be achieving very little in proportion to the time spent, gradually you sense in yourself a growing mastery; the lessons are actually not so baffling, after all.

Finally you are aware that a miracle has taken place,—just when, you don't know; with undisguised astonishment you catch yourself forgetting time as you sail through your assignment in accounting; you frankly enjoy doing it; you feel that you have gained the power to handle the data of bookkeeping swiftly and accurately, and you are fascinated by the exercise of the hard-won power.

Nothing is more common than such an experience. Every one is faced at some time with a situation, a problem, or a subject in which he has no spontaneous interest, but which he must tackle for the sake of other ends which he is concerned to bring about. What does he do? Indeed, what must he do? He proceeds *as if he were interested*; he assumes an interest he does not feel. He tries to keep constantly before his mind the remoter benefits which will accrue to a resolute, unfaltering attack. He makes an effort to discover the relations between his own life and the disagreeable subject; and focusing his attention on these, he pumps up the steam to go straight through the difficulty. And in the end, as his acquaintance with the subject broadens, he finds that he needs less and less to rely on the process of pumping up steam; his advancing knowledge has created a live interest in the subject itself.

This thought clearly grasp; namely, that you must take an active, vigorous interest in what you

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are studying. Otherwise your motions fan the empty air. It follows, therefore, that if you are not naturally attracted to a particular subject, you must hunt around until you discover reasons that make it desirable to master that subject. In other words, whether your interest is spontaneous or forced, you must steadfastly and ardently desire to accomplish some purpose connected with the mastery of a subject, if you would be a successful student in that field.

CHAPTER VIII

PROBLEMS AND PROJECTS

1. "Interest is the explosive force that makes the mental wheels go round." Explain what this statement means.

2. Give examples of *direct* and *indirect* interest.

3. Choose some subject in which you feel a real interest and tell how you proceed to work out your school assignments in it. Compare your procedure with the method you use in preparing assignments for some subject to which you do not feel attracted.

4. Think of some subject towards which you are lukewarm but which you must take. Discover as many reasons as possible why you should work hard at this subject.

5. Why is it (do you suppose) that, as you get to know more about a subject, you enjoy it more?

6. Why is it wise to cultivate as many and as varied interests as you can?

CHAPTER IX

HOW TO STUDY

*Construct for Yourself a System of Work, and
Live Within that System*

IN school, you find your time all charted out for you; you proceed from one thing to another without friction or hesitation. In the business world, the same truth holds; the day is rigorously organized, each hour is a pigeonhole for some task. No business on earth could survive a policy of aimless drifting; of waiting for the favorable mood.

Can you say the like of *your time outside of school*? Do you understand clearly what your tasks are, for the day? And do you know just when and where you will get at them?

You realize, of course, what happens when your work is left to the inspiration or to the good will of the moment. In the first place, you put it off till the last possible second; then it seems as if everything were conspiring to prevent you from getting down to business; there are errands to be done; an especially fine program on the radio to be heard; a rich uncle, whom you have not

seen for a long time, has called; there's a killingly funny story by Octavus Roy Cohen in the *Saturday Evening Post*. When, finally, you sit down to work, you are at a complete loss as to what to attack first. You spend so much time deciding whether the honors go to geometry or history that bedtime has come before you have done justice to either. The next day, when you are ignominiously struck out in four successive classes, you mumble some incoherent remark about your incredibly bad luck.

But it wasn't luck, at all, that was responsible for your failure. It was just plain bad management, the kind of "come-day,-go-day,-God-send-Sunday" shiftlessness which in business leads straight to the poor debtor's oath.

To avoid such disaster, you must harness yourself with habits. Make up your mind what habits you want to form; devise a reasonable scheme of work and stick to it. Go about deliberately to form habits of working; only in that way will studying ever become easy, for then you will have all the momentum of the habit in your favor.

Draw up a chart of your week; figure out the expected home-lesson assignments for each day, and allow to each a particular time. Be sure to leave plenty of time for exercise and various diversions. Don't expect too much of yourself—on paper. Map out, in detail, a scheme which

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is not too severe, a scheme, we repeat, which will take care of your tasks and still give you leisure for play and relaxation. Test it out for a week or two, revise it, if necessary, and when you have it in what you consider workable shape, impose it on yourself in your most commanding tones. Your constitution once adopted, uphold it; defend it especially against that "list of lawless resolute" you'll always find just around the corner—among your own rebellious whims and crotchets.

Have a regular place for work, as well as a regular time. Appropriate some chair, some desk or table; have your books, pens, rulers, instruments, notebooks, and papers handy; sit down to work when the fateful hour approaches and—go to it!

Do your work briskly—within the time specified. Dawdling is not studying. Neither is day-dreaming. Your mind may prefer to dwell with poignant appreciation upon that delectable piece of repartee with which you put Sadie McGee to rout this afternoon; but your job just now is to find out why Napoleon's expedition against Russia failed—and, you must admit, Sadie McGee has nothing to do with that.

Fight all tendencies to lapse into pleasant reverie. Think out loud, read aloud, take notes, write out what you want to remember; in other words, wage an aggressive campaign against those

seductive sprites of the imagination that are always ready to enact their diminutive dramas on the stage of your mind, if you give them the slightest encouragement.

Another point there is to remember in the enterprise of establishing your system. Advertise it. Let your family plainly understand that you're not going to have any nonsense. Certain times in the day are a closed season on your particular sort of person. Your office hours are to be kept inviolate; you are then in conference with yourself over problems of weighty import; and you are not to be disturbed except possibly in case of fire, or in the event of an attack by enemy airplanes. Your friends should also be informed tactfully but firmly, that between certain hours you are not visible. Let them joke, if they please, over your assiduity; laugh with them, but abide by your plan.

After you have got your system running smoothly for a while, you will find that the rest of the world has accepted your decision; you are no longer interrupted by casual visitors; your family are no longer incredulous and somewhat mystified; they are now your staunch protectors against all intrusions from the outside world. And your friends know better than to call you up during the period consecrated to study; they know you will resist the lure of Gloria Swanson; they have learned that you are adamant even to the

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antics of the inimitable Charlie. Your system has conquered; it has created channels of habit in which your mind easily flows; it has built up a brazen tower impenetrable to the friendliest arrows.

CHAPTER IX

PROBLEMS AND PROJECTS

1. Make out a detailed chart of your week, apportioning time for both study and play.
2. Try this chart out conscientiously for a week or two; then revise it so as to make it fit your situation more comfortably. Do you find many changes necessary?
3. Can we choose our own habits?
4. What are the advantages of a habit?
5. Do you think there is any value in having a regular place and the same surroundings, for work?
6. Do you find it hard to concentrate? What effect is produced by reading out loud? By writing notes?

CHAPTER X

HOW TO STUDY

Use All Your Senses

THOUGH a great many cumbersome definitions of education have been advanced, isn't it after all a rather simple matter? Is it any more than learning, first of all, what the world is; and, secondly, how to deal with that world, both mentally and physically?

