

TEACHING SPEECH

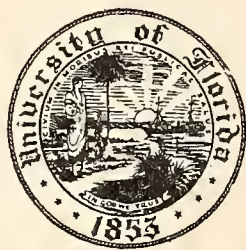
Methods and Aims in the Study of Speech

Pearl M. Heffron

William R. Duffey

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TEACHING SPEECH

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by

PEARL M. HEFFRON

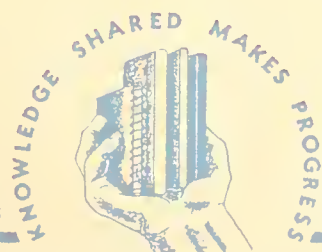
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PREFACE

The material of this textbook, collected from various sources in some twenty-five years of teaching, aims to meet the demands of teachers who wish to correlate their information regarding the general principles and methods of teaching in secondary education with the specific principles and methods of speech training. Although the historical background of speech training and the principles and methods of secondary training have a place in this book, their emphasis has been subordinated to the discussion of the present problems of the classroom.

The chief difficulties in speech training, both curricular and extracurricular, have been treated. This textbook does not explain the content or skill of any speech art, but it meets the distinct need of a large number of prospective teachers who enter the speech field annually and require an adequate work dealing with the solutions of the teaching problems of the class and extracurricular activities. This book is of interest also to English teachers in small high schools who realize their lack of information concerning principles and methods of speech training.

Part I treats of (a) the historical objectives and the scope of the subject matter as well as (b) the human relationships without and within the classroom. Prospective teachers should know the historical contributions to their field of study before they can well understand the principles upon which the present diversified methods of speech training are based.

Part II considers the problems in class and extra-class procedures and conduct. Without the background of Part I and Part II, a student cannot hope to understand the relationship between courses, the objectives of speech training, and the general problems involved in teaching.

Part III deals with the fundamental course in Chapter VII from the viewpoint of (a) the speaker; (b) the listener; (c) the subject. Chapters VIII through XIII discuss the teacher's problems in the advanced public speaking courses; the courses in discussion--the types of debates and public discussion; the courses in interpretation--platform art; dramatic art and choral reading; radio speech; and speech correction. Part III considers also extracurricular activities of each particular phase of the subject.

Miss Heffron wishes to give grateful acknowledgment to her parents for their inspiration and encouragement, and to Mr. Edgar G. Doudna, Secretary of the Wisconsin Board of Regents of Teachers' Colleges, for the valuable early teaching experience which she received under his guidance.

Both authors sincerely appreciate also the many helpful suggestions so graciously given and the kindly interest shown by Mrs. S. Woodward Butsch, Instructor in Speech, Miss Ruth Klein, Dramatic Director, Miss Maude Frances, Instructor of Interpretation, and Dean Mabel McElligott of Marquette University; and Miss Marguerite Ragan, and Assistant Superintendent William Lamers, of the Schools in Milwaukee. The authors also wish to thank the students in the Speech Methods Courses who have used the previous edition of this textbook and have contributed suggestions.

Acknowledgments to publishers and individuals for copyrighted material will be found where such content is cited or quoted.

P.M.H.
W.R.D.

PREFACE TO THIRD REVISED EDITION

In response to the suggestions of certain teachers of speech, the authors have revised the second edition of Teaching Speech, principally by a change in the styling of the manuscript, the addition of material dealing with semantics, and extensive alterations in the chapters on radio and speech correction. New material has been presented in the class exercises and additional references have been given in each chapter. In view of the modern emphasis on visual education, and the use of mechanical devices in speech training, the authors have presented in each chapter reference material suitable for a better understanding of the place and use of visual aids and mechanical helps in the class room.

The authors wish to acknowledge their appreciation for the number of excellent suggestions which have come to them from many teachers in the speech field. Although what should constitute the content of a book on speech methods is subject to much opinion, the authors have attempted to strike a balance in conforming to the wishes of those who seek to have more of general methods presented in this text and those who would require the authors to present in more detail the means of teaching individual speech skills. Likewise, the authors have added to the explanation of the content of the speech art only such exposition as may better explain the method of teaching.

P.M.H.
W.R.D.

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PART I

Speech is a picture of the mind -- ENGLISH PROVERB

THE OBJECTIVES IN SPEECH TRAINING

The prospective teacher of speech should know the general aims in secondary training and the specific aims in speech education. Certain difficulties arise in determining these purposes, but a working classification may be established. In this textbook these aims have been listed as the mental, emotional, physical, and social development of the speech student. In order to understand better these objectives, the nature of the speech courses must be appreciated. Inasmuch as this curriculum has received its content from many arts and sciences, a brief exposition regarding this acquisition will give the prospective teacher some comprehension of the scope of the subject matter. A further help to him in reaching his aims is to learn the human relationships involved in speech training. These associations that center around the teacher will be discussed under the following heads: (1) the teacher himself; (2) the teacher-student relationship; (3) the teacher-school relationship; and (4) the teacher-community relationship.

CHAPTER I

As the life is; so is the speech.-- GREEK PROVERB

AIMS AND NATURE OF THE SPEECH COURSE

GENERAL AIMS IN SECONDARY TRAINING

Cardinal Aims of The National Educational Association
Understanding of General Methods

DIVISION OF SPEECH AIMS

Difficulties of Classification

Integrating Forces

Establishing Objectives

Determining the Amount of Theory

Determining the Amount and Type of Practice

Determining the Proper Emphasis on the Phases of the Subject

A Working Classification of Aims

a. Mental Development

1. Training in observation

2. Acquiring ideas

3. Utilizing ideas

4. Training in thinking

5. Developing judgment and right choice

6. Stimulating the imagination

7. Developing the memory

8. Training in co-ordinations

9. Acquiring attitudes and ideals

10. Relating speaking to other phases of learning

b. Emotional Development

1. Emotional stability

2. Relation to expression

3. Relation to motivation

c. Physical Development

1. Physical aspect of voice

2. Control of bodily actions

d. Social Development

1. Speech a social tool

2. Cultivating social traits

3. Encouraging the democratic way of life

Summary of Aims in Speech Training

CLASS DISCUSSION

REFERENCES

GENERAL AIMS IN SECONDARY TRAINING.

In recent years much discussion has been given to the objectives of secondary education as well as to the purposes of speech training. The prospective teacher of speech should devote attention to the literature of this subject matter, especially to the directives furnished by state departments of education and city school systems.

Diversity of views by authorities in secondary education is found as to its general purpose, its scope, and its organization; also in regard to the methods and curriculum resulting from the formulation of these aims, difference of opinion will be observed. These viewpoints have been both practical and theoretical as well as general and specific; they have been based on the physical, mental, moral, and emotional aspects of life; work and leisure; subjective and objective standards; the personal development of the individual for himself, or his complete social advancement in relation to others.

Cardinal Aims Of The National Educational Association.

This organization realized the necessity of establishing a number of cardinal aims which would form the foundation for all secondary training. Under its guidance, the seven cardinal principles of secondary education were classified in 1917 as follows: (1) health; (2) worthy home membership; (3) command of fundamental processes; (4) vocation; (5) worthy use of leisure; (6) civic education; and (7) ethical character.

With these general aims to be achieved in high school training, the teacher of speech should keep in mind the student's ultimate needs for active adult participation in society as well as his immediate needs in school. Inasmuch as some inexperienced speech teachers lose sight of these ultimate objectives, and consider only that phase of the speech subject which they know or like, final objectives are ignored, and the best results in speech training cannot be achieved.

Understanding Of General Methods.

The teacher of speech, like teachers of other high school subjects, must understand the general methods in secondary training. Education in speech does not result in a single consequence; for, in acquiring facility in speaking, a student gains further skills in reading, thinking, memorizing, and bodily coordinating, as well as information, habits, attitudes, and ideals. To obtain these results, a teacher should add to his repertoire of methods. He may know well the authoritative methods of telling, the use of a textbook or visual aids; yet he could greatly improve his techniques if he had a better understanding of the developmental ways of teaching.

To secure the general objectives of secondary training as well as the specific purposes of the speech field, a teacher must understand the methods of imparting and retaining information and the ways of acquiring skills and attitudes based upon sound laws of learning. Moreover, procedures and techniques--questioning, moral training, criticizing, planning instruction, teaching and directing study, evaluating a student's worth, socializing class procedure, and adjusting instruction to the individual - all must be well known and practiced before objectives, either specific or general, can be obtained.

DIVISION OF SPEECH AIMS.

The general aims in speech training may be separated in four divisions: mental, emotional, physical, and social. This classification has advantages over that established from such viewpoints as historical, literary, artistic, or utilitarian. Because distinct and varied opinions concerning the nature of speech exist, there are many methods of speech training, some, inadequate and incomplete, others, too comprehensive.

Difficulties of Classification.

Among the principal difficulties which arise in establishing a rigid classification of speech aims are those which flow (a) from the very nature of the subject; (b) from the confusion regarding objectives; (c) from the failure to determine the proper relation between theory and practice; and (d) from the lack of agreement in evaluating the worth of each phase of the subject.

Speech training is hard to classify because the nature of the subject requires an integrating process that combines four interrelated forces: mental, emotional, physical, and social. The prospective teacher of speech must realize that his work deals with the unification of all the powers of man as well as each of his capacities.

The nature of speech as both a science and an art presents problems in classifying objectives. Speech training requires both objective and subjective norms. A student may know the content of a speech textbook; yet he may not be able to stand before an audience and talk with ease. The speech course must, therefore, consist of a combination of both theory and practice.

How much theory is to be required in a speech course creates different opinions as to objectives. Educators agree that theory should be administered in small measure so that students assimilate it while learning new habits of speaking. Theory undigested often results in artificiality and formalism. Theory divorced from life situations should be avoided.

Correct habits of speaking and thinking can be gained only from continuous supervised practice without as well as within the classroom; yet the amount of practice and its type are a matter of opinion. To stimulate students to express themselves is not such a task, but to guide them to use acceptable speech until a habit is formed is a serious undertaking. When dissatisfaction with incorrect habits of speaking results, reeducation establishes correct forms.

Because different emphasis is placed upon separate divisions, such as reading, speaking, debate, dramatics, oratory, and interpretation, each with its specific aims and techniques, different objectives are established. Even if confusion exists as to what courses should be offered in the high school, a choice of subjects must be made.

A Working Classification Of Aims.

Training in speaking is primarily self-development through self-activity. The ultimate end of speech training is the total development of the entire person so that he may reveal himself to his fellow men for his own benefit as well as that of society. Self-expression and social adjustment are the general aims of training in speech no matter what procedure may be used to reach them. Isolated objectives, such as teaching gesture, language, and voice, are not to be considered ends in themselves. For the sake of a working classification, aims may be divided, as follows, (a) mental, (b) emotional, (c) physical, and (d) social.

a. Mental Development.

The student in **mental** life must be stimulated:

1. Training in observation.

One important aim in speech training must be the development of the student's powers of observation. He who does not possess vivid imagery cannot give an

audience something that he does not have himself. The student has for many years been aware of sensation as a product. He knows that he can focus his attention on some object and interpret the stimuli that he is receiving; consequently he appreciates the fact that he can acquire images of himself and the world about him. He experiences objects according to their sensible qualities. But perceptions may become dull, and when little demand is placed upon his faculties they lose their sensitiveness towards impression.

The extent to which the senses are used differs with the individual; yet a speaker cannot be successful without a wide range of emotional appeal which depends greatly upon his susceptibility to sensation. Moreover observation depends greatly upon interest, and interest in objects stimulates the power of selection and a personal attitude toward an object. Interest creates viewpoints which give significance to expression. Thus training in observation and in the development of a personal reaction toward material is of prime importance in training the speaker.

Before a student can correct his speech faults, he must learn to observe speech difficulties in himself and in others. Most students have had eye training stressed from the kindergarten to the high school, but they may lack proper ear training in speech. Even the prospective teacher may be surprised that he thinks of words in terms of letters rather than of sounds. If he is to train high school pupils in better speech, he must appreciate the fact that a person produces sounds greatly governed by aural standards. He will find that some speech difficulties are closely related to defects in hearing, and that training the pupil to hear what he is saying is a most important procedure in speech education.

2. Acquiring Ideas.

A person does more than experience objects according to their sensible qualities, for he gains knowledge of their nature by means of intellectual interpretation. He may gain even this understanding of objects that have no sensible qualities. In other words, he may gain ideas, more or less complete or clear, of what a thing is. Although generally images are associated with ideas, they are not identical. Speech training, then, must go beyond the process of giving students opportunity for gaining sensations of sound, sight, and feeling patterns, for it must present means that help them know what a thing is, and what recognizable form an idea takes. The habit of acquiring ideas comes from a proper participation in life, an interest in an interpretation of the views of men, and personal reactions to problems. Through association, ideas give rise to other ideas; therefore situations that afford opportunity for the acquisition of ideas must be found if the speech teacher expects to stimulate mental exercise.

3. Utilizing Ideas.

The ability to utilize ideas - to learn where, when, and why, as well as how to use them - is another significant aim of mental training. The student must develop the ability to apply his previously collected ideas to the subject at hand. Much depends upon his habits of reflection for his success in using the ideas he has received from his observation of nature and his impression of personalities. Although facility in observation is a worthy gift and productive of much information, and although reading for the acquisition of facts is important, ideas and points of view must be gained for a purpose. Ideas may be forgotten unless there is occasion for their expression. The habit of expressing ideas in public speaking and conversation is valuable, for it is likely to encourage other worthy means that incite interest in life and in people.

4. Training in thinking.

Training in speaking is primarily training in thinking. Teachers of other subjects who declare that they teach the student what to say and the speech instructor teaches him how to say it (delivery) are ignorant of the nature of speech training.

When a student is taught to arrange and evaluate material as well as to improve his expression of it, he is receiving the finest kind of training in logical thinking, for thinking and the expression of it are inseparable. When he acquires correct habits of clear thinking through constant practice in a speech class and where an outline is required, he learns to work for orderly arrangement as well as to evaluate in his daily thinking. When he organizes his knowledge and through analysis understands the co-ordination and subordination of ideas, he avoids unrelated detail and learns the value of a unified composition. Through the repetition of these rhetorical processes, he becomes a solid thinker and an efficient speaker.

5. Developing judgment and right choice.

In speech training there must be constantly a re-establishment of values. The intellect must know that certain things are good; for example, that there is a value in a person being heard or that it is necessary to change pitch in good speaking. When the good is determined, the will is inclined to action. A judgment, then, is any affirmation or negation of the objective identity between two ideas. The value a person places upon this judgment determines his action. The incentive to good speech is the desire to speak. Often this craving brings into action all the necessary modes of the physiological processes. The act of willing enters into the speech process generally in the acceptance of the various speech co-ordinations. But in the establishment of any value, an intellectual assent is necessary.

Supervised direction in speech gives training in judgment, in the determination of the relative value of things, in the cultivation of good taste, and in the power of discrimination - some of the most important assets for a successful life. The daily recitations in a speech class afford constant opportunities for the correction of hasty judgments. The student learns also that silence may be a virtue. He is taught that he must have a sense of values as to the time and place he should express himself. There is no better means in education than the speech platform to aid the student to learn how to discriminate and to evaluate as well as to express his ideas.

6. Stimulating the imagination.

One of the most significant aims in speech training is the stimulation of the imagination, the value of which is frequently underestimated. A person depends upon imagination for his appreciation and creation of the many art forms. The very terms, sympathy and suggestion, frequently heard in connection with the study of literature, connote imaginative activity. To understand different points of view, a student must have a fertile imagination. It gives him insight into characters and situations. Through the power of his imagination, a student can better understand men's motives, difficulties, activities, and aspirations. He gains a capacity to penetrate the very heart of nature. Imagination lies at the basis of altruistic movements. It creates ideals, glimpses of which stimulate desires for perfection. It is the faculty that enables man to anticipate the future.

The term imagination has been used in many senses, but basically it can be applied to three processes: namely, reproduction of images, their association,

and selection. Since selection and combination require intellectual activity, the last process is a rational one. Imagination in a normal individual may be brought under the control of the will, or, when necessary, given free play, even to the extent of inciting physiological mechanisms. General speaking, imagination arouses emotionally toned experiences, and, if uncontrolled, may run wild in disorder as it does in certain psychic states. So far as speech training is concerned, imagination plays a part in three activities: (a) the selection and use of subject matter; (b) vocal expression; and (c) bodily expression.

One of the chief problems in any speech course is to get the pupil to use his imagination. The teacher can help him evaluate his speech material from the viewpoint of audience reaction. He is then stimulating the pupil's imagination when he aids him to visualize conditions as they will be at the time of speaking. He can analyze for the pupil the speech situation itself; he can supply information regarding the background, mood, situation, and character of a poem, or play, and show the pupil their importance in gaining naturalness in expression; and finally he can arouse in the pupil a realization that the relations and associations expressed in poetry or prose incite bodily reaction, and vocal modulations.

Since speech textbooks contain specific exercises for the improvement of the imagination, they should be faithfully used in the classes. A farsighted teacher will also collect drills and exercises in order to have material suitable for certain purposes, and for specific conditions. Sometimes in commenting upon a speech, he may indicate the values of imagination as a source of inspiration; how work without it is a drudgery; and how it may overcome monotony in anything - voice building, bodily activity, subject matter, or skills.

7. Developing the memory:

So important is memory to the pupil in a speech class that it cannot be omitted from the classification of teaching aims. At the outset, it must be recognized that students have different capacities to retain, recall, and use images of the past. Pupils do not possess the same type of reception, and likewise they differ in the number and kind of images they recall. Some pupils have a strong memory for words, while others have proclivity for remembering motor activities; some will get different images from the same situation. A pupil realizes that he has many images seeking to invade his consciousness, and that he must have, if they are to be maintained, a certain interest in those in the focus of his attention. Moreover he senses that memory, although a storehouse, is also a factory of great activity. He is aware that a recall of one image is likely to set in motion a train of images. How to control this dynamic condition, how to store and use images, how to strengthen relationships, and to guide attention--all are his problems, and he will look to the teacher for direction in solving them.

Many modern educators seek a return to memory training. They realize that it might be again over emphasized as it was in the early Renaissance when the learning of language and literature dominated the aim of education, or when the mastery of Latin and Greek was associated with memory drills. Yet they feel that memory work in a class can be made practical. They declare, for example, it is of educational value to have a pupil know his speech well and to have an interpreter be letter perfect. The speech teacher who values these views can easily discover the strength of memory in a student by listening to a prepared speech or reading, and then he can determine, after judging the performance of the pupil, the amount of memory training necessary for him.

8. Training in co-ordinations.

If the co-ordinations between mental and motor activity were not stressed, mental training would not be complete. The teacher must impress upon the speech student that by supervised practice he may gain them. In the beginning, like the swimmer who is learning his art, a pupil may center his attention on one movement and may forget another related action. After practice he talks, gestures, and thinks simultaneously while looking directly into the eyes of an audience.

The act of producing speech and accompanying bodily movements is a complex activity. In fact, finely adjusted co-ordinated actions, which involve nerve and brain action as well as muscular responses, have never been completely enumerated, or, for that matter, adequately studied. As a matter of convenience, the mechanisms of human speech have been classified under four headings: namely, breathing, vocal production, resonance, and articulation. In speech, mechanisms connected with its functioning must work as a co-ordinated whole and in a relationship to the intellectual, volitional, and affective states of the person.

To gain a better appreciation of speech functions, the prospective teacher should study physiology and psychology. In these sciences he will find basic facts concerning the activity of the person, for example, the nature of the secretory and motor reflexes, the function of the synaptic nervous system, the autonomous system, the physiological mechanisms, and psychological functions, inherited or acquired, involving reception, transmission, and brain activity. The speech teacher will discover that speech is a resultant of function and developed only because of functioning, and that it is a cultural process; yet many of its instinctive responses do not come under the control of formal training; they remain neurological and never attain a conscious level. He will realize, consequently, that speech training, while employing academic methods, must not neglect the use of situations that stimulate self-activity and develop skill and control of functions.

9. Acquiring attitudes and ideals.

As the acquisition of attitudes and ideals is a part of speech education, the teacher must stimulate in the student their development and realization. A fragmentary and objective study of speech that neglects the whole man simply becomes a science of speech behavior and eliminates the art aspects of education. The aim of speech training is the development of a satisfactory personality, a product with a full complement of ideals, values, and motives properly integrated. Although a man may at times mask his attitudes by some studied behavior, eventually his expression is a mirror of ideals, convictions, and motives. His expression is frequently a reflection of his temperament with modifications of nature produced by the implantations of ideals and objective norms of behavior. What blossoms forth in sensible recognizable expression is the form nurtured within the man. The controlling incentive to speak well must be the desire to realize ideals.

10. Relating speaking to the other phases of learning.

The other subjects of the high school curriculum would be of little value if the pupil did not have the ability to communicate their content. He must be taught that his speech is the single activity which integrates thoughts gathered from all available sources in a unified, connected, understandable discourse for a listener. He must relate his work in speech to both the getting and the giving of information. The speech course itself is one of the chief means of unifying the results of the entire high school curriculum.

b. Emotional Development.

There are many objectives that relate to the emotional development of the pupil and must be attained in speech training.

1. Emotional stability.

Self-control, for example, is one of the most valuable traits that a pupil may develop in a speech class. He can acquire dignity, poise, and mature reserve from repeated speaking before a group. If a pupil gains a sense of respectful sportsmanship, learns to accept advice or a final decision, he is building a real character which often spells success for him in later life. The emotional stability which results from student criticism, difficult as it is to accept at times, gives a pupil courage to encounter greater difficulties in later life.

2. The relation to expression.

The emotional aspect of self-control and social behavior is only a phase of speech training. The student must know the part emotions play in voice production and in vocal interpretation. The aim of the teacher must be the stimulation of the student's life so that he can quickly and adequately respond to a speech situation with a rich manifestation of his affective nature. This aspect of training pays rich dividends to the student who discovers the social and personal values in well-guided emotional behavior.

3. The relation to motivation.

The prospective teacher of speech has learned much in his own course of study about urges, impulses, emotions, and desires. He must use this knowledge, not only to help improve his own conduct, but also to guide the behavior of the high school pupil. Yet another objective must be considered in regard to emotions; namely, audience motivation. Pupils must know the elements that motivate conduct. Furthermore they must understand how to incite behavior and to control the emotions that they have stimulated.

Because some speech teachers fail to stress this phase of speech training in their classes, they leave students confused regarding motivation and allow them to hold false ideas regarding emotions. Pupils often look upon the affective states as something of a weakness in the nature of man, something to be repressed, or at least to be feared. To explain properly the true nature of emotional life - its function as a condition for tone color and bodily reactions, its place in personal and audience motivation, and its significance in the interpretation of life and literature - is an important aim in speech training.

c. Physical Development.

The aims dealing with mental and emotional development would be of small concern if they were not integrated with the physical objective of speech training.

1. The physical aspects of voice.

To make efficient use of the voice in order to express in language the organized ideas which a speaker possesses, is another general aim in speech training. A clear, pleasant, adequate voice with a variety of modulations is an asset to any pupil. Controlled breath, the basis of good vocalization, should be taught in the fundamental speech class.

Standards of correct speaking can only be established when the pupils gain a knowledge of the physical mechanism; then they can criticize and evaluate their

own as well as the speech habits of others. Bad speech cannot be eliminated unless students (1) discover their own bad habits; (2) try to eliminate them; and (3) endeavor to acquire desirable ways of speaking.

2. Control of bodily actions.

The physical objectives in speaking, however, are not confined only to voice but also to the control of the total bodily communication. A student must gain poise, good posture, gesture, appearance, animation, and vitality. A sound body is important to good speech, for speech representing the person, the total self, is strongly affected by health. Well-being stimulates the normal means of self-expression which tend to balance a person emotionally as well as mentally. The realization of self-control that results from the hard work of speech training and continued practice is of value in moral development.

d. Social Development.

The training of a pupil as a social being is the last of the general objectives to be discussed. In both classroom and extracurricular activities, students must find opportunities for actual practice in social relationships. Attitudes, ideals, and worthy habits of social conduct can be acquired from participation in programs of speech education. The teacher should feel obligated to encourage pupils to refine their social tastes, to broaden their interests, to develop co-operation, responsibility, and initiative, to conform their speech to the correct English and correct speaking, and to cultivate social ease and grace.

1. Speech a social tool.

Speech enables a pupil to communicate with and to understand other human beings, both emotionally and intellectually, in every kind of situation, vocationally as well as avocationally, to appreciate and enjoy the beautiful, and to draw conclusions from shared experiences. Whether his interest in speech training is primarily utilitarian, scientific, or aesthetic, the same general purpose, cooperation in reaching the truth in one form or another, is his ultimate social aim.

2. The cultivation of social traits.

Independence and initiative can be secured in a well-conducted speech class where a student must leave the group and face an audience. In a carefully planned course, he soon shares responsibility, volunteers suggestions, helps to plan, criticize, and later to assume the responsibility of leadership. A thoughtful instructor encourages social initiative in his class. He should give actual guidance but in a quiet way. He will develop tact, courtesy, and honesty in pupils. He must see that in a speech situation his students learn that respect for other people is necessary for both speaker and listener. To inspire pupils to deal with one another in a straight-forward honest manner without giving offense to another is valuable life training which is realized perhaps sooner in the speech class than in any other situation.

3. Encouraging the democratic way of life.

The right kind of leadership cannot be secured if one stresses self-development without regard to the rights and privileges of others. If pupils are taught their social responsibilities in the speech class, a foundation is being laid for a better way of life. Leadership will come to the student who participates in speech work, particularly in some extracurricular activity. He will gain these three chief characteristics generally noticed in a leader: (a) knowledge; (b) skill; and (c) direction.

In a speech course a pupil will come into contact with subject matter which develops his mental and emotional capacities. He will acquire the power of expressing, a function closely related to thinking, imagining, and judging. He will understand and can explain how to do something. To use language and expression accurately, concisely, clearly, distinctly, and when necessary, beautifully and emphatically, is a skill generally found in a leader.

Although many people have knowledge and skill, they are not leaders principally because they have no followers to direct. They do not exercise abilities with the set purpose of building a following and attracting it by exhibiting the virtues of leadership. In a speech class a pupil one day is among the followers, the next day he is the leader; yet in both situations he learns the meaning of leadership. When he understands why he should talk before a group, he is ready to build a following for his leadership. When he can compare his own ability in the same field of endeavor with that of another pupil, he will discover what abilities and skills are attractive to others. This is necessary knowledge for a leader.

A well-conducted speech class can develop self-reliance and courage in a high school pupil with the means which arise from the speaking situation itself. Followers require a leader to divide responsibility, plan programs, initiate reforms, criticize projects, respect honest judgments, and co-operate with others. In a speech class a pupil can be given as much responsibility in participating in and completing a speech project as he is capable of handling. He becomes a leader when he chooses subject matter of a speech or is responsible for effective casting and staging of a play. He develops his capacities for leadership when he acquires tact, courtesy, and honesty, respect for others, creative effort, and emotional control. In brief, his speech activities can arouse talents for leadership principally because they train the three characteristics required of a leader--knowledge, skill in doing, and the ability to build, direct, and control a following.

Summary Of Aims In Speech Training.

A speech teacher not only directs but incites mental, emotional, physical and social activities in the pupil. He awakens in him new interests and relationships which result in a sense of values; he not only widens but also deepens his appreciation of things worthwhile in life; he enriches his imagination and his life; and he stimulates in him moral values and better ideals for his own good and that of society.

CLASS DISCUSSION

1. What are the major objectives in speech training?
2. Discuss the difficulties encountered in classifying speech objectives.
3. What is your definition of speech?
4. State five ways of training in observation.
5. Discuss the part played by memory in speech training.
6. Name ways to help a student train his imagination.
7. Discuss the most common emotional difficulty in speech work.
8. What are the general aims in secondary education?
9. How are these general aims related to speech education?
10. Why should attitudes and ideals be considered in relation to speech education?
11. Compare the speech aims reported in the following bulletin with those of the high schools of your state: School Publications and Speech, Bull. 3B, 1941, Office of the State Sup't., Mo.

12. Read and report on the Los Angeles City Schools Bull. No. 340, and Speech in Education, Bull. No. 9, Dep't. of Education, Sacramento, Calif., 1937.
13. Do you agree with the aims expressed in the Drummond Report on curriculum, Q.J.S. V. 11:107 April, 1925?
14. Discuss one of these topics:
 Secondary Education is the process of intellectual and personal discipline.
 Secondary Education is a process of adapting a student to the changing world in which he finds himself.
 Secondary Education is primarily a moral process.
15. Prepare an oral report on one of the references from Research in the History of Speech Education, Gray, G., Q.J.S. April, 1949.
16. Class discussion on The Role of Speech in Education, Kramer, M., Q.J.S. p. 123 April, 1948.
17. Outline briefly the content of the following publications: Guides to Speech Training in the Elementary School, Report Ass'n. of Teachers of Speech, Boston, Expression Co., 1943. Speech in Teacher Education, Com. Teach. Ed., Q.J.S. p. 80 Feb., 1946.
18. Contrast two histories of speech training such as Diary of a Problem Child, Robinson, M.P., Q.J.S. p. 357 Oct., 1946 with Study Hints for High School Students, Wrenn, C.G., Stanford Univer. Press, 1947.
19. Criticize the following course of study: Course of Study in Speech, Bull. State Dept. of Education, No. 467, Louisiana, Sept., 1942.
20. Give an oral report on the booklet New Horizons in Teaching, Broadhurst, K.D., 1160 Prince Ave., Athens, Ga., 1947.
21. What advantages do you find in a Communication Center? Cf. Q.J.S. p. 368 Oct., 1947.
22. List specific obligations you feel that a speech teacher has towards a democracy.
23. Criticize the following article: Speech in the Secondary School, Mitchell, R.S., Bull. Nat. Ass'n. of Second. School Principals, V. 24, p. 25 Dec., 1940.
24. Write a brief analysis of Three Centuries of Speech Teaching Experience, Ed., Dressel, H., The Mich. Ass'n. of Teachers of Sp., River Rouge, 1411 Coolidge Highway, Mich.
25. What books which you have read in your speech training are found in the following bibliography? Discuss their value. Bibliography of Speech Education, Thonssen, L., and Fotheron, E., New York, Wilson, 1939.
26. What changes in speech methods have taken place since the publication of the following bulletin? Oral English for Secondary Schools, Penn. Dept. of Public Instruction Bull. 283, Harrisburg, Penn., 1939.
27. To supplement your reading on social aims in speech read Speech - Social Problem, Prentiss, H., English Journal, V. 22, p. 189 March, 1933.
28. Report on one of these references: The Role of Speech in Secondary Schools, Bull., Nat. Ass'n. of Secondary Principals, V. 29 No. 133 Nov., 1945, and Evolution of Objectives in Teaching Speech, Muskingum College, New Concord, Ohio.

