Mastering

the

Junior Script

A Hwayih Woen Component Worktext

张子睿

Z.R. “Sequoyah” Zhāng

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Dedicatio

Siobhanae Wardae—
Soli meo radio Celtico lucis in tenebris,
quae bonitatem in mundum sinit ingredi
cum mea virtus deficit

But in order to create new ideas and culture, it is impossible to discard the past; for without the past as a starting point, there can be neither the present nor the future.

— He Zhaowu, *An Intellectual History of China*

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Spoken as well as written Chinese is, in one sense, a very difficult language. It is difficult, not because it is complex. Many European languages such as Latin and French are difficult because they are complex and have many rules. Chinese is difficult not because it is complex, but because it is deep.

— Ku Hung-ming, *The Spirit of the Chinese People*

Introduction

Contrary to contemporary sensibilities surrounding notions of schooling, adult education is, in fact, the *purest* form of education. Unlike its juvenile counterpart—which is inescapably encumbered by anxieties surrounding scores, grades, diplomas, and the general accoutrements of certification—adult education, by contrast, possesses a singular purpose—the acquisition of deployable skill. Indeed, the psychological posture of such an uncontaminated objective is almost Zen-like in character; and from this purity arises a derivative principle—that autodidactic learning is the *highest* form of learning, which is why one may measure the success of juvenile education by how effectively it mimics adult education, despite how atypical such a practice may be. Therefore, the true measuring stick of any curriculum, by logical extension, is the delivery of autodidactic learning. In the context of curriculum design and production, the indisputable hallmark of excellence is the amelioration of a student's need for an instructor. Any curriculum that requires a teacher to deploy, by definition, is substandard. These are the essential principles that govern this publication's architecture.

This worktext exists as a propaedeutic for the *Hwayih Woen* edition of *McGuffey's First Eclectic Reader*, which is itself a fully self-contained publication. Students who already have extensive experience with character-based languages like Chinese or Japanese will very likely find little use for this worktext. *Vere dicendum est*—one may find all the information that this publication contains in the appendices of the aforementioned McGuffey reader. However, monolingual anglophones who are functionally illiterate in all non-English languages will very likely find overwhelming difficulty in successfully

memorizing the construction and/or sound values of the *Hwayih Woen* system's phonetic portion, which will predictably create retention problems. For that demographic of students who originally examined the *Hwayih Woen* edition of *McGuffey's First Eclectic Reader* and discovered their inability to reliably proceed through the material, this worktext is a very natural starting point to address those issues by focusing on the anatomy of the Junior Script in isolation.

System Anatomy

Although the complexity of the Junior Script can initially be somewhat overwhelming, abecedarians should find reassurance in the knowledge that one needs only a proficiency in the *majuscule* forms of the Junior Script in order to read the first McGuffey reader. Additionally, all uppercase forms of the Phonetic Characters subsequently decompose into a common set of 63 simple shapes called "components"—meaning that mastering these 63 shapes immediately translates to the ability to write any Junior Script character, which is roughly—though not exactly—analogous to how mastering the 26 letters of the alphabet immediately enables one to spell out any English word under direction.

Non est dubium—63 might initially seem like a large number; however, this set further subdivides into 4 categories:

1. **Non-Derivative Particles (a.k.a. NDPs)**—components that do not function as independent characters, but still nevertheless possess standard pronunciation and can be found as entries within Chinese dictionaries,

2. **Shifters**—components that are considered to be alternative forms of standard, common use characters,

3. **Irreducibly Complex Characters (a.k.a. ICCs)**—standard Chinese characters that require acknowledging subcharacter components in order to dismantle; and,

4. **Abbreviators**—components that can only be acknowledged by removing some portion of a standard Chinese character—

viz. "abbreviating" it.

Of all these categories, the Abbreviators require the most commentary because, often times, these components do not exist in Unicode, which means that digitally referencing them requires acknowledging the full form of the character they abbreviate, a fact reflected in their naming conventions.

As students make their way through the units, this worktext will gradually demonstrate that Abbreviators themselves further divide into 5 subcategories according to the portion of the character that is retained post-abbreviation; namely:

- *Head Abbreviators*—retaining the top of the character;
- *Foot Abbreviators*—retaining the bottom of the character;
- *Frame Abbreviators*—retaining an outer shape of the character;
- *Particle Abbreviators*—retaining a loosely disconnected component of the character; and,
- *Heart Abbreviator*s—retaining the central component of the character.