But how do we learn about the world? How do we find out about pigs and automobiles and prayer-books and men and trees and rocks and ragtime and polecats? Through our senses, of course, which some one has called the windows of the soul. They are the avenues along which come the messages that tell us all we can ever know about the world that is outside of our own minds. Eyes, ears, mouth, nose, body surface, and muscle—these are the instruments by which we get acquainted with our surroundings; these are the fundamental tools of education.

And when we think, what is it we do? We deal with the impressions that have been made on the mind through those same senses. Every idea we have goes back finally (if you analyze it far

enough) to something brought to the brain through one of the senses. What is your idea, or mental picture, of a lemon, for instance? Is it not a combination of pucker in your mouth, yellow oval shape, pleasant oily fragrance, and cool smoothness? In other words, the kind of mental picture you have of this useful fruit absolutely depends upon the fact that you have seen, smelt, tasted, and handled it.

Now what is the consequence of this truth? Well, suppose you were a carpenter (a conscientious carpenter) and had to build—let us say, a bookcase. You'd want your chisel to be sharp, your planes unhacked, your saw with a full complement of teeth; you'd want a hammer that would drive a nail and nails that weren't rusty, wouldn't you? But you're not a carpenter; you're a person who wants to build up a satisfactory mental image of the world you live in. Then you must keep the tools you use in good condition. You must learn to observe closely, to see distinctly, to hear with discrimination, to distinguish the taste, the smell, and the feel of various objects.

It is true, painfully true, that most people are not careful observers. Never mind. You want to know how to become truly educated. There is no way but through the cultivation of your senses, not the eyes alone, but all the senses. How do you suppose a chemist finds out about the prop-

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erties of coal-tar? By wrapping his head in wet cloths and sitting down in an easy chair to cogitate? Not so. He spends days and months and years in the company of that malodorous, sticky substance, observing it under all sorts of conditions, subjecting it to all the tests he can think of, noting its changes of behavior until finally he discovers something that no one has ever known before. Why do you suppose scientists have gone to endless trouble inventing telescopes, microscopes, spectroscopes, anemometers, photometers, and their thousand other instruments of precision for measuring and recording? Because they were not satisfied with what their senses unaided could perceive. Such instruments are really extensions of human senses; they make it possible for us to discover truths that are of the utmost value to humanity.

You must observe. Not casually, or in the spirit of cheerful nonchalance. But resolutely, laboriously, with definite, unrelenting purpose. You must acquire the habit of using all your senses (wherever possible) in getting experience of objects; of making slow, careful, deliberate observations; of noting either mentally or on paper significant details. Only through constant effort, by taking yourself severely in hand and forcing yourself to hold to the task, will you ever gain skill in this art of observation—the power to see, hear, smell, feel, and taste in such a way that your

impressions are sharp, clear-cut, vivid—and useful.

This power, we repeat, comes only through training. You don't imagine the great entomologist, Jean Fabre, could have learned all he did about the insects of the field except through many years of attuning eyes and ears to the task? How do you suppose a musician learns to distinguish the sound of flute and fiddle, French horn and viol in the medley of sensation that invades his ear as he listens to a Wagner opera? Only through years of training. And Helen Keller, dumb, deaf, and blind—how did she come to learn so much about the world through the tips of her fingers? Because those fingers were trained, purposefully, inexorably, passionately trained to observe, to detect the finest shades of difference.

It is hard work, this business of learning to observe. But it is worth all the pains you can bestow upon it. Achieving skill in observation, you are able to get much closer to the truth about things. Secondly, by storing your mind with vivid impressions, you are likely to remember much more effectively. And most important of all perhaps, you improve the quality of your thinking, because the ideas which you use in your thought combinations are more solid, more thoroughly true to fact, more graphic, richer in detail, and so more easily utilized.

CHAPTER X

PROBLEMS AND PROJECTS

1. What is education essentially?
2. How do we find out about the world?
3. What particular sense or senses do you personally find most valuable in learning?
4. What do you suppose the psychologist means when he talks about auditory images? visual images? tactual images? olfactory images? gustatory images? motor images?
5. Which kind of images are most vivid in your mind? Which least?
6. Try to think the smell of a rose; the taste of strawberry ice-cream; the color red; the shape of a right triangle; the sound of a fire engine careering down the street; the throwing of a baseball. Which of these can you do satisfactorily? How can you improve the quality of these different kinds of images?
7. Take three leaves from different trees. Observe closely in what respects they are alike; in what respects they differ.
8. Examine a flower. How many separate parts can you distinguish?
9. Look up in some elementary book on botany

the characteristic parts of a flower and compare what you find here with your own analysis.

10. Let a small group enact a simple dramatic episode before the class. Each spectator is to observe sharply what happens, and afterwards to write an account which will be read in class. Comparison of the various versions should then be made.

11. In what way does the habit of close observation help your memory? your power of thinking?

12. Read some of the detective stories in the collection called *The Eyes of Max Carrados*, by Ernest Bramah. Tell the class of instances in which the blind detective manages to notice things which his normal companions pass over.

13. Look up also in the Sherlock Holmes stories some interesting examples of keen observation. And have you ever read *The Innocence of Father Brown*, by G. K. Chesterton? Here the detective is a little Catholic priest with remarkable powers of seeing things.

CHAPTER XI

HOW TO STUDY

Think!

"What do you read, my lord?" says Polonius. And Hamlet, without looking up from his book, replies sarcastically, "Words, words, words."

WORDS by themselves are only the husks of thought; and in the husk is little nourishment. Yet you all know how fatally easy it is to glide over the verbal surface of a book, to read the words mechanically, and in the end to have nothing but a vague impression of the pages. You have just skimmed through. You have been reading words; you have made no effort to penetrate to the meaning of those of words; to get at the thought which they symbolize. The thought, mind you, is what you are after; and the only way you can win to it is by thinking it yourself, and thinking all around it.

The difficulty, of course, lies in the inescapable fact that thinking is hard. We think—most of us—only when we have to. Still, however hard it may be to think, however tremulously we recoil

from thought, we must come to it,—if we would study. Indeed, the problem of studying is at bottom the business of finding methods of making ourselves think. How can we do that? Each individual student will solve the problem in his own way; each will evolve a technique of his own; but the following suggestions will make clear certain concrete ways of stimulating yourself to grapple mentally with the material before you. They apply more particularly, it will be observed, to such subjects as history, geography, literature, and science—subjects in which the assignment often consists in mastering a given amount of printed matter. The method of attacking specific problems such as you are confronted with in mathematics, as well as the way to go about translating from a foreign language,—these procedures will be taken up later.

Your lesson, we will suppose, is to read intelligently a chapter in one of your text books. How shall you go ahead?