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CHAPTER II

Thraw the wand while it is green.-- SCOTTISH PROVERB

CONTRIBUTION FROM FIELD OF LANGUAGE TO SPEECH

SCOPE OF SPEECH TRAINING

Allied Fields Concerned with Language

- a. Language
 1. Province of linguistics
 2. The theories of the origin of language
 3. Training in language a part of the speech course
 4. Training in language a cultural process
 5. An understanding of the linguistic laws
 6. Methods in teaching languages
- b. Phonetics
 1. Symbols required for the representation of sound
 2. A phonetic alphabet necessary for the transcription of speech
 3. Application of the science of phonetics to speech
- c. Grammar
 1. The meaning of grammar
 2. The method of teaching grammar in the speech class
- d. Rhetoric
 1. Beginnings in rhetoric
 2. The Greek rhetorical tradition
 - Corax and Tisias
 - Sophists
 - Socrates
 - Plato
 - Aristotle
 - The Greek orators
 3. The Roman contribution to rhetoric
 - Reasons for this study
 - Cicero
 - Quintilian
 4. The development of rhetoric under Christianity
 - Establishing the Christian notion of rhetoric
 - Developing the national literature
 - Rhetoric in the Middle Ages
 5. The influence of the national spirit upon rhetoric
 - France
 - Italy
 - Spain and Portugal
 - Germany
 - Russia
 - Sweden, Denmark, and Norway
 - England and United States
 - World literature

CLASS DISCUSSION

REFERENCES

SCOPE OF SPEECH TRAINING

As now organized in high schools, speech courses have acquired their content and method from the traditional fields of the liberal college and in recent years from the applied sciences. The linguistic contribution will be discussed in this chapter.

a. Language.

Various theories of the origin of language have influenced methods. Historical grammar has furnished facts for the study of diction. Research into the formation of words, the types of construction, and the standards of usage, much of which the subject of logic would be powerless to explain, has been continually supplying content to speech not only to the teachers' training courses, but also to its regular skill courses.

1. Province of linguistics.

The science of linguistics is important to the study of modern trends in speech training. The student will find, for example, that dialects may not be alterations of the same language but are growing languages particular to places. He comes to know that a literary language is only a dialect which has acquired, because of a cultural or political circumstance, a pre-eminence over other dialects, and has been cherished and preserved by the efforts of a cultured group. These facts and many others are part of the body of the speech content taken over from the field of linguistics, etymology, and like sciences belonging to the general study of languages.

2. The theories of the origin of language affect method.

No one knows how language came to man, but five theories concerning its origin from time to time have been proposed. Whatever theory is accepted by the teacher of speech will color his views regarding the functions of the vocal mechanism, the nature of speech, and the psychology of expression.

The notion that language came into being by an arbitrary agreement among men, was propounded by many of the early Greek philosophers, but even in their time this opinion was controverted particularly by Epicurus and Lucretius. It still finds acceptance among some modern scholars and a few writers of speech textbooks.

Many Christians who came under the influence of Platonic philosophy have held that language was divinely inspired and was given to Adam and Eve directly by God. Some philosophers surmised that if God gave man his thought, it is reasonable to suppose that He gave him the representation of that thought. This view was not accepted by some of the great Christian writers of the past.

Scholars like Renan, Reed, and Müller have held that language is the outgrowth of a natural instinct. Some philosophers have gone farther to claim that man possesses two special faculties, one for the production of language, and the other for its interpretation. Some authorities, although agreeing in part with the doctrine of natural revelation, maintain that the will and intellect of man are sufficient in themselves to use and interpret language without the need of additional powers.

Darwin and Spencer related language to representation employed by primitive man to express his reaction to an environment. They claim it is an outgrowth of instinctive and emotional response, and a consequence of habit. Related in

one way or another to the notions of Darwin, are certain modern theories. These are (a) that involuntary exclamations and interjections were the means of developing language; (b) that man imitated simple sounds; (c) that primitive sounds were a reaction to sense impressions; (d) that poetry and song were the outbursts of persons engaged in various types of manual labor, who by releasing tension instigated speech; (e) that gestures preceded speech; and (f) that sounds became significant when they became an aid to gesticulation.

A modern opinion denies that language came from God, or was created only by contract or agreement. It opposes the views of the evolutionists who presumed the faculties of abstraction and generalization on the part of animals, and who likewise assumed that conceptual and reflective language resulted from sensation and animal needs. The modern theory of progressive development in language maintains that it came in five stages: namely, (1) instinctive signs or artificial symbols for the signification of interior states; (2) an appreciation of the relation of the sign to the thing signified; (3) utilization of the natural signs - particularly the interjection - as a spontaneous way of manifesting emotions; (4) growth of language by means of analogy; and (5) in some instances, creation of language by arbitrary agreement.

3. Training in language is a necessary part of a speech course.

The speech teacher will learn from the content of linguistics certain general rules which are needed to guide the study of language. He will, for example, develop a proper understanding of the phenomena involved in eye and ear recognition of the sign and stimulate the ability of the pupil to utter or write it. He will gain information regarding techniques that perfect skills on the part of the pupil in the arrangement of words so that the pupil may give meaning to utterance. He will acquire a proper evaluation of word usage. To gain an adequate appreciation of the rules of linguistics, the prospective teacher must also acquaint himself with the findings of psychology and the techniques that have been devised by educators for the establishment of skills in reading, writing, and speaking. Furthermore he must relate the subject matter of linguistics to the content of grammar and rhetoric, and he must realize that rules can only be applied and interpreted if the social significance of language is understood.

4. Training in language is a cultural process.

A child generally blunders into good usage when he comes to a realization that by the use of certain vocal symbols he gets what he wants, and when he appreciates the fact that the means he employs for this action is acceptable to another. The child, early in his life, establishes opinions about his abilities to obtain desired objectives. They come from various acceptances, the parental direction, and the reactions to books and people; but often they arise from the results of testing his capacities and from various yearnings. A child soon learns to value what is of use to him. His interest stimulates him to interpret and select bodily and vocal patterns of action. He learns that he can share these patterns with others, and that they become an outward sign signifying a clear relationship with some inner action.

Although many of the child's inherited and acquired co-ordinations are beyond the focus of his consciousness, the constant repetition of specific actions is creating specific functionings of the brain, and these effects of stimuli are in turn arousing a behavior. The child in the process of his education from visual and auditory sensations, assisted by the feeling of involved musculature, establishes speech functions. He then proceeds to use signs that manifest mental and emotional activity and that give a shared meaning between himself and an auditor. Thus training in language is a cultural process.

5. An understanding of the linguistic laws of standards is necessary to the teacher.

The growth of a language is governed by certain laws that must be recognized by a teacher of speech if he is to be successful in solving the problems of diction which arise in his classes. The study of linguistic laws will acquaint him with the fact that the good use of language promotes unity in community action. Although geographical and cultural barriers establish a kind of linguistic isolation which favors the perpetuation of the language, maintains its purity, fixes its limits, and determines its effectiveness, other factors are at work undermining such isolation. The teacher must know what elements are operating to unify the cultural life of a community and what forces are disturbing such a unity before he can understand the problems related to the establishment of standards of diction. Before he can determine, for example, the norm of pronunciation in his speech classes, he must know how a language can be fluid and progressive yet, at the same time, restricted by custom and class control. This problem and similar ones relating to the right use of a dictionary, the building of a vocabulary, and the choice of words, can be satisfactorily solved by the teacher who has a background gained from the study of the linguistical sciences.

6. Methods in teaching languages must be known.

Although a distinction is justified between speech training and language training, in practice both are so interwoven that improvement in one generally creates situations that aid the other. Method in speech deals with ways of using effectively an arbitrary code composed of audible and visible symbols combined with various vocal and bodily modulations. Method in language applies to means of employing a visual code for certain specific purposes. Both speech and language must be guided by the laws of rhetoric regarding unity, coherence, emphasis, and beauty. Both must be taught by methods that improve a person's ability to collect and use subject matter, to outline and develop this material for a purpose, and to express it in a manner consistent with the canons of style.

Since the learning of languages, native or foreign, has been a part of the field of education from ancient times, no course of study has been subjected to such extensive research as to methods of learning, to such discussion of objectives, and to such judgments concerning the practicality and suitability of different types of content. For example, the critical studies regarding language far outnumber those of most fields. The speech courses have benefited from such research, and the teacher who wishes to be competent in his work must keep abreast of the progress in linguistics and in the specific fields of ancient and modern languages.

b. Phonetics.

This study relates to the symbolization of speech sounds.

1. Symbols required for the representation of sound.

Mainly because of a geographical accident, a person speaks one language rather than another. He is born with the instruments of speech, and the capacities for speaking and understanding languages, but he will acquire his own tongue and for that matter, any foreign one if he has the opportunities to hear it, speak it, and use it. He is capable of producing a relatively large number of sounds, but employs only vocal units that have been accepted by arbitrary agreement as speech symbols of a given language. Few of these audible signs can be used alone and still carry meaning; yet in non-linguistic expression certain nuances of

the voice and a few unit sounds convey emotional reactions. Since speech sounds can be recognized as such either alone or in combinations that compose the spoken language, some symbol must be devised to represent each unit sound. To meet this problem, symbols have been invented, based mainly upon the written alphabet that is itself composed of visual ones representing in various combinations, ideas, objects, and relationships. Diacritical signs are used to give a finer distinction than would be possible with the unphonetic written alphabet.

2. A phonetic alphabet required for transcribing and standardizing speech.

From time to time different methods have been formulated for the purpose of transcribing speech, but such systems eventually beget a dualism when the visual symbols no longer accurately represent the speech sound. Obviously, writing does not change as rapidly as speech; consequently a disparity between the visual and auditory symbols may exist. Many languages may today be written correctly, but the visual symbols may be of little help in understanding the spoken one. Many endings of words, for example, are written but are not pronounced, and many letters have no meaning as to sound. In fact, the written symbol was not always intended to represent sound. Picture writing was an early attempt to transfer ideas, thoughts and judgments. On the other hand, the old Persian Cuneiform had symbols standing for sounds. In early times in Western Europe runic writing was in common use before the introduction of the Latin alphabet, the forerunner of the English one. How accurately this alphabet ever represented sound might well be questioned, but, at least, it is an historical fact that with each succeeding age the disparity between the visual and the auditory symbol grew increasingly greater.

At the present time students and teachers have recourse to dictionary systems in order to learn pronunciation or to correct or justify their pronunciation. They also have the symbols used by the International Phonetic Association, now considered by many educators as eminently more satisfactory than the marks employed by some publishers of dictionaries. Although no set of symbols has been devised that has met the requirements of all phoneticians, this phonetic alphabet has wide use. It employs a symbol to represent sounds belonging to a certain distinctive speech pattern. For example, there are certain ways to form the sound represented by the symbol [i], but they all establish approximately the same kind of sound with determined frequencies. As variations within the limits of the sound represented by [i] will generally be recognized by the ear, other frequencies outside the pattern will be called by some other term and manifested by some other symbol.

3. Application of the science of phonetics to speech.

The study of phonetics, even as a pure science, is important to the speech teacher, but in the applied fields of linguistics, speech correction, and general speech courses it is of particular value. Because phonetics draws its own content from so many fields, for example, the mechanical and physiological aspects of voice production, the applications of certain physical laws, and the data of psychology, much information comes to speech courses in understandable and applied forms. It is source material necessary for the solving of problems involved in the sensation and perception of sound, the various functions of the neurological and anatomical mechanisms related to speech, and the environmental influences upon them.

c. Grammar.

This subject associates words to two main classes of verbs and nouns with accessory divisions of adjectives, adverbs, and certain classes of relating and connecting words.

1. The meaning of grammar.

This science investigates the correctness of words, and is interested in the facts of language. Its province is limited to word usage and sentence structure. Since a teacher must give criticism in his speech class that is concerned with the correctness of utterance, he himself must know the science of grammar and impress upon his students the need of correcting expression at variance with the laws of grammatical usage and construction. Although pupils in high school receive grammatical training in English classes and have studied the science in their elementary training, they still make mistakes in oral utterance. In fact, some of these errors are peculiarly associated with speech, and must be corrected when they are made in the speech classroom. Moreover sound criticism concerning grammatical usage paves the way for a better appreciation of rhetoric on the part of the pupil, since this subject depends upon the science of grammar for that part of its content dealing with the facts of language.

2. A successful method of teaching grammar in the speech class.

The speech instructor does not teach grammar in his classes with the methods employed by some teachers in their analysis of classical authors. He recognizes the fact that some rules of grammar, formerly devised to assist the pupil with an understanding of the classical authors, now merely burden the memory with information and often require more rules to explain rules. He also concedes that mere reference to errors without any attempt to generalize information into rules is not good teaching. He remembers that the high school pupil is not learning a language as a child of preschool age, but as an individual who has some power of analysis and generalization.

A pupil should approach the study of grammar from the known to the unknown and, in particular, with the attitude that he uses correct grammar for his own good. The teacher can guide him in his study and impress upon him the advantages that are to be gained from reading good literature and hearing good conversation. In other words, the speech teacher can influence the student to correct his bad grammar, and he can suggest ways and means of his acquiring habits of speaking English according to good usage. He can teach the pupil that the well-educated man uses language accurately; in the words of Ruskin, "Whatever language he knows, he knows precisely."

d. Rhetoric

In order that the prospective teacher of speech may appreciate the sources of rhetorical principles commonly applied in the speech courses, this section will treat the following points: (1) beginnings in rhetoric; (2) the Greek rhetorical tradition; (3) the Roman contribution to rhetoric; (4) the development of rhetoric under Christianity; and (5) the consequences of the national spirit in literature upon critical and constructive rhetoric.

1. Beginnings in rhetoric

The teacher need not isolate the present content of the speech courses from the rhetorical tradition of ancient peoples, particularly the Jews, the Greeks, and the Romans. He will be able to instruct better if he has a good background in the growth of rhetoric. He will find interest in knowing that the oldest fragments of written language show organization and composition and thinking of a high order. Although rhetoric as a course of study did not appear until the Greeks were able to systematize knowledge, many rhetorical principles were established very early. The records of the ancient Chaldeans, probably twenty-four centuries before

Christ, give evidence that the nature of the early clanship encouraged the growth of language and rhetorical principles.

Among the oldest writings of the Semitic peoples will be found examples of excellent rhetorical usage. If the golden age of Hebrew poetry, some ten centuries before Christ, and certain later periods are studied, the student will find sound application of the laws of grammar and rhetoric. He will observe ample illustration of classification, enumeration, and evidence of persuasion in the Old Testament. Skill in description and argumentation is apparent. The Hebrew writers have contributed many rhetorical principles relating to the use of rhythm and parallelism. In the art of observation they teach a lesson to modern writers. As man and nature were of primary interest to them, their invention was rich and copious, their thinking exact, and their rich emotional life vitally expressed.

Unity of thought among the earliest peoples naturally suggests that mental operations had greater resemblance than diversity. Likeness in invention, organization, and development of rhetorical tools is a fact also obvious. The types of composition, the structure, and the grammatical processes found in the Vedas and the early drama are in many instances as modern as those observed in contemporary literature.

Early literature abounds in excellent examples of versification. Writers in India and Egypt gave elaborate amplification to their thoughts. Strict definition came later in the culture of peoples. The metaphor, as well as its expanded form, the myth, is common to the literatures of Egypt and Asia. Figures of speech were used to humanize the abstract and make truth more attractive. Narration and exposition belong to the literary traditions of early peoples.

In Chinese literature, exposition was used to explain the details of conduct. Emphasis was placed upon the precept. The epigram was widely employed in instruction. The ability to learn the sayings of the sacred literature of China and write about them fluently and correctly became the social aim of Oriental education. But such an aim does not give constructive rhetoric a very high place in education, for imitation becomes the chief concern of the student, and style, or expression, the chief ideal.

If the student will read the writings of the Hebrew leaders, the Vedas, the Zend-Avesta books of central part of Asia, and the works of Confucius (551-478 B.C.), he will have a better appreciation of early rhetorical tradition.

2. The Greek rhetorical tradition.

The birth of technical rhetoric has been placed on the island of Sicily where two natives, CORAX and TISIAS organized, in 467 B.C., a system of speaking which could be imparted by a set of rules. Corax, who also wrote numerous handbooks on the subject, was given credit for the definition of rhetoric. But let it not be assumed that men like Thales of Milet (639-546 B.C.) and others of the Ionian School of philosophy, Democritus (420 B.C.) and other interpreters of the Atomistic school, Pythagoras (584-504 B.C.), Xenophanes (575-490 B.C.), Zeno (490 B.C.), Empedocles (450 B.C.) who were profound thinkers, lacked rhetorical tools for their expression. Early rhetoricians systematized the topics of composition for the orator, but as they carried analysis and distinction too far, they arrived at a philosophy of negation in both morals and truth.

SOPHISTS who next furthered the development of rhetoric created the foundation of an artificial prose style which ultimately led to the highly finished diction in later Greek orators. Protagoras of Greece, (480-411 B.C.) one of the first to

write on the accuracy of style, distinguished the gender of nouns, tenses, moods of verbs, and various forms of address. Gorgias of Leontini (487 B.C.) who held that rhetoric was only a means of persuasion, created a style characterized by flowery ornamentation, poetic phraseology, rhetorical figures, and symmetrical sentence structure. His numerous followers, interested in extemporaneous speaking rather than the written form, later studied the problem of delivery. The Sophists by their stress on contradictions indirectly gave aid to the development of logic, and by their emphasis on form and choice of expression stimulated the growth of the Greek language, making it a valuable instrument for men like Plato, Aristotle, and Socrates.

SOCRATES (469-399 B.C.) was not interested in rhetoric as an art but only as a means of pleasing a hearer, for, according to him, art had only two concerns, political and medical.

PLATO (428-344 B.C.), on the other hand, considered rhetoric as an art and valued it chiefly for its moral effect upon the city state. He believed that true rhetoric should consist of (a) knowledge of truth, (b) knowledge of the soul of the person to be addressed, (c) careful arrangement in the exposition of ideas. The object of art according to Plato was the fascination of an audience or "conjuring of the soul." Plato's ideas concerning the control of state over the life of man appear inconsistent with our notions of education in a democracy; yet Plato's thought concerning moral goodness could give a stability to speech education even in our industrial age.

ARISTOTLE (384-322 B.C.), the great systematizer of human knowledge, wrote a most complete work called ART OF RHETORIC. He was objective in his treatment although all his works were colored by his notion of the need of preparing for the good life and for actual service to the state. He attacked the speech problem from the point of view of philosopher and psychologist as well as a rhetorician. His distinction between intellectual and volitional faculties brought the notion of persuasion into oratorical composition. He divided rhetoric according to three kinds of hearers. Because of his attention upon the hearer, he became interested particularly in style and delivery.

Socrates, Plato, and Aristotle not only contributed to the study of rhetoric but they influenced teaching methods. Socrates with his interest in induction and definition, Plato with his method of proof and analysis of the passions, and Aristotle with his precise method of demonstration have brought into general methods, as well as the specific method of teaching speech, important contributions. Aristotle in particular, gave content and form to logic and developed terminology in use to this day. But the study of the works of these men as well as the Sophists is not sufficient for one intending to teach speech. He should become acquainted with the GREEK ORATORS themselves. Many of their works are extant, and no oratory surpasses their eloquence.

3. The Roman contribution to rhetoric.

Without an understanding of Roman thought, the student can hardly evaluate the literary criticism of the Middle Ages, or scarcely appraise the rhetorical traditions common to the eighteenth and nineteenth centuries.

To widen his knowledge of the available tools of conviction and persuasion, to gain an ability in analysis and synthesis, to become sensitive to the beauties of style, and to value the useful - here are the reasons for the student's interest in the Roman views of rhetoric.

The theories of the Roman rhetoricians must be studied in the light of their age, but applied in view of modern conditions. In the United States, for example, most speeches are given before the so-called middle class of people. But Rome did not have a middle class, for her people were generally either rich or poor. Since Roman orators had such a poor opinion of the people and often exploited their weaknesses, they developed an audience psychology far from acceptable in our times. The common people of this country will hardly react to the same persuasion as did the people of whom Cicero remarks, "They demand nothing and desire nothing" (Pro Sext. 49). Yet Roman rhetoric was practical; therefore it was particularly acceptable to English people. In fact, the eighteenth century civilization regarded Latin culture as its own inheritance. The Graeco Roman rhetoric even if today somewhat outmoded, still bears a vital influence on all speech education.

Many of our speech problems received ample treatment by the Romans. They accepted the doctrine that speech is purposive and must be related to life and social well-being. They, as men of action, although under the influence of Greek thought, adapted rhetorical principles to their own civilization. They were acquainted with the Socratic philosophy, impressed with the doctrines of Aristotle and Plato, and argued about the post-Aristotelian philosophies of the Sceptic, the Epicurean, and the Stoic thought. Many of their rhetoricians held with the Stoics the importance of instruction; thus they emphasized the didactic impulse in oratory. Others found value in Epicurean thought with its stress upon pleasure; thereby they brought the concept of delight into oratory. Some sought the Aristotelian viewpoint in maintaining a balance between the useful and the delightful.

In the first period of Latin literature will be found PLAUTUS (227-183 B.C.) and TERENCE (192-159 B.C.). An idea of Latin drama and verse may be gained from a study of these authors. Perhaps CATO THE ELDER (245-148 B.C.) is the single writer to be studied for his style inasmuch as his contemporaries and later Romans considered him one of their great orators. In the second period from 146-39 B.C. are found the two great classic poets LUCRETIUS and CATULLUS with the famous prose writers in CICERO, CAESAR, SALLUST, CORNELIUS NEPOS, and VARRO.

Although the works of great Latin writers and orators should be known by the speech teacher to give him background in his own subject-matter, his chief interest may well be in the views of such rhetoricians as Cicero and Quintilian:

CICERO (106-43 B.C.)¹, who stands alone among the early rhetoricians as one combining the gift of personal eloquence with that of teaching the art, aimed to harmonize the different systems of philosophy and rhetoric. He based his rhetorical principles upon the fact that man had freedom of choice; thereby he opposed the doctrines of blind destiny proposed by the Stoics, and at the same time avoided the extremes of Epicurean morality. He maintained the view that oratory was the basis of a young man's education, even for its theoretical values, but he held that it was more than self-expression; it was a social necessity for the educated man, and as such must be judged by its usefulness. He did not make the error of certain Roman educators of the fourth and fifth centuries in holding that rhetorical training could be made a substitute for thinking. He considered rhetoric to be an aid in making man intelligent but not a medium in developing an inclination for either obscure or ornate expression. Those who are contemptuous of rhetoric and extol so-called plain speaking should reflect upon Cicero's view that the neglect of rhetorical means leads to an over-simplification of the speech forms and inclines a speaker to a barren style. Although Cicero valued directness of

¹The authors suggest that book reports be required for Cicero's works, De Oratore, and The Orator.

speech, he did not over-stress this quality as do certain modern teachers who in over-emphasizing the conversational manner of speaking neglect the value of the striking and the unusual thought and the power of expression.

Cicero felt that the speaker to be successful must have natural talent cultivated by arduous study. But neither talent nor study assures success since the influence of time and place must be considered. This notion, now so common with the environmentalists was also well expressed by Tacitus (55-120 A.D.) in his Dialogue¹, for he, like Cicero, was well aware of the connection between social forces and oratory. Cicero did not carry to extremes the view that a speech should manifest a speaker's personality; in fact, he held that the speaker should not become so subjective as to express his own intuitions without regard to audience reaction. He felt that the subject matter should be designed for the needs of the audience inasmuch as it must make an immediate appeal to a group that has little time to evaluate thought during a presentation of a speech. The social aspect of speech was well understood by this great Roman orator and teacher.

Cicero maintained that oratory generally expresses more passion than ordinary conversation, and although oratory may be composed of ordinary words, these symbols must often express a highly emotional content. In fact, demonstrative oratory in its use of diction is closely akin to poetry. Cicero discusses the similarity of the style found in the poet and in the orator, indicating the great freedom the orator enjoys in establishing speech rhythm and rhetorical ornaments. Delight and usefulness are not incompatible in oratory. Pathos or the power of moving to pity or anger Cicero analyzed in detail. Perhaps he, as well as other rhetoricians and grammarians in establishing a system of figures of speech, over-classified the subject, but he did emphasize the fact that oratorical prose must show variety in diction as well as in structure.

Cicero realized that the orator is not a poet in his use of emotion, but he declared that the orator must employ emotion in order to move an audience to action. If he stressed the emotional appeal in making the common too eloquent, we must recognize our tendency is to make eloquent matter too barren. Cicero, superb in eulogy and invective, less strong in political oratory, was a master of the demonstrative type. He has been considered by many as the most perfect orator of forensic speech. The student will gain much by studying his treatise on rhetoric, and he will appreciate his oratorical power if he reads the orations Against Verres, The Manilian Law, and Against Cataline.

QUINTILIAN, a thorough Aristotelian, who preached a return to the classical tradition of the Augustan Age, left a valuable contribution for us in the Institutes of Oratory. He considered the whole nature of man in the development of the orator. To him the first essential for an orator was being a good man, possessing exceptional gifts of speech, and in particular, all the excellencies of character. To him, also, oratory meant a way of life to make a man's knowledge effective. Although valuing the temperament of the orator, he stressed the use of rules regarding words and favored the study of models (Institutes of Oratory, P. 23). Whereas some modern rhetoricians over-emphasize the personality behind the word, he pointed out that correct speech, beginning in infancy, should be developed gradually, for he said that if a child attempts more than his powers allow, the inevitable result will be hesitation, interruption, repetition, and a loss of confidence in his own ability. He disapproved the method, common at that time, of children memorizing the names and order of the letters, believing that such a practice made them slow to recognize the symbols. Instead he advocated learning their appearance and names as the children did in recognizing people. He advised

¹See De Oratoribus for theories of Tacitus.

teachers to give children ivory letters to handle and name so that the learning of them could be a pleasurable experience.

Quintilian anticipated the modern tendency in education to make the subject matter more attractive to the pupil. He favored the idea of having the pupil read extensively in literary and historical works as excellent training in composition and delivery. He further observed that different natures need different methods of training. He recommended the construction of words and sentences as soon as the syllables were learned, believing that other methods resulted in poor spelling. He favored the use in speech training of a moral lesson rather than lists of words. To improve pronunciation he suggested that the pupils "rattle off a selection of names and lines of studied difficulty" consisting of harsh syllables that "go ill" together. To omit this exercise he felt would "result in numerous faults of pronunciation, which, unless removed in early years, will become a perverse and incurable habit and persist throughout life."¹

Quintilian's educational scheme: (a) method should vary according to the individual; (b) educational problems of particular ages call for different methods; (c) correct speaking and clear thinking are interrelated and interdependent; (d) reading good literature to be the very foundation of oratory; poetry, in particular, is the groundwork in training the orator; (e) speech as an art must conceal the techniques of the art; (f) the future orator should become accustomed from childhood to move in society without fear; and (g) the orator from infancy needs good models. This educational program as well as Quintilian's treatise of oratory, in reality a manual of teacher-training and an outline of method, greatly influenced the educators of the Middle Ages and even those of the Renaissance.

4. The development of rhetoric under Christianity.

Under this topic three sub-divisions will be discussed as follows: the establishment of the Christian notion of rhetoric; the development of the national literature; and rhetoric in the universities of the Middle Ages.

The early Fathers did not found a school of rhetoric or philosophy but did influence both. Such Christian writers and Latin Fathers as Tertullian (160-245 A.D.) Lactantius (250-325 A.D.) St. Jerome (331-420) St. Ambrose (340-397) and finally the great St. Augustine (354-430) utilized rhetoric for the purpose of preaching the Christian doctrine and gave it a new impulse toward the didactic spirit. Earlier, Plato had given his authority to the moral significance of art, and if rhetoric as an art could aid morality, the Fathers accepted rhetorical principles as a means towards an end; namely, persuading Christians to their duties and pagans to belief. Although the Christian civilization was too busy with its religious interests to evolve any art theories, it did set moral standards for speeches.

A Christian orator, for instance, could not look upon preaching as an expression of a cause separated from personal opinion. He could not agree with Cicero who, when accused of contradiction in his opinions, remarked, "You are mistaken if you think that you find the expression of our personal opinions in our speeches; they are the language of the cause and the case, and not that of the man and orator." (Pro Cluent 50) The Christian orator could not look upon rhetorical practices as something to be used indifferently as means to defend the guilty or to bring disgrace upon an honest man. To the pagan orator truth and justice might be the end of a speech, but often with the provision that this end served the useful purpose of the speaker.

¹The Institutes of Oratory, p. 43.

But the simplicity and directness of instruction and the moral approach to a subject matter were not the only contributions of the Fathers, for they met controversy in the early centuries. Here again the approach to argumentation is not that of pagan Rome and Greece. The aim of Christian speakers, even in controversy, was to gain a submission of wills, although at times some Christian orators fell into the bad practices of their age. Some of the late Greek and Latin Fathers and controversialists, however, were well schooled in the art of rhetoric and developed a persuasive Christian eloquence that is an example even to modern times.¹

To extend the boundaries of the Christian faith, the Church found it necessary to explain her doctrines not only to simple folk but to the learned as well. In her effort to accomplish this purpose she encouraged educated men, well grounded in the Christian truths and the philosophy of the day, to make use of the rhetoric of the time as an effective means of converting men to Christianity. That these men consciously or unconsciously used sound methods of rhetoric is evident since history testifies to their success as teachers.

In the fourth century, one of these scholars, a rhetorician, philosopher and theologian, was St. Augustine (354-430). A man of profound intellect, and strong emotional life, well versed in the Greek philosophy, particularly Plato, he combined with his natural gift of persuasion the logical factors of rhetoric. His teaching and preaching are to this day excellent models in persuasion. Not content with his own efforts in instruction, he became a prolific writer not only in philosophy and theology but in teaching methods. His work, De Doctrina Christiani, skilfully discusses the ways and means of instruction and persuasion, and gives a Christian approach to the rhetorical art.