The units of this publication sequentially proceed through each section of the Junior Script, and then collate the 63 components according to that sequence.

Regarding Digital Input

Students must understand that mastering these 63 components is the foundational logic that enables them to reliably construct all Junior Script characters by hand. Furthermore, this architectural logic is also what will enable the student to eventually transition into using a keyboard for touch typing input, regardless of which shape-based input method to which the student ultimately commits themselves. To be sure, although these 63 components place the student in an extremely advantageous position when it comes to using either *Tsāng-jyéh* (仓颉) or *Wú-beě* (五笔), the transition to touch typing will not be immediate, because the procedure by which these 60 basic components are handled greatly differs between the *Tsāng-jyéh* and *Wú-beě* systems.

This in no way suggests that these 63 base components are not im-

mediately applicable in the context of digital character input—restricted to only pen and paper until some distant level of digital functionality finally arrives. At this early stage of skill acquisition, word processing is unlikely to be an immediate need. Far more relevant to the student at this stage is the ability to send brief text messages back and forth in the context of casual correspondence. This is the arena that provides immediate relevance, applicability, and reinforcement to Junior Script users. Fortunately, now that modern technology has at this point universalized touch screens via smart phone, stroke input is now available to everyone, regardless of phone brand or operating system. This facilitates very necessary stroke order practice while simultaneously providing access to digital input. At this early stage of development, before the fundamentals are firmly established, students should not prioritize learning how to "type" the Junior Script—a skill that will assuredly come in due time.

Regarding Romanization Standards

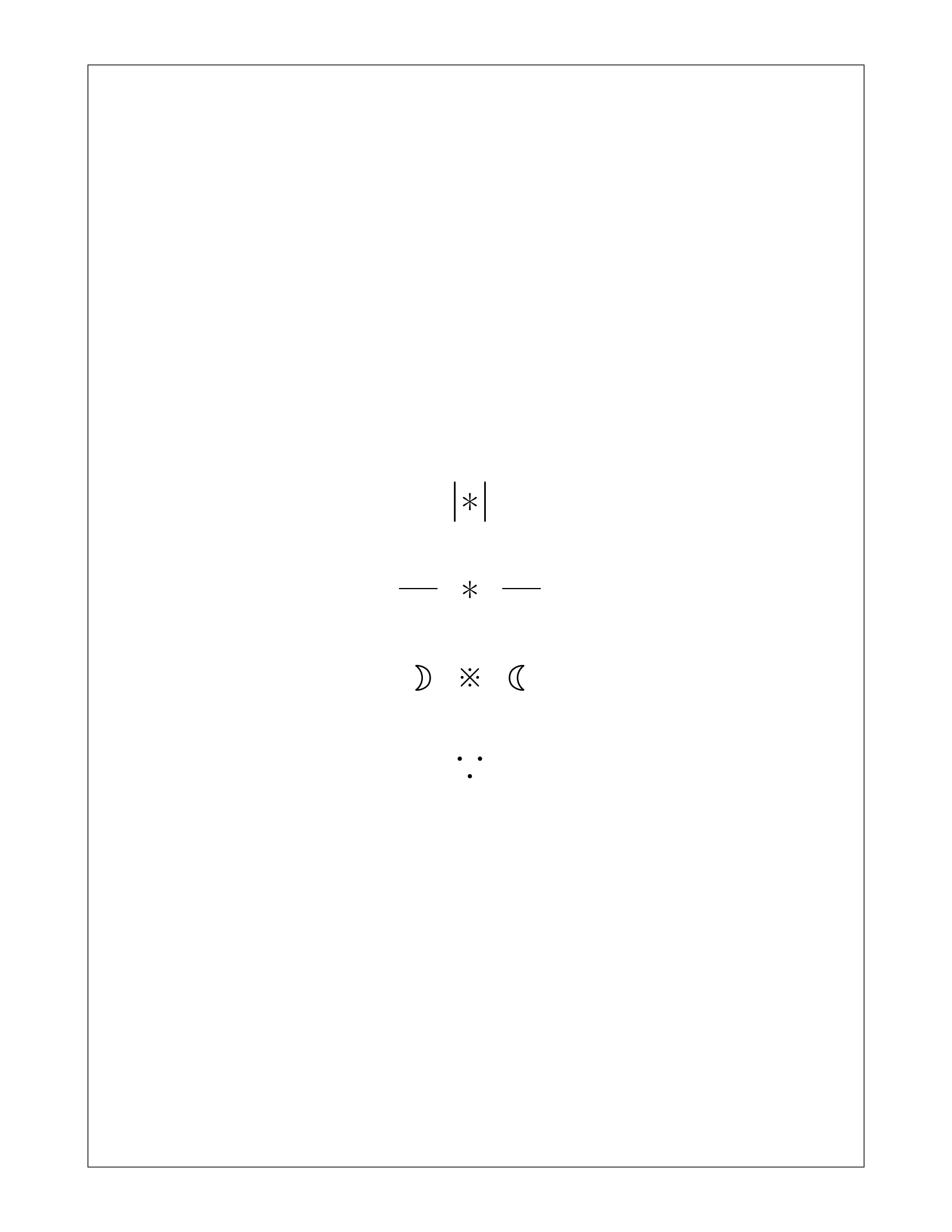
Students should note that this work-text actively avoids using the *Pīnyīn* romanization standard, particularly as a pronunciation reference. It is utterly unhelpful to the abecedarian who has zero experience with any Sinitic language because it completely lacks transparent phonetic and spelling rules. *Par extension*, a *Hwayih Woen* context only serves to amplify this defect even further. However, to accommodate Mandarin based pronunciation references for component names, this worktext provides an improvised romanization standard based upon English spelling conventions to enable anglophones to approximate Mandarin pronunciation. Regardless, monolingual anglophone students should remember that knowing the English names of the components is already sufficient ipso facto. By design, the *Hwayih Woen* system *en soi* lacks any kind of direct relationship to Mandarin; hence, its functionality does not require—even though it can accommodate—direct references to Mandarin.