AIDS TO THOUGHTFUL READING

a. First glance through the previous chapter; recall briefly what you have learned from it; fasten your attention especially on those ideas that are likely to be of service in helping you to understand the lesson assigned.

b. Consider the subject of this lesson. Do you

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know anything about it already? What do you expect to learn from the lesson? Jot down some questions you may reasonably expect to find answered.

c. Read through the assignment rapidly, noting on paper the main points. Observe the lay of the land, so to speak; disregard details; try to get hold of salient ideas, and go over them again and again until the bony skeleton of the subject stands out clearly in your mind. Then you will be ready for a careful reading.

d. In your second reading, make an outline on paper, filling in the subordinate topics under the main headings which you have already discovered.

e. Understand precisely what the author is driving at. If you encounter an unfamiliar word, look it up in the dictionary. If a paragraph gives you trouble, read it over more than once, and finally try to express the gist of it in a sentence of your own. Don't be satisfied until you have made sense of the difficult passage.

f. In attempting to understand certain kinds of material, you will find it helpful to draw maps, to copy or make charts, to work out graphs. Often a rough diagram, made rapidly for your own eyes alone, will do more to straighten out a difficulty than repeated readings of the text.

g. Make an effort to think of questions which will test your knowledge of the material. Jot them down on scrap paper, and when you have

finished the assignment, go over these questions, and see if you can give satisfactory answers.

h. Learn to take a critical attitude towards what you read. Don't get the habit of swallowing everything that is printed. Scrutinize the various statements made to see whether they agree with your own experience. Be particularly careful to distinguish between facts and opinions, between generally accepted truths and conclusions drawn from them. Note especially any assertions which seem to you erroneous or exaggerated, and bring such matters before the class, for discussion.

i. On the other hand, be open-minded as well as critical. Whenever an idea strikes you as absurd, or rouses in your mind violent antagonism, examine your attitude carefully. Have you, perhaps, any prejudices on the subject? Try to dismiss them from your consciousness, and go over the passage again, calmly, reasonably, trying to imagine the author's point of view. It is not necessary that you should agree with the writer; but if you find yourself unable to accept his view, at least be able to advance solid reasons for your disagreement—reasons free (so far as you can tell) from emotional bias.

j. Finally, before you leave the book, be sure you have an outline or summary in such shape that you can run over it rapidly just before class. In this way you will have the subject fresh in your mind; the important points will stand out in bold

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relief and will serve as nuclei around which to group the subordinate or supporting material.

SOLVING PROBLEMS

In case your assignment is a set of problems in mathematics, physics, chemistry, bookkeeping, or economics, the following procedure may be found helpful.

a. Glance over the lesson; make up your mind which problems to do first. It may be that by tackling those which seem easy, you will gain enough confidence and skill to master the intricacies of the more difficult problems.

b. Ask yourself what type of problem you are faced with. Do you know how to attack this type? Do you understand the operations involved? If not, look up the sections in your text book which explain the method of working out the solution. Do not waste time in juggling figures, in hit-or-miss attempts to arrive at a plausible answer. Gain a clear understanding of the principles which apply to the particular type of problem before you; then, and only then, will you be able to proceed intelligently.

c. Don't dally too long over a problem that seems to frustrate all your efforts. Whenever one example proves too difficult, or consumes too much time, go on to the next, and come back later for a fresh start. In the meanwhile, you may

find that (partly through the activity of the unconscious mind) you have discerned a way of approach which will enable you to penetrate to the root of the complication.

d. Be sure you understand exactly what the problem means. Acquire the habit of expressing the difficulty in your own words. Ask yourself this question: What, precisely, am I trying to find out? What is the point to be determined?

e. Whenever you can estimate quickly the approximate answer, do it. In that way you will often save yourself from accepting solutions that are grotesquely impossible.

f. Having made up your mind what goal you are seeking, cast about for suggestions leading to that goal. Examine the data with the greatest care, and make up your mind just how each separate piece of information can be used to help you.

g. Try the ideas that occur to you one after another until you hit upon the victorious method. If the solution evades you, go over your data again slowly, make a list of all the cues given, and scrutinize them one by one, and in combination.

h. When you have (to the best of your knowledge and belief) arrived at a solution, proceed at once to verify your answer. The method of verification will vary with the type of problem and with the amount of time at your disposal, but the process of verifying must be applied; otherwise

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your solution cannot be depended upon. No problem is solved, remember, until the answer is checked.

TRANSLATING

a. In translating, also, the wise thing is first to glance through the lesson rather rapidly, trying to get the drift. In this swift survey do not bother to look up words. Guess their meaning as well as you can; and if you encounter a word that defies conjecture, pass it by till later. This preliminary work of reconnoitering you will find tremendously valuable when you come to grapple more closely with the text.

b. Now comes a careful, more leisurely reading. But even here, try to guess the meaning of new words before you look them up. Then after consulting the dictionary write down the word and its English equivalent on a pad of paper or in a notebook.

c. Watch out not only for strange words, but also for curious and new constructions, for idiomatic phrases. If you can't make sense of them even with the help of your notes, write them down somewhere, and be sure to bring them to the attention of the instructor and of the class.

d. Whenever a sentence seems to you tangled, intricate, or for any reason difficult to render into English, write out the translation, and then go over your rendering slowly, to determine whether

you may not improve your version by making it clearer or more idiomatic. Beware particularly of those word-for-word translations which result in clumsy, elephantine monstrosities—neither fish, flesh, nor good red herring.

e. If the assignment is not too long, you will find it a very valuable exercise, after you have worked out the meaning of the lesson, to go over it again very rapidly, making an effort to seize the thought in the foreign tongue, without (even mentally) translating into English. In the final analysis, that is precisely what you are toiling to gain—the ability to understand the thought expressed in the foreign language without the intervention of your native idiom.

CHAPTER XI

PROBLEMS AND PROJECTS

1. Why do you read?
2. Test yourself to find out how many pages you read (in ten minutes) of an interesting novel? of a text book in history; in science?
3. Try out conscientiously on your next history or geography lesson the directions given as to reading. Which suggestions seem to you most practicable? Have you any criticisms to make of the results?
4. In preparing one of your lessons, make a list of all the words you don't know the meaning of. Look up these words.
5. Try to make a brief code based on the section: *Aids to Thoughtful Reading*, and learn this code by heart.
6. What is meant by a critical attitude in reading? Why is this necessary?
7. Does the critical attitude necessarily conflict with open-mindedness?
8. Reduce the directions on solving problems to a set of eight brief imperatives. Learn these by heart.
9. Try to apply your own code to the next

mathematics lesson. What directions did you find most helpful?

10. Translate the suggestions on translating—into your own language, using just one sentence for each section. Go over your first version, and boil it down to lowest terms. Then learn by heart your final draft.

11. What is the aim of taking a foreign language?

CHAPTER XII

HOW TO STUDY

Use What You Have Learned

HAVE you ever heard any one say, "Oh, yes, I used to know that, but now it's all gone from me?"

