

Lesson 44: Secondary Sources of Strength (OA)



This lesson defines and provides examples of secondary sources of strength.

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Secondary Sources of Strength



00:34

When a response is controlled only by a main thematic source, that response is usually not very interesting, especially when compared to a response that is multiply controlled. Key words in puns, poetry, or humor are interesting and amusing because of the effects of multiple control. If the listener is not affected by all of the multiple sources, he or she may not find the response especially interesting, or he or she may not “get it.” What typically makes a particular response especially appropriate is the strength it derives from some additional source other than the main thematic source. We call these additional sources **secondary sources of strength**.

The mechanic at the transmission shop seemed a little **shifty**.

Have you heard about that online origami store? It **folded**.

I plug my guitar into all kinds of amplifiers. It’s an **eclectic** guitar.

An electrician claimed that his truck was a **volts** wagon.

Intraverbal and Echoic Secondary Sources of Strength



00:18

Almost always, these sources are either intraverbal, as in the relationship between “spider” and “suspend,” or they are echoic, as is the relationship between “vinyl” and “final.” The echoic relationship is typically partial or fragmentary: The response being analyzed only has partial point-to-point correspondence with a previous response.

Vinyl is
final.

What will
the **spider**
do,
suspend
its
operations

Definition of Secondary Sources of Strength



00:19

Secondary sources of strength, then, can be defined as controlling variables in which the response being analyzed is also controlled by a main thematic source. It also controls other response forms, and those other response forms would have a different effect upon the listener. Whether the relationship between the secondary source and the response is formal or thematic is irrelevant.

Secondary Sources of Strength

Controlling variables with the following features:

DEFINING FEATURES

IRRELEVANT FEATURES

- The response being analyzed is also controlled by a main thematic source

- It also controls other response forms

The other response forms would have a different effect upon the listener

-

DEFINING FEATURES

IRRELEVANT FEATURES

-

Whether the relationship between the secondary source and the response is formal or thematic

Secondary Sources of Strength Example



00:18

We have already seen how “spider” meets these criteria. Remember the lines from Shakespeare: “Golden lads and girls all must, as chimney sweepers, come to dust”? “Must” as an echoic stimulus might also strengthen “rust, crust, lust”—each of which would have very different effects upon the listener.

Golden lads and girls all must,
As chimney sweepers, come to dust.

Secondary Sources of Strength

Controlling variables with the following features:

DEFINING FEATURES

IRRELEVANT FEATURES



The response being analyzed is also controlled by a main thematic source



It also controls other response forms



The other response forms would have a different effect upon the listener

DEFINING FEATURES

IRRELEVANT FEATURES



Whether the relationship between the secondary source and the response is formal or thematic

Knowledge Check

You will be presented a series of examples. For each example, try to identify the main thematic source and the secondary source. Then you will need to indicate whether the secondary source is formal or thematic.

Question

01/10

For the example below, think of what the main thematic source is and what the secondary source is. Then indicate whether the secondary source is formal or thematic. The response to be analyzed is red, bold, and in italics.

An ad for radio news says: “You don’t need TV to ***get the picture.***”

- Formal
- Thematic
- Both

Question

02/10

For the example below, think of what the main thematic source is and what the secondary source is. Then indicate whether the secondary source is formal or thematic. The response to be analyzed is red, bold, and in italics.

Printed on the side of a garbage truck: “Our business is always ***picking up.***”

- Formal
- Thematic
- Both

Question

03/10

For the example below, think of what the main thematic source is and what the secondary source is. Then indicate whether the secondary source is formal or thematic. The response to be analyzed is red, bold, and in italics.

A billboard at a gas station reads: “Say hello to *good buy.*”

- Formal
- Thematic
- Both

Question

04/10

For the example below, think of what the main thematic source is and what the secondary source is. Then indicate whether the secondary source is formal or thematic. The response to be analyzed is red, bold, and in italics.

An ad for an awesome new coffee: “Foxy Coffee leaves no ***grounds*** for complaint.”

- Formal
- Thematic
- Both

Question

05/10

For the example below, think of what the main thematic source is and what the secondary source is. Then indicate whether the secondary source is formal or thematic. The response to be analyzed is red, bold, and in italics.

From “Maggie May,” a song by Rod Stewart:

“And so I took my daddy’s ***cue*** and made a livin’ out of playing pool.”

- Formal
- Thematic
- Both

Question

06/10

For the example below, think of what the main thematic source is and what the secondary source is. Then indicate whether the secondary source is formal or thematic. The response to be analyzed is red, bold, and in italics.

From “The Fire of Drift-Wood” by Henry Wadsworth Longfellow: “The leaves of memory seemed to make a *mournful rustling* in the dark.”

- Formal
- Thematic
- Both

Question

07/10

For the example below, think of what the main thematic source is and what the secondary source is. Then indicate whether the secondary source is formal or thematic. The response to be analyzed is red, bold, and in italics.

From “Fragments on Life” by Ralph Waldo

Emerson: “The tongue is prone to lose the way, not so the pen, for in a letter we have not better things to say, but surely ***say*** them ***better.***”

- Formal
- Thematic
- Both

Question

08/10

For the example below, think of what the main thematic source is and what the secondary source is. Then indicate whether the secondary source is formal or thematic. The response to be analyzed is red, bold, and in italics.

A guitar player who missed the same chord several times in a row is told by a friend, “Don’t ***fret*** about it.” (A fret is part of a guitar.)

- Formal
- Thematic
- Both

Question

09/10

For the example below, think of what the main thematic source is and what the secondary source is. Then indicate whether the secondary source is formal or thematic. The response to be analyzed is red, bold, and in italics.

Samuel Johnson, who boasted he could invent a pun on any subject, was asked to make up a pun about the King. He said immediately, “The King is not a ***subject.***”

- Formal
- Thematic
- Both

Question

10/10

For the example below, think of what the main thematic source is and what the secondary source is. Then indicate whether the secondary source is formal or thematic. The response to be analyzed is bold and in italics.

From Hamlet Act IV, Scene 4 by Shakespeare. In a churchyard Hamlet has this conversation with a gravedigger:

Hamlet: "Whose grave's this?"

Gravedigger: "Mine, sir."

Hamlet: "I think it is yours, indeed, for you lie in it."

Gravedigger: "You lie out of it, sir, and therefore 'tis not yours. For my part, I do not lie in it, and yet it is mine."

Hamlet: "You do lie in it, to be in it and say it is yours. 'Tis for the dead, not the quick; therefore you *lie*."

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- Formal
 - Thematic
 - Both

Review



Secondary sources of strength are controlling variables in which the response being analyzed is also controlled by a main thematic source. The secondary source of strength also controls other response forms, and those other response forms would have a different effect upon the listener.



Features **irrelevant** to the classification of a secondary source of strength include whether the relationship between the secondary source and the response is formal or thematic.

End of Lesson