Regarding Unit Structure

In total, this worktext subdivides into six primary units, with each unit representing a different segment of the Junior Script phonetic chart. Within each unit, students will work through four main segments:

1. **New Components**—wherein the worktext will introduce to students new components relevant to the unit and their stroke orders;
2. **New Phonetics**—wherein the worktext will introduce to students new Junior Script phonetic characters that can be compiled out of the newly learned components and their stroke orders;
3. **Substitution Recognition Exercises**—wherein the worktext will require students to read through English text with an increasing number of sounds substituted out for Junior Script phonetic characters; and,
4. **Substitution Fill-in Exercises**—wherein the worktext will require students to write in missing sounds in English words with newly learned Junior Script phonetic characters.

Each unit will cumulatively build upon the previous one(s) as a reinforcement mechanism to ensure reliable retention of the material as one progresses to the end of the worktext.



第一章　Unit One

1.1　Short Vowels: Components

The five *short vowels* of the English language, when rendered into the Junior Script, derive from nine (9) base components—which, fortuitously, contain all four subcategories of components. They are listed as follows:

Components for Short Vowels			
	Component	*English Name*	*Romanized Tag*
NDPs	吕	Whereby	*eě*
Shifters	亻	Person′ [1]	*dāwn-rén-póng* [2]
	灬	Fire′ [3]	*sž-dyén-hwŏugh* [4]
ICCs	口	Mouth	*koě*
	土	Dirt	*toŏ*
	木	Wood	*moò*
	山	Mount	*shāwn*
	月	Moon	*ywèh*
Abbreviators	田	Blackhead [5]	*hēy-dž-toé* [6]

1.1.1 Table Notes

1. Because Shifters are understood to be alternative forms of Irreducibly Complex Characters, *Hwayih Woen* naming convention refers to the Shifters as the "prime forms" of their corresponding ICCs. Therefore, the ICC "人" is called *person*, and "亻" is called *Person-prime*. *N.B.*—the English names of the prime forms employ the *prime symbol* (′) as standard notation.

2. i.e. "单人旁"

3. In keeping with the logic elucidated in *Note 1*, "火" is called *Fire*, and "灬" is called *Fire-prime*.

4. i.e. "四点火"

5. *N.B.—hoc tempore scribendi*, this component has yet to enter the Unicode standard.

6. i.e. "黑字头"

1.1.2 Exercitatio Primo: Character Component Copy Practice

Directions: Copy the components in the boxes on the following pages, being sure to follow the correct stroke order provided in the first row of each practice page.