Of course we can't retain all the facts we have ever learned . . . even if we are a second Thomas Babington Macaulay. Nor do we want to, even if we could. We want our minds to be like a well-oiled, smoothly-running machine, not like an old attic piled high with worm-eaten derelicts of the past.

On the other hand, we do care to keep something out of what we learn, something more, surely, than a vague sense of once having studied. We want especially to retain a firm hold on those facts, points of view, and opinions that are likely to be of service to us. The things, then, which we feel to be fraught with importance for us we should work into our systems so that we cannot forget them; so that they become part and parcel of our permanent stock of ideas.

In order to do this successfully, we must first of all be eternally alert. Whatever we study, we

must keep this refrain constantly buzzing in our mind, "To what use can I conceivably put all that I am learning now, all—or any part of it." It is decidedly worth while to keep a notebook for those leading ideas which you want to incorporate permanently into your consciousness. That is what most authors do; whenever they meet a fact, an idea, a word, a passage, or a story which may be of use to them, they set it down in their notebook and mull it over from time to time. And writers are not the only people who employ this fruitful device; all sorts and conditions of men who work with ideas do the same thing—ministers, doctors, lawyers, engineers, professors, capitalists, and walking delegates.

Another way to make sure of holding on to those thoughts which interest you is to use them in conversation. Talk them over with your folks at home; challenge them with questions; make them listen to you; get them used to discussing with you matters which you regard as vital. At first, they may find it a little tiresome, but after a time they will look forward to your queries and will take delight in furnishing suggestions and amplifications which will be of the greatest value in helping you to achieve a sane and balanced attitude towards the matters discussed.

In like manner, talk over your lessons with your fellow students. Boys and girls not infrequently waste time in meaningless chatter; they will dis-

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cuss with eager animation the picturesque way in which the Latin teacher squints; but they regard a discussion of some interesting passage in Cicero as a silly affectation. If you are really interested, you ought not to be ashamed to discuss the passage freely and vigorously. There is just as much fun in exchanging views on Cicero as there is in going over for the twentieth time the details of last Saturday's track meet; that is if you're interested in Cicero. It needn't be Cicero, of course; anything which for the moment strikes a spark of interest in your mind is worth talking over seriously with kindred spirits among your classmates. Do not be afraid to be called a high-brow. If your interest is genuine, and you express that interest in your own phraseology, you will find your enthusiasm infectious. Other people will catch the divine malady, and in no time you will discover (to your astonishment) a group of fellow students who are glad to discuss earnestly aspects of study that arouse your special interest.

This sort of informal discussion is a constant source of entertainment and profit among the students in graduate schools of law, medicine, and technology, where the studies are pursued with a relentless persistence little realized by the lay world. In such schools, groups of students often meet regularly to talk over new material, to straighten out their difficulties, to exchange experiences. By means of these conversations,

they are able not only to clarify their ideas and find out what they really think, but also to weld these ideas firmly into their memory, to assimilate them so that their mental acquisitions gain the power to function in their lives.

If your studies mean anything to you beyond the mere formality of going to school and reciting in class, you must put them to use now. And the obvious way—in most cases—to use what you are learning is to talk it over with the people among whom you live, especially with your comrades who are doing the same things as you, and who can therefore most easily appreciate your attitude and engage in spirited discussion on your own level.

CHAPTER XII

PROBLEMS AND PROJECTS

1. Why is it worth while to keep a notebook?
2. Look up the method used by Charles Read in preparing for his literary work. Describe this method to the rest of the class and tell what you think of it.
3. Look up the life of Charles Darwin and find out how he used the notebook.
4. What kind of notebook would an artist keep? a chemist? a field naturalist? a politician? a novelist? a clergyman? a lawyer?
5. Find out what it is that newspapermen call the *graveyard*. How does this resemble a notebook?
6. Why is it valuable to talk over your studies with other people?
7. Why do you suppose there is so much shop talk when students in professional schools come together?

CHAPTER XIII

HOW TO STUDY

Do a Little Pioneering on Your Own Hook

THE time is coming when you will no longer be in school; there will then be no teacher to tell you what to do, to clear the obstacles from your path, to hold you to accomplishment. . . . You do not weep at the prospect?

You long perhaps for freedom? You look forward to that happy time when you can cast off all the bonds which hold you down, when you can throw off the shackles of routine, of the daily grind, when you can be freed from that galling sense of being ever in your taskmaster's eye.

But what will you do with freedom when you get it? Will you continue to study, to reflect, to make progress on the road to genuine culture? Or will you foregather with the thoughtless multitude, who are thrilled by speed, movement, change, excitement?

Right now is when you make your choice. If you are the sort that has to be coerced into making an effort, if you never read a book except upon compulsion, if you never do a stroke of work beyond what is required, then the chances are very

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slight that you will be able to pursue any serious course of study when you are left entirely to your own devices. School is for you a blind alley; and you must number yourself among the gentry who, as Stevenson says, "swallow the universe like a pill; they travel on through the world, like smiling images pushed from behind."

In other words, you can scarcely hope to chart a course over the illimitable sea of knowledge unless you have learned the feel of the rudder while you are still in school.

Do you wonder then that we counsel you (perhaps somewhat vehemently) to forage for yourself? If you are human, you feel a glow of interest in some aspect or other of your school work. Do not let the glow flicker out. Accept it as a sign. Learn more about the subject which caused it. Perhaps no one else in the class cares a straw about the point which aroused your interest. Never mind. Obey the signal which flashed for you. You are a person, like all the others, and you have a right to your own peculiarities.

Learn to make use of all the sources of information available in your community. Are there people who can help you? Go to them; do not hesitate to ask questions. Is there a public library? Frequent it; know where the encyclopedias are and how to use them; find out what other books of reference exist. Discover the method of using

the card index; find out how to look up material in the current periodicals, government bulletins, etc. If you have access to the shelves, browse around some rainy day; there is no better means of acquainting yourself with the resources of the library.

Another vital point to keep in mind! Once you have launched your investigation, do not give up until you have found out what you were after. The harder the problem is and the farther afield you must go, the more you will learn on your journey.

And whenever it is feasible, try to make these pioneering adventures of yours serve a class purpose. Let the teacher know what you are accomplishing; ask his permission to summarize the results of your exploration.

Again, if you feel in yourself any strong trend carrying you towards a particular vocation, nourish it. Accept every opportunity to find out about the vocation which attracts you; to discover whether you have the aptitude and the abiding interest which are both necessary for success in whatever calling.

This is a matter of the deepest importance. You probably do not yet realize how much of the happiness of life depends upon the inner satisfactions brought about by stimulating work. Make sure, therefore, that you are headed towards a vocation that will bring you not only the rewards of money

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and position in the community, but also the far more precious contentment of spirit that comes from doing the thing you like to do.

