

Chapter 1 : Art - Wikipedia

Assessment and the Variety of Its Forms. A Report Prepared for the Task Force on Planning and Quality Assessment of the South Carolina Commission on Higher Education.

Katie worked in that office for almost four years. He passed away in We went for the movie yesterday. Three years ago, I studied at the Canada University. Past Continuous Tense This form of tense indicates activities that have already happened in the past and have been completed before the time of mention. He was washing the dishes, while she was cooking dinner. I was working at 11p. We were playing football when it started to rain. She was reading a thriller novel when I called her. What were you doing when Sam arrived? I was walking down the street yesterday when the police van was patrolling the city. Past Perfect Tense This tense refers to a non-continuous action that was already completed in the past. I had never seen such a beautiful before. She understood the movie only because she had read the book. Clara had never been to a club before last night. I had been playing the guitar all morning. I had been sleeping all the way from the beginning of the class. He had been trying to call her. Until this year, Neha had been going to a village school. The baby had been crying out loud for minutes when her mother fed her. Future Tense Simple Future Tense This tense is used for those sentences which refer to the actions which will occur later, in future. This requires a future tense auxiliary verb even though the verb would be unmarked. You will be done before me. She will not come tomorrow. Will you come to play with me after school? I will keep in touch with you. I will reach home by 7p. He will stay with us for 3 days. Future Continuous Tense This tense defines those acts which will be continued at a future point of time. In order to form a future continuous tense sentence, a future auxiliary verb is required followed by a main verb that ends with -ing. We assume that our representative will be winning the elections that are to be held at the end of April. Today, she will be walking all the way to her house from her office. I will be watching the new movie next week. By this time tomorrow, I will be at home watching T. Future Perfect Tense This tense is used to express an act that is predicted to be finished within a certain span of time in the future. You will have left for London by the time this bridge gets renewed. Calvin will have gone by the time you reach there by bus. I will have walked 15 kms by this time. How long will it have been since we were here together? Future Perfect Continuous Tense This tense form indicates an action that is continuous and, at some point in the future, it will be completed. Next Saturday, I will have been working on this assignment for three years. Tomorrow, at this time, I shall have been playing cricket since morning. I will have been studying English for two hours by the time you arrive here. Tenses are critical to sensible and flawless language. They help you convey your ideas clearly by way of words. They help indicate the time of the statement and provide the reader with a crystal-clear picture of incidents. With mere practice, you will be able to grab all the concepts of the correct usage of the tenses. [Comment On This Article.](#)

Chapter 2 : Biodiversity - Wikipedia

The Bible, as a unity in diversity, expresses its unique message in a rich variety of literary forms. The literature of the Bible is an aesthetically beautiful interpretation of human experience from a divine perspective.

Creating the human race in his own image. God inscribed in the humanity of man and woman the vocation, and thus the capacity and responsibility, of love and communion. Male and female he created them, and he blessed them and named them Man when they were created. It especially concerns affectivity, the capacity to love and to procreate, and in a more general way the aptitude for forming bonds of communion with others. Physical, moral, and spiritual difference and complementarity are oriented toward the goods of marriage and the flourishing of family life. The harmony of the couple and of society depends in part on the way in which the complementarity, needs, and mutual support between the sexes are lived out. The virtue of chastity therefore involves the integrity of the person and the integrality of the gift. The integrity of the person The chaste person maintains the integrity of the powers of life and love placed in him. This integrity ensures the unity of the person; it is opposed to any behavior that would impair it. It tolerates neither a double life nor duplicity in speech. The alternative is clear: Man gains such dignity when, ridding himself of all slavery to the passions, he presses forward to his goal by freely choosing what is good and, by his diligence and skill, effectively secures for himself the means suited to this end. One can never consider it acquired once and for all. It presupposes renewed effort at all stages of life. It is also a gift from God, a grace, a fruit of spiritual effort. Under its influence, chastity appears as a school of the gift of the person. Self-mastery is ordered to the gift of self. It shows the disciple how to follow and imitate him who has chosen us as his friends, who has given himself totally to us and allows us to participate in his divine estate. Chastity is a promise of immortality. Whether it develops between persons of the same or opposite sex, friendship represents a great good for all. It leads to spiritual communion. The various forms of chastity All the baptized are called to chastity. The Christian has "put on Christ," the model for all chastity. At the moment of his Baptism, the Christian is pledged to lead his affective life in chastity. Some profess virginity or consecrated celibacy which enables them to give themselves to God alone with an undivided heart in a remarkable manner. Others live in the way prescribed for all by the moral law, whether they are married or single. There are three forms of the virtue of chastity: We do not praise any one of them to the exclusion of the others. This is what makes for the richness of the discipline of the Church. They should see in this time of testing a discovery of mutual respect, an apprenticeship in fidelity, and the hope of receiving one another from God. They should reserve for marriage the expressions of affection that belong to married love. They will help each other grow in chastity. Offenses against chastity Lust is disordered desire for or inordinate enjoyment of sexual pleasure. Sexual pleasure is morally disordered when sought for itself, isolated from its procreative and unitive purposes. It is gravely contrary to the dignity of persons and of human sexuality which is naturally ordered to the good of spouses and the generation and education of children. Moreover, it is a grave scandal when there is corruption of the young. It offends against chastity because it perverts the conjugal act, the intimate giving of spouses to each other. It does grave injury to the dignity of its participants actors, vendors, the public , since each one becomes an object of base pleasure and illicit profit for others. It immerses all who are involved in the illusion of a fantasy world. It is a grave offense. Civil authorities should prevent the production and distribution of pornographic materials. The one who pays sins gravely against himself: It usually involves women, but also men, children, and adolescents The latter two cases involve the added sin of scandal. While it is always gravely sinful to engage in prostitution, the imputability of the offense can be attenuated by destitution, blackmail, or social pressure. It does injury to justice and charity. Rape deeply wounds the respect, freedom, and physical and moral integrity to which every person has a right. It causes grave damage that can mark the victim for life. It is always an intrinsically evil act. Graver still is the rape of children committed by parents incest or those responsible for the education of the children entrusted to them. Chastity and homosexuality Homosexuality refers to relations between men or between women who experience an exclusive or predominant sexual attraction toward persons of the same sex. It has taken a great variety of forms through the