吕

***eě*—Whereby**

1	2	3	4	5	Ω
falling	falling	right	falling	right	*finis*

单人旁

***dāwn-rén-póng*—Person′**

1 falling | 2 falling | Ω *finis*

四点火

***sż-dyén-hwŏugh*—Fire′**

1	2	3	4	Ω
falling	falling	falling	falling	*finis*

口

***koě*—Mouth**

1 falling | 2 falling | 3 right | Ω *finis*

土

***toǒ*—Dirt**

1	2	3	Ω
right	falling	right	*finis*

木

***moò*—Wood**

1 right | 2 falling | 3 falling | 4 falling | Ω *finis*

山

***shāwn*—Mount**

1 falling | 2 right | 3 falling | Ω *finis*

月

***ywèh*—Moon**

1 falling | 2 falling | 3 right | 4 right | Ω *finis*

黑字头

***hēy-dż-toé*—Blackhead**

1	2	3	4	5	6	Ω
falling	falling	falling	falling	right	falling	*finis*

1.2 Short Vowels: Junior Script

The English phonemic inventory contains five (5) *short vowels*—which, when written in the Junior Script, render as follows:

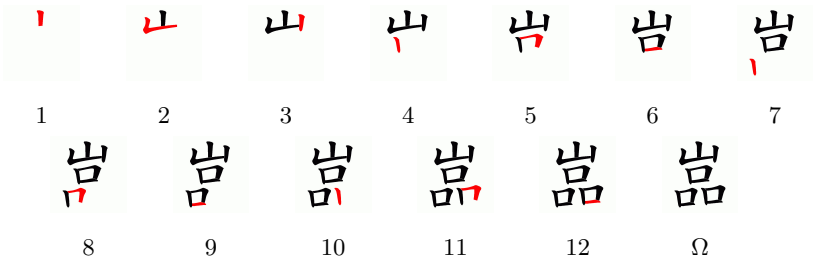
Junior Script Short Vowels		
Phonetic Character	*Phonetic Reference*	*Components*
嵒	**ă** as in **a**x	山, 口
埜	**ĕ** as in **e**gg	木, 土
侶	**ĭ** as in **i**nn	亻, 呂
伋	**ŏ** as in **o**x	亻, 月
嚜	**ŭ** as in **u**mpire	口, 罒, 灬, 土

1.2.1 Exercitatio Secundo: Junior Script Copy Practice

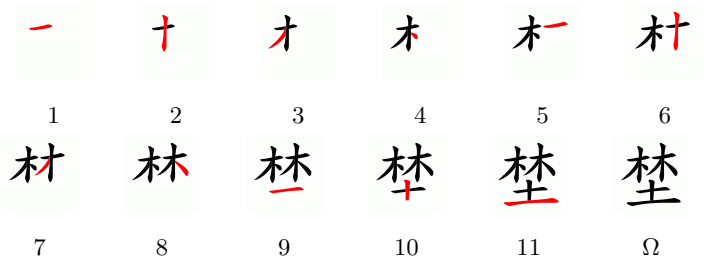
Directions: Copy the phonetic characters in the boxes provided on the following pages, being sure to follow the correct stroke order provided in the first rows of each practice page.