A merely mechanical attention to class routine will not help you here. You must think for yourself; you must meditate upon your abilities and interests; you must discover what opportunities exist for giving scope to your particular personality.

From whatever angle you regard your future life, then; from the standpoint of happiness in work, or of the valuable use of leisure time, you perceive the need of taking the reins in your own hand as soon as possible.

CHAPTER XIII

PROBLEMS AND PROJECTS

1. What qualities are developed in the course of pioneering for knowledge?

2. What would you like very much to know more about? Go to the library and find out the names of several books which will give you the information you seek. Then try to get a list of magazine articles on the same subject.

3. Why is it of extreme importance that you get the habit of looking up things for yourself while you are still in school?

4. Make a list of the books you have read voluntarily for the last six months. Compare your list with those of the rest of the class.

5. Look up something you are genuinely interested in and give before the class a five-minute talk on it.

6. What are the considerations by which you should be actuated in choosing a vocation?

7. Have you come to a definite decision about which you would like to do? If not, to what extent have you narrowed your choice?

8. Why is it vitally necessary for happiness that you should choose a career that you will enjoy?

CHAPTER XIV

HOW TO STUDY

How to Go About Memory Work

THOUGH no such bitter doses of "learning by heart" are prescribed in modern schools as used to be ladled out when our grandfathers were boys, some material has still to be "conned by rote" . . . definitions, poems, and occasionally prose passages distinguished for either form or content. Whenever it is your luck to be given some selection or group of definitions to be memorized word for word, you will do well to adopt the procedure set forth in the following suggestions.

a. Try to induce in yourself a mood favorable to effective work. Resolve that you *will* learn, whatever the struggle. Have supreme confidence in your ability to master the passage. Do not be discouraged at the thought that Johnny Jones learns much more rapidly than you; consider that for all your painful slowness in memorizing, you may retain what you have learned much longer and more accurately than he.

b. Understand thoroughly what the passage means. Go over it several times in order to

familiarize yourself with the succession of ideas, and try to achieve a clear conception of the thought as a whole. Learning words as mere words is agony, besides being a woeful waste of time. When you fasten your attention, however, on the ideas represented by those same words, you will find that you are swept along on the current of thought.

c. Repeat your reading of the material as many times as you can. Strange as it may seem, a slow reading is not advisable. Read rather rapidly and repeat many times. It is well, especially in memorizing poetry, to read aloud, for in that way you register triple impressions,—on eyes, ears, and vocal chords. Don't run over the poem in a mechanical way, however; think its meaning; and as you are learning the words, strive to appreciate the imaginative and emotional appeal of the verse. Some people, also, find it very helpful to write out the words once or twice.

d. When you think you know the assignment, set aside the book and try to recall the passage unaided. And don't stop when you have once succeeded in recalling the material perfectly. Recite it at least two or three times so as to deepen the channels of association in your mind. This is what is technically called "overlearning," and it is an extremely important part of the memorizing process.

e. Divide your time so that you may give two

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or three periods (widely separated) to the business of memorizing. For example, if you have half an hour to devote to the task, give twenty minutes to the first session, say in the evening; one period of five minutes when you get up in the morning; and another five-minute period in school. This you will find far more effective than spending the whole thirty minutes at one stretch.

f. After you have got the assignment by heart, do not proceed immediately to something else. Rest a while, and let the passage have time to set. Although this suggestion may seem somewhat trivial to you, and even ridiculous, experience shows it to be of real value.

CHAPTER XIV

PROBLEMS AND PROJECTS

1. Condense the suggestions about memorizing to not more than ten terse and vigorous commandments. Learn by heart your version.
2. Why do you suppose it is worth while to get into a favorable mood before you begin to learn something by heart?
3. What happens when you try to learn something you don't understand?
4. How does it help to repeat out loud when you memorize?
5. What is meant by "overlearning"?
6. How should you divide the time at your disposal when you have a memory assignment?
7. Can you think of any reason why it is wise to allow time for a memorized passage to "set"?

CHAPTER XV

HOW TO STUDY

Particular Cases

THE general principles outlined in the last few chapters apply, of course, to all kinds of studying. But your problem—as you see it and as it confronts you day by day—is hardly ever, “How shall I learn to study?” but rather “How shall I do my geometry lesson?” or “How is that composition going to get itself done?” or perhaps, “How in the world shall I find out about the nesting habits of the red-winged blackbird?”

Therefore, in order not to leave you afloat in the upper air, clinging precariously to general principles, perhaps it would be well to make a brusque descent to earth and there to look very sharply at the situations which have a knack of cropping up day after day.

Naturally we cannot hope to mention every possible eventuality or to come to close grips with every subject. We shall have to content ourselves with examining a few of the most common problems that you are likely to find yourself faced with, and to emphasize the particular principles that apply in each case. The basic ideas set forth

in previous counsels will be repeated again and again, though in somewhat different guise perhaps. That is unavoidable. In fact, repetition from various angles is an advantage. There is no better way of crystallizing an important idea into a definite habit or attitude.

In suggesting a strategic approach to the typical situations discussed, we shall try to be as brief and as concrete as possible. No attempt, however, will be made to burden you with all the advice that could be given on any topic; only the salient and vital points will be stressed.

WRITING A COMPOSITION

1. Be sure to keep in mind the main purpose of writing—that is, making something clear and interesting to other people. You are not the only person concerned. Your public is just as important as you.

2. Choose a topic that you are genuinely interested in, and one in which you can hope to interest the class.

3. Don't start to write until you are sure you have some ideas. Your first and fundamental task is to do some thinking so that you may have ideas to communicate. This you will do in various ways—by prospecting for precious ore in the mine of your own experience, by talking with people who know more than you, by utilizing books,

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magazines, newspapers, reports, and printed matter of all kinds.

4. Having thought over and around your subject, provide yourself with a set of slips or blank cards, and jot down on each slip one topic. Perhaps also on some of the slips you may set down suggestions that occur to you for the development of the topic in question.

5. Next make up your mind what main thought you intend to bring out in the whole composition. This is absolutely essential, for otherwise you will find yourself drifting hopelessly; and in the end you will have reached no safe harbor of meaning.

6. With a definite goal in mind, work over your slips, arranging them in some effective order. Throw away those topics that do not fit into your plan.

7. Now make a rough draft of the theme, writing more or less rapidly and not stopping for corrections.

8. If possible, allow some time to elapse before going over your first draft. Come back to it fresh, and in your most critical mood. Read it aloud slowly to find out how it sounds. Watch the sentence structure especially, taking pains to avoid ambiguous or awkward constructions.

9. When you make your final copy, take particular heed of spelling, punctuation, and all the mechanical details of arrangement.

PREPARING A TALK

1. Proceed according to the first six suggestions of the previous section.

2. Then, instead of writing out your theme in full, make a pretty complete outline.

3. Memorize the main headings of this plan, and go over the outline until you feel confident that the thought structure of your talk stands out in bold relief in your memory.