centuries and in different cultures. Its psychological genesis remains largely unexplained. Basing itself on Sacred Scripture, which presents homosexual acts as acts of grave depravity, tradition has always declared that "homosexual acts are intrinsically disordered. They close the sexual act to the gift of life. They do not proceed from a genuine affective and sexual complementarity. Under no circumstances can they be approved. This inclination, which is objectively disordered, constitutes for most of them a trial. They must be accepted with respect, compassion, and sensitivity. Every sign of unjust discrimination in their regard should be avoided. By the virtues of self-mastery that teach them inner freedom, at times by the support of disinterested friendship, by prayer and sacramental grace, they can and should gradually and resolutely approach Christian perfection. In marriage the physical intimacy of the spouses becomes a sign and pledge of spiritual communion. Marriage bonds between baptized persons are sanctified by the sacrament. It is realized in a truly human way only if it is an integral part of the love by which a man and woman commit themselves totally to one another until death. Tobias began by saying, "Blessed are you, O God of our fathers. You made Adam, and for him you made his wife Eve as a helper and support. From the two of them the race of mankind has sprung. Grant that she and I may find mercy and that we may grow old together. Therefore, the spouses do nothing evil in seeking this pleasure and enjoyment. They accept what the Creator has intended for them. At the same time, spouses should know how to keep themselves within the limits of just moderation. The conjugal love of man and woman thus stands under the twofold obligation of fidelity and fecundity. They are no longer two; from now on they form one flesh. The covenant they freely contracted imposes on the spouses the obligation to preserve it as unique and indissoluble. Through conjugal chastity, they bear witness to this mystery before the world. John Chrysostom suggests that young husbands should say to their wives: I have taken you in my arms, and I love you, and I prefer you to my life itself. For the present life is nothing, and my most ardent dream is to spend it with you in such a way that we may be assured of not being separated in the life reserved for us. I place your love above all things, and nothing would be more bitter or painful to me than to be of a different mind than you. A child does not come from outside as something added on to the mutual love of the spouses, but springs from the very heart of that mutual giving, as its fruit and fulfillment. So the Church, which is "on the side of life," teaches that "it is necessary that each and every marriage act remain ordered per se to the procreation of human life. They will fulfill this duty with a sense of human and Christian responsibility. For just reasons, spouses may wish to space the births of their children. It is their duty to make certain that their desire is not motivated by selfishness but is in conformity with the generosity appropriate to responsible parenthood. Moreover, they should conform their behavior to the objective criteria of morality: When it is a question of harmonizing married love with the responsible transmission of life, the morality of the behavior does not depend on sincere intention and evaluation of motives alone; but it must be determined by objective criteria, criteria drawn from the nature of the person and his acts criteria that respect the total meaning of mutual self-giving and human procreation in the context of true love; this is possible only if the virtue of married chastity is practiced with sincerity of heart. In contrast, "every action which, whether in anticipation of the conjugal act, or in its accomplishment, or in the development of its natural consequences, proposes, whether as an end or as a means, to render procreation impossible" is intrinsically evil: This leads not only to a positive refusal to be open to life but also to a falsification of the inner truth of conjugal love, which is called upon to give itself in personal totality. The difference, both anthropological and moral, between contraception and recourse to the rhythm of the cycle. In this capacity it is legitimate for it to intervene to orient the demography of the population. This can be done by means of objective and respectful information, but certainly not by authoritarian, coercive measures. The state may not legitimately usurp the initiative of spouses, who have the primary responsibility for the procreation and education of their children. They dissociate the sexual act from the procreative act. The act which brings the child into existence is no longer an act by which two persons give themselves to one another, but one that "entrusts the life and identity of the embryo into the power of doctors and biologists and establishes the domination of technology over the origin and destiny of the human person. Such a relationship of domination is in itself contrary to the dignity and equality that must be common to parents and children. Only respect for the link between the meanings of the conjugal act and respect for the unity of the human being make possible procreation in conformity with the

dignity of the person. The "supreme gift of marriage" is a human person. A child may not be considered a piece of property, an idea to which an alleged "right to a child" would lead. In this area, only the child possesses genuine rights: They can give expression to their generosity by adopting abandoned children or performing demanding services for others.

Chapter 3 : Aristotle's Metaphysics (Stanford Encyclopedia of Philosophy)

Catenative verbs join with other verbs to form a chain or series. Copular verbs link the subject of a sentence to its complement. Then there are performative verbs, mental-state verbs, prepositional verbs, iteratives, and reporting verbs.

But this does not mean the branch of philosophy that should be studied first. Rather, it concerns issues that are in some sense the most fundamental or at the highest level of generality. Rather, his description involves three things: A study of *x qua y*, then, is a study of *x* that concerns itself solely with the *y* aspect of *x*. Rather it is a study of being, or better, of beings—of things that can be said to be—that studies them in a particular way: Of course, first philosophy is not the only field of inquiry to study beings. Natural science and mathematics also study beings, but in different ways, under different aspects. The natural scientist studies them as things that are subject to the laws of nature, as things that move and undergo change. That is, the natural scientist studies things *qua movable*. The mathematician studies things *qua countable and measurable*. The metaphysician, on the other hand, studies them in a more general and abstract way—*qua beings*. So first philosophy studies the causes and principles of beings *qua beings*. We will explain this connection in Section 3 below. Whereas natural science studies objects that are material and subject to change, and mathematics studies objects that although not subject to change are nevertheless not separate from *being*. Characteristic of these perplexities, he says, is that they tie our thinking up in knots. They include the following, among others: Are sensible substances the only ones that exist, or are there others besides them? Is it kinds or individuals that are the elements and principles of things? And if it is kinds, which ones: Is there a cause apart from matter? Is there anything apart from material compounds? Are the principles limited, either in number or in kind? Are the principles of perishable things themselves perishable? Are the principles universal or particular, and do they exist potentially or actually? Are mathematical objects numbers, lines, figures, points substances? If they are, are they separate from or do they always belong to sensible things? But it is not always clear precisely how he resolves them, and it is possible that Aristotle did not think that the *Metaphysics* contains definitive solutions to all of these perplexities. According to this account, beings can be divided into ten distinct categories. Although Aristotle never says so, it is tempting to suppose that these categories are mutually exclusive and jointly exhaustive of the things there are. They include substance, quality, quantity, and relation, among others. Of these categories of beings, it is the first, substance *ousia*, to which Aristotle gives a privileged position. Substances are unique in being independent things; the items in the other categories all depend somehow on substances. That is, qualities are the qualities of substances; quantities are the amounts and sizes that substances come in; relations are the way substances stand to one another. Each member of a non-substance category thus stands in this inherence relation as it is frequently called to some substance or other—color is always found in bodies, knowledge in the soul. Neither whiteness nor a piece of grammatical knowledge, for example, is capable of existing on its own. Each requires for its existence that there be some substance in which it inheres. In addition to this fundamental inherence relation across categories, Aristotle also points out another fundamental relation that obtains between items within a single category. So the genus *e*. The same holds in non-substance categories. There has been considerable scholarly dispute about these particulars in non-substance categories. For more detail, see the supplementary document: Each category thus has the structure of an upside-down tree. The individuals in the category of substance play a special role in this scheme. Indeed, Aristotle offers an argument 2a35–2b7 to establish the primary substances as the fundamental entities in this ontology. For these secondary substances are just the ways in which the primary substances are fundamentally classified within the category of substance. As for the members of non-substance categories, they too depend for their existence on primary substances. A universal in a non-substance category, *e*. Similarly, particulars in non-substance categories although there is not general agreement among scholars about what such particulars might be cannot exist on their own. The Role of Substance in the Study of Being Qua Being The Categories leads us to expect that the study of being in general being qua being will crucially involve the study of substance, and when we turn to the *Metaphysics* we are not disappointed. As we noted above, metaphysics or, first philosophy is the science which studies being