In the fifth century, rhetoric was a leading study in the Roman schools belonging to the provinces, particularly Gaul, Africa, and what is now Spain. From the sixth century to the later Middle Ages many types of Latin schools were developed in which grammar and rhetoric of the Roman tradition were basic studies. But this emphasis on Latin hindered the development of the common language of the people which was out of favor with the learned. In fact, many clergymen felt that the vulgar tongues, later to become the Romance languages, were merely of transient value. Consequently they wrote their sermons in Latin as late as the end of the Middle Ages. (Philosophy was written in Latin until the time of Descartes--17th century and it is still written in that language for the use of seminarians.) Missionaries who went into the conquered territories of the Roman armies contributed to Latin culture and maintained the traditions of Roman rhetoric.

Latin, being the official language of the Church and State held its prowess for years as the language of culture, but the Church, recognizing the growing tongues in the conquered Roman territories, as early as the Council of Tours (812) sought by official decree to have preaching established in the vernacular. Gradually the principles of rhetoric and grammar, once only studied in relation to Latin and Greek, were applied to the growing European languages--German, French, Spanish, Italian, and Portuguese.

Consult the works of the following men for examples of rhetorical composition and oratory of their periods: St. Basil (320-379); St. Gregory Nazianzus (328-389); St. Gregory of Nyssi (330-396); St. John Chrysostom (347-407); Cyril of Alexandria (444); Tertullian (155); St. Cyprian (200); Lactantius (250-325); St. Ambrose (340-397); St. Jerome (346-420); and in a later century, St. John Damascenus (700). Works available in English translation.

With rhetoric established in the strict curriculum of the medieval university, its content was rigidly determined so as not to comprehend the proper object of another science. Rhetoric was concerned with the invention, the arrangement, and expression of thought.

But such a content derived much guidance from the noölogical sciences, especially general and particular grammar, comparative grammar and the psychological sciences. The latter were singularly directive in tracing the rules which permit the faculties to obtain their own particular ends. Logic, for example, gave direction to the intellect in arriving at truth. When rhetoric was concerned with matter dealing with the formulation of an idea, or the relationship among ideas, or the drawing of one judgment from another judgment, or with the relationship of thought with verbal expression, it had its guide in general logic. Esthetics in giving a mode of action to the creative imagination for the realization of the beautiful, and ethics in establishing prescriptions for the will in the practice of good were also guides for rhetoric. They kept it to its own proper sphere and led it into the domains of invention, arrangement, and expression of thought.

Although rhetoric in the universities of the Middle Ages was held to its proper province, its content was subject to much discussion and even dispute. Within the domain of the general philosophical trend termed scholasticism were many different schools of thought, and many principles taught in rhetoric were dependent for their acceptance upon theories approved by a school of logic or by a group proposing some other philosophical view. When these philosophical principles were subject to opinions among the schools of thought within the same university, the principles of rhetoric were likewise brought into the field of argument.

Rhetoric, although sharpened and controlled, gained much in content from the schoolmen, for rhetoric dealing with expression of the vernacular as well as Latin had interest in structure and style. As a study, it reflected scholasticism which was brought to its peak during the time of St. Thomas Aquinas (1227-1274).

A course in rhetoric, based generally upon Aristotelian principles, had a definite place in the universities either in relation to the liberal arts curricula or to the professional courses such as law and theology. Because the principles of rhetoric were generally applied to Latin, the official language of the Church, and because schoolmen disregarded the native tongues, critical principles of rhetoric were lacking to guide the growing language of the people. Thus the real influence of the university on the cultural development of "the people's language" was negligible. But as the new languages called for expression of higher and more complicated thinking, rhetorical principles once applied to Latin were available for the guidance of the new tongues. The impulse toward a standard in a language brought rhetoric out of the universities into the activity of the market place.

The formal element of rhetoric as known in the universities underwent a change in its application to popular utterance. Rhetoric had been greatly restricted in its natural development by the methods of disputation used by the Schoolmen. Questions and responses, although a valuable method to form a doctrine of thinking, tended to overemphasize exposition and argumentation at the expense of narration and description. The respect for Aristotelian authority did much to set boundaries to the content of grammar and rhetoric. The greatest handicap to rhetorical advancement came when the abstract found its way into oratory. This innovation not only was a disadvantage to public speaking--which

must always be concerned with concrete embodiment--but to the teaching method of rhetoric. The stress on logical analysis in philosophy naturally brought the subject of analysis into the teaching of rhetoric, but principles that might be applied to creative activity were much neglected.

The emphasis placed upon logical arrangement, the use of the proposition and right division of subject matter were common to Hebrew, Greek, and Roman education. Scholasticism truly made logical perfection an ideal, even a primary aim of expression. To this day the French orators are influenced by scholastic notions of division of a speech content, but such stress on logical structure may cause form to be emphasized while content is degenerating. The tests and norms of reality are necessary, but reality itself cannot be forgotten. Morphology is important, but an outline may be barren if development does not furnish the life and virility to the complete structure and external form.

After the Middle Ages, rhetoric was in a confused state because of the views held concerning the principles of composition and literary standards. Often rhetoric became a science of dispute rather than an art of composition. Teachers were in disagreement as to the province, purpose, and principles of rhetoric. Some identified it with philosophy while others placed it with the applied sciences. It is not strange, then, in view of such confusion that, by the fourteenth century, grammar, rhetoric, and logic often were studied as ends of learning in themselves, divorced from the classics as well as the growing European tongues.

Training in rhetoric suffered further from diametrically opposed educational theories which sprang up after the thirteenth century. Yet these influences did not have the magnitude of those brought about by the invention of movable type by Johann Gutenberg in 1448. Printing changed the entire study of rhetoric. The structural side of language became important as attention shifted to the printed page. Rhetoric no longer was related only to the spoken word but to written composition as well. This fact can be observed in many of the early works on rhetoric in the sixteenth century.

Since Europe had a number of languages taking the place of the Latin and the Greek of the early centuries, these tongues required rhetorical principles to be applied to writing and speaking. So that the prospective teacher may appreciate the sway of rhetorical traditions upon these new languages, and observe the effects of the literary progress of these new tongues, the next section will outline important periods of literary events.

5. The influence of the national spirit upon rhetorical tradition.

The study of the historical evolution of the languages in Europe and their literatures gives ample illustration of the important principles of constructive and critical rhetoric. The particular periods in each literature are of especial value to the speech student. Although the briefest survey of the literature of each European country is beyond the scope of this textbook, certain illustrations may be given that indicate the influence of the national spirit upon rhetorical tradition. Since the prospective teacher of speech will be asked to supply names and works of authors for class material, interpretation contests, and dramatic readings, he will take interest in the writers of different ages. It is to his advantage to be guided into reading the best works of the world writers.

The birth of the lyric, the ballad, the songs of love experiences, and the rise of romance came to France in the twelfth century. The thirteenth century was a brilliant period of lyric poetry and satirical stories, with beginnings of

the drama. The fourteenth and fifteenth centuries, a bridge between the Middle Ages and the Renaissance, were not rich in literary invention, but mystery and miracle plays introduced everyday characters to the theater. The fifteenth century gave the French theater new life and introduced the novel and the short story. The sermons of Jean Gerson are examples of the oratory of the time. But it is to the sixteenth century the speech student must go to observe rhetoric as applied to literary composition and criticism, for this century dates the Renaissance and the beginnings of a national language.

France awakened to the spirit of the Renaissance which first engendered in Italy spread rapidly in the sixteenth century throughout Europe. But much confusion followed the rebellion against traditions. Oratory, for example, was in a state of confusion on the continent. Speeches contained a strange assembly of historical events, fiction, philosophical notions, and scientific facts. They often were a strange mixture of erudition and childish reasoning. Prose and poetry were reflections of the vanity of dogmatism. Yet in this age the marvelous literatures of Rome and Athens were re-discovered. Plato's Dialogues, Quintilian's Institutes of Oratory, and Horace's Ars Poetica were the guides to good expression and to the cultivation of beauty.

The notions of rhetoric formulated by the Greeks, modified by the Romans, and generalized into rules by the Schoolmen, were greatly influenced by scholars of the Renaissance, particularly in the literary applications of the principles. Erasmus, for example, stressed the advantages of creative writing and literary criticism. The tendency to apply rhetorical techniques to the manner of expression brought an emphasis at the expense of logical structure and moral values. Perhaps of more consequence, dogmatic views were accepted by the student regarding authoritative norms; for example, Cicero's theories of the aims and practices of oratory became the ideals of educators by the middle of the sixteenth century. Dogmatism of the Renaissance supplanted the dogmatism of the Schoolmen.

In France in the famed century of Louis XIV many influences made it what the Elizabethan period was for the English literature. Port Royal and Jansenism had a great directive force on the morality of the times as well as on educational and literary methods. The utilitarian philosophy dominated the views of certain authors while a naturalism contaminated others. In some instances, the court of France and classicism controlled the objectives of writers who had not come under the power of romanticism. The classical rules were flaunted by this school and the salons gloried in extravagances.¹

The period brought to French literature the age of Louis XV and XVI, a century of license, financial and political disaster, a "whipped cream" age with fêtes and amateur theatricals being the rage; yet a period of particular value to the speech teacher in that some of the present day speech content and method were in the making. The literature of the salons consisted of numerous discourses, letters, and intimate reflections. The English influence on the writers of this century was strong. Elegance, scepticism, and humanitarianism were closely united.

¹The following list of authors are suggested as writers of interest to the student who should study this period for rhetorical theory and for the literary effort of the men themselves. The influence which these writers have had on literary content and on phases of the speech arts now constituting the speech curriculum will be apparent when each man, his age, and work are well known: Fontaine (1621-1695); La Bruyère (1645-1695); Fenelon (1651-1715); Bossuet (1627-1704); Boileau (1636-1711); Bourdaloue (1632-1704); Massillon (1663-1742); Cardinal Retz (1614-1679); Descartes (1596-1650); Molière (1622-1673); Pascal (1623-1662); Racine (1639-1699); Corneille (1606-1684).

The literature of France in the nineteenth century had qualities which made it an embodiment of French national life. It reflected the French mind rather than recorded French activity. French literature was analytic and social, glorying in human problems.

The Latin influence and the contagion of the troubadours of Southern France prevented the growth of a national language in Italy in the twelfth century, but the next age brought with it the true Italian poetry--the lyrics of the Sicilians. The fourteenth century, a great literary one, was the period of the Florentine civilization, with such authors as Dante (1263-1321), Petrarch (1304-1374), and Boccaccio (1313-1375), which was followed by the fifteenth century of erudition and humanism. Savonarola, whose sermons and orations should be known by the speech teacher, thundered his defiance against the morality of this age. How much modern literary composition is dependent upon Italian influence may be found by examination of the sixteenth century developments in Italy, for this country has another great literary age with Tasso (1544-1595) and Ariosto (1474-1533). Even in Italy where the Renaissance had flourished vigorously, the seventeenth century found its literary efforts directed toward scientific works and criticism. Literature in the eighteenth century came under the influence of the ancients, although some writers imitated certain French and English authors. In the nineteenth century, Italy became historically minded and encouraged nationalistic literature.

The romance lands, Spain and Portugal, in the twelfth century, were under the spirit of the troubadours as exemplified by the poems of Cid and the popular works of the Portuguese people. The thirteenth century was characterized by a didactic and philosophical spirit, and the French manner was observed among the aristocratic peoples. The fourteenth century brought more poetry, but especially the novels of chivalry. Italian domination was found in Spain in the fifteenth century. The allegoric and the moral and theological aspects of literature were emphasized. Portugal in the fifteenth century founded its theater. The works of the great Spanish and Portuguese writers came in the sixteenth century, the golden age of literary activities for both countries. This great epoch had such writers as Lope de Vega (1567-1631), Cervantes (1547-1616) and the great mystics--John of Avila, Louis de Grenada and Louis de Leon.

Students interested in lyric poetry should read the authors of the golden age of Portuguese literary effort. They will also find profit in the works of Luiz de Camoëns and of St. Francis Xavier, the eloquent preacher of the period. The seventeenth century had the outstanding writer in Calderon (1600-1681), but for the most part decadence had set in and the imitation of various styles was in vogue. The lyric and dramatic spirit dominated the literature of Spain in the eighteenth century, while Portugal felt the influence of French classicism. Spain and Portugal, like Italy, encouraged nationalistic literature in the nineteenth century.

The ninth century brought epic poems of pagan gods and goddesses to Germany. The twelfth and thirteenth centuries came under the feudal influences. Niebelungen, the tales derived from Scandinavian sources, belong to this later century. The German language was in its beginnings and some unity appears in national ideals. By the middle of the twelfth century, the clerical monopoly of letters came to an end, and lyric and narrative poetry were developing. The minnesingers were popular until the end of the thirteenth century. An example of preaching of the times, generally by Franciscan and Dominican friars, may be found in extant sermons of Berthold von Regensburg. The fourteenth century brought numerous translations and an abundance of popular songs.

The fifteenth and sixteenth centuries were years of rebellion and reformations (Luther, 1483-1546). It was an age of popular spectacles, carnivals, and Easter plays. The three classes of narratives in these centuries were (a) anecdotes; (b) prose paraphrases of metrical romances; and (c) translations of French, Latin, and Italian romances. The seventeenth century found Germany dominated by ideas imported from other countries, particularly from France. In Germany, the reign of Frederic the Second was a great epoch in German culture. The French and English writers had influence upon the classic period in Germany with its famous writers in Goethe (1749-1832), Schiller (1759-1809), and Heine (1799-1856). The various forms of poetry and prose were in evidence at the end of the eighteenth century in Germany. The nineteenth century had interest in scientific study, criticism, philosophy, philology, and drama. Realism was a balance for German romanticism, and nationalism became expansive even with the aim of great domination of European culture.

The tenth century brought Christianity to the Russians from the Slavs of Bulgaria. The importance of St. Cyril and St. Methodus to this period has not been over-emphasized. The twelfth century found the Russians under the literary persuasion of chronicles and the lives of saints. Although the thirteenth century brought the invasion of the Tartars, literary tradition fortunately was preserved in the monasteries of that time. In the fourteenth century the people escaped the Mongol crisis. The fifteenth century was under the influence of the Greek renaissance only to be dominated in the sixteenth century by the ever-growing Orthodox religion. Although the seventeenth century brought a certain amalgamation of the widely diversified elements in Russia, it is the eighteenth century, under Peter the Great, that will be of main interest to the student of rhetoric, poetry, and drama. This century marks the founding of academies, and the vast importation of European culture was soon to mix in a ferment with the older Slav civilization. In contrast to the maturity of German literary effort, the Russians were laying the foundation for their culture. The nineteenth century found many of its prominent writers under the influence of romanticism. Although the world trend was apparent in Russian literature, romanticism was awakening a spirit of nationalism. Russian writers of importance are Tolstoi (1828-1910) and Turgenev (1818-1883).

The Scandinavian countries have a common literary heritage. The Eddas and the Sagas of the twelfth to the fourteenth century are stories of adventures and ancient beliefs. Sweden in the fourteenth century had many epics of a religious nature, but it was the sixteenth century before the national spirit was developed in literature, and a literary renaissance appeared. Denmark possessed in the fifteenth century many rimed chronicles and in the sixteenth century many religious writings. The eighteenth and nineteenth centuries had a wealth of writers--poets, dramatists, and critics. Norway in the nineteenth century had a separate literature from Denmark, which came under the influence of romanticism, but realism was not neglected. Ibsen brought the Norwegian drama to international notice.

Before the Norman conquest and since the eighth century, England had a growing literature, for example, Beowulf (eighth century), and a translation of the Bible by Alfred (tenth century). After the Norman Conquest various influences prevented the growth of a national tongue, but with the fourteenth century came the beginnings of English. Its rhetorical evolution can be studied from the time of Chaucer.

The Age of Elizabeth. England had its dreams, adventures, and enthusiasms and brought the great awakening in literature, particularly in the drama. Poetry was also in a high stage of development as the student realizes when he reads the poems of Edmund Spenser (1552-1599) whose qualities of imagination and sensitive-

ness to beauty gave his poetry a rich melody and exquisite expression that are models for modern poets. But since dramatic art is a part of the speech curriculum and of such prime importance to the speech student, he cannot be ignorant of the development of the drama from its religious origin in Europe as in Greece. From the earliest miracle play in England (1110) to Shakespeare (1564-1616) is a period of prime interest to the speech student.

The seventeenth century: This age found the Puritan movement sweeping over England with its objectives, personal righteousness, and civil and religious liberty. The upheaval that destroyed previous standards brought a certain somberness to the period and new forms to literary achievements. Milton (1608-1674) gave noble expression to his thoughts in living poetry. Bunyan (1628-1688) was a commanding prose writer. Of interest to the prospective teacher of the speech arts are the critical and intellectual attitudes of the age and the strong reactions to the new concepts of religion, business, and politics. The writers of the time were often mere reporters of what they read in their libraries, consequently many allusions in the writings are from the classics. The Restoration Period brought Dryden (1631-1700) as the chief literary figure who developed the art of literary criticism.

The Colonial period in American literature (1607-1765). Writers were few, and English censorship discouraged printing in the colonies. Most of the books read came from England. The Revolutionary Period (1765-1800) brought about much political literature. Among the writers from 1607-1800 may be listed: Franklin, Bradstreet, Godfrey, Freneau (first American poet), Crèvecoeur, Dunlap, Tyler. The principal interest of study is the oration and the orators: Williams, Mather, Edwards, Henry, Washington, Otis and Lee, Jefferson, Hamilton, Madison, Dickinson and Paine were noted patriotic writers. Charles Brockden Brown was the chief novelist of the period.

The Augustan Age in English literature belongs to the eighteenth century. Literature reflected the rapid social development in England and the bewildering turn of political events of the latter part of the century. Fiction in this century was noteworthy. At the end of the period, the spirit of romanticism dominating English literature was marked by a reaction against literary traditions and a return to nature and humanity; yet eventually romanticism lost itself in dreams and fancy. It sought to be sympathetic with life, particularly, with that of the oppressed; it sought no guidance; but nevertheless its great writers found inspiration in the past masters of literature. The discovery of the modern novel, however, is England's original contribution to world literature. Richardson's Pamela (1740) appears as one of the first novels in any literature.

English literature was still under the influence of romanticism at the beginning of the nineteenth century: The great novelists, dramatists, and poets of the Victorian Age were of the latter half of the period. Literary criticism became firmly established in England. Such critical magazines as Edinburgh Review (1802), The Quarterly Review (1808), Blackwood's Magazine (1817), the Westminster Review (1824), the Spectator (1828), the Athenæum (1828), and Fraser's Magazine (1830) have influenced standards of English prose and verse.

The Victorian Period was chiefly an age of prose with style changing greatly from that of the eighteenth century. The novel took over the place of the drama of the Elizabethan Period. The nineteenth century tragedy was mostly melodramatic or a weak imitation of the French classic drama. Inchbald's Modern British Theater, (London, 1811) will give an idea of the drama around 1800. Lord Lytton and Knowles were fairly successful in the dramatic field. Lytton's Riccheleiu is a good example of the romantic plays of the time. This period under the influence

of science became realistic and supplanted the former romanticism. Most writers show a deep understanding of the problems of daily life, and practically all had a moral influence upon this somewhat idealistic period. The chief writers may be found in any history of English literature.

In America, the nineteenth century saw literature advanced from its beginnings in the Colonial Period to a rich maturity in the latter half of the century. During this time of industrial expansion, an age of bloody civil strife, literature reflects social problems as well as the awakening of the young giant of the West, now seeking to gain world business. Among the American orators and writers of this century will be found those whose material is especially suited for dramatic interpretation and platform art. The prospective teacher would do well in his training period to collect excerpts of interest to his prospective pupils.

The speech teacher who will give criticism regarding the techniques and content of each of the speech arts should be particularly interested in the linguistic sciences--comparative philology and phonetics. These studies, brought to the forefront in the nineteenth century, made criticism more scientific, but sometimes in taking away its art spirit, they fostered a kind of literary cant.

The trend in the study of language was toward explanation rather than description. William Von Humboldt emphasized the position that language was active rather than static: "--a language must be looked upon as a totality of the speech acts." (Jespersen, *Language* p. 56) The notion that language as an organic whole expresses the individuality of the people speaking it revived new interest in the rhetoric of the spoken word and finally in the study of style in general.

To arrive at sound judgment regarding principles of style, the speech teacher should give attention to critical traditions of France, Italy, and Germany in comparison with those of England. For example, the works of a person like Madame de Stael (1766-1817) who changed the direction of critical studies from the formal textbooks in rhetoric to the analysis of literature itself are of concern to the teacher who gives value to criticism in his classes. He will find also the English literary critics of the nineteenth century of particular interest. Hazlett (1778-1830), a really great literary critic, should be read for his study of authors and their times. Such works - The Characters of Shakespeare, The Elizabethan Dramatists, The English Poets, and The English Comic Writers - indicate that Hazlett with all his prejudices had remarkable critical ability. De Quincey, likewise a critic, makes literature attractive to students, and Spencer related the reader or the auditor to the preparation of the writer or the speaker. Inasmuch as a hearer must recognize and interpret symbols, combine and arrange images, and realize the import of the thought, he should be considered when the problem of style is discussed. Spencer logically concludes that useful diction, sound arrangement, and illustrative gesture not only save effort on the part of the hearer, but they help make the transfer of an idea with the emotional consequence more probable.

The works of Symonds (1840-1893), Minto (1846-1893), and Huxley (1825-1895) offer suggestions as to the standards in style. Lewes stressed the need of an appreciation of beauty on the part of the writer before he attempts to compose clearly, effectively, and beautifully. Pater (1839-1894), an effective critic interested in the personality behind the style, found the secret of good literary art, not in the facts expressed, but in the manner of expression from the inner self. Since beauty is truth, and truth must be in accord with the inner expression, the writer or speaker must be an artist in expressing fact. Newman believed thought and speech inseparable, and felt literature was a thinking out of thoughts

into language. Since the ultimate aim of speaking being to express what is within, it follows that reasoning and expression must be studied together in order to understand the personal nature of language.

Both Ruskin and Arnold felt the character of the speaker or writer must be considered in relation to style. Ruskin, who assembled a coherent body of rules in reference to art, was one of the first English critics to place aesthetics as a guide to art. Although perhaps burdened with a too ornate style, this writer can give the prospective teacher much information concerning standards of judging literary expression. Arnold, who was greatly influenced by Sainte-Beuve, gave English criticism a sound basis and a scholarly approach to literary analysis. His works, if well studied, can not fail to give far-reaching results to speech objectives.

A significant study of oral style in America was made by Dr. S. S. Curry late in the century. His Province of Expression gave his own as well as the historical views regarding principles underlying art. His notion, although not original, that expression is throughout the body, but related to a causal factor within the body, emphasizes a delivery related to the entire personality of a man, a notion antagonistic to the mechanical elocution of Rush, Murdoch, and their followers. The Province of Expression must be read to appreciate the inroads that elocution had made on the vocal arts of the nineteenth century and to learn the condition of the speech arts at the turn of the present century.

The twentieth century literature can be understood only in relation to political and social events, industrial upheavals and class struggles and, in particular, to the philosophical impetus behind the event. Realism predominates in literature and cynicism is observed to be a world trend. The novel and familiar essay are popular in America with various forces working towards a revival of poetry. The Romance literature - Italian, French, Spanish, and Portuguese - reflects the world trends in style, mediums, and content. Aesthetics, an unscientific guide in this century, simply is a mirror of the philosophical vagaries of the moment. Many literatures like the Russian and German are highly nationalistic. Until judgment can be established for the literary works of this century, one can hardly evaluate their permanent worth.

SUMMARY

Rhetoric and grammar which first can be studied in their application to early languages, then to Greek and Latin, might finally be viewed in the light of the development of the European languages. Each literature has its beginning, its struggles for existence, its golden era, its period of decadence, and even of complete decline. Such literatures are the proper objects of study by the speech student, for the rules of rhetoric do not come first; they are found only after a study of the finished literary product.

Literary criticism has its place in helping the prospective teacher of speech formulate standards of judgment for his proper evaluation of the pupil's speech, but it cannot take the place of literature for the creation of norms. Particularly in a field like speech, in which the teacher must choose and interpret poetry, direct the acting of plays, control the discussions of literary and social problems, and express judgment regarding literary ideas, attention must be given to all phases of literary efforts, for the contents of the speech arts cannot be separated from their forms. Consequently the more knowledge a teacher has of literature and standards of judging literature, the greater his chances will be of finding suitable techniques to improve literary interpretation, dramatic art, and oratory.

CLASS DISCUSSION

1. What has the study of linguistic sciences contributed to speech training?
2. What does the art of rhetoric add to speech training?
3. What is the advantage of a phonetic alphabet?
4. What stress should be placed on the teaching of grammar in the speech class?
5. State briefly the Greek rhetorical tradition.
6. What were the chief factors in the Roman contribution to rhetoric?
7. What has modern rhetoric gained from the development of rhetoric under Christianity?
8. Describe briefly the influence of rhetoric in the universities of the Middle Ages.
9. Give a brief history of rhetorical tradition in each of the European languages.
10. What contribution did Cicero make toward modern speech training?
11. Demonstrate your ability to write a selection in the phonetic script and also to mark it diacritically.
12. Give the concept of rhetoric held by the following men: Protagoras, Socrates, Aristotle, Quintilian, and Newman.
13. What were the great contributions to speech prior to 1850?
14. Compare the theories of style expressed by two modern writers.
15. What historical event caused increased interest in speech?
16. How does your theory of style differ from that held by any of the following: William B. Cairns, J. Berg Esenwein, J. F. X. O'Connor, John Bascom, or John Hoskins?
17. Contrast Pater's theory with a modern viewpoint.
18. Give a report on one article from A Bibliography of Rhetoric and Public Address for the year 1948, Haberman, F. W., Ed. Q. J. S. April, 1949.
19. Discuss the relation of speech to an allied field of study.
20. Compare the theories of art found in the following references and show relation to speech training: Necessity of Art, Brock, Dearmer, and others, London: Student Christian Movement, p. 3, 1924; Art in Theory, Raymond and Miller, New York: Putnams, 1930; Poetics, Aristotle, p. 13, New York: Putnams, 1927; Art, Eric Gill, Bristol, 1935; Art and the Scholastic, Maritain, New York: Scribner, 1930.
21. List the contributions made by the Renaissance to modern speech training.
22. Prepare a class report on Speech Research Project, No. 1448, Dept. of Education, Sacramento, Calif., 1938.
23. What theory of the origin of language do you hold? What is the justification for your views?
24. Is Speech an old discipline? Cf. On The Teaching of Speech, Q. J. S. p. 421, Dec., 1943. (Report on the Egyptian papyrus of Kagemni, 3000 B.C.).
25. Explain the influence of The Academy on the rhetorical works of Cicero. Cf. Sattler, M., Some Platonic Influences on the Rhetorical Works of Cicero, Q.J.S., April, 1949.
26. It is frequently said that the Sophists affected rhetoric adversely. Do you hold this view?
27. Comment on the Aristotelian influence on modern oral composition.
28. To what extent does your idea of the scope of speech training affect your method of teaching?
29. Under what conditions would you accept the standard of the common speech of England?

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Consult histories of the literatures of the European countries.

CHAPTER III

For knowledge, too, is itself a power.-- BACON

OTHER IMPORTANT SOURCES OF THE SPEECH ARTS

Education

a. Trends

1. Imitation
2. Appeal to authority
3. Discipline
4. Psychological influence
5. Social trend
6. Scientific spirit
7. Summary

b. Methods, Techniques and Procedures

Physical Education

- a. Contributions of the Ancient World
- b. Modern Developments

The Natural Sciences

- a. Physics
- b. Chemistry
- c. Biology
- d. Physiology

The Social Sciences

- a. Sociology
- b. History

Psychology

Philosophy

Mathematical Sciences

Professional Fields

- a. Law
- b. Medicine
- c. Economics
- d. Political and Social Sciences
- e. Engineering
- f. Other field

The Fine Arts

- a. Drama
- b. Music
- c. Painting
- d. Sculpture

CLASS DISCUSSION

REFERENCES

Education.

This course of study as taught today relates to a body of fact dealing with the educational theories and practices of the past and the present. Its purpose is the guidance of the teacher in sound educational methods and processes. Many of the principles and methods of speech training have been secured from the study of educa-

tion, and have been tested in the educational procedures of the past. The prospective teacher appreciates the fact that the content and methods of speech cannot be studied apart from the subject matter of the general fields of education.

a. Trends.

Certain trends discovered in the history of education are today reflected in speech training. Among the important ones may be listed: (1) imitation; (2) appeal to authority; (3) discipline; (4) psychological influence; (5) social trend; and (6) scientific approach.

1. Imitation.

Simple unconscious imitation was a significant factor in all primitive education. Even in cultured nations imitation has been a valuable educational tool. Roman education, for example, was mainly imitation, but hardly that of Oriental servility to customs, for the Romans were able to deduce principles and then broadly interpret them in the light of situations. Today, as in the past, *imitation* begins early in childhood. A child learns that speech is a practical necessity of his life; consequently he aims to discover how the other person gets practical results from certain patterns of action. He consciously or unconsciously imitates whatever he sees to be an advantage to another. The psychological basis of imitation seems to be what others can do, I can do. This notion that expression is a copying process has brought about the so-called model theory in speech education.

Imitation as an educational tool is an adjustment to certain definite procedures and forms. Its social value lies in the fact that all are trying to do something that belongs to the traditions or customs of the group. There is educational value in the struggle to meet the conditions approved by a class. But imitating the forms of behavior may be harmful to the individual or society, particularly if such imitation perpetuates a series of traditions wholly foreign to practical usages. Perhaps, it is in this sense that the often quoted remark of Emerson, "Imitation is suicide," may be applied. Yet learning any technique requires some examples, some imitation.

With imitation the method of teaching, originality is stifled, and the student often becomes the demonstrator of a certain procedure. He does not question or evaluate the standard of action or consider the modes of action or the ideas behind the action. Often a process of instruction based upon imitation retains prescribed form, but it destroys the ability to adapt teaching to situations, circumstances, and functions of practical use. Although imitation may add stability and method to a system, it weakens the power of adjustment to changing conditions of an age. This capacity of adaptation is of more consequence to the pupil than the power to demonstrate the tenets of some school. From the study of the past history of the method of imitation, particularly in speech or language training, the prospective teacher of speech may learn its advantages and limitations.