4. Write out and memorize the introductory and concluding sentences so that you may begin and end on a strong note.

5. If you are inclined to be nervous, it may be just as well to put down on a small card the main headings of your talk. Do not, however, plan to use this card. Think of it simply as an extra anchor to the windward.

READING A NOVEL

Literature exists for entertainment, but the deepest and most satisfactory kind of entertainment makes an appeal to the intelligence as well as to the feelings. Some stories, of course, with their wild exaggerations of life, their absurd plots, live only to "split the ears of the groundlings." They may beguile an idle hour and then find their appropriate niche in the waste basket.

The true artist always attempts to weave a fabric that creates the illusion of life; moreover,

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he is concerned to build something that shall satisfy by its beauty of form as well as by its truth to nature. In reading a novel that has any genuine artistic merit, you must go slowly and reflect as you proceed. If in your reading you ask yourself such questions as these, you may finally reach a critical appreciation of the book.

1. *Setting.* What is the time? What the place? Is there much change of place? Is the description detailed or suggestive? Does it interfere with the story? Is it used to create atmosphere?

2. *Plot.* Is the plot unified. Does it revolve about one person or a small group? Is it rapid or slow? Complicated or simple? Is it exciting? Are there any minor plots? If so, do they contribute to the main plot? What is the climax? Does the story end shortly after the climax?

3. *Characters.* Are the characters true to life? Are they mere "types"? Are some no more than puppets? Do the main characters grow and change? How are the characters brought out—by action, description, or dialogue? Does the author appear to like some better than others? Are there many or few characters? Are all necessary to the story, or are some introduced for the sake of contrast or for other reasons?

4. *Method and Tone.* Is the story "romantic" or "realistic"? Is it interwoven with humor? Is it rollicking or grave? Is it pessimistic, cynical, or optimistic? Is it satire, farce, or extravaganza?

5. *Dialogue*. Is there much conversation? Is the dialogue bright and witty, or dull? Does it help the story or hinder?

6. *Style*. Is the style careful? distinguished? or sloppy? Does it add to the pleasure of reading, or are you quite unconscious of it?

7. *Purpose*. What is the author's purpose? Merely to tell a good story? to point a moral? to give a picture of human life? to portray character? to depict or criticize social conditions? to set forth one of life's problems?

READING A PLAY

What has been said about reading a novel is to a large extent applicable to the play. It is, however, more difficult to read a play because the dramatic form is written, not to be read, but to be acted on the stage. At best, reading is a poor substitute for seeing it performed. Unfortunately we can't see all the plays we should like to be acquainted with; consequently we must learn to make our reading as close an approximation to the real thing as possible. To this end you may find the following suggestions helpful:

1. Try to get a clear picture of the way the stage looks. If necessary, draw a rough diagram embodying the directions given.

2. Be alert for any remarks or directions which suggest the appearance of the persons in the play.

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3. Remember that (except in the case of some modern playwrights like Shaw) you have to infer the way in which the players "suit the action to the word." Try to imagine what the actors are doing as they speak their lines. Make a point occasionally of reading a play before you see it on the stage and compare the two experiences. In that way you will gradually gain the power to imagine the business appropriate to the lines.

4. Be constantly on the watch for indications of character. Everything a person says or does is likely to be of real significance, for the drama is a far more concise form of art than the novel, and the various speeches are generally packed with meaning. You must, therefore, read deliberately and vigilantly; otherwise the implications necessary for a complete understanding of the play will escape you.

THE ALGEBRA LESSON

The characteristic difficulty encountered in algebra is the solution of problems. No set of directions can be given that can be applied mechanically. The very word "problem" implies thinking, and thinking cannot be taught. These few simple suggestions will indicate the form of attack, but they will not produce persistence, power of manipulating abstract ideas, ingenuity, resourcefulness, and ability to focus what you

know upon the particular problem; and all of these qualities are necessary to the successful handling of algebraic problems.

1. The initial task is one of translating the words of the statement into symbols. First set down in algebraic notation the facts explicitly given. Then look through the statement again to see if there are any further facts which are implied. If possible, draw a diagram that will place vividly before your eyes the conditions that are stated and implied in the words of the problem.

2. Work these combinations of symbols into the equation, being sure that the two sides really balance. Look back, then, to find out whether you have used in your equation all the facts given. It is not customary to provide any more data than are absolutely necessary to the solution. If you discover, therefore, that certain data have no place in your equation, you may be reasonably sure that the satisfactory solution will not be reached.

3. In simplifying your equation, work slowly enough so as not to make mistakes in the mechanical processes. Moreover, you must not be discouraged if your original strategy fails. You may not have arranged your symbols so that possibilities of factoring are disclosed, or your method may not be applicable to this form of equation. Look over carefully the type problems worked out by the author; perhaps you will find among them

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suggestions for attacks that will lead to a resolution of the difficulty.

4. If all your attempts fail, stop. It is foolish to keep going round and round in a circle. Take up the next problem; score a few brilliant successes and then return to the problem which at first foiled your efforts. Disregarding your earlier work, launch a new assault, if possible from a somewhat different angle.

6. Finally verify your solution by checking against the original statement. Do not accept any answer until this concluding step has been taken, no matter how plausible your tentative answer may seem.

THE GEOMETRY LESSON

The assignment in geometry is ordinarily either to learn the demonstration of a theorem or to work out an original, as it is termed. Since the methods of dealing with these types of lesson are markedly different, it will be advisable to consider each type separately.

A. Learning a Theorem:

1. Read most attentively the statement of the theorem to be proved. Be sure you understand exactly what it means, and then proceed to learn it by heart.

2. Copy the diagram just as it is given in the book, letters and all.

3. Go over the proof slowly, step by step. Note carefully the reasons given as the basis for each statement.

4. If at the end your mind is in a muddled condition, you may be fairly certain that you ran off the track at some particular point in the demonstration. Go back to the beginning then, and follow each advance of the proof till you come to the point that is not clear to you. Concentrate your attention there, and move on only when you have a thorough grasp of the situation so far as it has developed up to that stage.

5. Having once understood the demonstration as given, shut your book, and with the figure you have drawn attempt to prove the proposition by yourself.

6. Then you are ready for the next step—one too important ever to be neglected. Draw a new figure, using an entirely different system of lettering; and with this work out the proof several times, paying especial heed to precision and brevity of statement. Be careful also to give a solid reason for each point of the demonstration.