qua being. In this respect it is unlike the specialized or departmental sciences, which study only part of being only some of the things that exist or study beings only in a specialized way e. So the universal science of being qua being appears to founder on an equivocation: There are dining tables, and there are tide tables. A dining table is a table in the sense of a smooth flat slab fixed on legs; a tide table is a table in the sense of a systematic arrangement of data in rows and columns. Hence it would be foolish to expect that there is a single science of tables, in general, that would include among its objects both dining tables and tide tables. Neither of these has a single definition that applies uniformly to all cases: Not all of these are healthy in the same sense. Exercise is healthy in the sense of being productive of health; a clear complexion is healthy in the sense of being symptomatic of health; a person is healthy in the sense of having good health. But notice that these various senses have something in common: Other things are considered healthy only in so far as they are appropriately related to things that are healthy in this primary sense. The beings in the primary sense are substances; the beings in other senses are the qualities, quantities, etc. But a horse is a being in the primary sense—“it is a substance”—whereas the color white a quality is a being only because it qualifies some substance. An account of the being of anything that is, therefore, will ultimately have to make some reference to substance. Hence, the science of being qua being will involve an account of the central case of beings—“substances. Thus, first philosophy must also concern itself with the principle of non-contradiction PNC: This, Aristotle says, is the most certain of all principles, and it is not just a hypothesis. It cannot, however, be proved, since it is employed, implicitly, in all proofs, no matter what the subject matter. It is a first principle, and hence is not derived from anything more basic. What, then, can the science of first philosophy say about the PNC? Those who would claim to deny the PNC cannot, if they have any beliefs at all, believe that it is false. For one who has a belief must, if he is to express this belief to himself or to others, say something—he must make an assertion. He must, as Aristotle says, signify something. But the very act of signifying something is possible only if the PNC is accepted. Without accepting the PNC, one would have no reason to think that his words have any signification at all—they could not mean one thing rather than another. So anyone who makes any assertion has already committed himself to the PNC. One might have thought that this question had already been answered in the *Categories*. This would seem to provide us with both examples of, and criteria for being, primary substances. He does not seem to doubt that the clearest examples of substances are perceptible ones, but leaves open the question whether there are others as well. Before answering this question about examples, however, he says that we must first answer the question about criteria: But even if we know that something is a substance, we must still say what makes it a substance—“what the cause is of its being a substance. This is the question to which Aristotle next turns. To answer it is to identify, as Aristotle puts it, the substance of that thing. Presumably, this means that if x is a substance, then the substance of x might be either i the essence of x, or ii some universal predicated of x, or iii a genus that x belongs to, or iv a subject of which x is predicated. This characterization of a subject is reminiscent of the language of the *Categories*, which tells us that a primary substance is not predicated of anything else, whereas other things are predicated of it. Candidate iv thus seems to reiterate the *Categories* criterion for being a substance. But there are two reasons to be wary of drawing this conclusion. First, whereas the subject criterion of the *Categories* told us that substances were the ultimate subjects of predication, the subject criterion envisaged here is supposed to tell us what the substance of something is. So what it would tell us is that if x is a substance, then the substance of x—“that which makes x a substance”—is a subject that x is predicated of. Second, as his next comment makes clear, Aristotle has in mind something other than this *Categories* idea. For the subject that he here envisages, he says, is either matter or form or the compound of matter and form. To appreciate the issues Aristotle is raising here, we must briefly compare his treatment of the notion of a subject in the *Physics* with that in the *Categories*. In the *Categories*, Aristotle was concerned with subjects of predication: In the *Physics*, his concern is with subjects of change: But there is an obvious connection between these conceptions of a subject, since a subject of change must have one predicate belonging to it at one time that does not belong to it at another time. Subjects of change, that is, are also subjects of predication. The converse is not true: In the *Categories*, individual substances a man, a horse were treated as fundamental subjects of predication. They were also understood, indirectly, as subjects of change. These are changes in which substances move, or alter, or grow.

Chapter 4 : All Types Of Poems - Poetry Forms, Definitions and Examples

variety - a category of things distinguished by some common characteristic or quality; "sculpture is a form of art"; "what kinds of desserts are there?" kind, sort, form category - a general concept that marks divisions or coordinations in a conceptual scheme.

In the perspective of the history of art, [9] artistic works have existed for almost as long as humankind: However, there are many other colloquial uses of the word, all with some relation to its etymology. Artistic works may serve practical functions, in addition to their decorative value. Over time, philosophers like Plato , Aristotle , Socrates and Kant , among others, questioned the meaning of art. Socrates says that poetry is inspired by the muses , and is not rational. In *Ion* , Socrates gives no hint of the disapproval of Homer that he expresses in the *Republic*. The forms also differ in their object of imitation. Comedy, for instance, is a dramatic imitation of men worse than average; whereas tragedy imitates men slightly better than average. Lastly, the forms differ in their manner of imitation—through narrative or character, through change or no change, and through drama or no drama. Within this latter sense, the word art may refer to several things: The creative arts art as discipline are a collection of disciplines which produce artworks art as objects that are compelled by a personal drive art as activity and convey a message, mood, or symbolism for the perceiver to interpret art as experience. Works of art can be explicitly made for this purpose or interpreted on the basis of images or objects. For some scholars, such as Kant , the sciences and the arts could be distinguished by taking science as representing the domain of knowledge and the arts as representing the domain of the freedom of artistic expression. Likewise, if the skill is being used in a commercial or industrial way, it may be considered commercial art instead of fine art. On the other hand, crafts and design are sometimes considered applied art. Some art followers have argued that the difference between fine art and applied art has more to do with value judgments made about the art than any clear definitional difference. The purpose of works of art may be to communicate ideas, such as in politically, spiritually, or philosophically motivated art; to create a sense of beauty see aesthetics ; to explore the nature of perception; for pleasure; or to generate strong emotions. The purpose may also be seemingly nonexistent. The nature of art has been described by philosopher Richard Wollheim as "one of the most elusive of the traditional problems of human culture". Art as mimesis has deep roots in the philosophy of Aristotle. Collingwood advanced the idealist view that art expresses emotions, and that the work of art therefore essentially exists in the mind of the creator. More recently, thinkers influenced by Martin Heidegger have interpreted art as the means by which a community develops for itself a medium for self-expression and interpretation. Art as we have generally understood it is a European invention barely two hundred years old. During the Romantic period , art came to be seen as "a special faculty of the human mind to be classified with religion and science". Sculptures, cave paintings , rock paintings and petroglyphs from the Upper Paleolithic dating to roughly 40,000 years ago have been found, [29] but the precise meaning of such art is often disputed because so little is known about the cultures that produced them. The oldest art objects in the world—“a series of tiny, drilled snail shells about 75,000 years old”—were discovered in a South African cave. Each of these centers of early civilization developed a unique and characteristic style in its art. Because of the size and duration of these civilizations, more of their art works have survived and more of their influence has been transmitted to other cultures and later times. Some also have provided the first records of how artists worked. For example, this period of Greek art saw a veneration of the human physical form and the development of equivalent skills to show musculature, poise, beauty, and anatomically correct proportions. Nevertheless, a classical realist tradition persisted in small Byzantine works, and realism steadily grew in the art of Catholic Europe. It reads "Mahmud Khan son of Abdulhamid is forever victorious". The Great Mosque of Kairouan in Tunisia, also called the Mosque of Uqba, is one of the finest, most significant and best preserved artistic and architectural examples of early great mosques. Dated in its present state from the 9th century, it is the ancestor and model of all the mosques in the western Islamic lands. India and Tibet saw emphasis on painted sculptures and dance, while religious painting borrowed many conventions from sculpture and tended to bright contrasting colors with emphasis on outlines. China saw the flourishing of many