2. Appeal to authority.

The explanation of the content and manner of imitation establishes a body of theoretical knowledge. As a consequence, some authority must explain its facts and procedures. As the subject matter becomes more complex, and the skill of demonstrating more exacting, more demands are placed upon the instructor in regard to his own knowledge of the field and his ability to illustrate and demonstrate. He

is expected to know more and do more than the average person. He must become an authority who can interpret skills, explain subject matter, systematize his knowledge, and give it scientific form.

A body of theoretical knowledge may be out of harmony with or even antagonistic to practical functions. New educational theories must be evaluated in light of the situation, principle, or process in education which has been rejected; the transitional forces at work at particular times must be appreciated, and the demands of the period must be understood. Theorists may bring about a period of great intellectual activity without much practical consequence, or they may pave the way for greater research and excellent results, or they may actually succeed in destroying the old while their products, the new, fail to meet the situation. The teacher who has freely accepted certain theories and proceeds to establish them authoritatively may be defending views or be even hostile to further inquiry.

Adherents of the system of any master tend to accept his authority rather than to analyze the reasons for his principles. In the first half of the sixteenth century humanistic education was dominated by Cicero who replaced Aristotle as the "master." The aim of education was to become well versed in the style and vocabulary of Cicero and any appeal to Aristotle was offensive to the ruling Ciceronians. Many times in the long history of education an hypothesis has been mistaken for a truth. Modification of some master's view has been refused because it opposes custom when it should have been accepted because it conformed to some practical norm and to practical tests of utility.

Whoever the authority may be, his contribution has not always been analyzed objectively. In the sixteenth, seventeenth, and eighteenth centuries first one and then another of the classical writers of Greece and Rome were accepted either as a model of content or style, or even for a philosophy of life.

The Socratic method of using induction found its way into speech training often on reputation without regard to application. When Socrates established introspection in opposition to the plastic norms accepted by the Athenians and when he replaced the aim of the Sophists - that of information - with the objective of the power of reasoning, he brought practical values into education. Yet the Socratic method can only be applied where the individual has had experience; it does not of itself give experience. Consequently the acceptance of the Socratic method merely as a tribute to a "master" fails to consider the conceptions of education it may engender.

Plato, of late, has been quoted freely by certain speech educators; yet Plato with his notions of aristocratic form of government should be read in light of the Socratic tendencies to democracy and our own notions of the place in society of the masses in relation to the learned. The idea of Plato that man and woman may have the same pursuits, and that education should relate to difference in character rather than to differences in sex may have present day educational value, but the speech teacher will find it difficult to banish dramatic poetry from the classroom on the authority of Plato. When any "master" is analyzed for his ideas as to content and method, his principles may well be questioned in the light of reason, even granting the validity of the doctrine of authority.

3. The discipline factor in education.

If speech education is a natural process established by the conditions and interests of the student, can it have at the same time a disciplinary value? Is the effort on the part of the student a consequence of student interest, or does effort develop abilities, and from this development does interest follow? Cer-

tain philosophers of Greece, many educators of the Middle Ages, and some of the seventeenth and eighteenth centuries considered study as a discipline and a means of character development. If the aim in education as determined by Locke relates to physical, moral, and intellectual development with consequent rigorous discipline of body, desires, and thinking, will the effort involved in this training become an end in itself, or will it lead to responsibility in social life? Shall emphasis be placed upon the process of learning or the content learned? If a study is not an end in itself, how much value has it as a means? Is speech, for example, more valuable in developing right thinking than other subjects? If any particular study is a means, what is the nature of its objective? These questions have received various answers by educators.

Many instructors of speech believe that if speech is taught correctly, it may be the means of forming the mind and exercising the faculties by promoting good habits of thinking, normal emotional responses, and effective speech behavior. But they also believe that in order to insure intellectual progress, a scientific growth, and a spirit of objective inquiry, some profit motive should be established in education. Study must be more than a mere gratification of a person's desire to know something and to benefit himself by such knowledge. Furthermore, study of speech to have disciplinary value must be more than a means of gathering information. On the other hand, to narrow the educational horizon to a few subjects or to a few topics within a subject simply for the sake of discipline sets up a condition unfavorable to any application of material. So far as the teacher of speech is concerned, he must not overemphasize either the disciplinary values in speech training or its professional and utilitarian objectives.

4. The psychological influence in speech training.

Early in its history educational psychology avoided the notion that training was a discipline and an introduction into the school of life; it accepted a conception that education required a full participation in every day activities and interest. Education was felt to be a natural process or growth somewhat closely related to organic development as well as to mental and moral evolution. Emphasis must then be placed upon method, because a method of training can only help or hinder growth, and method is particularly important in relation to right beginnings. A wrong start may obstruct the right mental, emotional, and physical development of the pupil.

At the end of the nineteenth century psychological methods were the vogue in the speech field. Curry, Chamberlain, and Clark were advocating the notion that effective impression is followed automatically by adequate expression. S. S. Curry, stressing the nature of thought, felt the artificial elements brought into speech in the nineteenth century came from confusing the processes of expression with their appearance. He stressed the close relationship between the mind and voice and the need of training to stimulate nature's processes. By 1913, definite psycho-physical viewpoint had won its place in speech training. How to get right co-ordination between mind and body was the problem of interest to the teacher. Rules were disregarded and attention was turned to psychological and physical principles underlying functions. Curry's Mind and Voice and Clark's Interpretation of the Printed Page might be analyzed to note the stress placed upon such notions as "getting the thought" or "paraphrasing the thought" or "impression before expression."

To gain a more comprehensive view of the psychological trend some brief comment can be made regarding naturalism in the general field of education, the faulty notions concerning inhibitions, the play spirit, and the emotional aspect of training.

To understand naturalism, one distinguishes the temperament of man from those factors he acquires from his environment. The impulsive school of speech, for example, placed great emphasis upon the natural inclination of man to express his thoughts and to respond instinctively to excitations. Good speaking is the result of a natural impulse, and delivery owes nothing to any art. "Put a child in a speech situation and he will speak well." This is the "creative attitude" doctrine of the naturalist in speech education. Rousseau, for example, felt that nature acts in the right way. "Everything is good," he remarks, "as it comes from the hand of the author of nature; but everything degenerates in the hands of man." If one copies nature and harmonizes training with it, he gives his temperament its chance and frees himself from formality.

As far as speech education is concerned, the natural school of training failed to make proper distinction between linguistic and non-linguistic expression. Expression, it is true, is natural to man; man will express himself in response to a situation, but language is an acquired factor, rather than a product of nature. It is composed of external signs that represent the inner thought and feeling; therefore training for language can not be based upon an instinctive response of mechanisms. In building a vocabulary, the naturalist would stress the notion that the chief concern of the student is to get the ideas, not the tools of training; yet the principles of grammar have been collected only after an analysis of literary products; to acquire them, some formal element of grammar is necessary.

The emphasis upon the emancipation of man from conventions, rules and regulations, and the stress upon his individuality and his capacities to respond to various situations, brought naturalism into the speech education and opened the way for the modern stress on instinctive behavior. Rousseau, himself, was the forerunner of the modern speech theorists who stress the naturalistic tendencies of man and who decry any formal speech training. Naturalism, however, has encouraged sound views that nature should be studied in its functions. S. S. Curry, for example, recommended that animals be studied so that a better notion would be had of physical action and bodily posture. This practice encourages observation, and by analogy the student begins to understand his own body better.

The theories of Naturalism not only changed objectives in teaching, but influenced method. The notion that the body should be the first to be trained is founded upon the assumption that instinctive responses should be speedily utilized in speech training. The impulsive school of speech education with its "get going somehow" idea opposes the study of a technique or an analysis of a procedure. It holds that experience itself produces the right means of development.

Educators have held that the volition of a person must curb self-assertion or be subjected to the restraint of some other agent. If no objective rule for behavior be necessary, then the presumption is accepted that rational nature is so good or so efficient of itself that the individual can by reason alone determine objectives good and useful to himself; consequently, worthy for society. If some authoritative control is recognized as needed, then a concept of responsibility becomes associated with one of individual expression. In Greek education a notion of individuality, nurtured in an atmosphere of political freedom, was accepted to be fully in harmony with the idea of restraints created by social welfare. Even with the Greeks, responsibility for personal expression and behavior was part of the social code.

Man often must accept ideals and practices which under some conditions irk him or seem detrimental to his own advancement. Some repression within the individual is needed if ideals of a better, or more useful self, are to be attained.

The urges in man are often in conflict with themselves, or with the inclinations of other persons. Integrating the expression of these urges within the confines of social customs, even social barriers, without creating a slavish subservience to institutions and social controls remains a problem in speech education to this day.

The doctrines brought into speech training that advocate emancipation from all inhibitions, and that accept the infallibility of rational nature to set a sanction for all expression or behavior, are based on a wrong understanding of human nature and its development either for itself or for society. Even the Froebelian concept of self-activity as a method of education, of a training that starts with the needs of the person and relates education directly to life, need not be out of harmony with a sense of personal regulation. The nature of the controlling incentive should then be understood. Christian education places ideals of purity, humility, patience, prudence, and like virtues as incentives to conduct. Like notions of powerful ideals were common to the Hebrews, Persians, and other Eastern peoples. The purification of self, the restraint of certain urges placed a person in a position to acquire an easy mind, a psychological necessity for illumination as well as contemplation of nature.

The psychological approach to educational principles and method brought into modern education an old notion of the value of dramas, plays, and games in training. The Egyptians looked upon them as valuable educational tools. Plato understood their worth and they were not unknown to the Greek and Roman educators. Da Feltre (1378-1446) introduced the play spirit into the education of his time, recognizing, what modern educators understand, that the concrete and pleasant associated with the values of doing are important in any educational scheme. But the play spirit in education, while developing order and organization, may not be a tool for individual development, for it may overemphasize social regimentation under authoritative leadership, a condition noted in Nazi Germany.

Froebel, who saw great value in the spontaneous activities associated with plays and games, greatly influenced speech training. Educational dramatics, for instance, not only trains pupils in speech and deportment, but gives appreciations of social values. Yet if the play spirit, for example in educational drama, contests, and exhibition, is overstressed, the view that education is only a response to the play spirit may prevail. The truth is that the play motive has its value in education as a means and not as an end in itself.

Christianity gave proper worth to the place of emotion in education because it did not mistake emotion for brute instinct, but recognized its intellectual aspects. It made emotion serve as a guide to conduct under rational direction. It did not mistake the resonance of the body for the emotion itself. Aristotle who was highly regarded by the Christian teachers also found interest in the study of the affective states. His discussion of emotions in The Art of Rhetoric should be read by the prospective teacher. Many of the earlier studies associated the emotions with internal organs, locating them in the heart or abdomen. To the Stoics, all emotions were elements to be destroyed.

Many attempts were made from the time of the Greek philosophers to catalog emotions. These are generally listed in works on psychology, or in histories of philosophy, and should be of value to the teacher, particularly as a classification often indicates the philosopher's definition of each emotion. The Scholastics, for example, distinguished a sensation from an emotion, but to Descartes, emotions were perceptions like sensations and appetites. Spinoza made no distinction between knowledge, feeling or emotion, or willing, for the basis of all was self-preservation. Duchenne of Boulogne thought of emotions in regard to physiol-

ogical changes. The Behaviorists relate emotion to the outward manifestation of feeling. Many modern philosophers contend that the bodily resonance of emotion is caused by the emotion, not the stimulus. The emotion itself is a reaction to intellectual discernment.

In speech training, emotions should be considered in relation to instruction and good habits. They furnish conditions for vocal quality and bodily expression. They must be known in order to teach audience motivation; they must be appreciated before literature can be successfully interpreted. They are studied in the classroom in connection with the speaker's personality, his control of environment, and his norm of conduct. In special education, where there is always more or less re-establishment of purpose and values and the creation of new habits, emotional reactions may be analyzed by the teacher if he is to help a student with perversions of speech functions.

5. The social trend.

Many educators of the past have felt that one of the ends of education is the development of the social instincts. Subdivisions of this purpose are concerned with a practical knowledge of the world, a preparation for vocational and professional life, an adjustment to environment, and a training for citizenship.

When political and social forces are uprooting existing systems, educational theory and practice, likewise, are being disturbed. The attitude of the Greek toward formal education was a reflection of his social thinking. The Roman's pride in practical achievement was a consequence of his social and racial characteristics. The social theories of Christianity brought about changes in the manner, customs, and skills of the peoples who accepted them.

Even attitudes of one class toward another within the same country have educational significance. In America, for example, many ideas of the older education were discarded because in this new country they came into conflict with the social philosophy concerned with class distinction. The new concepts of social reform throughout the Europe of the nineteenth and twentieth centuries gave objectives and procedures to education.

The social philosophy of different periods has been directed by a variety of principles. In any movement the student would do well to know, not only who or what is behind it, but how many people are associated with it, how many understand its aims, how many different classes participate in it, and how it will affect the traditions of the country. The norms, then, for social progress are important inasmuch as the same standards may be applied to speech theories and practices.

Although some standards of social conduct may be only of academic interest, they become of practical import when they influence the conduct of the people as a whole. A standard may be forced upon a people, or it may be accepted, because its values are recognized. Usually both factors are operating among the people. The new forms of expression and new interests in life found in the vernacular literature of the Middle Ages were in part an expression of the rebellion against the dominance of authority and in part an acceptance of the new social theories. In the Renaissance the norms of Italian culture greatly determined the social standard of European peoples. The rationalists in France preached the doctrines that established the French Revolution and that later influenced every phase of education and social activity.

Dissemination of knowledge is needed before a standard will be evaluated. America, for example, had greater interest in world movements after the First World War because people understood trends in world affairs which formerly were only of academic concern. The Industrial Revolution was of world concern, not only changing industry, but religion, customs, and manners. The great impetus that German philosophers and educators gave to systems favoring state-controlled education had far reaching consequences. As a rule, social tendencies seen in education, although often incited by social needs and by a desire for social betterment, are a part of a general philosophical trend which needs evaluation inasmuch as it gives rise to formulations that often are the basis of educational theory.

Many educators have maintained the view that education is primarily concerned with adjusting a developing personality to his social environment. Herbart, for example, held that conduct and character depended greatly upon what is constantly presented to a person. The manner and kind of presentation shape behavior; and character, in a measure at least, is a reaction to an environment. Education, then, becomes for the pupil a revision of his experiences. He adapts himself to his environment, and by such a procedure develops his own capacities.

Environment played its part in Greek education. The Greeks believed that people would assimilate culture from the public display of drama, art, and music. The Romans in making the family environment an educational tool stressed the influence upon the child of his private surroundings as being more helpful than the public environment so much emphasized in Greek education. The notion that the family could have educational significance is a common one as evidenced by Oriental education, the Hebrew tradition of home life, and the Christian concept of the sanctity of family relations. Educators today have broadened the scope of the educational environment to the home, the school, the neighborhood, recreational and industrial centers--in a word, all places that incite or intensify mental, emotional, and moral reactions.

How much of the outside environment that is educational can be brought into the classroom? How can the influences of a bad surrounding be counteracted? In brief, how can an environment become an instrument of education and a means of developing social habits? What constitutes these social habits? How can bad environments be modified, or when possible, removed? How can good environments be developed? All these questions are important to the speech teacher who is alive to the fact that the environment is an instrument for the acquisition of speech, either good or bad. The speech teacher utilizes the educational values of any proper environment outside the school within the classroom. He will find also that educational tools, like the motion picture, the radio, or the theater can exemplify the advantages to the person of successful adjustments to environment or the disadvantages of wrong ones, even demonstrate what constitutes a bad environment.

Educators of the past have had different notions of what constitutes the useful. To the Greeks, practicality could cover social objectives guided by expediency or by the ideals of an individual. To them, a custom must be reasonable, judged in the light of environmental needs and desires; ideals must be attainable to be practical; virtues become an expression of the ideals. Such a general notion of utility could enclose ideals as narrow as the Spartan concept of physical perfection, or as broad as the Athenian idea of the beautiful, or the materialistic idea of obligation, later to be stressed by the Romans. The Roman notion of utility was applied to both the objective in education as well as its means. For example, the practical aim in training in oratory was manliness, and the environmental means was that of the family, cultural surroundings, and practically-minded tutors.

Among the modern educators of speech who emphasized utilitarian values in both objectives and methods was Phillips (1908). He declared authoritatively that as effective speaking is based on laws, a practical system of speech training was necessary, and that isolated suggestions to a student were of little real value. He, like most utilitarians in speech education, stressed the value of drills. His notion of utility applied to method made models more important than precepts.

The emphasis upon the useful tends to glorify the operation itself. Doing precedes, and the explanation of the why and how a thing is done follows. But utility as an objective may cause a teacher to eliminate cultural values and substitute for them subjective norms regarding achievement. He may only emphasize the development of a speech vocabulary, certain skills in bodily expression, cleverness in composition, or even display. The main problem for any teacher, therefore, is a proper evaluation of the notion of utility before it is applied to speech education.

One purpose more or less related to utilitarian aims in education is that of vocational training. Educators have gone so far as to choose certain subjects as more suitable than others in training for this or that vocation. Parliamentary Law, for example, should be taken by the law student, not only for mental training, but also for information and power in itself. The speech curriculum for lawyers, consequently, would differ from the courses for engineers.

Montaigne held the realistic attitude that education trains for a successful career, and studies are a preparation for some practical purpose. Pope Pius the Second in his treatise On Liberal Education (1475) pointed out that efficiency in speech produced its own reward because it gives power to the person in some business or professional activity. This purpose of acquiring power goes beyond the educational aim of learning a subject for its cultural and training values. Neither Roman rhetoricians nor those of the Renaissance knew vocational education as it exists today.

The vocational notion when applied to speech training may be carried too far with the consequent sacrifice of culture and mental development. Dewey opposed the skimpy training given in certain Business English and Business Speech courses as inconsistent with the ideals he established for leadership in democracy.

One aspect of vocational training in the speech curriculum is definitely sound. Courses in dramatics and general speech contests afford opportunity for work, even for manual work as in play production. Where interest in a speech project is aroused, the instructor can make work an educational tool. The notion of labor as of educational worth was known to the early Fathers of the Church, and it was emphasized by St. Basil. St. Benedict introduced work into his order of clerics as an aspect of vocational training.

Vocational education is quick to reflect economic and political theories as they are applied to life. A speech course is, therefore, subject to changes in content and method in a vocational curriculum. The prospective speech teacher should study the history of vocational training, noting its trends, and paying particular attention to the problem of fitting speech into its system. He must, in particular, consider the statements of industrialists and labor leaders as well as educators regarding objectives and methods in vocational education.

All social education in this country has some relationship to democracy, and speech training is no exception. Dr. Edwin Dubois Shurter of the University of Texas, in 1915, under the influence of the growing school of vocational training,

proposed that each speech course should as far as possible guide a student toward his vocation, and it should, at the same time, direct him for service in a republican form of government. Any proposal related to education in a democracy must be carefully analyzed for its objectives and the consequences upon the citizenry.

Before the teacher can relate speech training to citizenship, he might answer certain questions: In what way can speech training bring classes, cultures, and religions into some social unity? What element of present-day culture should be modified? What is the aim of speech training when one group of citizens feels a need to make another group adjust itself to its plans? What are the motives of any particular group in influencing its own membership and persuading other groups to accept certain aims?

The impetus towards placing speech education on a level satisfactory to the lower classes can establish a standard in training which accepts poverty of thinking and barrenness of style. The neglect of teaching rhetorical principles and the overstressing of a conversational basis of speech by some speech educators are truly significant of the social change brought about by the Industrial Revolution. Although these teachers rebel against the arrogance of the drawing room and its pedantic expression with much justice, they lower the level in speech education when they use only simple techniques in speech training. Rhetoric has wealth for those pupils interested in perfecting expression and construction. Speech education, while bringing the masses to higher levels, cannot neglect the more capable students who need an education required by leaders. By its very nature, speech training tends to unite class with class. In maintaining high educational levels, it gives greater service in a democracy than in catering to low tastes and mediocre ideals.

6. The scientific spirit in education.

Aristotle was the first important scientist to unite scientific theory with its practice. Although he, like many educators, would establish a scientific basis of education independent of authority, he was actually influenced by philosophical hypotheses. To understand the scientific trend in education at any given period, one must analyze the philosophical notion of the times; for example, the Herbartian notions of scientific education are unexplainable unless one knows Herbart's opposition to faculty psychology.

Although some principles and methods of science begin with the early centuries, a real educational psychology could scarcely be formulated until the eighteenth century when the deductions of men like Spencer, Huxley, Bacon, and Darwin, gave impetus and form to scientific training. Yet even in this century, some principles of so-called science were accepted in applied fields without their validity being scientifically demonstrated. In the speech training, for instance, upon the basis of a supposedly sound physiology, at least one hundred positions in posture, presumably the bodily counterparts of separate emotions, were established. Certain French and Italian teachers of dramatic art built their methods upon the presumption that the division of bodily activity as proposed by Swendenborg was scientifically correct. As a matter of fact, some premises thought to be scientific and accepted in applied fields had no basis in real science.

Some teachers, like Rush, Fulton, Trueblood, and Murdoch, following the lead of Delsarte, were exponents of scientific speech training. They centered their attention on the speech mechanism and the external technique of bodily action. Their students became conscious of mechanism, what must function, how it would function, and the end results which should be obtained. The scientific textbook, The Philosophy of the Human Voice, written by Dr. Rush, was divided into two

branches, anatomy and physiology. It investigated the relation between modulations and states of mind, and analyzed the formation of sounds. Much terminology in the modern speech texts can be traced directly to this work. Men like Murdoch, Fulton, O'Neill, Shurter, and Emerson were strongly affected by Rush's view and furthered the scientific approach to the speech arts.

The modern tendency to restore the sense-realist of the seventeenth century is now greatly intensified because of the number and kind of scientific instruments and of the facility of demonstration. Some advocates of scientific speech education would require a content based entirely upon experimentation and have the classroom with its scientific equipment resemble a laboratory. During the two World Wars, speech education in army camps was greatly improved by scientific means of demonstration. Telling methods were placed at the minimum and demonstration became the order of the day.

The stress on speech training as mental culture is opposed by the advocates of scientific education. They would emphasize not only a scientific content but a scientific method. They wish the student to know how his body functions, how his mind works, how he controls nature and nature rules him, how he affects the other man, and how the other influences him.

A brief survey of the modern textbook in speech will indicate to the prospective teacher the extent of the scientific spirit in speech education. Whereas the older works stressed art principles, and language and grammar, the modern speech textbook has illustrations of the speech mechanisms, diagrams of phonetic symbols, and paragraphs devoted to the origin of language, evolution, and the overt theories of organic functions. Much experimental data will be found in relation to persuasion, group motivation, and audience psychology.

Summary

Among the examples of trends in education are the following: (1) imitation--a significant factor in primitive education, and today an educational tool in acquiring procedures approved by a group; (2) authority--an element in education which facilitates the reception of content for a pupil under the direction of a textbook, teacher, or like authority; (3) discipline--a notion relating to the cultural values found in subject matter; (4) the psychological mode--an influence based upon experimental knowledge of the workings of the mind and the emotional life of man; (5) the social trend--a movement directed to the fulfilment of the urges and desires of man living in the society of his fellowman; and (6) the scientific influence in education founded upon research into the fields of the natural sciences.

b. Methods, Techniques, and Procedures.

Once the aim of education is determined, the task of establishing a curriculum, formulating a procedure for classroom organization and management, and selecting a method of teaching is presented to the teacher. The problems involved in undertaking these steps will be discussed in Part III of this textbook.

Physical Education.

The modern speech curriculum has received from the science and art of physical education many facts concerning bodily function, and methods of teaching action.

a. Contribution Of The Ancient World.

Physical culture was well known to the people of India, the Greeks, the Egyptians, and Romans. Physical culture in Athens was associated with plays and games, dances, festivals, as well as with physical drills designed to promote good health and the body beautiful. The Spartans and the Romans related body building to military activity and to a philosophy of mental, emotional, and physical controls. After years of neglect following the disintegration of the Roman Empire and the rise of scholasticism, physical education was returned to the school curriculum in the Renaissance. It is primarily to this period and the following centuries that speech education gains its content and method regarding physical culture.

The province of physical education, being the development of the body, either for some useful purpose (health, laborious work) or for some cultural aim (the body beautiful) is broad enough to contain remedial exercises and recuperative drills. The former are used in correcting defects and disorders of bodily functions. The latter have value in maintaining organs, muscles, and nerves at maximum efficiency. This phase of physical education was not its chief function in former times, but is today of great importance in many types of therapy, including speech correction.

Within the domain of physical education is also the study of the body as a medium of expression. The Greeks overstressed this phase of education with the theater a social institution, festivals as civic celebrations, and dancing a national art; yet they made no special attempt to formulate a science of physical culture. Quintilian, an authority on gesture, discusses the significant role bodily expressions played in Greek education (Institutes of Oratory).

The means used by the Greeks and the Romans to attain rhythmical expression were gymnastics and dancing. "Gymnasium for the body and music for the soul" became a slogan for training in physical expression; yet bodily training in the ancient world was not divorced from general education and the social life of the people. Some of the philosophical notions associated with physical drills, certain valuable ideas concerning method, and some of the clean-cut objectives stressed in the ancient world have had an effect upon the speech curriculum.

b. Modern Developments.

Gilbert Austin in 1806 brought physical training before educators by his exhaustive treatment of the subject (The Chironomia). In 1644, Chironomia and Chirologia, a scientific study of gesture, was written by John Bulwer. About the middle of the nineteenth century, Francois Delsarte, a French teacher of dramatics and music, created much interest with his gesture theory and his philosophy of oratorical art (Delsarte, System of Oratory, Werner, N.Y., 1887). He searched into the laws of art to formulate a science of aesthetics. His doctrines awakened educators to the significance of bodily activity, and many textbooks on gesture, written particularly from the viewpoint of physiology, followed the initial effort of the French educator. Alexander Melville Bell, for instance, continued the Delsarte approach to the problem of establishing a science of bodily training.

In the early twentieth century certain speech teachers advocated the total-body theory - the view that the entire body participates in a process where thinking and speaking are essentially one. The influence of the psychological notions of Behaviorism on this trend in a speech education is obvious (Woolbert's Fundamentals of Speech). From time to time the great Swedish systems concerned with physical culture, massage, and bodily relaxation are revived. But perhaps the greatest impetus to physical education came in this country with the development of athletics, and the creation of separate divisions of physical education in colleges. Their curric-

ula are of particular interest to the speech teacher. He will find help in their plays and games, and community recreations, and he will gain value from them in supplementing the procedures, techniques, and methods for his own speech courses.

Natural Sciences:

The method of these sciences has been studied in relation to education. Their contribution to the speech courses will now be briefly enumerated:

a. Physics.

Human sounds have been of interest to scientists for centuries. Although the Greeks did occasionally refer to phonetics, the old Indian grammarians were perhaps the first to make an expert analysis of speech sounds. The theories of sound were scarcely mentioned by Aristotle, although he had a correct view of the character of air motion. The scientific aspect of the speaking process held little interest for the Romans whose ingenuity was better adapted to war, government, and law rather than to science. Not until the Renaissance, with its inductive method of scientific inquiry, was much advancement made in physics.

In most speech courses the teacher usually refers to modern physics which has systematized previous scientific laws and theories and has explained new facts and new applications to the older principles. Much is now known about the production of sound, the nature of vibratory motion, the distinction between noise and musical sound, the propagation of sound, its properties - pitch, intensity, and quality - the combination of waves, and the nature of longitudinal motion. But modern physics cannot escape its obligation to the earlier physicists, and in particular to men like Galileo, Mersenne, Newton, Boyle, Helmholtz, Rayleigh, Tyndall, Marichelle, and others.

Huyghens, a physicist, established in 1678 principles from which laws of reflection and refraction have been established. For the most part, sound was analyzed in the seventeenth and eighteenth centuries by musicians and mathematicians. The proposal in 1779 by the Imperial Academy of St. Petersburg to make the study of the nature and character of vowel sounds a subject for its annual award stimulated interest in this problem. Important research in acoustics was done by John Sauver. The absolute rate of the vibrations of bodies was determined by Ernst Florens Friedrich, sometimes called the Father of Acoustics. In 1800, Thomas Young explained the principle of the interference of waves, a far reaching discovery. Fourier, in 1822, brought forth a theorem on the composition of harmonic motion, and Grimm explained the sound shift in the consonants of different languages.

In 1839, Josef Skoda while experimenting with the sounds in the human chest paved the way for important findings in not only medicine but voice training. Hooke explained the nature of stress and strain. Previously Newton and Laplace worked out formulae for the velocity of sound. Other scientists have contributed information regarding the problems of oscillation, forced vibrations, the sharpness of resonance, frictional damping, and the speed of propagation in different media. The facts secured from these physicists are daily used by the speech teacher in his discussion of the physical basis of voice.

The modern epoch in the history of sound began with Helmholtz, a German physicist and physiologist, who published Sensations of Tone, in 1863, a work still considered for the most part authoritative, particularly in acoustics. Helmholtz discovered many principles relating to wave motion and tone quality, particularly the length, amplitude, and form of vibration. He contributed the well-known resonance

theory to explain hearing. In establishing the fact that a vowel has relation to a fixed region of resonance rather than to a fixed pitch, he revolutionized much musical theory.

Modern science with its vast array of technical instruments is subjecting former physical and physiological theory to scientific demonstration with the consequence that certain hypotheses are now only of academic interest. Much, for example, that has been written by the advocates of the so-called Dodart theory regarding the vocal folds as being controlled by a succession of air puffs, or by the proponents of the Ferrein notion that the vocal folds vibrate as membranes with free edges has been greatly revised. The teacher will find it to his advantage to study the works of the physicists of the nineteenth century who wrote on the nature of vowels. Although some of their conclusions have been discarded, many of their opinions have been demonstrated as valid by the use of modern technical equipment.

Modern research dealing with the types of vibrating systems and with laws concerned with the eliciting of sound from the human larynx is important to the speech student. The exact nature of the prime tone and the overtones is still subject to much study; yet modern science is doing much to eliminate from the speech field mere opinion.

Since 1900 the approach to voice and speech problems has been psychological rather than physical. But this emphasis should not prevent a true evaluation of the physical principles underlying the study of vowels, consonants, and the nature of resonance. Exposition must be based upon known laws and not upon conjecture. Today with the technical apparatus available, much of the physical phenomena is subject to demonstration. Of particular interest to the speech student is the recording machine and the audiometer. Laboratory techniques now found in the speech curriculum give a scientific approach to the study of voice and speech.

b. Chemistry.