※

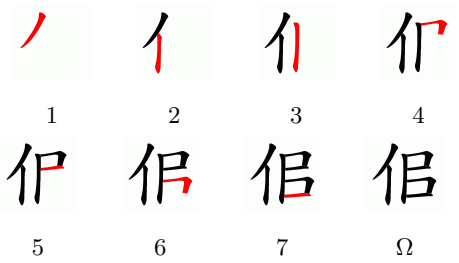
ă as in apple—㠯



ě as in e̲gg—埜



ĭ as in i̱nn—侶

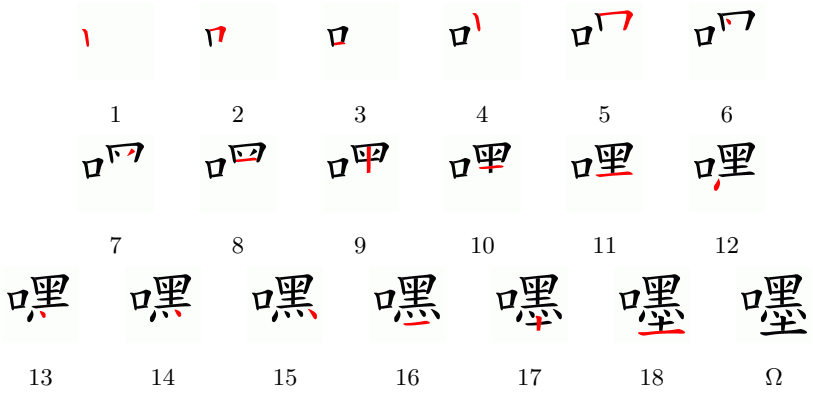


ǒ as in o̲x—伉

1 2 3 4

5 6 Ω

ǔ as in under—嚜



1.2.2 Exercitatio Tertio: Substitution Recognition

Provided below are a series of sentences with sounds substituted out from individual words using phonetic characters. To avoid spacing ambiguity arising from mixing typeset—thereby clearing demarcating the beginning and ending of terms—individual words with substitutions are underlined.

Directions: Read aloud the numbered passages, being sure to associate the appropriate sound with the phonetic character.

1. W 侣 sdom crieth w 侣 thout; she 嚜 ttereth her voice 侣 n th 嚜 streets:
2. She crieth 侣 n th 嚜 chief place of c 伔 ncourse, 侣 n th 嚜 openings 嚜 f th 嚜 gates: 侣 n th 嚜 c 侣 ty she 嚜 ttereth her words, saying,
3. How long, ye s 侣 mple ones, w 侣 ll ye l 嚜 ve s 侣 mpl 侣 c 侣 ty? 嵒 nd th 嚜 scorners, 嵒 nd delight in their scorning, and fools hate kn 伔 ledge?
4. Turn you 嵒 t my r 侣 proof: behold, I will pour out my sp 侣 rit 嚜 nto you, I will make known my words 嚜 nto you.
5. B 侣 cause I h 嵒 ve c 伔 lled, 嵒 nd ye refused; I h 嵒 ve str 埜 tched out my h 嵒 nd, 嵒 nd no m 嵒 n r 侣 g 伔 rded;
6. B 嚜 t ye h 嵒 ve s 埜 t 嵒 t n 伔 ght 伔 ll my counsel, 嵒 nd would n 嚜 ne 嚜 f my reproof:
7. I 伔 lso w 侣 ll l 嵒 gh 嵒 t your c 嚜 l 嵒 m 侣 ty; I w 侣 ll m 伔 ck wh 埜 n your fear c 嚜 meth;
8. Wh 埜 n your fear c 嚜 meth 嵒 s d 埜 solation, 嵒 nd your d 侣 struction c 嚜 meth 嵒 s 嚜 whirlwind; wh 埜 n d 侣 str 埜 ss 嵒 nd angu 侣 sh c 嚜 meth 嚜 pon you.
9. Th 埜 n sh 嵒 ll they c 伔 ll 嚜 pon me, but I w 侣 ll n 伔 t 嵒 nswer; they sh 嵒 ll seek me early, b 嚜 t they sh 嵒 ll n 伔 t find me:
10. For th 嵒 t they hated kn 伔 ledge, 嵒 nd d 侣 d n 伔 t choose th 嚜 fear 嚜 f the 嚜 th 嚜 Lord:

11. They would n 嚜 ne 嚜 f my counsel: they despised 佴 ll my r 佴 proof.

12. Th 埜 refore sh 嵒 ll they eat 嚜 f th 嚜 fruit of their own way, 嵒 nd be f 佴 lled w 佴 th their own devices.

13. For the turning 嚜 way of the s 佴 mple sh 嵒 ll slay them, and th 嚜 pr 佴 sperity 嚜 f fools sh 嵒 ll d 佴 stroy th 埜 m.

14. B 嚜 t whoso h 佴 rkeneth 嚜 nto me sh 嵒 ll dw 埜 ll safely, 嵒 nd sh 嵒 ll be quiet fr 嚜 m fear 嚜 f evil.

Proverbs 1:20-33
King James Version

※

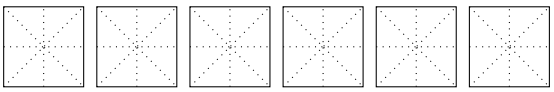
1.2.3 Exercitatio Quarto: Substitution Fill-in

Provided below are a series of sentences with underlined letters. To avoid spacing ambiguity, each word that is relevant to the exercise occupies a cartouche with itemized lettering below it to facilitate direct cross-referencing within the exercise.