art forms: Chinese styles vary greatly from era to era and each one is traditionally named after the ruling dynasty. So, for example, Tang dynasty paintings are monochromatic and sparse, emphasizing idealized landscapes, but Ming dynasty paintings are busy and colorful, and focus on telling stories via setting and composition. Woodblock printing became important in Japan after the 17th century. This led to Romantic rejections of this in favor of pictures of the emotional side and individuality of humans, exemplified in the novels of Goethe. The late 19th century then saw a host of artistic movements, such as academic art , Symbolism , impressionism and fauvism among others. Thus the parameters of impressionism , Expressionism , Fauvism , Cubism , Dadaism , Surrealism , etc. Increasing global interaction during this time saw an equivalent influence of other cultures into Western art. Thus, Japanese woodblock prints themselves influenced by Western Renaissance draftsmanship had an immense influence on impressionism and subsequent development. Later, African sculptures were taken up by Picasso and to some extent by Matisse. Similarly, in the 19th and 20th centuries the West has had huge impacts on Eastern art with originally western ideas like Communism and Post-Modernism exerting a powerful influence. Adorno said in , "It is now taken for granted that nothing which concerns art can be taken for granted any more: Furthermore, the separation of cultures is increasingly blurred and some argue it is now more appropriate to think in terms of a global culture, rather than of regional ones. He argues that art is not only a way of expressing the element of truth in a culture, but the means of creating it and providing a springboard from which "that which is" can be revealed. Each time a new artwork is added to any culture, the meaning of what it is to exist is inherently changed. Forms, genres, media, and styles

Main article: The arts

The creative arts are often divided into more specific categories, typically along perceptually distinguishable categories such as media , genre, styles , and form. It covers the methods adopted by the artist and the physical composition of the artwork, primarily non-semantic aspects of the work i. Form may also include visual design principles , such as arrangement, balance , contrast , emphasis , harmony , proportion , proximity , and rhythm. Philosophers almost universally reject this view and hold that the properties and aesthetics of art extend beyond materials, techniques, and form. Some authors refer to subject matter and content "i. Its restrictive interpretation is "socially unhealthy, philosophically unreal, and politically unwise". However, in other cases historical and material conditions may predominate, such as religious and philosophical convictions, sociopolitical and economic structures, or even climate and geography. Art criticism continues to grow and develop alongside art. Art can also simply refer to the developed and efficient use of a language to convey meaning with immediacy and or depth. Art can be defined as an act of expressing feelings, thoughts, and observations. A common view is that the epithet "art", particular in its elevated sense, requires a certain level of creative expertise by the artist, whether this be a demonstration of technical ability, an originality in stylistic approach, or a combination of these two. Traditionally skill of execution was viewed as a quality inseparable from art and thus necessary for its success; for Leonardo da Vinci , art, neither more nor less than his other endeavors, was a manifestation of skill. Emin slept and engaged in other activities in her bed before placing the result in a gallery as work of art. Hirst came up with the conceptual design for the artwork but has left most of the eventual creation of many works to employed artisans. However, there are many modernist and contemporary artists who continue to excel in the skills of drawing and painting and in creating hands-on works of art. Spain, late 10th century

Art has had a great number of different functions throughout its history, making its purpose difficult to abstract or quantify to any single concept. This does not imply that the purpose of Art is "vague", but that it has had many unique, different reasons for being created. Some of these functions of Art are provided in the following outline. In this sense, Art, as creativity, is something humans must do by their very nature i. Art at this level is not an action or an object, but an internal appreciation of balance and harmony beauty , and therefore an aspect of being human beyond utility. Imitation, then, is one instinct of our nature. Persons, therefore, starting with this natural gift developed by degrees their special aptitudes, till their rude improvisations gave birth to Poetry. This experience may often come unmotivated, as one appreciates art, music or poetry. The most beautiful thing we can experience is the mysterious. It is the source of all true art and science. Art provides a means to express the imagination in non-grammatic ways that are not tied to the formality of spoken or written language. Unlike words, which come in sequences and each of which have a definite meaning, art provides a

range of forms, symbols and ideas with meanings that are malleable. They furnish an aesthetic idea, which serves the above rational idea as a substitute for logical presentation, but with the proper function, however, of animating the mind by opening out for it a prospect into a field of kindred representations stretching beyond its ken. In many cultures, art is used in rituals, performances and dances as a decoration or symbol. While these often have no specific utilitarian motivated purpose, anthropologists know that they often serve a purpose at the level of meaning within a particular culture. This meaning is not furnished by any one individual, but is often the result of many generations of change, and of a cosmological relationship within the culture. These may be to bring about political change, to comment on an aspect of society, to convey a specific emotion or mood, to address personal psychology, to illustrate another discipline, to with commercial arts sell a product, or simply as a form of communication. Art, at its simplest, is a form of communication. As most forms of communication have an intent or goal directed toward another individual, this is a motivated purpose. Illustrative arts, such as scientific illustration, are a form of art as communication. Maps are another example. However, the content need not be scientific. Emotions, moods and feelings are also communicated through art. Art may seek to bring about a particular emotion or mood, for the purpose of relaxing or entertaining the viewer. This is often the function of the art industries of Motion Pictures and Video Games. Art for political change. One of the defining functions of early twentieth-century art has been to use visual images to bring about political change. Art movements that had this goalâ€” Dadaism , Surrealism , Russian constructivism , and Abstract Expressionism , among othersâ€”are collectively referred to as the avante-garde arts. By contrast, the realistic attitude, inspired by positivism, from Saint Thomas Aquinas to Anatole France, clearly seems to me to be hostile to any intellectual or moral advancement. I loathe it, for it is made up of mediocrity, hate, and dull conceit. It is this attitude which today gives birth to these ridiculous books, these insulting plays. Unlike the avant-garde movements, which wanted to erase cultural differences in order to produce new universal values, contemporary art has enhanced its tolerance towards cultural differences as well as its critical and liberating functions social inquiry, activism, subversion, deconstruction While similar to art for political change, subversive or deconstructivist art may seek to question aspects of society without any specific political goal.

The aim of this paper is to present the variety of landslide forms in Slovenia and its immediate NW surroundings triggered over the last 3 decades in the frame of 4th World Landslide Forum Post-Forum Study Tour.