This science deals with the intimate structure of bodies and their combinations.

Techniques developed in this study have influenced procedures in speech training; for example, in the field of speech correction, application is made of the findings and methods of biochemistry. Content secured from this science relates to the chemical aspect of the breathing process, and certain other functions. An important contribution is the studies made of the biochemical basis for certain personality traits.

c. Biology.

Some of the basic notions regarding the human body that have found their way into speech texts have been secured from this science. The special fields of physiology, anatomy, and pathology supply information regarding bodily functions and structure. The study of pantomime, posture, voice production, and resonance is made clearer when the structural and functional conditions of the body are known. So far as the content of speech correction is concerned, much of its subject matter comes from the biological sciences. Speech pathology, for instance, dealing with defects and disorders of speech and voice, has interest in bodily structure, nourishment, growth, and reproduction as well as the diseases and impairments that undermine adequate functioning. The physiological tendencies of a body, important particularly in light of environmental influences, are factors treated in relation to speech psychology. Before they can be well understood, experience is required with biological content and techniques.

d. Physiology.

The mechanism producing speech was the basis of much physiological research. Studies concerning it were of interest to educators who wished to know more about (a) breathing; (b) the production of sound in general; and (c) human sounds.

Four centuries before Christ, investigators were interested in breathing. Erasistratus, the Alexandrian anatomist, felt that the heart acted as a pump and was able to devise the first crude respiration calorimeter. Generally speaking, physiological facts were considered in relation to philosophy by the early Greeks. They thought the soul, or pneuma, a subtle, hypothetical something existed in the atmosphere; it was carried by means of the breath into the body and was responsible for its vital activities. Aristotle's treatise on respiration gives us an idea of the early notions which existed concerning the relation between physiology and psychology. In the fifteenth century extensive studies in breathing were conducted by Cardinal Cusanus.

The discovery of the numerous gases in the atmosphere, carbon dioxide by Black, hydrogen by Cavendish, nitrogen by Rutherford, and oxygen by Priestly and Scheele, brought new information and approaches to the study of breathing. The circulation of blood was discovered by Harvey whose notion of the function of breathing was that it cooled the heated blood. Lavoisier brought to light the nature of the interchange of gases in the lungs giving a basis to the modern theory of breathing. Rene Laennec of Brittany, in giving the world the stethoscope, opened the way for numerous studies by Haller, Hamberger, and others of the action of the intercostal muscles in respiration. The entire study of breathing was changed after the discovery of two botanists, Schleiden and Schwann, (1839) that the vital activity of the parts within the whole organism was particularly significant.

In the nineteenth century research was conducted on the physiology of the speech organs. A study of nerve fibres was made by Charles Bell, English anatomist and neurologist, who became well known for his lectures entitled Anatomy of Expression. Important work in human and comparative physiology was undertaken by Johannes Müller, who in analyzing the spoken word from the structural standpoint definitely introduced into physiology certain psychological principles. His important contribution showing the close relation of the operations of the mind affected modern theories in speech correction.

During the past century physiologists have presented the world with much information regarding bodily function. Of particular interest to the speech teacher is the data gained regarding reflex action, sensation, and nerve transmission. New approaches have been made to the study of the relation of nerve action to muscular function. Some of the new facts relate to breathing and breath control. Yet with modern information available, there still remains much discussion as to proper breathing methods. Some teachers maintain that the student's attention should be centered upon the breathing process while he is being taught breath control; others like Stinchfield would teach the function "indirectly through counting, phrasing, and sentence building" (Pathology, p. 96).

Not only does the physiologist give content to the speech curriculum regarding the problems of breathing and general bodily functions, but he has contributed theories to the special field of voice. Since the exact function of the vocal folds is not known, speculations arise as to their activity. The Three Register Theory, for example, assumed that a person by a sense of feeling might direct tone to certain parts of the head or chest. Some teachers tried to locate tone in the larynx itself; some, above the larynx; some, below; some felt that in voice production the larynx should be held in a rigid position; others, that it should be pressed upward on every

high note; others held the opposite view. Until teachers gain a true knowledge of glottal action, various training methods will result.

Various manipulations of the soft palate have been suggested on the assumption that it might control tone. The advocates of the so-called Pharynx School, who had followers in Germany, France, and Sweden sought to establish theories regarding the function of the soft palate. Then the pendulum swung to nasal resonance, and later to the action of the lips and tongue. About 1915, a reaction set in against the prevailing localization notions of resonance in the form of a Non-Interference Theory that held a passivity of the throat was desirable and that a pupil should direct attention to the end result in singing and speaking rather than the means of production.

In this century numerous hygiene and physiology textbooks have chapters devoted to the value of singing and speaking. They stress essential relationships of health and voice training. The approach to the subject matter of voice is less technical. Physiological and physical concepts are giving way before the psychological trends of the time. With modern scientific methods and technical devices the teacher has more accurate knowledge of the working of the vocal mechanisms and particularly the functions of bodily activity. But more investigation is still necessary regarding the nature of tone color, and the functions of the intrinsic and extrinsic muscles of the larynx. The teacher of speech has an obligation to acquaint himself with modern developments so that he may present to his classes facts rather than mere opinion.

The Social Sciences.

The social sciences contain facts related to man in organized society; they give a better understanding of his nature, his way of life, and his control of an environment. Inasmuch as some of these facts have become a definite part of the speech curriculum, they have historical importance to the teacher and value in the interpretation of the present day content and method of speech.

a. Sociology.

Such a broad science that embraces many facts from psychology relating to the nature of man, and his reactions to life, that concerns itself with laws of group actions, and that studies the consequences of environment upon man has much the same matter as is found in the content of certain speech courses, particularly those of the speech correction curriculum. But of more importance, the sociologists have greatly systemized the facts of the science of sociology. By so doing they have greatly improved (1) the method of acquiring, and organizing data, and verifying its truth; (2) the method of teaching the science; and (3) the method of presenting to the public the benefits which may be derived from the finding of the science.

Specifically then what is the interest of the prospective teacher of speech or particularly of speech correction in social case work, social psychology, the nature of plays and games, normal and abnormal social behavior, and the consequences of the social environment? The content of such courses will give him background for speech pathology, speech psychology, general speech correction, and particular methods in speech training. The speech correctionist should know how to gather material for a case history, how to interview patients, how to evaluate the consequences of an environment of a speech pupil. He and the general speech teacher must know the behavior of crowds, the consequences of the social urges, the problems connected with child welfare, the theories of sociology as now being applied in community life and, in particular, the theories of social philosophers and educators as now observed in the aims and standards of education in a democracy. He will find use for devices

employed by the sociologist in making surveys, the statistical systems, for example, and other procedures and techniques associated with the sociological method. Lastly, the science of sociology furnishes much information concerning community organizations. Inasmuch as the speech teacher is interested, even for his own success in teaching, in community groups, their problems and their needs, he will find sociological content of practical value to him.

b. History.

As history is a record, we can look to it for information concerning man's ability to learn and to preserve this learning, to organize and to advance his organizations, and to change nature and to adjust himself to its demands. The speech teacher in charge of dramatics, or the one directing debate uses content requiring historical background. If a play is to be produced calling for scenes and situations of the Elizabethan Age, the teacher with background in English history has an advantage in coaching a group. If a debate is to be staged that deals with the economic life of the German people, the instructor who knows European history has information of immediate value.

The speech teacher must have a cultural background as well as knowledge of expression. He is more than a scientific elocutionist interested in a mechanical art of placing a tone or maintaining a bodily attitude. The oratorical art, the political theories, and the ideals of the plastic art-forms - centuries before Christ - must be known before the trends in modern art and modern literary criticism can be appreciated. To history, then, the speech teacher must go to understand the modern world, to appreciate the notions of comforts, liberty, political organization, and religious tolerance, and to evaluate the spirit behind the diffusion of learning and progress of the times.

Psychology.

This science of the mind, of conscious phenomena, has two divisions: (a) experimental psychology concerned with the phenomena of the states of consciousness in man; and (b) rational psychology dealing with the science of the nature of mind. The first division has as its method the science of observation; the second employs the deductive method or a science of reasoning. The content of each consists of sensible facts, intellectual facts, and volition facts.

As the speech teacher is interested in man's agreeable or disagreeable reaction to some object and his inclinations to be drawn toward an object or to withdraw from it, he must understand the sensible facts of psychology. He likewise must know the meaning of perceptions, images, memories, abstract and general ideas, judgments and reasoning - all the intellectual facts; and lastly he must appreciate the functions and consequences of acts of volition. If he has a background in psychology, he will be able to understand the theories of speech training that reflect certain psychological trends, for example, Gestalt psychology, Behaviorism, or the Herbartian expression of Kantian philosophy. Lastly, if he has had interest in abnormal psychology, he will better understand the various behavior such as found in depression, anxiety, defense complexes, sublimation, and compensation - all of importance to the speech teacher and particularly the speech correctionist. In a word, psychology being a study of the conscious life of man has facts of interest to the speech teacher.

Philosophy.

The facts employed in the content of speech training are not integrated by science but by philosophy. Like all other subjects, speech has a philosophy which co-ordinates principles related to three basic problems: (a) What is nature, par-

ticularly the nature of a rational being? (b) What is the nature of the relationship existing between this rational being and the world of objects about it? (c) What is the nature of truth and good? These three problems have been with mankind since the beginning of philosophical research. Although many solutions have been suggested for them, all may be grouped under three heads: Kantian absolutism, pragmatism, and realism. All principal schools of philosophical thought today follow more or less rigidly the doctrines contained within these systems.

The philosophical spirit is one of critical research for basic principles and universal application of these principles; consequently, it renders real service to a science which is interested in the particular and the specific. Speech has a philosophy behind it. The person teaching speech and the pupil receiving it accept some philosophical view of fundamental principles. In other words, to evaluate the content and method of speech training, both teacher and pupil must find the philosophical notions which subsist in the background but influence the principles and procedures of this training.

The Mathematical Sciences.

The method of mathematical demonstration is of interest to the speech teacher because of its practical value to him in his own teaching, and because he can apply it to courses in debate and argumentation. Mathematical definition is suggested to the mind by experience but organized by reason and expressed as a law. Consequently deduction gives exactness and universality to mathematics and supplies it and other sciences with mathematical demonstration.

The speech teacher like the mathematician works with axioms, postulates, and definitions. Axioms are accepted as necessary propositions; postulates are likewise admitted without proof; whereas definitions conforming to some concept express some law. The speech teacher using mathematical demonstration should realize that it differs, according to Aristotle, from a syllogism. The latter has only three propositions while a demonstration has generally a chain of reasonings and requires truth of form and matter. A logical deduction may be materially false, but not so demonstration. The use of this method insures habits of precision, clearness, and vigorous reasoning, but employed without regard to practical value may be made an end in itself.

Today with the tendency to reduce speech training to a mathematical base and to over-simplify its problem by assuming the validity of some formulae, the speech teacher must resist the impulse to make demonstration take the place of training which awakens the art spirit within the pupil himself. The contribution of the mathematical sciences cannot be over-valued but the philosophical and literary spirit so necessary to speech education can be under-valued.

The Professional Fields.

Research in the various professional fields has contributed much to speech content and method.

a. Law.

If the prospective teacher of speech should consult the curriculum of any law school, he would find subject matter like briefing - with its emphasis on logical construction, rules of evidence and testimony, procedures in parliamentary gatherings, formulae for determining authority, correct use of documents, differences between fact and inferences - content found in speech courses particularly in argumentation. He would find also that speech method has been influenced by procedures

outlined for the law student, for example, successful ways of jury pleading and necessary procedures for deliberate assemblies. As a potential teacher the speech student must realize that speeches in his public speaking classes will require some knowledge of legal principles and practices, for instance, an argument based upon justice or a forensic oration. If he makes a brief survey of graduate theses in the speech field he will observe that many subjects demand research into the field of law.

b. Medicine.

Advances in medicine - in physiology regarding the breathing process, in biochemistry concerning the chemical aspect of personality, in anatomy regarding certain muscles or organs - are quickly applied to problems of voice or speech. The speech pathologist especially must understand the progress made in medicine. Research, for example, concerning the activity of the endocrine glands has brought new concept regarding behavior to the speech field. An instructor must teach in the applied field of speech a content in harmony with the latest developments in medicine.

c. Economics.

The speech teacher should study the attempts of the economist to measure, appraise, and delineate his findings of economic laws. He will value his illustrations in graphs, charts, and statistical evidence. He will find in this remarkable development of the means of illustration and description belonging to the science of economics, techniques of service to the speech arts. He will observe that many questions of debate deal with basic laws of economics.

d. Political and social sciences.

Today with the tendencies of historians and economists to direct their minds to social facts of the every day life, the social sciences dealing with the problems of social needs, industrial programs and social planning require an equal share of attention with political theory and historical politics. Confronting the prospective teacher of speech is the problem of preparing himself to teach argumentation and debate as well as the field of speech criticism. To be able to help his pupils discuss the social and political problems of his day, he must assign some of his time to an understanding of the laws and forces behind the political and social movements of his age.

e. Engineering.

This professional field, particularly its branch of electrical engineering, has created many mechanical instruments of value to the speech teacher. He should become acquainted with recording machines and devices for measuring sound. He should feel obligated to keep abreast of the present day research in the field of acoustics. His particular concern is with developments in the radio industry, for research in this field the last few years has contributed much knowledge to the subjects of voice production and resonance. Finally, engineers in collaboration with medical experts have devised equipment for physiological and psychological research. Findings in the applied field of engineering in such subjects as are related to speech training are the concern of the prospective teacher.

f. Other professional fields.

Other branches of applied sciences and professions have from time to time contributed to the advancement of the speech and vocal arts. Dentistry, with its rapid progress in the correction of dental defects and disorders, supplies content to the

speech correctionist. As he must often refer patients to the dentist, he should be aware of the dental services available to him. The physical therapist and the masseur with their knowledge of the bodily action, the occupational therapist with his skill in the physical and mental readjustments of patients, the dietician with his understanding of nutrition - these and other professional men and women are working with content which in one way or another is often allied with the speech training, particularly with speech correction.

The Fine Arts.

Since speech training is concerned with the manifestation of aesthetic qualities and with the realization of the ideal, it must be influenced by the norms established by the science of aesthetics governing the fine arts. Some standards of style stress the aesthetic ideals while neglecting the sensual forms of the art medium; some are concerned with the imitation of reality, either intellectually or sensually; and some presume art is a medium to reflect the realm of the spiritual. All three notions will be found expressed in the laws of critical rhetoric and aesthetics in relation to style - subjects of importance to the speaker.

a. Dramatic Art.

Not only does dramatic art constitute a separate course in most speech curricula but its techniques and contents are a part of platform art, and even its rules of interpretation are involved in debate and oratory.

1. Acting.

The speech teacher needs knowledge of the law and techniques of the drama, stage deportment, vocal expression, pantomime, and the art of interpretation. More than the understanding of form and content, he needs standards of judging the literary value of drama. If he is to direct plays, he must have a knowledge of the theater. He will gain much information and critical values if he plans a reading course embracing the best in dramatic literature of Greece and Rome. Finally, he needs a thorough understanding of textbooks devoted to acting techniques and literary interpretation.

2. Stage crafts.

A broad science dealing with such subjects as architecture, acoustics, or optics, requires a specialist to employ it most effectively; nevertheless the principles of stage craft most essential to play production may be acquired by the speech teacher if he seeks a proper background. He should be familiar with the stage of the Greek play, the scenic effects of the late Roman drama, the setting of the miracle and mystery plays, the platform of the Elizabethan dramatists, the massive sets of the nineteenth century, and the mechanical sets of the twentieth century. The more he masters the mechanical arts involved in stage production, the more he will enhance the values of the acting and the interpretative elements of his production with a well staged and well dressed production. Moreover the speech student studying the grand laws of art - imitation of nature, selection of matter, simplification of details, perfection of order, concentration of energies with a balance of emphasis and proportion - could understand better the laws underlying good speech composition, place proper values on the precepts of expression, and develop taste - a complex faculty, a mixture of feeling and reason that is the product of a cultivated spirit.

b. Music, c. Painting, and d. Sculpture.

S. S. Curry, of the School of Expression, in Boston, stressed the need of a creative imagination in speech work. He placed value upon ideals secured from experience and elaborated by reason. He believed in the speech student studying music, painting, and sculpture inasmuch as these fine arts provided examples of beauty and incited desires for cultural attainments.

CLASS DISCUSSION

1. What is the contribution of dramatic art to speech?
2. Discuss one contribution which education has given to speech training.
3. What has physical education offered to the speech program?
4. What have the natural and social sciences added to the field?
5. What are the philosophical and psychological contributions to speech?
6. Take one common interpretation of method. Discuss its advantages and disadvantages.
7. Discuss imitation as an educational tool.
8. Explain the play spirit in speech education.
9. Give examples of the scientific spirit in speech education.
10. Discuss the environmental influences on speech training.
11. How did vocational education contribute to speech training?
12. Is the Socratic method used generally in speech training?
13. Do you hold that speech training is primarily a discipline?
14. What contribution did the Ciceronians make to speech training?

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CHAPTER IV

Language most shows a man; speak that I may see thee.--JONSON

ADJUSTMENTS TO HUMAN SITUATIONS

The Speech Teacher Himself

- a. Characteristics Set Forth On Rating Blanks
- b. Mental Equipment
 1. Academic training required
 2. Intellectual curiosity
 3. Keen observation and hearing
 4. Initiative
- c. Emotional Characteristics
 1. Self-control
 2. Enthusiasm for work
 3. Reasonable attitude toward work
 4. A sense of humor
- d. Physical Characteristics
 1. Health
 2. Personal appearance
- e. Social Characteristics
 1. Good speech
 2. Some general considerations

The Teacher-Student Relationship In The Speech Class

- a. A Need For Mutual Understanding With the Pupil
- b. Difficulties In Gaining It
 1. Over-formality
 2. Informality
 3. Familiarity
- c. Ways of Acquiring It
 1. Understanding the subject
 2. Socializing the class
 3. Interesting the student in the work
 4. Knowing the psychology of behavior
 5. Knowing the high school student

Outside influences

Mental characteristics

Emotional characteristics

Physical characteristics

Social characteristics

The Teacher-Student Relationship In The Conference

- a. Principles of Counseling of Value to the Speech Teacher
 1. Knowledge of counseling in education
 2. The techniques involved in diagnosis
 3. Solutions of common problems
 4. Understanding of the types of personality problems
 5. Realization of problems of adjustment
 6. Appreciation of educational and vocational problems
 7. Summary

The Teacher-School Relationship

- a. Securing a Position
 1. Personal interview
 2. Letter of application
 3. Filed questionnaire

- b. Holding a Position
 - 1. Co-operation with his colleagues
 - 2. Knowledge of the relation of speech to other subjects

The Teacher-Community Relationship

- a. The Responsibility of the Teacher
- b. Participation in Local Affairs
- c. Adjustment of Teacher to Community
- d. Responsibility to Democracy

CLASS DISCUSSION

REFERENCES

The Speech Teacher Himself

The characteristics of the teacher of speech differ from those necessary to other teachers in degree rather than in kind. They will be discussed from four points of view: mental, emotional, physical, and social.

- a. Characteristics set forth on rating blanks.

Sample blanks for rating can be secured at the placement bureaus of colleges and universities. Although they differ in detail, they contain essentially the qualities that could be listed under the preceding four points.

- b. Mental equipment.

Only few administrators today believe that any teacher who has a free period can teach speech. The speech teacher must be trained in his subject and endowed with certain natural abilities.

- 1. Academic training required.

When speech became a separate subject in the curriculum and was divorced from the class in Oral English in 1916, specific and thorough training for teaching the subject became necessary. The teacher of speech requires the broad general background discussed in Chapters II and III. Even though he may specialize in a particular phase of the work, such as correction, dramatics, or debate, he still needs a foundation before specialization.

- 2. Intellectual curiosity.

This characteristic is required of a successful speech teacher. Knowledge gained in college is not adequate for him. After finishing the required academic training, a conscientious teacher will continue to be an interested student with ambition to study as long as he remains in the profession. The teacher who discontinues serious study the day he enters the classroom regardless of the number of degrees he may have attached to his name is not likely to succeed in teaching. Knowledge of his subject in its numerous relations and changing aspects requires constant study.

3. Keen observation and hearing.

No subject in the curriculum requires senses more acute than speech with its subtle changes, situations, moods, attitudes, activities, and voice problems. The teacher must be mentally alert if he is to be able to evaluate not only what is said in the class but what is sometimes more important, implied. Prompt recognition of the symptoms of behavior often leads to success diagnosing and inferring causes of difficulties which may arise in the average speech class.

4. Initiative.

A teacher of speech dealing with the innermost thoughts, desires, and fears of adolescents has tremendous power at his disposal to mold character. His primary job is not to fill the minds of his students with facts, but rather to try to help them develop themselves. To do this, he must be a leader not a follower. He should be more than one of those who follows directions explicitly if the work is planned for him; he should be one who has ability to sense a new situation and meet it with enthusiasm.

c. Emotional characteristics.

Certain emotional attributes are advantageous to the speech teacher:

1. Self-control.

Emotional stability and sympathetic understanding of human nature are necessary when dealing with adolescents. A teacher who is vacillating, who becomes either easily vexed or overly exuberant, invites similar responses from the class. If he has a controlled attitude towards his work, he will develop a sense of values, good judgment, and power of decision in his dealings with the student.

2. Enthusiasm for work.

This trait so essential in speech is a result of industry, alertness, and interest in work. The task of the teacher is to vitalize his class. Unless he has enthusiasm, he cannot give what he does not possess. He may be overly enthusiastic about a project, but he needs more than temporary zeal, for he must have perseverance to see that a task is satisfactorily completed.

3. Reasonable attitude toward work.

Excessive enthusiasm may, at times, actually become a fault, for with an overly conscientious type of individual too often his work becomes his life. Lacking a sense of perspective in his own case, he unconsciously narrows his views and curtails his interests and outside recreations until failing health results. He should maintain a common sense attitude towards what he can reasonably accomplish. Genuine interest in some other field of activity keeps a normal balance in his life.

4. A sense of humor.

This quality is the most effective emotional weapon a teacher dealing with high school pupils can possess. It is the balance wheel to offset the worries, distractions, and annoyances that arise daily in speech work. The successful teacher keeps young in spirit with the class; thereby he encourages a wholesome class attitude.

d. Physical characteristics.

Adolescent youth is extremely sensitive to personal influence and a dominating personality. The physical attributes, then, are involved in that intangible characteristic commonly known as a pleasing personality.

1. Health.

This factor, the basis of personal attractiveness, should head the list of physical characteristics. Vitality is necessary for any teaching position but particularly where adolescents are involved. Physical health and emotional stability are two important yet least appreciated assets necessary for success in teaching.

2. Personal appearance.

This notation, heading many recommendation blanks, relates to general physical characteristics of a person, likewise to his dress and manner. As education is a conservative profession, extremes in dress are looked upon with disfavor. Correct attire for teaching as in business should not call attention to itself, yet it should suit one's personality. Personal appearance includes a dignified carriage and poise. Posture must be good at all times if the confidence and respect of adults as well as students are to be kept. It is particularly important in high school, for the adolescent copies what he sees, and he, perhaps unconsciously, likes a teacher who is personally attractive and poised.

e. Social characteristics.

The social attributes of the speech teacher play a significant part in the classroom as well as in the community. His own speech is his first social asset; other attributes influence discipline and class management.

1. Good speech.

The speech teacher should have good speech, for there is little use to encourage pleasing voices and manners of expression in the classroom without the teacher first practicing what he teaches. Paradoxical as it may seem, some teachers of speech are likely to become so interested in the improvement of their students that they forget that their own speaking habits are being judged or perhaps imitated.

2. Some general considerations.

As the teacher's problem is to meet with tact and consideration the classroom situation, the instructor will respect the changeable adolescent and guide him. He must know that love of subject matter is caught not taught; therefore his attitude toward the adolescent is of far reaching consequence to his teaching success. If a teacher endeavors to be sincere, dependable, and honest, his students will generally try to act as he does. He may not be a being of perfection as many adolescents with the strong loves and hates of that age consider him, but he can be a normal human being who has chosen as his profession the guidance and development of high school pupils.

The Teacher-Student Relationship In The Speech Class.

The student himself is the most significant factor in the speech situation. Development of the pupil in relation to his fellow beings is the primary task in speech where an instructor's subject is boys and girls.

a. A need for mutual understanding between teacher and student.

Teacher and student are inseparable; in order to have one there must be the other. The former has to adapt himself to the student, while the latter has to learn to adjust himself to the teacher and other students. If an harmonious speech is to result, much depends upon a sympathetic understanding between all involved.

b. Difficulties in gaining understanding.

The two extremes of formality are the source of trouble in the teaching situation.

1. Over-formality.

If the speech situation is stilted and formal, students may memorize the content of a textbook or maintain perfect order in the classroom; yet they may lack enthusiasm for the subject. There are two types of instructors who tend to over-formality. The first is the inexperienced speech teacher who follows the text in detail; the second, the overly conscientious individual, who finds it difficult, even though he has chosen a subject such as speech, to break away from a routine class procedure. Either teacher is inclined to consider work well done when a number of facts listed on a certain page are given in their correct order.

2. Informality.

If the teacher is not on his guard, the freedom which he may have encouraged at the beginning of the semester when students were in awe of him may cause the class to get out of control as the semester progresses. Excessive informality develops so rapidly with adolescents that frequently the inexperienced teacher does not realize the lack of control which actually exists in the classroom until his attention is drawn to it by the principal, inspector, or other administrator.

3. Familiarity.

The adolescent who knows the teacher too well outside of class may try to take advantage of this situation. Although a mutual understanding is necessary, familiarity with a few selected students can disrupt the morale of a class in speech. The close relationship of a faculty moderator with students may be a source of trouble to him in extracurricular activities. But if he is friendly with all and not familiar with a few, he will have the respect of the group and jealousy or antagonism will not result.

c. Ways of acquiring a mutual understanding.

These may be listed as follows:

1. Understanding of the subject.

Each member of the speech class will have to realize that learning is an active process and that he learns by what he does himself rather than by what is

done to him. The student educates himself to become self-reliant and self-controlled.

2. Socializing class procedure.

There is an advantage of class over private instruction where only individual faults are discovered and analyzed. Each student learns from all of the others while all learn by doing.

3. Interesting the student in the work.

A pupil gains from a speech course what he puts into it. For some students, the theory is easy; for others, the practice; yet success results from a combination of the two. The average student realizes that speaking like playing baseball can be improved under guidance from an authority.

4. Knowing the psychology of behavior.

If a tactful instructor applies the principles of psychology which he has learned in college to his class instruction, he will discover situations which otherwise might prove unpleasant. Seen from different viewpoints, they assume different aspects and occasionally an entirely different value. An otherwise hasty judgment may be altered when the other side of a situation is analyzed objectively. A teacher can interpret what a speaker is feeling and anticipate reactions if he is sufficiently observant in his classes.

5. Knowing the high school pupil.

Ways to understand his pupils present themselves to the teacher:

The more information a teacher gathers about the different phases of life which are intimately related to the needs of the adolescent, the more adequately he can meet the classroom situations. A particular kind of personality found in class does not come by chance. What influences have affected it? An adolescent is not habitually sullen or bombastic, excessively timid, or negative without a cause. His relationships at home as well as school often reveal the answer to his problems. What is known in the office records about his background, failures, outside interests, and aspirations? Occasionally, information of this kind will reveal the cause of a difficulty upon the platform.

The mental characteristics of an individual in a speech class can be determined greatly by the amount of work performed, the kind of work done, and the speed with which it is accomplished. Students naturally fall into types when these three points are considered; consequently, as far as academic rating is concerned, the types may be listed as average, above average, and below average. A discussion of these types will be given in detail in Chapter V.

There are those who are mentally honest with themselves as well as with others, face difficulties frankly, and accept advice without resentment. On the other hand, there is a small group of adolescents who have the opposite characteristics. Some high school students are not as practical as others; some may be too practical or too technically minded to value cultural training. Cultural courses will broaden them intellectually and develop them emotionally. The absent-minded dreamers are the opposite extreme of the practical ones. If their vivid imagination can be utilized, the entire group will benefit; if not, they may become a disturbing factor. A teacher can often tactfully make them face reality by explaining the practical values of speech training.

In a speech class there are three definite types of individuals so far as their attitude toward the subject is concerned. The first is the timid, reticent adolescent who talks little; he is afraid of something or other before he enters the room, and dislikes the subject before he knows anything about it, except perhaps on a sophomore's hearsay. He believes that the subject is much harder than he later discovers it to be. The egotistical student, perhaps a winner in debate or oratory, who knows all about the subject before he enters and who expects to get passing grades doing little or no work is the opposite type. The third adolescent is indifferent, considering the subject as a supplement to more important courses.

The degree of emotional stability differs decidedly in pupils in their teens. They may be classified as (1) habitually uncontrolled; (2) excessively controlled; (3) varied but stable.

The aggressive individual, enraptured with his own plans, may become a social nuisance. He may have gained as a ringleader a reputation and believes that he has to hold it. The instructor should make the acquaintance of this type early in the year, preferably by an indirect suggestion to have him visit his office. Time is well spent in knowing him, for often he becomes an ally instead of an annoyance. A teacher may appeal to his sense of honor and utilize other devices to win his interest.

Another familiar type is the immature member who tries to annoy boldly and who endeavors to amuse the class at an inopportune time. It is often advisable to request this kind of disturber to display his ability for the entire class in a definite assignment. Generally, however, one lesson of this nature will change his attitude. If he becomes too independent, he may be dismissed from the class until he realizes how discourteous he has been and asks to be returned.

A type that may annoy is the bright student, a superior type since kindergarten, who considers a speech course too easy. His conduct is not malicious but thoughtless. He may be helped in a private interview where he is given to understand the inconvenience he is causing others by his thoughtless behavior. As a rule, he will see the teacher's viewpoint and sense the situation instantly. He may be given a compliment a few days later. He will be tractable if his interests are studied and, above all, if he is kept busy. He needs to have his desire for self-expression satisfied. If he is a bother to another while speaking, he can be called upon to talk impromptu. Generally this practice curbs his desire to annoy.