7. Finally make certain that you can repeat the theorem word for word as the book gives it.

B. Doing an Original:

1. Your success with originals will depend to no small degree on how well you have marshaled in your mind the geometric knowledge you have

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obtained. The clue to the solution exists somewhere in what you have already learned. That knowledge, to be useful, however, must be arranged in some kind of system so that you may quickly run over your stock and pull out what you need when you need it. For example, you should see to it that the chief theorems dealing with congruence are bundled together in one mental pigeonhole, measurement theorems in another place, theorems that have to do with concurrence of points in still another, and so on. This classification and organization of knowledge you cannot leave till the moment of delivering battle; it is a slow process and one that you must be constantly concerned with.

2. Draw the figure which is called for and examine it in order to discover whether you can construct any lines that will make it possible to use the theorems at your disposal. Not infrequently a line or two of construction will immediately suggest the method of proof.

3. Consider what points are implied in the statement besides those explicitly given. For instance, if you know the base and area of a triangle, you can easily derive the altitude.

4. If the proof still eludes you, focus your attention on the conclusion, and work backwards. Ask yourself what conceivable conditions would bring about the result desired and then determine whether these conditions can be proved to obtain

in the special case before you. Keep on in this fashion till you have reached the conditions stated in the problem itself and then by reversing the process you have your proof.

4. Do not give up at the first apparent impasse. Try various schemes of attack; be willing to spend plenty of time thinking over the problem; and keep your temper no matter how cantankerous the proof may seem. If after several resolute onslaughts you see that you are losing ground, put the problem aside until the morning and have at it again when your mind is fresh and clear.

5. Never be too proud to fight. Remember that every time you win by your own unaided efforts, you gain so much power to deal with the other originals that lie inevitably athwart your path.

TRANSLATING INTO A FOREIGN LANGUAGE

In translating from English into a foreign language there is one thing that deserves special emphasis. That is the important but extremely difficult business of finding idioms in the foreign tongue that are equivalent to our English fashions of phrasing. It is not enough to discover literal equivalents of separate words; it is not enough even to dispose those words in sentences according to the rules of grammar. You must be

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eternally alert to observe the mannerisms of the foreign speech, those peculiarities of locution that cannot be translated literally. Perhaps these few suggestions will be of service.

1. Read through more than once the passage to be translated. Understand the meaning as a whole. Your task is to reproduce the meaning, not to set down a succession of foreign equivalents of the individual words in the English passage.

2. If your assignment is based upon some portion of the foreign text, go through the paragraphs in question very slowly, noting and writing down all the expressions which seem to have an unusual twist.

3. Whenever in the English passage you come across a turn of phrase that looks the least bit idiomatic, pause. Do not be satisfied with a literal translation. First hunt around in your own memory for an idiomatic equivalent. Failing to find anything satisfactory there, have recourse to the dictionary. With a little ingenuity and persistence, you will probably find what you seek; but in case you do not, consult the teacher.

4. Not infrequently you will do well to rephrase an English expression which you cannot at once transmute into foreign coinage. Seeing the idea in other garb, you will often be able to hit upon a foreign phrase which renders the meaning faithfully.

5. If the English sentence is very long and complicated, it is usually wise to break it up into smaller units.

6. Keep a notebook in which you enter any idiosyncrasies of phrase that you observe in your reading.

THE LABORATORY EXERCISE IN SCIENCE

Several points need consideration.

1. Read over your instructions more than once. Identify the apparatus beforehand. Be sure you understand what you are to do.

2. Have clearly in mind the object of the experiment. Otherwise you are not likely to see the things you are expected to see.

3. Follow the directions exactly. Do not think you are wiser than the instructor or that you can devise shortcuts.

4. Record all that you see, hear, taste, smell, and feel—and only that. Fiction has no place in the science notebook. Neither has inference any part in the account of the phenomena observed. Be especially on your guard against incorporating into the record ideas and information gleaned from previous observation or reading.

5. Make certain that your conclusions follow logically upon the results of the experiment. Differentiate between the inferences that may legitimately be drawn from the experiment and

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those truths you have learned from other sources. Absolutely nothing should be entered in your conclusions for which you cannot find a solid basis of fact in the actual experiment.

6. In writing up your experiment afterwards, take special pains to arrange your account neatly and to use precise, grammatical language.

STUDYING HISTORY

1. Read over what is said on pages 77 to 80 about the way to prepare a home lesson that involves reading a number of pages in a text. All you find there applies with particular force to the history lesson.

2. In this subject perhaps more than in any other, desirable results can hardly be obtained unless you realize and keep constantly alive in your mind the reasons why you are studying. After all, what is the good of reading history? Has it any value beyond helping you to pass college entrance examinations, or enabling you to look wise when some political orator invokes the name of Thomas Jefferson or implores you not to desert the policy enunciated by George Washington in his Farewell Address? No, if you study it as a medley of disconnected facts. Most decidedly yes, if you hold clearly in mind the services it can render you—these in particular:

a. History can and ought to give you some idea

of the past of the human race, the way people used to live, their institutions, their struggles, their failures and successes.

b. History can and ought to show you something of the roots of our modern civilization; it should give you a sense of the gradual way in which our present customs, attitudes, ideals, and behavior have grown up through the ages.

c. History can and ought to help you acquire the power of judging the life around you, of estimating the value of proposed changes, of determining what courses of action are most likely to result in permanent advantage.

d. History can and ought to stir your imagination with its inspiring accounts of vigorous, far-seeing, creative men and women—the great in every field, those towering figures whose labors have had so much to do with shaping the destiny of the race.

3. In your notebooks keep not only a chronological outline, but also group together the main headings under such major topics as foreign relations, educational progress, social and economic changes, political reform.

4. Be alert to notice any problems of the past which resemble the situations confronting this present generation, and try to determine whether the solutions attempted by the statesmen of bygone ages have any value for us.

5. Do not confine yourself to the discussions in

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the text. Whenever you are particularly interested in some train of events or some personage or a certain movement, consult other authorities. Supplement the account in your text by reading in two or three other books, and be willing to give a report of your investigation to the class.

HOW TO LOOK UP A TOPIC IN THE LIBRARY

You are interested, let us suppose, in looking up some matter in the library. Where shall you go for information?

1. First it would be well to consult the card index. You will probably find a number of books listed under the heading of your topic. You may also find cross references that will invite you to consult other headings.

2. It may be that there are dozens of cards listed under your topic. You haven't the time even to glance at all the books represented. How shall you distinguish what books you desire to have brought to you? Well, if you examine a card thoroughly, you will find various items of information which will help you to decide; for example, the title of the book, the author, the number of pages, the time and place of publication, and sometimes a rough summary of the contents of the book. From these data you can determine usually whether it is worth while to call for the book.

3. Having found out the resources of the library so far as books are concerned, proceed to the reference room or section. There you will consult the encyclopedias, the dictionaries of biography, the Who's Who, the Statesman's Year-book, and what other reference material is germane to the topic.

4. Then advance on the periodical room. Consult the magazine indexes, first of current publications, and then for as many years back as you consider profitable. List the most pertinent articles by title, author, volume and page of magazine, and hand your list to the attendant. Don't think you have to read everything. Use your judgment. Glance over some articles, look through others hastily, and select only the most obviously valuable to read through carefully.