Dance forms, a continuation of a tradition unbroken since the beginnings of recorded music history, were most characteristically composed in pairs, although single dances as well as embryonic suites of three or more dances appeared. The pairs usually consisted of pieces in contrastingâ€¦ Principles of musical form Music exists in time; as an aesthetician, Susanne K. The frustration or fulfillment of such expectations and the resulting tensions and releases are basic to most musical works. Musical form depends, therefore, on the disposition of certain structural units successively in time. The basic principles can be discerned from a brief consideration of melody, which may be defined as an organized succession of musical tones. This succession of tones consists of component parts, structural units, the principal of which is the phrase â€”a complete musical utterance, roughly corresponding to what can be sung or played in one breath or played with a single stroke of the bow. A melody, then, ordinarily consists of a succession of phrases, in which there may occur repetition the same phrase repeated, contrast a completely different phrase, or variation the phrase altered, but in such a way that its identity remains perceptible. The relation between these component phrases is important for form. Some writers, pressing the analogy between music and language, also distinguish larger groupings of phrases: Most musical forms are thus not only additive but also hierarchical: A melodic entity that functions as an element in a larger whole is called a theme. Coherence may be produced by the use of a motive or figure, i. But whereas the motive is usually characterized by a striking interval or rhythmic arrangement, the figure consists of entirely conventional elements a scale segment, notes of a chord, etc. Finally, coherence may also be achieved by the consistent use of a rhythmic pattern. A few examples will serve to illustrate these points. The various phrases have been identified by slurs phrase marks and by lowercase letters the exponential numbers designate variations, whereas larger groupings are designated by capital letters. This four-phase arrangement with statement, repetition here with variation at the cadence, contrast, and restatement is extremely common in the traditional and art music of the West. Other schemes based on repetition and contrast abound. Here the scheme is: This common arrangement is known as three-part form. The phrase structure here is a b c d, so that there is no repetitive plan. Such a melody is said to be through-composed. In some through-composed melodies a rhythmic pattern may appear throughout to promote coherence. Other elements contribute to formal organization in music. Among those having solely to do with pitch are range or registerâ€”whether most of the activity is high, low, or in the middle, or combinations of these, and whether the range of pitches used is large or small; types of melodic motion, whether conjunct i. Among the harmonic aspects, there is key, or tonality set of interrelated notes and chords, based on a major or minor scale, whereby the reassertion of a key following the intervention of other keys may produce an effect akin to the restatement of a phrase after a contrasting one has been heard; in this respect, cadences sections giving the impression of conclusion are of crucial importance in defining key. Still other factors include the use of dynamics loud and soft; timbre, or tone colour, especially in the employment of unusual instruments or combinations of instruments; texture, whether monophonic consisting of a single melodic line or polyphonic many-voiced, be it contrapuntal having simultaneous independent melodic lines or homophonic one voice leading melodically, supported by chordal procedures; and, in vocal music, whether the text is set syllabically one note to a syllable or melismatically many notes to a syllable. Formal types Four basic types of musical forms are distinguished in ethnomusicology: The following discussion deals first with Western and then with non-Western music. Iterative and reverting types Iterative types, not common in Western music, may be found in the recitation tones of Gregorian chant, in which, for example, each line of a psalm is sung to the same melodic formula. Far more common, however, are reverting types. In the Middle Ages there existed the fixed forms used in songs, such as the French ballade a a b, virelai A b b a A, and rondeau A B a A a b A B, the Italian ballata A b b a A and the German bar form a a b, where the patterns of repetition and contrast correspond to poetic forms. In the representations of the reverting types in songs,

lowercase letters refer to the same music set to different words, while capital letters indicate that both text and music are the same. Since the Baroque period c. A variety of binary form particularly prominent in the dances of the 18th century is the rounded binary form, the two sections of which are a and b a i. Binary The rounded binary form took on great importance in the late 18th century, when it was expanded and elaborated into what is known as sonata form also called sonata-allegro or first movement form , which may be represented thus: Ordinarily, in the exposition the principal musical themes are stated; in the development they are subjected to a process of working out and variation; and, finally, in the recapitulation they are restated. Sometimes the scheme is enlarged by adding a slow introduction before the exposition or a coda concluding passage at the end, or both. This formal principle, usually treated with a certain freedom, has been of basic importance in Western instrumental music since the mid-18th century. The da capo principle also appears in the instrumental minuet and scherzo with trio. Rondo On a larger scale are refrain schemes, in which contrasting episodes appear between statements of the refrain. In instrumental music this is found most often in a five-part arrangement, the rondo, frequently a b a c a b a; but many departures from the form occur, most common being the replacement of c by a development passage, usually based on the rondo theme. This important variant, known as the sonata-rondo, is particularly associated with Joseph Haydn. The refrain principle also appears in the rondeau of 18th-century French harpsichord music, in which there is no set limit to the number of episodes. The third movements of concertos, with the reversions of the tutti or ritornello passage for full orchestra and the intervening episodes for the solo instrument or instruments, are also of this type, as occasionally are large operatic arias. Strophic types The strophic type is seen in hymns and traditional ballads, in which different poetic strophes are set to the same melody. Thus, while the melody of a single stanza may accord with one of the reverting types, the hymn or ballad as a whole is strophic; this also applies to the fixed forms of medieval music and to many other types of song, simple and complex. The instrumental equivalent of the strophic type is variation or theme and variation form, in which a musical theme , often a complete melody with a harmonic accompaniment , is stated and then repeated a number of times, but with variations. A clear example of the relation between variation and strophic form is the chorale-partita of the Baroque era, a keyboard piece based on a hymn, with each varied statement of the hymn tune corresponding to a strophe of the hymn text. But the structure is more common in independent instrumental compositions , often of considerable dimensions e. In the 19th century Brahms made impressive use of the ostinato finales of the Variations on a Theme by Haydn and the Symphony No. Progressive types The progressive type is common in songs and instrumental pieces of the 19th and 20th centuries but is also found in earlier music e. Polyphonic forms using a cantus firmus or basic melody often a plainchant excerpt also belong to the progressive type and include the liturgical organum , the early motet, and the conductus from the medieval era, as well as many chorale-preludes for organ of the Baroque. If, however, the cantus firmus itself is in one of the reverting forms, then the polyphonic setting will frequently follow suit. The most important forms of Renaissance polyphony also belong to the progressive type, since the characteristic procedure was to give each line of the text its own musical phrase, as in the Renaissance motet and other types of secular polyphonic music. The same applies to the instrumental contrapuntal forms of the late Renaissance and Baroque: Other progressive types include intonations, preludes, toccatas, and fantasias for lute and keyboard of the 16th, 17th, and early 18th centuries, in which the thematic material consists primarily of figurative elements scale passages, arpeggiated chords, trills, turns, and the like ; in larger works of this kindâ€”by Bach for instanceâ€”passages in fugal style are often also present. Finally, there is simple binary form a b , often found in early dances and in large operatic arias of the Classical period Mozart and Beethoven. Western compound forms Early history With the larger forms of instrumental music there are extended musical pieces, usually called movements , which in their succession and totality make up a larger whole. An important unifying factor is key: This idea goes back at least to the Baroque, when two formal types were established: The other type is the sonata da chiesa, or church sonata , which consists of four movements, again all in the same key, in a slowâ€”fastâ€”slowâ€”fast succession. Other large forms of Baroque music are the two types of overture: The instrumental concerto after usually employed the same scheme as the Italian overture. The sonata Around a combination of these types produced the forms most common in the standard repertory of concert music. The

sonata became a piece for either a keyboard instrument or a solo instrument accompanied by keyboard. It ordinarily consisted either of three movements in the arrangement fast–slow–fast or of four, with a minuet inserted between the slow movement and the finale; but there are examples of two-movement sonatas, notably by Beethoven, and even of one-movement sonatas. Usually all movements except the slow one and sometimes the trio, as well as are in the same key. The first movement typically is cast in the sonata form, the slow movement in one of the reverting schemes often ternary, and the finale either in sonata or rondo form; but variation form may appear in any of these movements. This large form is also used in chamber music, particularly the string quartet, and in the large form of orchestral music, the symphony, both of which ordinarily have four movements. The concerto, on the other hand, adheres more to the older three-movement form. The various kinds of late 18th-century entertainment music cassation, divertimento, nocturne, serenade, and the like may employ any of a number of arrangements, ranging from three movements all the way to six or more.