Other students may at times be included in the uncontrolled group: There is the one who loves to impress everyone with his learning; the one who so fears himself that he attempts an appearance of being nonchalant; the one who displays his virtues or vices; the girl who is supersensitive and shy; the vacillating youngster who is never certain of his mood; the girl or boy attempting to be a cynic; the habitual arguer who always carries the proverbial chip on his shoulder; the listless, indifferent one, present in class in body but not in spirit; the one who continually tries to test the teacher; and the pupil who dashes to class at the last moment bumping anyone who obstructs his passage.

The second type, less frequently found in classes today, includes students who might be termed excessively controlled. These pupils are disciplined until they are afraid to be themselves or to express either ideas or emotional reactions. They address the group rigid in posture and manner. Their stiffness and sternness cause them to be frequently misjudged by the adolescents, even by instructors who should not be misled by appearances. They should know that a

speaker who is fearful and upset, may appear calm, composed, or even bored. The symptoms of this class should be discovered and remedies suggested for its members.

The last type is represented by the well balanced adolescent with a mature sense of values who has been reared and trained by adults with similar traits. He generally has that common sense so much appreciated by every speech teacher. He is either quiet or gay as the occasion warrants, a good clear-cut, logical thinker, and as a rule attentive and gentlemanly. He may not impress one at the first meeting, but the observant teacher will appreciate his worth. When he contributes ideas and reactions to a discussion, they are worthwhile. Petty distractions which occur during the class period do not affect him particularly, and he is generally a good listener to both teacher and students. He is intellectually curious and, as a rule, does extra work voluntarily. If he asks a question, he asks it for information.

In stature, students are above average, average, or below average. This factor is not so significant when an adolescent is average sized, but if he is decidedly above or below average size, he is likely to become sensitive about his appearance. This remark applies also to the adolescent girl.

Members of the speech class may be classified as to dress. The average appearance does not draw particular attention from the class. A speaker careless or especially well groomed usually claims comment.

Physical attractiveness may prove a disturbing factor to certain members of a high school speech class. Those most visibly affected are boys who are more interested in gaining recognition by their showy socks, ties, and latest hair comb than by the subject matter of their speeches. There are also the girls, the coquettish type, for example, who prepare an excellent speech in order to impress boys with their speaking ability as well as appearance. The opposite type is represented by girls whose only apparent interest in boys is to copy their appearance. Another kind is the careless, carefree youth who admits frankly that girls hold no interest for him.

Physical activity is the basis of four other classes of individuals found in a typical high school group. They are the mentally and physically active, the mentally and physically inactive, the mentally alert but physically inactive, and the mentally sluggish yet physically animated. Those who are physically active are likely, on the whole, to prefer practice in the speech class while the mentally alert like its theory.

The same social characteristics studied in connection with the teachers are applicable to the students. Some pupils are leaders and some, followers; there are pupils who have learned to adapt themselves to situations and those who have not; those who are prompt and those who are habitually late; those who are courteous and those inconsiderate of others; those who will criticize others but will not accept criticism themselves; those who are popular with other people and those who are not; those who are planning to attend college and those whose formal education ceases the night they receive their high school diplomas.

Social variations found in a speech class are influenced by different factors in the community including living standards, cultural advantages, and ideals. A class where the younger members of the community are allowed to express themselves freely is a veritable mirror reflecting environmental influences and conditions.

The Teacher-Student Relationship In The Conference.

To interview a student individually, diagnose his problems, and advise a program that satisfies his needs may be termed counseling. Speech students are often conceived as a group belonging to a certain speech class. Their faults and virtues are considered in relation to this speech class, but when a student comes to a teacher after class, then he becomes an individual with a problem similar to that of many other pupils. He is no longer a creature of habits, a machine for speech responses, but a social person who needs a psychological analysis and social guidance in order that he can with dignity and poise take his place among his fellow students.

The speech teacher must know the principles of counseling, which should be applied to a pupil's problem, and to what extent counseling is necessary. A major interest of a speech teacher is a critical evaluation of a student, and conferences with pupils are important means of establishing it. As long as pupils are beset with a multiplicity and variety of personal problems, mostly interrelated with speech problems in one form or another, the speech teacher must use conferences to help the pupils with their difficulties.

a. Principles of counseling of value to the speech teacher.

Counseling is an old and accepted custom of speech and voice teachers. Diagnostic techniques may be new, but help by means of conferences to make better speakers and singers is very old. The prospective teacher of speech, realizing that he must help students with problems associated with speech difficulties, and solve problems that are reflected in some speech symptoms, certain bodily mannerism, or specific vocal disorder, prepares himself for the future by gaining (a) knowledge of counseling in education; (b) the techniques involved in diagnosis; (c) an understanding of the types of personality problems he may encounter; (d) a realization of other problems of adjustments; and (e) an appreciation of educational and vocational problems.

1. Knowledge of counseling in education.

To know cause and effects of attitudes, interests, emotions, and instincts of a person is within the province of the speech teacher, for a speech behavior cannot be disassociated from a psychology of being, a psychology of learning, or a psychology of behavior. Advice to the student in the conference is not the main concern of the high school teacher of speech who should be primarily concerned with diagnosis before he attempts to dispense advice as to procedures. Obviously then, the speech teacher needs training in counseling. He must know such technicalities of guidance as will give value to the implications of the diagnosis in relationship to the field of speech, to his classroom problems, and to other difficulties of the pupils. He is not a psychiatrist, or a psychologist, or even a specialized diagnostician in speech. He is expected, however, to know that every high school pupil does not think clearly, act sanely, or state his future plans on the basis of sound conclusions.

The speech teacher, knowing the adolescent mind, can provide data and conclusion regarding facts that will be helpful in providing orientation to the pupil. He can stress mental hygiene, not simply control of some emotional upset. He can avoid some of the common fallacies of judging human behavior; for example, the rash assumptions based upon relation of physical traits with personality characteristics; the tendency to let judgment follow a hunch; a general impression, or some bias regarding some characteristic, physical or mental, favored by the teacher himself. He will know speech and personality disorders so that, when necessary, he may refer difficult cases to competent authorities in the field of speech correction or psychology.

The speech teacher should know whether the pupil seeking his counsel is considering his speech subjects as pre-professional and a basis for his college speech courses, or whether he is gearing his educational practices to some type of vocational or economic objectives. In either case, he should sense that the student is not in the speech class merely to absorb professional knowledge but to acquire skills, habits, ideals, attitudes, and tastes; consequently any problem presented by the pupil must be analyzed in the light of his capacities and needs. In a speech class, the individual may be forgotten; in a personal conference, the individual is supreme. His case is diagnosed, his potentialities are discovered, his weaknesses are laid bare, and the consequences of the diagnosis are related to the individual needs of the student. The conference is also the means of preventing a pupil's problems. Maladjustments which may have serious consequences are caught in their incipient stages and their development prevented.

The problems presented in a conference are not always concerned with the prescribed curriculum, but may relate to such matters as causes of non-attendance at class; study habits; health problems; physical defects and disorders generally associated one way or another with speech or voice functions; aptitudes; emotional disturbances, and distractions; orientation; and employment, particularly after school. The latter is of some consequence to the speech teacher in view of extra-curricular speech activity.

Because of the intimate contact with the student in the conference, the speech teacher can better interpret his own teaching problems and needs. He can adjust classroom methods to solve these instructional problems that he realizes are present in his classes. Often by helping a student achieve some sought-for goal, the teacher can not only help the individual pupil become more receptive to educational values of his environment but prevent, in a practical way, disturbances in his classes.

A conference to be successful must be built upon a foundation of facts and deductions. The speech teacher can from time to time collect data which gives insight into a student's habits of thinking and behavior. He may gain information about a student, in addition to that secured from interviews; from educational, psychological, and aptitude tests; reports on attitudes, emotions, and ambitions; conferences with parents, students, or teachers in other fields of study; school records; reports from specialized officers - health, employment, and church.

He may use summary sheets regarding distribution of a student's time. These often help give understanding of his habits. He may have a pupil write out his chief experiences. He may keep records of types of behavior exhibited by a pupil within the classroom. If he uses tests he must know their purpose, for example, that intelligence tests do not measure a student's volition but his learning ability. Achievement tests are yard sticks for comparing a pupil's work with certain norms of achievement, and they have value in prediction. If he depends upon the judgment of teachers, parents, or students, their decisions should be used wisely as indicators of conditions. He must be able to organize matter of a conference into a case history.

He will find that a case history contains all of the data from the present as well as the past which is relevant to the present condition of the pupil being analyzed. It is a collection of facts, a revealing picture of the pupil's activities as well as his reaction to them. The family history, school history, health record, vocational and occupational activities, and social-recreational interests of the pupil give significance to his behavior, and indicate the direction and character of changes which from time to time have been exhibited by the pupil. On the basis of a case history a speech teacher should be able to arrive at conclu-

sions and predict probable outcomes of the conference as well as the tendencies towards any abnormal condition. Finally, he should follow his conference work with other meetings at which the pupil may be diagnosed for new problems or checked for difficulties arising out of old problems.

The interview is an analytic tool of value, not only in securing information, but in studying attitudes, expressions, and speech forms, and possible psychic or physical conditions of the pupil. If, previous to the interview, standard informational forms regarding backgrounds and types of difficulties are filled in by the pupil, less time will be spent for the collection of routine information. The interview itself should give insight into the thought processes of the pupil as well as his emotional reactions.

2. Techniques involved in diagnosis.

Diagnosis is a generalization secured from the collection of facts; it is a summary of problems, their causes, and circumstances as well as implications for adjustment. It is a discovery of a student's assets and liabilities. In speech training, diagnosis is also a process of determining the nature of some attack which has created a defect or disorder in speech. The speech teacher examines all of his data, formulates reasonable interpretations, and then evaluates these interpretations in order to arrive at a sound conclusion regarding the case at hand.

In a diagnosis, a teacher is attempting to determine what problem is bothering the pupil. After some teaching experience he will expect certain difficulties to arise in his classes, will know their symptoms, and will be able to identify them. Realizing that problems will appear in the classroom, the speech teacher will do well to collect general data regarding them in anticipation of what may frequently arise. After the identification of the problem, the teacher should seek the cause. In this connection the teacher must apply all of his knowledge of speech and behavior in order to avoid faulty inferences. Assuming that the teacher has been successful in determining a cause, he can then direct the student to avoid certain situations which have had unhappy consequences for him and seek goals which a sane prognosis presents as favorable to him. Every diagnosis should be tested for its validity. Generally the pupil in carrying out the recommendations of the teacher gives evaluation to the proposed solutions of any case; yet at times any diagnosis may require the authoritative evaluation of some specialist particularly if the problem is concerned with a personality difficulty.

3. Solutions of common problems.

To assist the student to obtain the best adjustment to a situation, to achieve success, and to gain maximum satisfaction, the speech teacher may (a) explain to a pupil his rights and his obligations as well as the penalties and rewards involved in a certain action and then encourage him to conform to the rules of the class; (b) attempt to change factors of his environment which are creating the pupil's difficulty or select factors in an environment more helpful to him; (c) suggest remedial procedures or even new skills; and (d) change the pupil's attitude toward his difficulties.

Once a diagnosis has been made the speech teacher should cultivate friendly relations with the pupil by assuring him a highly personalized relationship, by a private conference, by a warm friendly attitude, by guiding topics into safe channels, by varying the approach to the problem from indirect to direct according to circumstances, and by not appearing over-solicitous or completely shock proof when disclosures are being made. He should avoid tricking a pupil into disclosures,

but he should invite a free and open conversation about problems, remembering that questions that require yes or no for an answer may lead merely to a defensive parrying with the interviewer.

He should induce the pupil to follow a course of action, but he should help the student evaluate his own assets and liabilities from the viewpoint of the effects of a remedial plan upon his subsequent behavior. He should avoid a debate on the merits of the proposed plan of action and, in particular, he should not justify the conclusions reached on the evidence submitted; but he should state a point of view definitely and firmly and explain the plan clearly. He should not offer chance advice on any matter the pupil presents simply because that student is now susceptible to suggestion, but he should present information, gained by careful study, which the student can employ in arriving at a decision. He should evaluate a counseling situation from the view of whether a pupil is seeking his frank opinion concerning a problem, or whether he should persuade a pupil to seek a right solution to the problem among alternatives, or whether he should discuss and explain a problem, leaving the decision to the pupil himself.

4. Types of personality problems.

The importance of sound courses for the speech teacher in educational psychology, mental hygiene, and abnormal psychology is apparent when one considers the problems of personality development. Generally speaking, the speech teacher does not encounter psychoses and neuroses in pupils, but certain symptoms of these disorders might be known in order to recognize those which should be referred to a psychiatrist. All problems related to personality development are likewise not within the province of speech training; yet creating in a speech class a good personality for a pupil, a speech teacher will encounter problems that hinder such development. Chief among these maladjustments are those springing from the failure of the pupil to adjust himself to the social environment, particularly his failure to participate in the activities of the group. This neglect generally results in feelings of inadequacy. The speech teacher will generally find in his classes some socially maladjusted pupils. He will find the causes for this condition in physical handicaps, financial insecurity, family circumstances, insufficient social experience, and the like. The teacher will observe the symptoms, collect data, arrange interviews, establish a case history, arrange a program of activities for the pupil and help him gain confidence in himself.

5. Other problems of adjustment.

Among personality problems are those arising from speech difficulties, environmental conflicts, and school management.

These not only handicap the student in the speech class, but prevent him from attaining his social and educational goals. The serious cases should be referred to a speech correctionist; the minor ones are within the province of the average speech teacher. Although a later chapter will deal with speech problems in detail, the environmental aspect of the problems might be mentioned.

One of the major responsibilities of the speech teacher is assisting high school pupils find solutions for speech difficulties and perhaps other interrelated problems arising out of his out-of-school situations. The pupil may need assistance in developing constructive recreational and leisure time habits and activities. His speech problems may be greatly alleviated if he is encouraged to use better judgment in his choice of music, radio programs, motion pictures, reading, and certain other recreational activities. His leisure time problems may have direct connection with his speech problems or at least with the continuation of

certain behavior habits detrimental to good speaking. A survey of what socially useful habits are lacking in a pupil may determine what speech helps should be recommended by the teacher. Inasmuch as a high school student is judged more by his out-of-school use of speech than by his cautious conformity to the classroom standard, the teacher must help the pupil to master his environmental problems and to avoid any anti-social activities. Working upon a pupil's speech problems, the teacher is often cutting away the foundation of many emotional, social, and personal problems.

Problems arising from environment are numerous. Lack of harmony within a family may produce a behavior in a pupil of detriment to his own personality development. Mental attitudes of adults towards a high school pupil have a definite effect upon his personality growth. The high school pupil desires to appear the equal of his fellow student, and any parental restriction, custom, ideals, or tradition which marks the student as not one of his crowd usually establishes conflicts that are not always easily solved. Whether the causes arise from a home situation, a religious difficulty or some condition of a neighborhood, a school, or a playground, the teacher will help the pupil understand his own desires, the nature of his environment, and the part he can play in establishing normal relations with it. If the problem presents major difficulties, the pupil should quickly be referred to a trained psychologist.

Problems relating to order in a speech class are treated in Chapter VI. It is sufficient to state here that when a pupil achieves social and leadership experience he is less satisfied with disruptive outbursts of emotional behavior. He accepts correction as a rehabilitation program rather than a program in conflict with his ambition.

6. Educational and vocational problems.

Lack of interest in a speech course on the part of a high school pupil may be the major cause of failure. The teacher will determine the cause of this problem, check pupils' academic records and health reports, arrange interviews, and then develop a program for the student. A poor past record in speech may not indicate its continuance, but consistent scholastic failures require an explanation.

Often a student is failing a course because of some specific difficulty even though he has a general aptitude for the work. More often, however, a pupil's problems in a speech class arise from a conflict of interests or wrong motivation. An important environmental cause is a bilingual or perhaps illiterate home surrounding. Physical defects such as sight and hearing should not be overlooked. In a conference with the failing pupil the teacher should evaluate the student's specialized aptitudes and interests and be aware of their relation to his conduct in the speech class. Perhaps the solution to some pupil's problem is extra instruction. If remedial work is required because the pupil lacks previous preparation, the tutorial instruction may be sought by the pupil. There is little need of extra service if the training is considered by the pupil merely extra labor.

No matter how hard a teacher may work to ferret out specific causes for failure, he will find sometimes that some pupils lack a general scholastic aptitude. Generally, however, he will find that some high school students do not know how to study; some find reasons for not studying at home; and some are too careless or too lazy to study. A conference may indicate that over-socialization factors, physical disabilities, environmental conditions, and situations in the speech class itself are hindering studies. Finally, some pupils in high schools have difficulty with speech work because of ineffective counseling by high school teachers regarding the learning of subject matter and motivational adjustments.

In checking students for inefficient speech, the teacher may find the pupil has reading deficiency often caused by inferior learning capacity, poor memory, lack of attention, poor vocabulary, defective vision, inadequate training in phonetics, speech defects, functional eye disorders, poor organizing ability, and misunderstanding of reading methods in general. Reading skills are closely correlated with speech skills. Some poor readers are below the normal intelligence; but some of superior intelligence are poor readers because they have not acquired the many reading skills necessary for all types of reading. The nature of the pupil's reading difficulty must be understood before remedial work can be recommended. There are a number of reading tests acceptable for secondary levels which may be used in the diagnosing of deficiencies, but as the work is largely technical, the speech teacher may well work with a professional diagnostician and give his critical ability to such phases of the remedial program as relate to speech training.

Some students in a high school speech class are forced to work below their own possible level because the class average is low, school work is no challenge to them, or class routine restricts those of superior intelligence. A speech teacher should recognize the genuinely superior pupil (not the one with a gift of facile speech!) and guide him that he might use his abilities wisely. He should be given work consistent with his talents, and goals should be suggested to him. The extracurricular activities of the speech courses should be presented to the superior pupil as excellent means of stimulating his interests, challenging his abilities, and furnishing him with social values.

Frequently the speech problem presented by the pupil in a conference relates to his future work. He has been going along in high school taking courses without much thought of the future; then he becomes anxious or discouraged over his academic standing. Perhaps a teacher, a parent, or friend is putting some pressure upon him regarding his vocation. Knowing too little of himself, he desperately defends a premature choice of a profession or trade even if greatly below the level of his ability, or remains anxious. With this general feeling of inadequacy and ignorance of his aptitudes, a high school student is an easy prey for practical minds who seek to influence his decisions.

The speech teacher can help a pupil understand himself and can explain how occupational choices are generally made, but as vocational guidance calls for wise counseling, the problem of testing for preferences, and occupational interests may well be left to vocational specialists. Dissemination of occupational information may result only in greater confusion to the pupil. He might better be advised to join a school activity that will give play to his abilities, for often later vocations utilize experience gained in a school activity. If the student fails to understand the importance of speech to his future career, he needs wise counsel in this matter.

A problem often present in a speech class arises from the health status or the physical condition of the pupil and has great significance in his educational or social adjustment. Because of a handicap a pupil may seek to avoid a responsibility; he may exhibit a disorder in order to arouse sympathy and to gain attention; or he may adjust his life to the requirements of his situation. Often the teacher must adapt a program to the health needs of a pupil, perhaps shortening some academic program, or designating certain front seats for a hard of hearing pupil. Help to be effective for the handicapped requires the active co-operation of the school doctor and the school nurse. The teacher of speech should know diagnostic significance of a doctor's report, and a doctor should know the classroom problem of the teacher. Exchange of information should help the student better to adjust himself to his problem, minimize the dangers of his handicap and prevent psychological disturbances which often accompany physical defects and disorders.

7. Summary.

Counseling, we have seen, is more than a casual visit with a pupil or a seance of advising. The speech teacher should collect much information about a student; learn the art of diagnosis; recognize the importance of diagnostic techniques; understand the causes and effects of attitudes, interests, and emotions; realize the values in mental hygiene, and remedial procedures; and evaluate the types of personality problems, the numerous difficulties arising from an environment, and the implications in speech training from educational and vocational problems.

The Teacher-School Relationship.

The teacher's relationship with the school consists of two general problems: (a) securing a position; (b) holding it after it is acquired. Although the initial problem is important, a foresighted instructor should be sufficiently alert to hold successfully the position he has secured.

a. Securing a position.

The first contact which a teacher has with a school consists of one of three common methods of contacting applicants: (1) a personal interview; (2) a letter of application; or (3) a filed questionnaire.

1. A personal interview.

This is the most satisfactory and quickest method of contact, but, due to distance may not be possible. The prospective speech teacher, more than any other, should realize that the personal qualifications discussed previously are particularly applicable to an interview; that plans should be made carefully in advance for the meeting; and that more is expected of him, for it is assumed that he can apply the theories which he himself has learned in speech.

In addition, the applicant for a position in speech should consider two common impressions, an over or underestimating of self, which may characterize the teacher as either a weakling or an egotist. The way to overcome both is to be honest and frank about information requested. He should know that linking as closely as possible what he has to offer with what he knows the superintendent needs is good salesmanship.

The two written contacts which frequently replace or supplement a personal interview are significant ways for a school administrator to become acquainted with the candidate. The importance of a satisfactory letter of application may be underestimated by a speech teacher. Like the interview, the letter represents the candidate; it should be the best that can be sent, for it reveals a great deal about the applicant. The speech teacher should realize that courtesy, tact, and sincerity are as essential in the letter as in the personal interview; that he should write the kind of letter he would like to receive; that the written form often reflects more about the writer than may be realized; that common errors in writing are often not so much a lack of knowledge as carelessness; that the letter should arouse a desire for a personal interview later if one has not been made; that the ultimate reaction of the reader determines the result; that a reference should not be used without permission; that for a speech position a record of both extracurricular activities and work done outside of school be included; that the proportion of the letter devoted to curricular and extracurricular activities be considered; that favors should not be asked in a letter of application, for a graduate, if qualified to teach, should get as well as hold a position on his own

merit; and that other problems which arise in composing an application should be answered by a reputable book on business letter writing.

3. The questionnaire.

Frequently, a candidate is requested to file a questionnaire as well as a letter of application which should not be written hurriedly for it may be kept on file for years. The first suggestion is to follow instructions; all requirements should be answered for if the school did not desire the information, the item would not be included.

b. Holding a position.

The speech teacher has a closer relationship with the school as a whole than an instructor of any other subject, for his work, both curricular and extra-curricular, brings him into contact with the personnel.

1. The co-operation with his colleagues.

If social graces are to be cultivated in a class in speech, they should be exemplified by the teacher himself. Co-operation of other members of the faculty, especially in extracurricular activities, is necessary so that the confidence, loyalty, and respect of colleagues are of paramount importance if the best results are to be attained. When the oratorical coach has requested the English teacher to serve as a judge at his contest, the coach, in turn, should be glad to help proof-read the high school annual.

2. A knowledge of the relation of speech to other subjects.

If the teacher becomes familiar with the entire high school curriculum, he can better adapt his speech course to it. This matter of correlation with other subjects will be further developed in connection with the treatment of the topic on assignments.

If the teacher helps the student to acquire correct mental habits, he will express himself in effective English in all classes. Acquisition of material from a variety of fields of interest should be encouraged in speech in order that relationships can be realized.

The Teacher-Community Relationship.

The teacher of speech, because of extracurricular activities, is related to the community more closely than other members of the high school faculty.

a. The responsibility of the teacher.

The director of an excellent high school production can establish a favorable impression toward the entire school and its activities. The coach of debate or contests holds an extended responsibility not only to establish an intimate bond between the school and community which supports it but to represent this same locality in county, state, and national competition. Personally, the speech instructor plays the double role of leader as well as public servant in a community. He becomes directly familiar with all phases of community life; so society turns to him for service and direction.

b. Participation in local affairs.

If the teacher's task is to train for future leadership, he ought to endeavor to use his own talent and experience for social betterment. The conscientious young speech instructor will try to improve his own speaking ability so that he can become increasingly valuable locally. Any community has a right to expect that one who teaches the subject should be able to talk well in public and contribute to the betterment of the community in general.

A teacher of speech engaged by a community thereby assumes obligations to serve that group. All communities are alike in demanding of their teachers the commonly accepted social standards. The teacher-community relationship is very much the same throughout the country. Teachers are allowed freedom within limits; much service is demanded of them both in and out of the school room; and they are expected to be identified socially as well as professionally with the community.

The demands of some localities for an unduly large amount of a speech teacher's time are often unreasonable; in fact, frequently impossible. He must tactfully avoid outside activities that interfere with his teaching schedule and his legitimate community obligations.

c. Adjusting himself to the community.

The quickest and best way for a young college graduate to gain a permanent, respected place in the life of any community is to assume a proper attitude toward the situation he finds upon arrival. His first task is to analyze the mental as well as the physical surroundings and to adjust himself to them. An unfamiliar situation need not be judged rashly or too quickly. Frequently, incorrect first impressions resulting from hearing casual remarks are made. These impressions, once embedded, are difficult to counteract later. The average American community, although different from that to which the inexperienced teacher may be accustomed, holds a wealth of opportunity for personal development and enjoyment if the stranger is sufficiently alert to utilize it. The fact that a community is different should create interest and arouse curiosity rather than antagonism.

If a sensible, stable attitude is taken toward most local situations, a young teacher will find that mutual satisfactory adjustments can generally be made during the first year. The fact that a contract to remain one year has been signed can not be overlooked. If at the end of that period harmonious adjustments do not result, it is better to secure work elsewhere. However, if by his attitude, sincerity, strength, and genuine interest in local problems and accomplishments, the speech teacher gains the respect of a community, both it and he can benefit by the relationship.

d. Responsibility to democracy.

The activities and ensuing responsibilities of the speech teacher do not end with the immediate district; the responsibilities extend beyond the local community as far as democracy reaches. If he is doing a social type of work, which in reality speech is, then the teacher ought to appreciate the relation of his role to other forms of social endeavor and visualize its contribution to human improvement. For this reason, if no other, the speech instructor should keep in touch with the social, civic, political, and industrial problems which confront him indirectly as well as directly.

CLASS DISCUSSION

1. Bring in five constructive suggestions for improving the relation of the teacher with the subject, student, school, and community.
2. Write a letter of application for a position to teach speech in a small high school.
3. What are the most common personality problems a speech teacher faces?
4. Imagine yourself requested to compile a rating scale for the speech teachers in your school. Compile such a scale.
5. Discuss difficulties in establishing a mutual understanding between teacher and student.
6. Represent before the class a typical superintendent - teacher interview as you imagine it.
7. What are the means suggested for dealing with problems calling for adjustment?
8. List some common vocational and educational problems that present difficulties in speech training.
9. What are the types and advantages of interviews?
10. Suggest provisions for a continuance of work in speech required after the high school speech course ends.
11. What points are covered in The Purdue Rating Scale For Instructors by Brandenburg, G. C., and Remmers, H. H., Lafayette Printing Co., Lafayette, Indiana, 1948?
12. What vocations in particular require speech training?
13. What personal benefits have you received from speech training?
14. What improvement have you observed in the speech of your fellow students after training?
15. Formulate your philosophy of speech education.
16. How can a teacher gain friendly relations with a class without losing a student's respect?
17. What could you as a speech teacher do for your community?
18. What characteristics in a teacher do you like best?
19. List characteristics you have come to dislike in a teacher.
20. Report on The Student Teachers' Speech, Morris, D. W., Q.J.S. p. 488, December, 1943.
21. Base a class discussion on Superior Teachers of Speech: Four Views, Q.J.S. p. 216, April, 1948.
22. How can a teacher maintain a business-like attitude in the situations common to the speech laboratory?
23. Comment upon the speech you may have observed in teachers.
24. Analyze the needs of speech in the activities open to students.
25. Follow the same group of students into two classrooms. Note the effect of each teacher's voice upon the students.
26. Try to account for the fact that you are particularly interested in speech work.
27. Compare suggestions given in this text with those found in the article To The Beginning Teacher in Speech, Rodigan, M., Q.J.S. Feb., 1949.
28. Prepare a five minute talk on one of the following subjects: Signs of Professional Growth; Means of Developing Sound Citizenship in Speech Students; Evidences of Culture; Professional Attributes; Emotional Maturity; Creative Ability.
29. What workshops for teachers are in your locality? Are you acquainted with their facilities?
30. Class discussion of the advantages of such a publication as The National Directory of Teachers of Speech, Pub. Nat. Ass'n. of Teachers of Speech.

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PART II

First weigh, then attempt.--MOLTKE

CLASS AND EXTRA-CLASS MANAGEMENT

AIMS.-- (A) To conduct a class successfully, a teacher should (1) plan a teaching schedule; (2) understand the use of the textbook in speech training; (3) understand the use of unit activities; (4) grade the student and his work; (5) know the art of questioning; (6) know how to evaluate; (7) gain obedience tactfully; and (B) to manage extracurricular activities, a teacher should (1) know the kinds of activities and (2) solve the problems related to their direction.

CHAPTER V

Of so much importance is training in our tender years.-- VIRGIL

PREPARATION FOR CLASS INSTRUCTION

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4. Classification for grading purposes
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7. Daily and final grades
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Planning For Instruction

Before a teacher enters the classroom, he has three important matters to plan: (a) a sound speech curriculum; (b) the general work of a semester; and (c) a general policy regarding a method of teaching.

a. Guiding principles for the establishment of a speech curriculum.

This curriculum arranged on a scientific basis and designed to meet broad objectives requires a greater variety of teaching techniques and classroom procedures. They must be designed to help the student grow from within under the stimulation of a favorable environment. They must be related and applied to a curriculum that itself is established from an evaluation of the culture of the past in light of present needs. The courses of this curriculum must be arranged progressively to meet the changing needs of the student's development. They must be designed to further the technical and professional aspects of his objectives. They must furnish means for individual development; yet they must be socialized so that better citizenship may result.

Planning speech courses has a broader function than arranging the curriculum itself; namely that of correlation. The plan must link speech to the rest of the school curriculum and each speech course to what immediately precedes and follows it. Every speech teacher should become familiar early in the year with the entire school curriculum; the length of the semester; the school calendar; the number of pupils to be assigned to a class; the plans for outside activities; the use of the library and of all other facilities of the school; and the program for community interests.