5. Find out if possible whether any government publications are extant bearing on your topic. If so, look at them. You will frequently find just what you want in a government pamphlet.

6. If you are looking up a topic connected with natural history, a visit to a museum will perhaps help you more than hours spent poring over books.

7. Quite often it is well to consult comprehensive works on the general subjects under which your topic is likely to be discussed. In such books you may find a list of special references that will

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save you a good deal of time and energy. For instance, if you are looking up the Underground Railway, you would find a book like Rhodes' History of the United States extremely valuable not only for what it says about the subject, but also for the books and documents cited as references.

8. Perhaps the topic is one for which newspapers could be profitably consulted. In that case, find out what newspapers are kept on file, and run through those that are likely to aid you.

9. If you get into water too deep for you, confer with the library attendant. He (or as is more probable, she) is there to help you. She can frequently ferret out in a moment material which you would be a long time finding. Don't depend on her for the things you can do perfectly well yourself, but remember that she is there to serve you if you should happen to stroll into a blind alley.

10. Take notes only on that part of your reading which you can use. Try to acquire skill in judging books and articles rapidly to determine their value for the work in hand. Use indexes, tables of contents, headings, the beginning sentences of paragraphs as guides to the possible usefulness of the material. It is as important to know what not to read as what should be carefully and slowly perused.

TAKING AN EXAMINATION

Dies irae, dies illa
Solvat saeculum in favilla.

I. In *Philosophy 4*, a most interesting story of college life, Owen Wister tells of two young scapegraces who attained high grades in an examination though they had spent the previous day in uproarious merrymaking. Their tutor, a notorious grind, was utterly at loss to explain why he received a mark appreciably lower. Even if this story is founded upon an actual episode, it would be extremely dangerous to use it as a basis for generalization. The spoils in this kind of combat, as in every other, go in the vast majority of cases to the best prepared. Of course, we have to make a large allowance for native ability; but, after all, the possession of brains is one extremely important (if not the most vital) element in preparedness. Assuming intelligence, then, how shall we get ready for the examination?

a. The fundamental work should be distributed over the whole term. You cannot make up in one hectic night for protracted idleness, no matter how many wet towels you wrap around your head, nor how many cups of strong coffee you imbibe. You should have a neat, carefully arranged summary of the main points of the course in your notebook. You should be sure you have under-

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stood the significant data of the course at the time they are taken up in class. If the course involves problems, you should see to it that you have acquired skill in handling each type of problem. Above all, you should try to achieve a bird's-eye view of the whole field so that you thoroughly appreciate the relation of part to part, and of the various parts to the whole. And all this cannot be left to the last moment.

b. However faithful you have been, you will still feel the need of reviewing. Do not leave this to the last night. Start in a week ahead and review slowly and methodically, paying special attention to the salient points. Try to get the material in perspective, to build up a picture of the subject as a whole. Read over your notes several times, observing those parts that present the greatest difficulty, and come back to them for special treatment. It may not be inadvisable to go through your text book hastily to discover whether there are any sections that require a careful reperusal.

c. Do not burn the midnight oil the night before the examination. A good sleep is of much greater value than frantic endeavors to cram at the last moment. In fact you should plan your time for a week ahead so that you get an unusual amount of sleep, for what you will need above all is a smoothly working mental mechanism. Keep in good condition by taking plenty of exercise and

by carefully avoiding any accident to your digestive system.

d. Remember that worry does no good. On the contrary, it produces in the blood toxins which may seriously impair your ability to come through the ordeal successfully. Make up your mind that you are going to hit the examination between the eyes. Go into the examination room serenely confident and let nothing disturb your absolute trust in your own powers. Then whatever happens, you have done your best.

e. If possible, obtain copies of papers given in previous years. Do not content yourself, however, with reading them over, but arrange conditions as nearly similar as possible to those of the coming test, and do a few typical papers as well as you can. Thus you may find out where your weakness lies and you will be in a position to take remedial measures.

II. The examination is before you. You have provided yourself with a well-filled fountain pen and a couple of sharpened pencils so as to be ready for any emergency. What next?

a. Read the whole paper through. Note those questions which you can answer easily. Determine in a general way how much time you can safely devote to each question, leaving a margin at the end for revision.

b. First answer those questions that can be handled quickly and easily. In the meantime your

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unconscious mind will be occupied more or less with the harder problems. If a happy thought concerning these should flash across your mind, jot it down for future reference.

c. Read each question several times most carefully. Before you begin to write, be absolutely certain that you understand what it means.

d. Answer the questions concisely and to the point. Do not expect to lay up treasures in heaven by supplying information not called for. And above all, beware of vain repetition, of filling up white space with barren verbiage. Eschew fine writing, do not allow a simple thought to strut about in gorgeous plumes. Your answers should be brief and explicit. There is probably nothing that so enrages examiners as the trick which some people have of going all around Robin Hood's barn in answering a simple question.

e. Write neatly and legibly. This direction may seem trivial, but it is in point of fact extremely important. The person who reads your paper will be in no mood to make light of sloppy penmanship or confused arrangement.

f. Unless a more summary method is expressly indicated, employ the complete sentence form. Clear, coherent, vigorous English creates a markedly favorable impression, and may do much to make up for failure in some other direction.

g. In the case of questions that demand a somewhat complicated answer, make out first a topical

outline. This involves no loss of time in the end, for you will find that the writing of the final answer goes much more rapidly if you have an outline to follow. It is helpful also in such cases to arrange your answer according to some sort of logical outline plan with numerically marked divisions and subdivisions so as to show the relation of part to part.

h. Answer every question required. This means that you must not spend so much time elaborating one answer that you have none left for another.

i. Do not indite any heartrending appeals for special consideration. Such petitions are always a confession of weakness and tend to injure you in the eyes of the instructor.

j. Always leave sufficient time to read your paper through. You will almost invariably discover silly errors which you will be glad to strike out of the record. You will probably also find awkward sentences to revise, spelling to mend, and punctuation to reconsider.

CHAPTER XVI

HOW TO STUDY

A Final Word

AT the heart of this rather long discussion lies one idea, which forms the basis of all the numerous suggestions given. Study means work—work on your part. When all is said and done, your only real teacher is yourself. Wise men have always realized the folly of expecting in this world something for nothing. No teacher (though he be gifted with the tongues of men and angels) can give you learning. He can present merely the opportunity to learn. The actual work must be done by you.

The consequence of this idea is equally plain and inevitable. You are the active agent, you—not the teacher. You must do the attacking. you must assume control of the campaign, if you expect any lasting results from the so-called educative process. Your aim should be, then, not only to learn the things assigned in the class-room, but also to learn how to learn. Your goal is not reached until you have gained the power to go ahead by yourself, until you have made “the teacher” unnecessary.