Cyclic form Some authorities believe that since the 18th century such sonata-form compositions have been organized by the use of a few musical thematic motives, often submitted to considerable variation throughout. Compositions organized in such a way are said to be in cyclic form. While this becomes important in the 19th century, the extent to which it characterizes the Classical period is a matter of some controversy at present.

Fantasias and program music Simultaneously a much freer form was cultivated, beginning in the late 18th century, the fantasia, primarily for keyboard, notably in the hands of Carl Philipp Emanuel Bach. Consisting of an indefinite number of highly contrasting sections, surprise and expression were of prime significance. The fantasia, along with the overture to a play or opera, was the precursor of the large forms of orchestral program music of the 19th century, in which an extramusical content usually a narrative of some kind, called the program, is expressed in the composition. There are two main types: Some 19th-century concert overtures by German composers such as Felix Mendelssohn and Robert Schumann belong to this type of composition. Important here is the association of musical themes with aspects of the program, the themes being used throughout the work, often in varied forms. Another arrangement is called the suite, which no longer consists exclusively of dances but also of instrumental pieces of all kinds. Usually some common element runs throughout: Opera and oratorio Among the large forms of vocal music, opera and oratorio are the most significant. Both are extended works in which a narrative is set to music. While an opera is performed in a theatre, an oratorio is a concert piece. Both may be either sacred or secular. The cantata may be regarded as a smaller form of oratorio. Operas and oratorios ordinarily consist of several musical genres: Opera often includes ballets and large sectional finales at the ends of acts. With respect to the oratorio, Handel greatly increased the role of the chorus in his work with this genre especially *Israel in Egypt*, an example seized upon by his successors. Oratorios also differ from operas in that they frequently make use of a *testo* narrator, who relates the events of the action, usually set in recitative style. Whereas operas are usually composed as a series of enclosed musical forms, the German composer Richard Wagner devised a special kind, known as music drama, in which the music is continuous and in which the distinction between recitative, aria, and ensemble is largely eliminated. The mass Another large vocal form is the mass, the earliest polyphonic settings of which date from the 14th century. At first the mass was set in *cantus firmus* style, each movement built on the appropriate Gregorian chant melody, as in the mass of the French composer Guillaume de Machaut. In the 15th century a Burgundian composer, Guillaume Dufay, and his contemporaries developed the cyclic mass, in which a single *cantus firmus* was employed throughout. This idea was extended in the parody mass, built by elaborating thematic material taken from an existing polyphonic work, usually a motet or chanson; most 16th-century masses are of this kind. In the Baroque mass, each segment of the text is treated as an independent composition aria, duet, chorus, similar to the procedure in a cantata or oratorio, except that no recitatives are used. In the 16th and 17th centuries, Monteverdi and others grouped madrigals into a kind of cycle around a particular subject; should a dramatic text be involved, the form is known as a madrigal comedy.

Chapter 6 : Different Types Of Tenses- & Their Examples

The Forms of Language (types of sentences) and the dangers of identifying form with function in the use of language. A. Much discourse serves all three functions--one cannot always identify the form with the function.

Literary Forms in the Bible The Bible, as a unity in diversity, expresses its unique message in a rich variety of literary forms. The literature of the Bible is an aesthetically beautiful interpretation of human experience from a divine perspective. As we read, interpret, and seek to apply the truths of Scripture, we must be careful not to overlook this artistic dimension, or we will miss an important part of enjoying the Bible. In this section, we will take a brief look at the literary forms found in the pages of Scripture, including figurative language, narrative history, poetry, wisdom literature, prophetic literature, gospel, oratory, and epistle.

Figurative Language The Bible abounds in figurative expressions. The wonderful imagery of Scripture is derived from a wealth of human experience, the manners and customs of the ancient Near East, family and business life, and the whole sphere of nature. While literal meaning refers to the normal or customary usage of a word or expression, figurative meaning refers to a concept which is represented in terms of another. The following list is not complete, but it outlines the major figures of speech used in the Bible. Also see Isaiah

Metaphor A metaphor involves a direct or implied comparison of two unlike things. Also see Psalm

Figures of association

Metonymy In metonymy, the name of one object or concept is used for another because of an association or similarity between the two. It was not the city of Jerusalem that moved, but the people who lived in it. Also see Genesis

Synecdoche In a synecdoche, a part is used for a whole, or a whole is used for a part. Flesh is used for the whole person. Soul is used for the whole person.

Figures of humanization

Personification Personification is a figure of speech which takes a human characteristic and applies it to an object, quality, or idea. Also see Leviticus

Anthropomorphism Anthropomorphism is a figure of speech which takes a human characteristic and applies it to God. Also see Exodus

Apostrophe Apostrophe is a figure of speech in which an exclamation is addressed to an object as if it were a person. Also see 2 Samuel 1:

Figures of illusion

Irony Irony is an expression that denotes the opposite of what is meant by the words themselves. Also see Deuteronomy

Hyperbole In hyperbole, the writer or speaker exaggerates to create a strong effect. Also see Numbers

Figures of understatement

Euphemism A euphemistic figure substitutes an inoffensive or agreeable expression for one that may offend or suggest something distasteful. A euphemism for death. A euphemism for death and burial. A euphemism for death and resurrection. A euphemism for hell.

Litotes Litotes involves belittling or the use of a negative statement to affirm a truth. Whom do you pursue?

Figures of emphasis

Pleonasm Pleonasm is a figure that uses an excessive number of words for the sake of emphasis. Repetition

Emphasis is gained by a number of techniques that repeat the same word, phrase, or sentence. Climax This figure lists a series of actions or qualities and repeats each one. Also see Hosea 2:

Figures requiring completion

Ellipsis Ellipsis refers to the omission of one or more words that must be supplied by the reader to complete the thought. They were added to complete the sense of the passage. Also see 1 Chronicles

Zeugma In this figure, a word modifies two or more words but strictly refers to only one of them. One or more words must be supplied to complete the thought. Aposiopesis This is a rhetorical figure that breaks off a thought in mid-sentence. Also see Psalm 6: Try to identify the figures of speech found in the following verses some verses use more than one: Extended