If the most good is to be derived from planning for speech work, relationships outside the classroom should be considered. A number of questions involving these relationships must be answered: (1) How do courses relate to the objectives of secondary education? (2) What interrelationship exists among the courses in speech? (3) Is each course sufficiently concerned with the life experience of the class? (4) Does each course fit the average intelligence of the group? (5) Does each course have too much or too little subject matter to be covered in one semester? (6) Does each course adequately fit the needs of this particular school and community? (7) Does each course help a student for his life work? (8) Does the plan of the curriculum consider the less bright members of the school? (9) Are the relationships between departments of the school well planned? (10) Is the plan of the speech curriculum in harmony with the objectives of the Department of English? These points and others must be considered in building a curriculum. The more understanding the speech teacher has of related interests in a high school, the better he can plan his courses for practical advantages.

The organization of courses is a psychological as well as a logical process. It is advisable to arrange subject matters so that each class progresses from the simple to the complex, from the known to the unknown, from the concrete to the abstract, and from the whole to the parts. Even within a course, order must be well evaluated. If details of diction are stressed too early in the fundamental course instead of those dealing with total bodily activity, a pupil's enunciation may be excellent, but he will remain as stiff as a ramrod even at the end of the semester.

b. Planning the work of a semester.

A broad general plan should be made before the semester opens. Too many cadet teachers believe that rigorous planning is necessary only during practice teaching, and they look forward to the day when such careful organization need not be done. The reverse, in fact, is true, for when a young teacher begins his own teaching without daily supervision, he needs to know definitely more than ever before where, why, and how he is going. To reach the objectives in a speech course, a teacher should have a plan of instruction before the semester opens; thereby he will save the energy and time of both the class and himself.

Spending time to systematize each speech course, unit of work, weekly schedule, and class procedure gives excellent results. If work is systematized, it becomes more interesting and varied. For example, the oral and written work of the class can be distributed throughout the semester to the advantage of both teacher and pupil. When a course is unified, coherent, and balanced, it will need little revision if it is repeated another semester. If a substitute teacher takes over the class, he will have his work arranged for him, and he will not waste time not knowing the progress of the pupils. Even the students themselves sense when a course is well planned. They respect an instructor who is a competent organizer of his own as well as their time.

The needs of each class will determine the order of material in any given course. It may, at times, follow the arrangement of the content of a textbook;

yet this order should always be changed to fit the requirements of a specific group. No plan should be too detailed, for it may become burdensome and defeat its own purpose; it may be thought of as an end in itself rather than a means. A plan need not be so obvious that a class becomes constantly conscious of it. Neither should it be used so long that the teacher loses his spontaneity and enthusiasm for better work. Frequently, a young teacher lacks interest in progress by continually using identical procedure.

Plans are not to be followed so rigidly that a sense of values is lost. A teacher of speech, in particular, should be able to adjust himself to any occasion or circumstance. Do not be surprised at anything in the speech class is a good motto for a beginning teacher to remember. The instructor will grasp every opportunity, when it arises, that affords development in the student in spite of an organized daily, weekly, or semester plan. If the unexpected or unpleasant should occur, a teacher must be able to handle the situation. If he keeps his ears and eyes open, he will generally be in control of his group, and will be successful in maintaining a satisfactory adherence to his plan of procedure.

1. The class record.

The use of the class record should be considered in planning the work of a semester. Most schools use standard forms that differ only slightly in detail. Time is well spent during the first week of school in arranging information about the speech class. Since this record remains long after the course ends, it should contain all facts which may be needed at a future date--the exact title of the course, the textbook used, the day and the week and the hour when the class necessarily become habituated to any order of recitation, their names might be placed alphabetically in the class record. Most books are arranged for the listing of absences, and have ample space so that a teacher may use some sign to distinguish oral from written work. If he prefers, he may use a code letter instead of a numerical form to grade speeches or other work of pupils.

2. Seating arrangement.

Seat charts for the semester are a worthwhile convenience, yet a seating plan need not be used throughout the semester. An alphabetical arrangement of the roll makes it possible to check at a glance the empty seats. For the sake of variety begin the alphabetical arrangement at the back row. Then start next seating plan with the A's in the front row. No gaps between seats should be left; hence any empty seat represents an absent member. Such an impersonal seating arrangement also breaks combinations of friends and cliques that do better work if separated. If seating arrangements are changed every few weeks, the speakers will appear to have a different audience.

The teacher should learn the inconveniences which his seating plan presents to the class. To illustrate, he may find that the entire group before him is directly facing the light; that one corner of the room which students try to avoid is too hot; that the end seat at the opposite corner is located in a draft; or that students at one side have difficulty seeing the speaker when he is on the platform.

3. The classroom.

The room used for speech is a factor which is not to be overlooked in planning. It is often difficult to use any room which happens to be vacant, for distractions--noise from the heating or cooling system, or disturbance from a class in the next room or from the street--make the speaking situation difficult.

The room should be suited to the size of the group so that the speaker can stand some distance from the class; thereby he may gain a speaker-audience relationship. The fact that the speech class must have activity is often forgotten in the choice of a suitable room. When a class is herded into a small room, problems of class control generally result. The small schoolroom usually prevents the proper arrangement of chairs which should be placed so as to make aisles that allow movement to and from the platform.

Students should be trained to take care of the general physical condition of the room and the distribution and collection of papers. Some students should be assigned to clear the blackboard after each speech class. This action is a matter of courtesy to the instructor of the following class, and is a precaution, since material left on the board is often wrongly interpreted by other teachers or other classes.

4. Weekly calendar.

The weekly schedule is important in good planning, particularly where several sections of the same course are held during the semester. Notations on the calendar will help the instructor budget his time and assist him in keeping track of his appointments. This calendar is one of the most valuable aids in the teacher's equipment, since no characteristic of a speech teacher gains more respect of students than when he remembers his appointments and is on time for them.

5. The lesson plan.

A definite outline for instruction given during each class period should be made so that logical procedure concerning assignments will result. Attention in each lesson should be directed to specific phases of the speech problem. If this is done, and questions, criticisms, and discussions center upon it, gradual development will be observed in the pupils, and the class will be held to its objectives. A suggested plan which could be kept conveniently for each course or class will be found in the appendix.

c. Determining a method of instruction.

A method, devised after a person has a purpose and finds out what to do by doing or by accepting the direction of authority, is a determined and harmonious way of getting a result. Regularity and orderliness are qualities of method. As a broad generalization, one may indicate two kinds of methods--the authoritative, and the developmental. The pupil being taught by the first method relies on a textbook or a teacher or both for information and direction; if the second method is employed, the pupil is placed in the situation of learning under the assumption that self-activity creates the desire for information, skills, appreciation, and controls. The developmental method is based upon the presumption that a pupil has a natural curiosity for learning, and that he suffers the consequences or gains the rewards of his own acts.

1. Application of method.

The extensive machinery of teaching, varied as it is, must always be held in the background. Techniques, as expedients, serve temporary purposes, and are not hard and fast devices to be used under all circumstances. Method, then, is today psychological in nature, a right selection of means at the proper time, and adapted to the growth of the student. No one best method will apply in all cases.

The test of any method is in the results gained, but to acquire these, a teacher should have knowledge of the different methods before he can apply the right one. How much work should be done in class; how intensive or extensive it should be; how to plan work and class control; how to question; how to use educational tools--like object lessons and visual education; how to use the facilities of the library and the auditorium--all these problems are solved more from the aspect of student interest than from the point of view of the intrinsic worth of any particular procedure or technique.

2. The principle of balance applied to method.

Although Herbart and Froebel, two educators who greatly influenced modern methods, differ in means, they both believed in stimulating the child and arousing his interest. While Herbart stressed the importance of training methods for the teacher in the interest of the child, Froebel emphasized the natural curiosity of the child as an educational tool. Christian educators favored this doctrine of child interest, but they believe that self-interest needs balance in Christian charity, and a love of God.

The urges of self-protection and self-assertion must be balanced by the student's other powerful urge to social life. Speech education must consider method from the point of view of developing individually without neglecting the social nature of the pupil. This principle of balance applied to method aids the versatile pupils. What appeals to one may not please another, and what influences the pupil at one time may not at another time. Right method works upon the many facets of the pupil's nature and creates mental activity and its expression.

3. Need of both methods.

Although method is often formulated on the basis that educational rules are true or false according to circumstances, many educators maintain that principles relating to man's nature and his social conduct are objectively true; and as such they are not subject to the vagaries of personal interpretations. Many feel also that the authoritative method is best suited to speech training, since it produces more disciplinary values. Most educators hold, however, that both authoritative and developmental methods have a place in speech training, that each method has been rigorously tested for its possibilities in stimulating thinking, judgment, and emotional reactions, and that each method has been rightly justified. Yet either method can be wrongly used, and then each fails to develop the spontaneous responses of the person, and to incite in him an appreciation of cultural values.

The Use Of A Textbook.

In teaching any art, the question arises as to the use of a textbook. Three problems involving it present themselves to the speech teacher: (1) whether or not a textbook should be used, especially in an elementary course; (2) how should it be selected; (3) how should it be used.

a. Necessity for a textbook in speech training.

Educators hold that a textbook should be used in every speech course for the following reasons:

1. Respect for the course.

Although this first reason may appear trivial, it is true that respect for any subject is increased by the use of an adequate guide. Students have little regard for a speech course, even a beginning class, where the teacher lectures the group. The textbook seems to improve class morale.

2. Unifying effect of textbook on students.

Unity in a subject is secured where the same content is required of all pupils. A textbook furnishes this unity; not as an end in itself, but as an important means. It should be supplemented by other references during the term; but it charts the course which both teacher and students will travel for an entire semester, and it unifies the whole procedure. Although such a guide may not be followed explicitly, yet as an outline of the work to be covered, it gives both order and value to a speech class.

3. Aids in attaining objectives.

An adequate textbook assists a teacher to reach the objectives set in planning the speech course. It assists the instructor, not only in teaching subject matter, but in evaluating it in order to determine whether or not the objectives of the course have been attained. It allows the students to learn much of the theory outside of class. The teacher, consequently, has more time to devote during the class period to speech practice. Finally, a textbook serves to summarize the principles given in class.

b. Selection of an adequate speech textbook.

The task of choosing a practical speech text involves the relationship of four distinct factors: (1) the situation in which the text is to be used; (2) the content of the book; (3) its form; and (4) its appearance, price, and other like considerations.

1. Fitting the situation.

As no textbook will apply to all situations, a study of the significant factors to be considered in its selection may help a prospective teacher to choose one best suited for his needs. (1) Who is going to use the text? the teacher? a particular group? (2) When is it to be used? a semester? a year's course? (3) Where is the text to be used? will it be adapted to any special needs of the school? will it constantly refer to the use of equipment that is not available? is its content correlated with other high school subjects? (4) How is it to be used? as a basic book of principles? as a reference book? as a work book? alone or supplemented? by what? is the supplementary material available in the school library? (5) Why is it to be used? does it satisfy needs of both types of students - those with and without the prospect of further speech training? is it primarily for theory or practice or both?

2. The content of the book.

(1) What is the author's philosophy, of life expressed or implied? are the importance of speech, its purpose, and its definition included? (2) Is the coverage of the subject matter satisfactory? does the text deal with incidentals instead of fundamentals? are an adequate number of speech activities utilized for training in fundamentals of speech? (3) Is major stress in a beginning text on voice, action, language, and thinking? (4) Does it have a psychological as

well as a logical approach? (5) Is the book genuinely practical? does it contain a sufficient number of suggested problems to encourage its use by the student? are great speeches included as examples? is an analysis made of them? are new simple diagrams included? indexes? charts? references? discussions? is a proper balance observed in the treatment of rhetorical principles? is the content closely related to life? (6) Does it contain an appreciation of the modern trends in speech training? (7) Does the content indicate that the author possessed a broad knowledge of the field as well as an adequate background in a specific phase of the work?

The proportion of subject matter in a textbook should also be noted. Does the author overemphasize the educational trend of a given period? Did his personal interest in a specific phase of the subject upset the proper distribution of material? If an instructor is not on guard, he may select a textbook which stresses the phase of the subject in which he has the most interest or knowledge rather than the one best suited to his pupils. Sometimes a book has a few chapters of excellent subject matter, but the information contained in the text as a whole is of inferior value.

3. The form of the book.

Form includes both organization and style. (1) Is material arranged so that it can be retained as well as grasped after being read? (2) Is the matter easy to follow? (3) Is the content under-organized? over-organized? (4) Is the style simple, adapted to the age, needs, and abilities of the high school class? (5) Is the matter expressed in understandable English?

4. General considerations of the textbook.

Other factors which must be considered in the choice of a high school textbook, particularly where adolescents are concerned, follow: (1) Is the book attractive to the pupil? (2) Has it a sturdy binding, capable of withstanding hard usage, yet not forfeiting the attractiveness of color and design? (3) Is the title of the text interesting? (4) Is the textbook worth the price paid for it? (5) When was it published? (The fact that a speech text has just been published does not necessarily assure its value over older texts often more inspiring and usable.) (6) Who wrote the text? are there one or more authors? if written by many authors, are the sections of equal or sufficient value to warrant the adoption of the text? (7) Is the publisher well recognized? (The name of the publishers helps to give a book its distinguished character and value.)

c. Use visual aids with textbook.

Slavish following of a textbook on the part of the teacher may cause lack of interest in the subject. He should supplement the text with collateral readings, talks, charts, motion pictures, and other visual aids. When visual aids are used, the teacher should see to it that they are carefully prepared, in proper color, and on a large scale. They should be used so that they are easily seen by all present. Interesting incidents and details, explanations, and evaluations are the contributions of the teacher to a group.

d. Proper use of the textbook for the class.

A textbook is most helpful when the speech teacher instructs the class how to get meaning out of the printed page, to evaluate the author's ideas, to summarize, correlate, and apply the information. If the instructor varies the procedure, he also creates interest. He should encourage a class to supplement the text material

with wider readings; often just a reference or a suggestion stimulates pupils to research.

e. Assignments based upon the speech textbook.

These links in the teacher-student-subject relationship serve to bind a class period to another. An adequate assignment, not only introduces a new subject, but correlates the old matter to it. The progress of a speech class relates to the individual assignments which are given in it. They should deal with content, its presentation, and class evaluation.

1. Purpose of assignments.

Assignments are used in secondary speech training for (1) intellectual values--to inform, to explain, and to direct; and (2) emotional values--to encourage and to inspire. Careful assignments give an evaluation of the subject. Students must secure this sense of values regarding content, or they will give equal weight to all phases of the speech subjects. Assignments are, likewise, made as a matter of discipline. Especially at the beginning of a semester, the teacher should follow the textbook closely; then students realizing that assignments are related to it will get the habit of attending class with this necessary equipment.

2. Kinds of assignments.

These may be classified as THOSE BEYOND THE TEXTBOOK and THOSE ON IT. The first type secures a breadth of view regarding speech if an experienced teacher can skillfully correlate practical thought-provoking questions with the related content of the textbook.

Assignments based directly on the textbook are (a) DEFINITE and (b) FLEXIBLE. The DEFINITE kind has as its purpose a clear-cut explanation. There is no reason why the definite assignment cannot be made interesting as well as instructive. Where a choice is allowed, FLEXIBLE assignment is often a successful challenge to the pupils. It must be made in consideration of individual capacities and the interests of the entire group. It can be broad enough to meet the needs of students of the below-average group as well as those of excellent students who have become dissatisfied with the minimum requirements of the course. If extra amount of work is assigned, this fact should not be overlooked in grading students at the end of the semester. Sometimes students can be motivated to accept an assignment calling for more work, if right values are sufficiently stressed. If work in supplementary texts is assigned, a teacher should be sure they are available to the students.

Generally both types of assignments - definite and flexible - are made orally, yet they may be given WRITTEN form perhaps by blackboard explanation or mimeographed sheets. If oral questions are asked, the teacher can soon discover whether or not an assignment is understood. If the written forms are used, sufficient time should be allowed the students to ask questions regarding any parts which may appear to be difficult of understanding. A thoughtful teacher can often anticipate difficulties that might arise.

3. Difficulties involved in assigning.

Some speech teachers give a vague unorganized, or hurried assignment at the last minute of class time with little explanation of it; nevertheless they wonder why most of the class missed the point of the assignment. Other teachers give a

general direction, such as "Study Chapter II, or Lesson V". This is also a poor type of speech assignment. The correct and proper one explains what is to be done and why this action is essential.

4. The time when an assignment should be made.

This problem of timing an assignment usually creates trouble for inexperienced speech teachers. When it should be made is determined by three factors: the individual situation; the needs of the class; and the judgment of the teacher. Assignments can be given where they logically can be made. Some speech teachers prefer to give them at the beginning of the class period when sufficient explanation may be made; yet others choose to make them at the end of the hour, especially if they depend upon the amount of the content covered or the practice received during the class hour.

5. Correlation of speech assignments with other subjects.

Such practice will improve class work. Speech pupils should be encouraged, for instance, to utilize topics in literature and to develop assignments, either individual or collective, which grow out of a day's work. In a high school speech class at the time of the death of Edwin Markham, a student inquired if he could read the author's poem, The Man With The Hoe. He explained that he had it assigned for English, liked it, and believed that his classmates would enjoy it as much as he did. Students should be encouraged to make use of the content they are getting in other classes of the high school.

6. The emotional aspect of assignments.

Because assignments have an emotional as well as an intellectual appeal, they should be varied from day to day. Often encouragement and interest can do much to inspire a student to select, or at times, to complete, an otherwise uninteresting part of the work.

Activities or Unit Plan

Activities, or the solution of a learning problem by means of actual, practical, or material unit of action, are utilized in all courses of speech. Teaching Units enrich school life by wholesome, purposeful activities which serve to balance class work based upon the textbook. The prospective teacher must understand the meaning and the motive of these projects to be able to use them to advantage as an educational medium.

a. Advantages.

The advantages of well planned units are primarily found in the self activity of the student himself. This speech activity should include the following steps: (1) the selection of a suitable unit; and (2) a plan for an entire procedure. The student assumes responsibility for the completion of the job. He judges its purpose and decides the best way of achieving it, using any initiative and originality he may possess to reach the goal he has set for himself. He supplies all necessary equipment and materials. He struggles through his mistakes, learns to surmount difficulties, and works with a minimum amount of supervision. He uses his hands as well as his head in developing habits of skill and discovering his potentialities, as well as his weaknesses. He, rather than the subject, becomes the center of interest. He is enlarging the subject matter in his education by experience and preparing for life by living. He shares experiences with the group socially. He forms a standard so that eventually he can evaluate his own work.

b. Disadvantages.

These are not inherent in the procedure but rather due to the teacher in charge. They are of three types: (1) those which concern the teacher (2) those which affect the student (3) those which result from the activity itself.

1. Disadvantages arising from the instructor.

(1) He poorly plans or manages a unit. (2) To make his work easy, he wrongly uses the project. (3) He gives too much help. (4) He makes grading of the unit difficult. And (5) after initial assignments, he loses interest in it.

2. Disadvantages to the student.

(1) He does not distribute his time and effort satisfactorily. (2) He sacrifices thoroughness for speed. And (3) the experience he gains is of little social value to him.

3. Disadvantages from the activity itself.

(1) The purpose of a unit is not clear to either teacher or students; (2) aims are immediate rather than ultimate; (3) the relationship between theory and practice is obscure; (4) time is spent in class on discussion of the procedure rather than the activity itself; (5) a unit is not followed by class discussion and analysis; (6) quality of work is sacrificed for quantity; (7) the relationship between a project and other school work is not realized; (8) a unit is begun too soon before the class is prepared for it; and (9) the textbook does not supplement it.

c. The assembly period program.

The few minutes devoted to this period daily or semi-weekly is time well spent, for it integrates the work of the entire school; the assembly is the one place where school, civic, national, and international problems can be presented to the entire group.

1. Nature of the assembly.

Breadth of view is widened by discussions of cultural, vocational, ethical, and informative subjects presented by guest speakers, faculty, and students. The spirit of participation arouses loyalty in the ideals of the school and encourages a co-operative attitude among students and faculty. When public recognition is given to winners in studies and in all forms of extra-activities, there is established an incentive to work. In many instances, the assembly period provides wholesome entertainment for the school audience.

2. Means to increase its value.

An assembly program must be well planned for the entire year. It must have a unified purpose but may be diversified, particularly if all departments are to be represented. If the year's work is planned early and evenly distributed among departments, the assembly program can be enjoyed by everyone. Its theme may relate to a certain person, period, or country; the program may include music, readings, and dances - all exemplify the same central theme. In planning a program, the time factor must also be kept in mind. Too long a period may become tiresome; too short, a waste of energy. If the program is well managed, each minute can be of educational value.

All pupils of the school should have an active part in the assembly, either as speakers or audience. One way to solicit the co-operation of a large number of participants is to have each club and organization be responsible for a complete program. A competitive basis with an award often improves the standard of programs.

d. Examples of other kinds of activities.

Worthwhile speech activities are not limited to the assembly period program. There are many other valuable activities which add interest to class work in speech. Projects vary in a number of ways: the number of participants, the materials used, the time when given, the place held, and the purpose of the project.

1. Units classified according to the number of participants.

Most speech activities are considered primarily for individual development; others, however, afford training to a small or large group. Small groups (1) radio broadcast; (2) illustration of telephone etiquette; (3) round-table discussion; and (4) explanation and demonstrations of different sports. Large groups of people may be used in (1) auditorium program; (2) organizations like literary societies, reading circles, story telling clubs, hobby clubs, dramatic clubs, poetry clubs; (3) pageants; (4) "pep" meeting before athletic contests; (5) one-act play tournaments; (6) original one-scene play contests; (7) combined music and speech department programs; (8) combined speech and art department programs; (9) combined speech and manual training, history, or like programs.

2. Classification of speech units according to the various types of materials utilized.

(1) Bulletin board of selected current events may be kept during a semester. (2) A set for a play - each student may be assigned a period in the historical development of the stage and reproduce the costumes, the settings, the stage in miniature. (3) Blackboard drawings or chalk talks may be used. (4) Charts dealing with the formation of a personality, or steps in building a speech, or illustrations of local problems may be devised by the students. (5) Newspaper clipping-file collected during the year is a valuable project. (6) Clay models of parts of vocal apparatus may be made, provided the teacher insists that the model be an approximate size and does not convey a false impression of the relation of parts. (7) Projects related to drawings and pictures may be utilized, for example, an original drawing of the speech apparatus, or a survey of English drama, or famous pictures collected for a picture gallery, or an amateur photography exhibit. (8) A stamp collection may be explained. (9) The composition of a make-up kit may be demonstrated. (10) Lights and lantern slides may be employed for many educational purposes (material frequently available from Extension Division of State Institutions). And (12) articles for various purposes of demonstration or explanation, for example, of salesmanship talks, musical instruments, travel talks, history of costuming or, perhaps, for a puppet show.

3. Units classified according to the time factor.

Time is a factor which determines a number of activities which are classed as seasonal or occasional: (1) dramatization of different events during the year; (2) programs honoring an individual birthday, anniversary, or specific event, for example, a Lincoln Legacy, an Ideal Conversation, Better Speech Week, or a Student Congress; and special days during the school year.

4. Units classified according to location.

All speech activities are not confined to the school but frequently to different places. These may be visited, and oral reports may be made; for example, (1) touring the local industrial companies, radio station, city hall, museum, library, or certain public buildings for a study of acoustics; (2) practicing outside of school in meeting people; (3) arranging a community drive to sell the school annual; (4) interviewing city officials for a "How to Succeed Program"; (5) selling advertising space for the school annual; (6) speaking at a dinner held in town; (7) arranging a miniature stage exhibit in a store window; (8) attending courts to study judicial procedure.

5. Classified according to purpose.

Units vary in the purpose for which they are held. In general, they are of two types, speaking and reading. The following examples are suggestive of the types: (1) debating a local problem before local organizations; (2) awarding honors in a "Speech Slogan" contest; (3) conducting a story-telling contest; (4) planning a schedule of assembly programs; (5) acting as a chairman or toastmaster for a faculty dinner served by Domestic Science Department; (6) describing some adventure or travel by some means of visual illustrations; (7) making announcements to the different classes of some future local event.

e. Specific values in certain activities.

Among those of particular interest to the speech student may be listed:

1. Training to read.

Training in interpreting the materials originated and organized by another person, known as reading in its various forms, is of particular value to the speech student. A few examples are named: (1) cutting readings for public performances such as city clubs, P.T.A. meetings, and the like; (2) cutting modern orations and contemporary speeches for radio presentation; (3) selecting lines from standard authors to be used as good exercises for vocal production; (4) memorizing poetry for class exercises or for contests; and (5) dramatizing scenes from favorite books.

2. Training to use senses.

Training in acuteness of the senses is developed by units employing either reading or speaking. Among the projects affording this training may be mentioned: (1) a speech note book containing clippings from columnists, poets, or feature writers; (2) a calendar of new observations for each day during the school year; (3) illustrated reports of examples of local types of architecture; (4) a compilation of classified lists of words mispronounced in speech classes; (5) reports of speech criticism; (6) a record of a conversation written in phonetic script; and (7) a report of a radio speech or a favorite radio program.

3. Training to develop imagination.

Some speech units, more than others, develop imaginative powers and creative ability. Examples of these units are (1) an imaginary occasion, event, or situation, as "If I Had a Million I Would - "; or an imaginary faculty meeting, possibly in pantomime; (2) a future or current event or circumstance, perhaps in an original skit; (3) the collection of interesting facts and humorous incidents suitable for speeches kept throughout a semester (a card file may be used).

4. Training to do accurate detailed work.

Some activities may be utilized for training in organizing detail: (1) a blue print of a complete speech; (2) a rating scale to be used in criticizing speeches in class; (3) a chart of the mistakes in sounds made by different nationalities; and (4) a complete schedule of programs for next year assemblies.

5. Training to secure bodily activity.

Pantomime in various forms, if well managed, gives training in bodily activities: (1) the family album; (2) famous historical events; (3) famous literary characters; (4) famous men and women; (5) local or national characters; (6) famous pictures posed in a life-size frame made by the Manual Training Department; (7) well known advertisements; and (8) various sign languages, for example that employed by the deaf.

6. Training to develop social attributes.

Qualities such as tact, good judgment, ability to meet people, and ease in an unfamiliar situation are developed in certain projects, for example: (1) inviting guests of honor and guest speakers for school affairs; (2) interviewing city officials; (3) operating the school management, or perhaps city government for a day; (4) organizing speech committees such as additional projects of reporting on good enunciation, grammar, posture, and class organization.

Estimating the Speech Work

The worth of the student's effort can be presented under four heads: (1) review; (2) tests; (3) examinations; and (4) grading.

a. Review.

Review takes a number of different forms:

1. Association of problems.

This form requires a definite objective set for each day's recitation. It relates the problems of the content previously analyzed to the particular factor which is the assigned center of interest for the recitation. If this procedure is followed, previous content is constantly reviewed; in fact, each speech given is essentially a review.

2. Use of questions.

A carefully prepared set of questions which leads to recall of subject matter previously covered is another form review may take. Oral activity of this kind is of benefit to the entire class, for such a well-organized review emphasizes the important factors to be evaluated by the group.

3. Drill.

Drill, a form of review, to be effective exercise requires active student participation, for the number who benefit is an important factor in drill. A good rule to remember is not to drill a few to the disadvantage of many. The value of the game element in drill, suggested as far back as Quintilian, still holds good in speech work. Some teachers, more resourceful than others, devise and utilize exercises which possess this play spirit; thereby they assure general participation

of pupils. Drills should be short and purposeful; frequent short periods of drill accomplish more than irregular, long periods. Purposeless drill of any kind is worse than no drill.

4. Quiz.

An announced oral quiz is another excellent type of review in speech work, if given during the semester rather than at its end. Review of this kind is a valuable means of preparing for examinations.

5. Value of review.

The various forms of review can be made interesting if a speech teacher uses foresight in his choice and application; in fact, interest in the subject is created through different forms alternated throughout the semester. For the teacher, a review is an effective means whereby he can help a class to sense the relationships of different phases of the work, for a few minutes' review of each preceding lesson links the daily assignments, the new with the old material. Review allows a teacher to evaluate as well as correct the work covered; by its use a teacher can clarify the principles and other points which need emphasis, while, at the same time he can correct faulty interpretations. Purposeful review is particularly valuable in a subject such as speech, for by means of it correct habits can be formed. Through effective review an observant instructor can detect individual errors and prescribe special work. If review is to be of value, a standard should be set so that both teacher and students can determine the degree of efficiency expected from the various forms.

b. Tests.

These devices are means by which a teacher may evaluate the progress and achievement of his class. He may also by them compare the accomplishments of his group with similar classes elsewhere.

1. Kinds.

The test both written and oral takes various forms. Different kinds are advisable such as achievement, intelligence, prognostic, reasoning, informational, recall, completion, true-false, matching, and identification. Variety of both oral and written tests creates an interest in what may be considered an otherwise unpleasant task. Tests differ in length as well as in kind. Occasional short tests both announced and unannounced are an incentive to the students to study the textbook and to perform the daily assignments.

2. Time to be given.

Tests should be assigned during the semester; a single final examination particularly in speech work is not a satisfactory measurement of achievement. The best time to give tests is at the end of the units of material being studied, rather than at prescribed intervals. If this procedure is followed, the students can demonstrate frequently what achievement has been made. Occasional testing, especially in a fundamental course, also helps to dispel the erroneous idea which many students have that speech has little theory to be studied.

3. Value.

Tests are a valuable educational medium, for from their results deficiencies and weaknesses in the teacher as well as the student are revealed. They expose

the points which were hastily explained, or, at least, not sufficiently stressed by the teacher, as well as indicate the lack of skill and comprehension of the student. When a large percentage of a class obtains low grades, the teacher, who is sincerely endeavoring to improve his work, will look within himself, rather than without for the cause of poor work among the pupils; if he is honest, he may find it in his own procedure. Quality and quantity of work can be estimated through tests so that the progress of the individual and the class can be determined impartially. Students know exactly what is expected of them since a standard is set. Tests also serve as the basis of guidance for the teacher in determining the individual who needs special help as well as the kind and amount of assistance he needs. The reverse is also true, for frequent short tests assist speech teachers to discover special aptitudes, a phase of speech training too frequently overlooked. Testing serves as an incentive for improvement, and, if followed later by constructive assistance, is of value to both teacher and class.

c. Examinations.

The two general types, oral and written, are advisable, especially in a beginning course, so that the relation of the knowing and doing will be sensed. An examination should be given at the end of every course in speech. Some schools require both kinds. Frequently, time is set in the general examination schedule for written work; sometimes the last round of speeches is used as the final oral examination. Variety in the type of examination is advantageous, for the uncertainty as to which form will be given creates interest. Different forms of examinations should be used for different sections of the same subject. The effort required to compile separate sets of questions is time well spent.