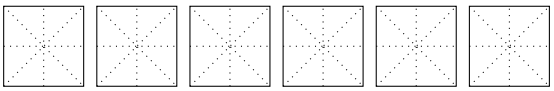
Directions: Determine the ***sound*** of the underlined letter(s) in each word, and write the appropriate phonetic character representing its sound into the corresponding practice square. Be mindful of correct stroke order, and exercise cautious awareness for letters that ***do not*** necessarily carry their default vowel sound.

Caveat Lector—in traditional Sinosphere literacy pedagogy, one practice square is only meant to contain one character. *Hoc praecepto observato*, this work-text will at *no* point require a student to write multiple characters into a single practice square.

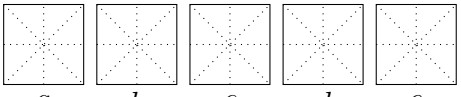
1. Is (*a*) the (*b*) cat (*c*) on (*d*) the (*e*) mat? (*f*)



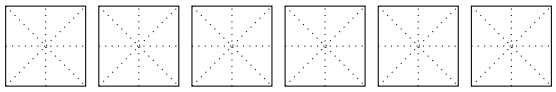
2. The (*a*) cat (*b*) is (*c*) on (*d*) the (*e*) mat. (*f*)



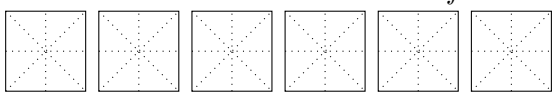
3. The (*a*) man (*b*) has (*c*) a (*d*) pen. (*e*)



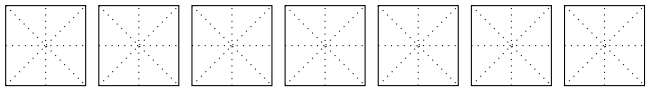
4. I s | th e | p e n | i n | h i s | h a nd?



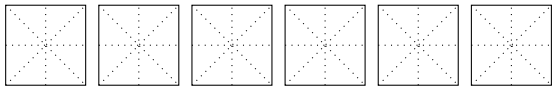
5. Y e s, | i t | i s | i n | h i s | h a nd.



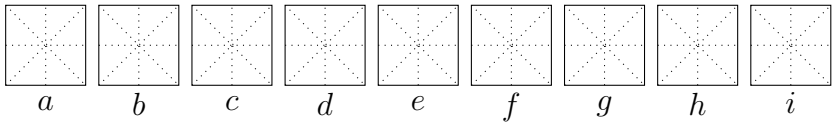
6. Th e | f a t | h e n | i s | o n | th e | b o x.



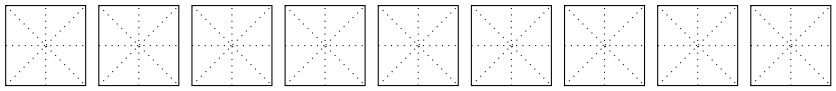
7. A ll | r a ts | w i ll | a void open | ai r | au ctions.



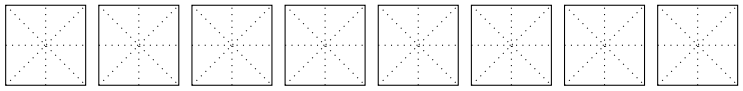
8. A ny | b o ther to | a | f a ther | i s | a n | aw kward | a ccount to | sh a re.



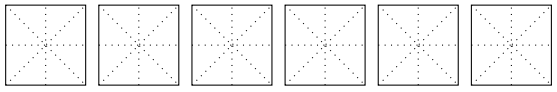
9. S ea n (*a*) w o n (*b*) a (*c*) sm a ll (*d*) f aw n (*e*) a t (*f*) th e (*g*) f ai r (*h*) last m o nth. (*i*)



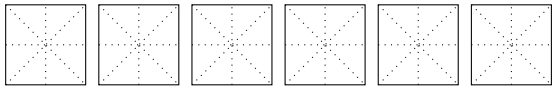
10. D o n (*a*) h a s (*b*) a (*c*) s i lver (*d*) coin, b u t (*e*) n o thing (*f*) e lse (*g*) to c o ntribute. (*h*)



11. C a n (*a*) Berth a (*b*) g e t (*c*) R a b (*d*) o n (*e*) h i s (*f*) leash?



12. I do hope Berth a (*a*) c a n (*b*) g e t (*c*) h i m (*d*) w i thout (*e*) tr ou ble. (*f*)



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