Figures of Speech

Parables Parables are extended figures of comparison that often use short stories to teach a truth or answer a question. While the story in a parable is not historical, it is true to life, not a fairy tale. As a form of oral literature, the parable exploits realistic situations but makes effective use of the imagination. Jesus frequently composed parables in His teaching ministry see Mark 4: His parables are drawn from the spheres of domestic and family life as well as business and political affairs. He used imagery that was familiar to His hearers to guide them to the unfamiliar. Some of the parables were designed to reveal mysteries to those on the inside and to conceal the truth to those on the outside who would not hear Matt. This was especially true of the parables that related to the kingdom of God. However, other parables like the parable of the good Samaritan Luke Parables have one central point; the details are not meant to call attention to themselves but to reinforce this single theme. In most parables, assigning allegorical

meanings to each of the details can lead to confusion and obscure the point. A good joke produces the spontaneous response of laughter. If the joke must be explained, it loses its impact. The story parables e. The moment it is grasped, the point of the parable penetrates like the point of an arrow. As soon as David caught the parable, he was caught by it. Allegories The parables in the gospels range from similitudes to true parables to allegories. The parable of the leaven Matt. The parable of the prodigal son Luke The parable of the vineyard owner Mark While a parable is an extended simile, an allegory is an extended metaphor. The allegory of the vine and the branches in John 15, for example, develops the metaphors of Christ as the true vine vss. Allegorical stories have several points of comparison. Allegories range on a continuum from the elusive to the explicit. In some, the details obviously point to a corresponding group of concepts, as in the allegory of the good shepherd; in others, the thematic implications of the images is less clear. Jesus told the parable of the soils to the multitudes but explained the spiritual application of each point of the story to His disciples Matt. While parables use realistic imagery, allegories often use words in a figurative rather than literal sense. The parable of the lost sheep Luke The allegories in the Old Testament include Israel as a vine in Psalm New Testament allegories include the foundation and superstructure in 1 Corinthians 3: On rare occasions, the New Testament allegorizes Old Testament narratives that were not intended to teach truth by correspondence. Paul does this in Galatians 4: Riddles A riddle is a concise and puzzling statement posed as a problem to be solved or explained. Let him who has understanding calculate the number of the beast, for it is the number of a man: Fables A fable is a fictitious narrative intended to enforce a useful truth or a moral lesson. Fables often involve plants and animals that speak and act like human beings. See the fable of the trees in Judges 9: Symbols and Types Symbols Symbols are figures of representation in which one thing is used to suggest another. The symbol is a literal object that conveys a lesson or truth. The pillar of cloud and fire Exod. Blood symbolized the life of an animal or human Lev. The basket of summer fruit in Amos 8: Also see Jeremiah 1: Types Types are prophetic symbols. A number of Old Testament people, events, and things are types that correspond to New Testament antitypes. Melchizedek was a type of Christ Gen. David was a type of Christ Ps. Also see 1 Corinthians 3: Narrative Narrative, or story, is the most common literary form in the Bible. This form is so prominent in Scripture because the God of the Bible acts in the arena of human history. On one level, hundreds of individual narratives like the story of Jacob and Laban are sprinkled throughout the Scriptures. On each level, the biblical narratives contain universal patterns or archetypes that capture the essential themes of human experience. The inner and outer conflicts between good and evil, heaven and hell, light and darkness, angels and demons, wisdom and foolishness, faith and doubt, courage and cowardice, obedience and rebellion, hope and despair are enacted throughout the narratives of Scripture.

Chapter 7 : “Tito and the Birds”™ Review: A Gorgeous, Painterly Brazilian Animation “ Variety

At its most extreme, as during the leadership of Joseph Stalin in the USSR, the power of the dictator may become more absolute than in any of the earlier forms of tyranny. Such gross power in the hands of one person results inevitably in the development of what has been called a cult of personality.

Meaning and Types of Biodiversity Article shared by: Meaning and Types of Biodiversity! This diversity of living creatures forms a support system which has been used by each civilization for its growth and development. Those that overused or misused it disintegrated. Biodiversity is the part of nature which includes the difference in genes among the individuals of a species, the variety and richness of all the plant and animal species at different scales in space, locally in a region, in the country and the world and various types of ecosystems, both terrestrial and aquatic within a defined area. This variety can be observed at three levels; the genetic variability within a species, the variety of species within a community, and the organization of species in an area into distinctive plant and animal communities constitutes ecosystem diversity. Each member of any animal or plant species differs widely from other individuals in its genetic makeup because of the large number of combinations possible in the genes that give every individual specific characteristic. Thus, for example, each human being is very different from all others. This genetic variability is essential for a healthy breeding population of a species. If the number of breeding individuals is reduced, the dissimilarity of genetic makeup is reduced and in-breeding occurs. Modern biotechnology manipulates genes for developing better types of medicines and a variety of industrial products. The numbers of species of plants and animals that are present in a region constitutes its species diversity. This diversity is seen both in natural ecosystems and in agricultural ecosystems. Some areas are richer in species than others. Natural undisturbed tropical forests have much greater species richness than plantations. A natural forest ecosystem provides a large number of non-wood products that local people depend on such as fruit, fuel wood, fodder, fiber, gum, resin and medicines. At present conservation scientists have been able to identify and categorize about 1. However, many new species are being identified, especially in the flowering plants and insects. Ecosystem or Community Diversity: There are a large variety of different ecosystems on earth, which have their own complement of distinctive inter linked species based on the differences in the habitat. Ecosystem diversity can be described for a specific geographical region, or a political entity such as a country, a state or a taluka. Distinctive ecosystems include landscapes such as forests, grasslands, deserts, mountains, etc. Ecosystems are most natural in wilderness areas. If natural ecosystems are overused or misused their productivity eventually decreases and they are then said to be degraded. India is exceptionally rich in ecosystem diversity. Community diversity has three perspectives: It is the biodiversity within a particular area, community or ecosystem. It is usually expressed by the number of species i . This can be measured by counting the number of taxa distinct groups of organisms within the ecosystem e . This involves comparing the number of taxa that are unique to each of the ecosystems. It is the rate of change in species composition across habitats or among communities. It gives a quantitative measure of diversity of communities that experience changing environments. It refers to the total species richness over a large area or region. It is a measure of the overall diversity for the different ecosystems within a region. It is the product of a diversity of component ecosystems and the P diversity between component ecosystems. Gamma diversity can be expressed in terms of the species richness of component communities as follows:

Chapter 8 : Catechism of the Catholic Church - The sixth commandment

Eros is a primal and powerful fire that burns out quickly. It needs its flame to be fanned through one of the deeper forms of love below as it is centered around the selfish aspects of love, that is, personal infatuation and physical pleasure.

Three Basic Functions are generally noted: Without a doubt, identifying just these three basic functions is an oversimplification, but an awareness of these functions is a good introduction to the complexity of language. The Functions of Language i. The informative function affirms or denies propositions, as in science or the statement of a fact.. This function is used to describe the world or reason about it e. These sentences have a truth value; that is, the sentences are either true or false recognizing, of course, that we might not know what that truth value is. Hence, they are important for logic. Poetry and literature are among the best examples, but much of, perhaps most of, ordinary language discourse is the expression of emotions, feelings or attitudes. Two main aspects of this function are generally noted: Expressive discourse, qua expressive discourse, is best regarded as neither true or false. The directive function is most commonly found in commands and requests. Directive language is not normally considered true or false although various logics of commands have been developed. Example of this function: It is rare for discourse just to serve only one function; even in a scientific treatise, discursive logical clarity is required, but, at the same time, ease of expression often demands some presentation of attitude or feeling“otherwise the work might be dull.. Most ordinary kinds of discourse is mixed. Consider the following example. Suppose you want your listeners to contribute to the Multiple Sclerosis Society. There are several possible approaches: Make a moving appeal expressive and then ask for a contribution directive. Explain the good results informative , make a moving appeal expressive , and then ask directive. Generally speaking, step 3 specifically stating that which is desired as outcome is the least effective means. Usually, just making a moving appeal is the most effective for the general population; explaining the recent research is the most effective for an educated audience. Asking for the contribution is often not necessary, since the prospective contributor surmises this step. Several other uses of language deserve mention. The ceremonial-- also ritual language use probably something quite different from simply mixing the expressive and directive language functions because performative aspects are included as well. For example, "I do" in the marriage ceremony and the use of performative verbs such as "accept," "apologize," "congratulate," and "promise. Note the subtle transition from vocal behavior to body language from saying for example, "Hi" or "How are your? Most of the examples we have been talking about are not merely of academic interest, even though we cannot take time out to trace the far reaching consequences. Also, performative utterances are not normally subject to hearsay rules since they imply an action taken. The Forms of Language types of sentences and the dangers of identifying form with function in the use of language. Much discourse serves all three functions--one cannot always identify the form with the function. Consider this chart for the following possibilities. But note that context often determines the purpose of an utterance.

Written Communication is most common form of communication being used in business. So, it is considered core among business skills. Memos, reports, bulletins, job descriptions, employee manuals, and electronic mail are the types of written communication used for internal communication.

These institutions have the authority to make decisions for the society on policies affecting the maintenance of order and the achievement of certain societal goals. Governments range in size and scope from clans, tribes, and the shires of early times to the superpowers and international governments of today. The present-day counterpart of the empire is the superpower that is able to lead or dominate other countries through its superior military and economic strength. Monarchy tended to become tyrannical because it vested authority in a single ruler. The polity, likewise, would deteriorate into ochlocracy, or mob rule, if the citizens pursued only their selfish interests. Monarchy passed through three basic stages, varying according to the nation and the political and economic climate. The first stage was that of the absolute monarch. In the Christian part of the world during the Middle Ages, a conflict developed between the pope and the kings who recognized his spiritual authority. Limited monarchy was the second stage. Kings depended on the support of the most powerful members of the nobility to retain their thrones. Threatened with the loss of political and financial support, even the strongest kings and emperors had to accept a system of laws that protected the rights and privileges of powerful social and economic classes. The third stage in the evolution of monarchy was the constitutional monarchy. Present-day monarchs are nearly all symbolic rather than actual rulers of their countries. A few exceptions can be found in Africa and Asia. Even one-party states, such as the traditional Communist countries and other nations in Africa, Asia, and South America, have found it necessary to establish formal constitutions. In democratic countries the constitution can be amended or replaced by popular vote, either directly or through a system of elected representatives. The constitution may thus be only a paper facade, and in order to understand how the country is governed one must examine the actual political process. Democratic governments vary in structure. Two common forms are the parliamentary and the presidential. The prime minister or premier and the officers of the cabinet are members of the parliament. They continue in office only as long as parliament supports "confidence" in their policies. There is no effective rule of law. The main function of a dictatorship is to maintain control of all governmental operations. It seeks to control all aspects of national life, including the beliefs and attitudes of its people. The leader is credited with almost infallible wisdom, because to admit that he or she may be wrong would deprive the regime of its authority. In some Communist countries the cult of personality appears to have given way to the dominance of a group of party leaders a ruling oligarchy. The successor regime in China, for example, continues to claim infallibility for its policies and doctrines but not for the leaders. Federal Systems The United States and India with their state governments and Canada and China with their provincial governments are examples of workable federal systems in large nations with very diverse populations. The national governments of these countries are clearly more powerful than those of their subdivisions, even though the constitutions delegate many powers and responsibilities to the subnational units. In the United States, for example, state legislatures pass laws having to do with state affairs; state administrators carry them out; and state judiciaries interpret them. The citizens in each jurisdiction elect many of the public officials. In addition, certain special districts exist with a single function, such as education or sanitation, and have their own elected officials. Often the different levels compete for control of functions and programs. Subnational national units administer matters within their jurisdiction, but their powers are set and delegated by the national authority. Most nations are unitary states, but their institutions and processes may differ markedly. Great Britain, for example, is considered a unitary system, yet a certain degree of regional autonomy exists in Northern Ireland, Scotland, and Wales, and local county governments perform certain fairly autonomous functions. In other unitary states there exists only token territorial decentralization. It also represents the confederation in dealings with outside governments, but its actions are subject to the review and approval of the confederated states. The executive branch usually predominates at such time. Proponents of the separation of powers bring an additional

argument in its favor: Governments do not relinquish their authority unless compelled to do so. It may identify itself with ancient traditions, with hope for the future, or with fear of a common enemy. Some governments employ repression, never relaxing their vigils against real or imagined opponents. Even democracies, when threatened, are likely to engage in a search for subversives and "enemies of the people. The French monarchy in the 18th century and the Russian monarchy in the 20th century were based on aristocracies that had lost much of their legitimacy in the eyes of the people. Governments tend, therefore, to foster widespread ideological commitment to the nation through patriotic ceremonies, propaganda, and civic education; they employ armed forces and intelligence-gathering organizations for national defense; they maintain police and prison systems to ensure domestic order; and they undertake the administration of supervisory and regulatory functions to carry out national goals by establishing various bureaucracies to handle each complex function.

Administration All governments recognize the principle that the public must be protected and served. Federal, state, and local governments in the United States also engage directly in economic activity. In other countries governments intrude even further into the workings of the economy. In Western Europe governments own and operate telephone, radio, and television services, railroads, coal mines, and aircraft companies. In some countries, such as Sweden and Great Britain, the entire health system is also run by the state. In countries with Communist governments, such as the former USSR, North Korea, China, and Cuba, the state has attempted to control the entire economic life of the nation.

Internal Conflicts The end of the cold war and the loss of control by the superpowers over international events have led to a different type of stress on many governments. The threats to their sovereignty are no longer external. The communication revolution, through radio and the satellite transmission of television, has truly created a "global village. They demand the rights and privileges enjoyed by others. These problems are not limited to Third World countries. NATO has revised its original purpose of preventing an invasion of western Europe to a strategy of maintaining smaller mobile forces to prevent the internal breakup of nations. But these internal conflicts continue to have the potential to produce anarchy and chaos, threatening entire regions. The League of Nations, established in 1919, grew to include more than 90 members. It has, however, served as a forum for international debate and a convenient meeting ground for negotiations. The UN has also committed military forces of member nations in an attempt to limit the scope of conflicts that cannot be solved by national governments. UN forces have suffered casualties in some of these conflicts. Associated with the UN are a number of specialized organizations that perform important governmental functions. The specialized agencies have enabled national governments to cooperate in many practical matters such as setting standards, extending technical and financial assistance to developing countries, eliminating or controlling epidemic diseases, and establishing an international monetary system. Regional associations of nations have usually existed in a loose confederation for national security purposes or for vaguely defined geographical and political purposes. The European Union of 15 member nations has taken the concept of regional association to a much higher level. It has moved to create a political union among sovereign states, and its Common Market constitutes one of the major economies of the world. Reviewed by Thomas B. Hartmann

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