1. Oral examination.

The most apparent advantage of an oral examination to a teacher with many large classes and much extracurricular work is that a sentence outline of each oral talk submitted at the time the oral is held does not require much effort to correct. Its benefit to students is that many are better able to express themselves orally than in written form; thus these individuals are given an equal chance to prove what they can do. Several other advantages in oral examinations may be mentioned: Each pupil profits by mistakes of another; errors, which the entire class may be making, can be discussed at the time they are made. There is opportunity for excellent training in oral expression, for an oral examination represents the best work that the student can possibly do. The number of questions answered in the period is much larger in oral work.

2. Written examination.

An objective written final examination is required in speech. The knowledge that it will be given at the end of a course results in careful study of the textbook throughout the semester. If a factual examination is given, it may be advisable to compile two sets of questions especially when large groups are to write it. Written examinations should be long enough to keep the group busy the entire period and sufficiently difficult so that only a few get perfect scores. If the examinations are too difficult, the average is too low; while if they are too simple, the average may be too high. Mimeographed or typed final written examinations, even in a small class, save time and confusion, for all can begin to write at once. A few minutes of foresight in planning written examinations, both as to order and value of content, save hours of time in correcting them later.

3. Questions.

If fewer memory questions are used, less cramming will be done. Information gathered throughout the course rather than the night previous to the examination is covered. The memory type based exclusively on the textbook may encourage unethical practices in examinations which are much more detrimental to the pupil than his wrong answer. Examination questions should be worded carefully since mistakes may occur if they are stated indefinitely. A pupil too should be taught to observe whether the desired action of the question is to compose, enumerate, outline, list, contrast, or complete. Since questions need not all have equal weight - as many practice teachers believe - they must be given some value at the time that the examination is compiled so that grading based on them will be fair.

4. Correcting the examination.

If care is required in compiling an examination and in writing it, it is also necessary in correcting it. Some teachers grade each question separately; others consider the examination as a whole and grade it as a unit.

d. Grading.

Effective grading of both quality and quantity of speech work can be secured by a number of different means. Some students, as well as some teachers, may be more interested in one phase of the subject than another; but if a fair evaluation of the pupil is to result, grades must be secured for both the art and the science of speech. They are not necessarily in equal proportions; in some courses theory is stressed; in others, skill. The latter condition is particularly true of the fundamental course in speech.

1. Subjective and objective standards.

In science, there is an objective standard; in art, chiefly a subjective one. If the entire class fails to accomplish what is expected of it, the teacher's personal standard may be too high. Perfection is excellent in theory, but teachers, after all, are dealing with average human beings. Occasionally, the reverse may be found. If the entire class receives a perfect score, the standard upon which it is based may be too low.

2. Relationships in grading.

These take a number of forms. The first of which is the relationship of an individual to a fixed standard as previously explained. Another is personal achievement in general in relation to the speech improvement of the pupil. Although a pupil may have received A grades in other subjects, or have been on the honor roll, he may not do excellent work in speech. Often, the theory is easy for this intellectual type, but the art may be more difficult for him than for the average in the class.

Another relationship suggested by the result of examinations is the objective rating of the individual compared to the class as a whole. A record of examination, tests, and recitations often proves of interest to a student who wishes to know his achievements in both theory and practice in the class distribution. To discover that he is a third or fourth in a group may serve as an inspiration for him to reach the top. There is a danger in carrying comparisons too far, for those near the bottom of the list may become discouraged by them, even though general distribution, as well as individual achievement, is interesting to most high school classes. An inexperienced teacher may also be surprised to find that sections of the same class will differ as much as individuals.

3. Return of papers.

Another suggestion by no means trivial refers to grading examination papers. Return graded papers, whenever possible, for reference and consultation. Only when this is done can faults be detected and corrected. Any test worth giving is worth grading and worthy of consultation.

4. Classification of class for grading purposes.

The last help in securing adequate speech grading is a knowledge of the three general groups in every class with which a teacher should become acquainted. These are divisions commonly known as : (a) above average or excellent (b) average or fair (c) below average or poor. This classification used in evaluating a student's worth in speech forms a standard for grading.

The Grade of Excellent

The grade of excellent is given to a comparatively small percentage of the class and then only to students with certain characteristics.

Mental attributes.

The excellent student (1) asks thoughtful questions in class - generally a valuable contribution for the entire group; (2) is able to apply the principles and facts developed throughout the course; (3) establishes relationships both within and without the class; (4) is able to do original thinking; (5) possesses initiative, and is able to progress with a minimum amount of suggestion from the instructor; (6) is proficient in both the oral as well as the written work assigned in speech; and (7) has a superior command of the English language.

Social attributes.

The excellent student (1) is absolutely honest with himself and with the teacher in all of his work; (2) is dependable especially when problems become difficult; (3) is conscientious not only in taking assignments but in taking them correctly; (4) contributes information frequently for the general benefit of the entire class; (5) is genuinely interested in the class activities and problems; (6) co-operates with all members of the social group; (7) is eager to get all the value possible from the subject; and (8) has a definite goal and aims everything toward it.

Attitude towards subject matter.

The excellent student (1) does more than the required amount of work in the course; (2) consistently completes work which is neatly as well as thoroughly done; (3) attends class regularly; (4) always reports to class on time or before the stated time; and (5) presents an excuse for every unavoidable absence.

The Average Grade.

A grade of average is given to the largest percentage of members of a class.

Mental attributes.

The average student (1) occasionally asks questions more frequently based on the text than original; (2) is able to remember the general plan of the work

rather than details; (3) is capable of using some originality and initiative in planning and organizing; (4) can apply as well as understand those principles of speech which are discussed thoroughly in class; (5) gets along generally with some criticism and direction from the instructor; (6) does better work of one type only, either oral or written; and (7) has an average command of the English language.

Social attributes.

The average student is generally honest with himself and with others; (2) is dependable most of the time unless crowded with work, especially at the end of the semester; (3) takes most of the assignments when given, although frequently too hurriedly; (4) adds valuable suggestions to group discussion only occasionally; (5) is apparently interested in the class procedure most of the time; (6) co-operates decidedly better with some than with other members of the class; (7) is willing to get as much as possible from the subject if it does not entail too much effort on his part; and (8) has no specific goal set.

Attitude towards subject matter.

The average student completes an average specified amount of required work -- no more and no less; (2) finishes most work carefully, part of which is neatly done; (3) submits assignments, as a rule, on time unless something more important interferes; (4) generally reports on time for class; (5) takes occasional cuts which he believes are allowed and to which he is entitled; and (6) presents excuses only when required to do so.

Below Average Grades.

The low grade generally is given to a small percentage of the class. The mental and social attributes and the attitude toward work is generally the opposite of those listed for the superior group.

Average class has types.

The three general groups the young teacher will find in varying proportions in each speech class. A knowledge of some of the outstanding characteristics of each helps form a standard, for grading a social subject like speech is difficult. An alert teacher tries to observe each member of the class separately throughout the entire semester. By careful observation, he is generally able to estimate the amount of effort of each individual even though the work may have been accomplished with other pupils. It is better to arrange some method whereby the work done by each individual can be estimated from the beginning of a unit of activity than to endeavor to evaluate the individual contributions at completion.

5. The standard of grading.

The progress curve for marking presents a problem for the speech teacher. "Should it be used?" "Must a teacher fail a certain percentage of his pupils?" "Will it always work in speech?" These are questions asked by the beginner in teaching. He will generally discover at the end of the semester that if he gives grades because they were deserved, his marks will correspond in the main to the curve which caused him so much needless worry.

Intelligence in a group is distributed in a curve with the average pupils in its larger section; the above and below average compose the other parts. A perfect curve, which apparently most beginning teachers have in mind, may not be

found in every group; in an art such as speech there may be no excellent grades in some sections; in others, no failures. At times, most of the excellent students in speech will be discovered in one section. The progress curve does not apply to small sized speech classes; the larger the group, the more likely the marking of grades will approximate the curve.

6. Problem of written work in grading.

Written work should be taken into account in estimating the total amount of work accomplished, for quantity as well as quality of written assignments and the number of papers handed in should be kept. Occasionally, a student excellent in oral work will not think that it is necessary to do the written part - especially if the class gets the erroneous idea that the teacher of speech does not value the papers. For this reason, it is advisable to return most of the written assignments graded, especially at the beginning of the year.

Written work, especially outlining, requires careful organization before class; this preparation is time well spent; moreover it assures the instructor of a specific amount of work being done. It has the advantage also of requiring a student to write exactly what he means, and he gains thereby in accuracy. The actual work which has to be put into an original written assignment impresses a student with the significance of the subject as well as imprints on his mind its content.

Too much written work may not benefit either the teacher or the students, for the amount of time to correct, file, and return written material may be unduly large in a speech class. If too much is assigned, the marks received may become of more importance to pupils than the errors to be corrected. If insufficient time is allowed a student to do a representative piece of work, he may become careless.

7. Daily and final grade.

Grading in speech is of two kinds, daily and final. A daily grade should be kept for each speech given in class. Marking a class immediately after adjournment is an excellent practice, for grades are recorded while the value of the work is fresh in the instructor's mind. The general tendency now is not to use a numerical but a letter grade since the letter system of marking affords a larger range of grades. The large number of these daily letter grades gives a better estimate of the sum total of a speech student's activities than a final examination mark only. A grade is given not for what a teacher knows a student is capable of doing, but what he actually has done; at times, there is a wide discrepancy between the two. If the class knows that daily grades are kept, it values daily recitation, which becomes the most important part of the course with better preparation being made for it. A speech teacher should not record grades during the speeches since the spontaneity which he desires in class may be lost. Discipline also improves where the speech class maintains a social situation, and everyone, audience as well as speaker, is considered as an influence in the daily grading.

When a final grade is once filed, it ought not be changed without a great reason. It is a permanent record kept on file, and is essential to an administration, for it is objective proof of achievement to the student, teacher, school, and parent; it serves as the basis of promotion, and informs the adolescent of his own progress in relation to others of his group; it is a test of the teacher's efficiency and remains as an official report of his work as well as that of the school; it supplies the school with an objective basis for further comparison of individuals, grades, classes, and systems.

8. Difficulties encountered in the grading.

Problems in or out of the classroom affect grades. As far as they relate to the student they may be classified as: physical, functional, psychological, and social. Many of these problems have been discussed in relation to counseling and discipline. These points should be reviewed by the cadet teacher who must realize that any circumstance which is a factor in preventing a pupil from receiving good grades should be investigated and if possible, rectified.

CLASS DISCUSSION

1. Plan a general teaching schedule for the next semester using a calendar in the preparation of it.
2. Write a lesson plan for one day's assignment in speech considering these factors: subject matter, activity, purpose, motivation, questioning, illustration, assignment, timing, and grading.
3. Discuss time-savers in a speech classroom.
4. Write a letter to members of a school board explaining why a specific speech text has been chosen by you for their consideration.
5. Give a specific example to show how a speech assignment can be correlated with another course.
6. Organize a complete activity unit in detail.
7. Plan a typical review of one unit of work in a fundamental course.
8. Compile an individual speech chart of speech progress.
9. Discuss exemption from examinations.
10. Discuss the problem in marking speech defectives.
11. What type of oral examination is suitable to a speech class?
12. Report on the following article: Speech Examinations, Q.J.S., p. 456, December, 1942.
13. Illustrate by example the problems involved in mounting pictures for class use. Discuss techniques.
14. Bring to class an example of each of the types of objects that may be used for illustration: an object, a model, and a specimen.
15. Organize a unit to teach the subject of bodily action. List the objectives to be attained, the material to be used, and the procedures.
16. Contrast Guiding Principles in Curriculum Development at the Elementary Level, Caswell, H. I., Q.J.S. p. 81, Feb., 1943, with a similar article dealing with speech training.
17. Discuss the subject of the improvement of the speech textbook.
18. Discuss problems in using films, their care, and operation.
19. Discuss the comparative values of some of the common teaching aids.
20. You have been assigned the work of consolidating all of the visual aids used in your high school. Outline the project.
21. Compile a list of five new experimental techniques which you have discovered in your outside reading.
22. Discuss the reason why the following points should be considered when building a speech curriculum: (a) the objective of each course in relation to the general purposes of the speech courses that may be offered in the light of finances, educational or administrative policies, type of student and his objectives, and community interests; (c) the kind of course, elective or required; (d) the length of the course; (e) the number of meetings planned for each course; (f) the specific group of pupils for whom the class will be offered; (g) the school facilities that will be available for the speech courses such as the auditorium, library, laboratories, classrooms, and teaching staff; and (h) the number of extracurricular activities associated with each course

evaluated from the viewpoint of general school policy as well as from the need of the speech pupils.

23. Is the actual speech curriculum in the high school more flexible today? What is the significance of the tendency to shift the attention from the development of the individual as an individual and to advance him in the group?
24. What is the reason for the increasing number of discussion courses, radio courses, and extempore speaking contests and the shift away from platform art, vocal development, and pantomime? What is the significance of the increase in discussion and the lack of interest in the more formal debate? Are more political, social, and economic subjects discussed in high schools than literary topics?
25. Is participation in extracurricular activities in a college important to the prospective speech teacher?
26. Are you prepared to teach a diversity of speech courses and to direct extra-class work you may have assigned to you in a high school? Are you overspecializing in view of the actual work in the average high school?
27. Discuss the article Speech and Progressive Education, Q.J.S., p. 511, December, 1941.
28. List five units of activities according to type, chronological arrangement, purpose, geographical plan, and age difference.
29. Classify projects suitable to a fundamental class in high school speech.
30. Discuss the following phases of an assigned unit activity: the project and class maturity, the project and class interest, unity of the project, relation to a student's standard of perfection.
31. Name some unit divisions which will cover an area you are planning to teach. Arrange them according to a psychological plan and also break units into daily lesson plans.
32. Evaluate A Speech Program, Q.J.S., p. 454, Oct., 1936.
33. A bright student is not working to his capacity. What would you suggest for him?
34. How would you answer the general criticism that one teacher makes his subject so difficult that students do not have time to study for other subjects?
35. Compile a rating scale to be used in appraising reading in the class.
36. How often should conferences or multiple group activities be held in a speech course?
37. What number do you consider suitable for a speech class in view of the problems of teaching and supplying the students with an audience?
38. Plan an assembly program based on the legal holidays within the school term.
39. List ten ways of creating good speech situations in the classroom.
40. Discuss the subject of multi-sensory teaching aids.
41. Should a speech teacher plan his work in the class from the whole to the part or the part to the whole?
42. Compile a chart to be used in analyzing a motion picture. Let it contain the story, the acting, the photography, the settings, and the musical score. Can you see reasons for motion pictures being brought into the classroom?
43. What is the advantage of dividing a speech class into the planners, the participants, and the audience critics?
44. Explain three ways in which a speech student may in cooperation with a teacher of another subject do speech work for credit.
45. Report on The Elements of Excellence in Teaching, Educational Administration and Supervision V. 27, p. 168, March, 1941.
46. Grades should evaluate the whole child. Set up a rating scale with this point in mind.
47. Report your reaction to the following bulletin: The Training of Secondary School Teachers especially with reference to English. Report of the Joint Com. of Harvard and Cambridge, Harvard Univer. Press, 1942.

48. Contrast Some Current Problems in Contest Speech, Schmidt, R. N., Q.J.S. p. 95, Feb., 1943, with some of the present problems in the high school.
49. Read the following: Assembly Program Suggestions, Bavely, E., U. of Cinn., College Hill, Cinn., Ohio.
50. For a project analyze a professional recording of a speech or reading.
51. Do you hold that visual aids improve speech instruction? Cf. Visual Aids by Haas and Packer who hold that 35% more information is retained if this method is used.
52. Demonstrate the advantages of lantern slides in the speech classroom.
53. Compile a list of sources for visual aids usable for speech training. Check local, state, and government sources; also the state universities. Consult list of sources in Visual Aids, Haas and Packer.
54. Have posters any advantages over other visual aids?
55. Are you acquainted with the services of the N.E.A., Div. of Audio-Visual Instructional Service, Dept. of Visual Instruction?
56. Prepare a serviceable analysis chart to aid you interpret voice and speech recordings.
57. Give your suggestions for filing speech references.
58. What do you prefer in a textbook on speech for the beginning class?
59. Illustrate the correct and incorrect way of arranging a speech bulletin board.
60. Discuss methods of mounting maps.
61. Are you acquainted with the Bibliography of School Assemblies, National Recreation Ass'n., 315 Fourth Ave., New York?
62. Class discussion of the following article: High School Assembly Q.J.S., p. 515, Dec., 1947.
63. Read Smith, J.F., Better Speech Training Through Teaching Technique, Coord. Com. of Western Ass'n. of Teachers of Speech, Edwards Bros., Ann Arbor, 1936.
64. Compare the Rating Scales Achievement Blanks and Progress Chart in Barnes, H.G. Speech Handbook, New York, Prentice Hall, 1946, with another blank of the same type.
65. Study the Hampel Pamphlet on curriculum building, Dept. of Supervision and Curriculum Development, 1201 Sixteenth Street, Washington, D.C.
66. Read the section on Language and Communication in Forward General Education, McGrath, E., and others, New York, Macmillan, 1948.
67. Discuss the matter found in the bulletin of the New York Ass'n. of Teachers of English, Com. on Speech Activities in the English Classroom. V. 22, p. 33, Sept., 1940.
68. List the satisfactory and unsatisfactory aspects of supervised study.
69. What should be the length of the average class talk or recitation?
70. Name devices by which a teacher can determine whether the aim of the assignment is understood.
71. List ten factors that distract the attention of the speech class.
72. Should absences be taken into consideration in grading? To what extent?
73. Should students be graded primarily on objective tests, improvement made, or effort expended?
74. What determines the time of review?
75. Should the standard of evaluation be one-third for oral work, one-third for written, and one-third for examination? Is this a fair norm for the fundamental class?
76. How often should written examinations be given? of what length? tests? reviews?
77. Read Student Teaching, Schorling, R., Chap. The Teacher Plans His Work, New York, McGraw Hill, 1940.
78. Evaluate the following works: Report of the National Commission on Cooperative Curriculum Planning; New York, Appleton-Century, 1941; Bull. 467 on course of study, Louisiana Dept. of Education, 1942; Washington State Speech Ass'n. Bull. on an integrated course of study, 1937.
79. From the reference list choose a work for a book report.

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CHAPTER VI

Criticism should ennoble the person it touches.--LILBOURN

PROCEDURES FOR CLASS AND EXTRA-CLASS DIRECTION

WITHIN THE CLASSROOM

The Art of Questioning

- a. A Means to Objectives
- b. An Educational Device for Stimulating the Student
- c. Types of Questions
 1. Questions on the textbook
 2. Questions beyond the textbook
- d. Types to be Avoided
- e. Wording of the Question
- f. Rate of Inquiry
- g. The Teacher-Reaction to the Question
- h. Distribution of Questions
- i. Number of Questions
- j. Answers to Questions

Evaluation

- a. Criticism Not Censure
- b. Evaluation is Social
- c. Importance in the Speech Situation
- d. Various Kinds of Evaluations
 1. Class evaluation
 2. Teacher evaluation
- e. Kinds to be Avoided
 1. Negative criticism
 2. Imitation of a fault
- f. Difficulties in the Use of Evaluation
 1. Distribution
 2. Amount
 3. Time
- g. Evaluation for the Speech Defectives

Obedience and Forced Control

- a. Control of Group
- b. Based on Respect
- c. Sources of Difficulties
 1. Types of disturbers
 2. Cliques
 3. Initial meeting of the class
 4. Conditions in the classroom
 5. Extracurricular activities
 6. Community influences
- d. Ways of Gaining Cooperation of a Class
 1. Emotional control
 2. Objective attitude
 3. Make correction personal
 4. Make correction unobtrusive
 5. Be business like
 6. Keep the class busy
 7. Avoid threats
- e. Time to Enforce Rules

OUTSIDE THE CLASSROOM

Advantages of Extracurricular Activities

- a. They Afford Excellent Speech Experiences
- b. General Speech Effectiveness is Improved
- c. More Work Accomplished
- d. The Spirit of Emulation Has Its Advantages

Disadvantages of Extracurricular Activities

- a. Kinds of Disadvantages
 1. Related to participants
 - Limits of participation
 - Extent of participation
 - Nervous strain too great
 2. Related to the teacher
 - Teaching-load too heavy
 - Absence of a specific aim
 - Lack of properly trained teachers
 - Lack of proper planning
 3. Related to the activities themselves
 - The number, kind, and extent
 - They may disrupt the curriculum
 - An expense to the student
 - Reflects the glory of the coach
 - Chaperonage

Suggestions for Organizing Activities

- a. Sources of Material
- b. Planning the Year's Schedule
 1. Competition must be encouraged
 2. Consideration of colleagues
 3. Consideration of students in planning
- c. Sponsoring Clubs
- d. Framing a Constitution
- e. Point System Suggested

Suggestions for Supervising Activities

- a. The Director to Remain in Background
- b. Choosing of a Contestant
- c. Planning a Forensic Tournament
- d. Judging
 1. Types of judging
 2. Qualifications of judges
 3. Standards of judging
 4. Direction to judges
 5. Direction should be specific
 6. Judging interpretation
 7. Purpose of judging may change with type of contest

The preparation for class instruction and control is very important; yet such preparation is of small consequence unless skills are developed in the art of questioning, criticising, and disciplining; and unless direction is acquired for the art of supervising the extracurricular activities.

WITHIN THE CLASSROOM

The procedures first to be explained will relate to the teaching processes within the classroom.

The Art of Questioning

Careful questioning is particularly significant in speech training where it forms the nucleus of the teaching procedure. Upon it rests the success or failure of the course; by means of this key to training, the teacher teaches, and the student learns. As an art it can be learned and improved by daily practice. Its primary purpose is to stimulate the students to think logically, clearly, and independently, rather than to secure uniform information. Its aim is to send students away from a class period eager to find truth rather than to dismiss them with the smug assurance that they have learned all that there is to learn. "Telling is not teaching." Telling simply satisfies the student's idle curiosity temporarily, but skilled questioning stimulates immediate constructive thinking as well as later reflection.

a. A means to objectives.

Skilful questioning is an important means of obtaining the objectives of speech training determined in advance by the organizer of the course. A teacher who understands the reason for which each class is held will ask questions which stimulate thought and lead to inquiry. He can direct the discussion, by means of planned questions asked at an opportune time, toward the single aim to be achieved at each meeting of the group. If a sequential relationship between questions is followed throughout the period, the daily lessons will be unified. If this procedure is employed day after day, and the relationship between classes is explained, a clear-cut organized speech course with the attainment of definite objectives will result.

b. Questioning - an educational device for stimulating the student.

Students are encouraged and directed to raise significant problems themselves when properly questioned. Such a situation is not always possible at the beginning of a speech course but as the semester progresses, more inquiries should come from the class. Raising and defending problems which are suggested by the subject matter under discussion is valuable speech training. One of the best tests of adequate questioning is the response shown in the discussion which follows them. Variety, an important factor in speech training, is secured by student questioning; relationships of correlated subjects are analyzed and evaluated; and ultimately a broader point of view, as well as a fund of information, results.

c. Types of questions used in speech training.

Educators have classified questions in different ways, determined by factors such as purpose in test, review, and examination questions; scope, as in developmental, analytical, comparison, and contrast types; content, as in informational questions regarding facts, opinions, reasoning, and examples; and mental processes involved, as in memory, perception, imagination, and judgment questions. The most common division is under two heads: (1) fact questions; (2) thought questions. As speech has both theory and practice, questions might be grouped under different points as: (1) questions on the textbook; (2) questions beyond the textbook.

1. Questions on the textbook.

By means of questions on the textbook, a teacher discovers the strength and the weakness of the subject-matter in regard to the class as a whole, as well as to the individual members. Content which has not been clarified by the author can be analyzed and discussed so that a thorough understanding of the material results. Careful preparation of the subject-matter is encouraged when it is followed by prepared questions. It is by means of a few outstanding inquiries previously developed that the explanations in the textbook are recalled, evaluated,

and often reorganized orally. In this way, the important is separated from the unimportant; cause and effect relationships are established; comparisons are made; the unknown is associated with the known; and synthesis results.

2. Questions beyond the textbook.

Thinking is stimulated, to a large extent, by questions beyond the textbook, for it is by means of thoughtful questioning that the unknown can be discovered and correlated. By this means, a speech class can help to fill one of the greatest needs of our whole educational system - namely, the correlation of the speech content with other studies. The fact that Helmholtz lived at the same time as Delsarte is not appreciated without help from a thoughtful teacher. Through questions beyond the textbook, principles are applied; curiosity aroused; associated problems raised; relationships in life situations analyzed; examples from correlated fields discovered; new methods of procedure formulated; independent thinking encouraged; and a philosophy of life instilled. With this type of questions the experienced teacher can make the speech course of life-long value in the integration of the personality of the student under his care.

d. Types of questions to avoid.

Questions which should not be used are those such as the direct inquiry. For example, "Is the human voice musical?" type of question which can be answered by an unqualified yes or no. Little constructive thinking will result from this kind of questioning. The leading question, which predicts the answer, is not of much value in stimulating thinking, for the answer may be suggested merely through a change of pitch or force on individual words. The general type of question, often begun with an indefinite "Tell us about", "Discuss", or "What do you know about?", is another offender. Because it is not directed to any particular phase of the subject, a satisfactory response cannot come from such a question. Long, involved questions, lacking terminal facilities, often including ambiguous or misleading words, should also be avoided by a speech teacher who wants to improve the art of questioning. Questions are equally valueless which do not take into consideration the experience of the class, or which are too far above or too far below the experience level of the group. Underestimation is just as poor pedagogy as overestimation, although it is not so frequently stressed.

e. Wording of questions.

Ability to express in clear, concise English exactly what is required, is a pre-requisite which teachers may overlook in questions. Inquiries should be framed so that they clarify what is asked rather than confuse the listener through their fragmentary nature. A teacher of speech, particularly, should use clear, direct statements in intelligible English. If an inquiry is made clearly and distinctly, it should have to be stated only once. If well stated questions are used continuously in a class, and if habitual requests on the part of the pupils for repetition are ignored, or better still, characterized briefly as a waste of time, everyone will learn to pay attention at all times.

An inquiry should be worded so concisely that the listener knows exactly what is required of him, and he can retain the meaning of the entire question - stated in complete thought units - while he formulates the answer. Even when care is given to the wording, different interpretations may result. A simple rather than a compound question is preferable, because the second clause generally requires a second response. On the whole, more time should be allowed for the answers beyond the textbook in order to give the listeners time to associate ideas and formulate an intelligible answer. Drill questions, and those based directly upon the textbook, require less time in the formulation of an adequate response.

g. The teacher's reaction to a question.

After a question is asked, some instructors show disapproval or assent before the answer is completed. The emotional attitude of an inquiring teacher often affects the answer more than the teacher may realize; for if there is ease and assurance characterizing the query, the student feels the teacher assumes he knows the answer and he is likely to respond in the expected manner. But, if by his attitude, a teacher suggests that the student is unprepared and probably cannot answer, a discouraged response may be the result.

h. Distribution of questions.

The first question, preferably on the textbook, attracts the entire group; consequently it should be asked of the class rather than of an individual. During the moments allowed to formulate the answer, pupils are going over the question in their own minds. Later, members of the group compare their answers with those given by the one who has been called upon. Satisfactory distribution of questions should be made in order to avoid calling too frequently upon the best prepared or the most talkative.

There is a tendency on the part of many teachers to question the student who habitually answers correctly, although he needs practice less than the others. However, distributing the questions equally is the best solution unless this action becomes methodical; then it defeats its own purpose. Occasionally it is advisable to arouse an inattentive student with a direct question. If the same student is called upon twice in a short period of time, he is made to realize that he cannot remain inactive after reciting. Methodical questioning in alphabetical or any other fixed order habitually used should be avoided. Even though this method may not always be effective, shuffling the cards containing the names of the numbers is advisable.

i. Number of questions.

If too many fragmentary questions are asked, confused thinking may result. If questions are employed on all of the details of the assignment, the important points in each recitation may be underestimated or missed. A few important questions on the textbook can be prepared to advantage before the class period so that the teacher can evaluate the subject-matter. Those beyond the textbook, which are used more frequently by experienced teachers, cannot be easily anticipated until the class period progresses, although it is through these questions that variety is secured and the speech class is benefited from the background and interests of an experienced teacher.

j. Answers to questions.

A teacher of speech should never lose interest in the answer to a question. If time is given to formulate definite, concise questions, sufficient time should also be allowed for a thoughtful answer. Indeed, haphazard classroom procedure results from poor questioning followed by equally poor answering. A class quickly discovers whether or not it can escape its obligations with careless answers, and, if it can, bluffing results. The scope of questions and the type of answers which are forthcoming serve as a barometer of the quality of work being done. A discriminating speech teacher interprets the reactions of the class and thereby directs its thinking. An alert teacher has to be ready for any unexpected response he may receive, especially in questions beyond the textbook. It is his business to evaluate the response quickly and redirect the procedure toward the goal which he has set for that class period.

Some answers are considered lightly while others form the basis and direction of discussion; a teacher must be observant of circumstances in order to ignore or answer implications made as well as to correct deficiencies immediately. If a student really disagrees with the teacher's opinion, and in a polite way challenges it, he should be encouraged to do so. A conscientious teacher does not expect - or want - his class to accept unquestionably all that he gives. Equal rights and independent thinking are encouraged in a class in speech. Often disagreement is an advantage, for it gives an alert teacher an opportunity to correct an erroneous interpretation or to suggest further study.

Answers require as careful technique as correct questions. The answering of pertinent questions may be consciously or unconsciously delayed until a later time, although this habit is inadvisable. If a question is important, it should be answered when it arises; if unimportant or irrelevant, the teacher can dispose of it with a brief word of explanation and proceed to more important matter.

Another problem is the difficult answer. If the off-hand question cannot be answered, it is better to face the situation frankly, and admit that one does not know. Teachers are not infallible; they do not have to answer all questions which are asked. Often, some member of the class may be able to give the necessary information; if not, it may be assigned for further study.

Repetition of the answer is just as ineffective a phase of the questioning procedure as repetition of the question, since it may become a bad habit. After the entire class has heard an answer, why should the teacher repeat it - generally in the same wording - for its benefit? Some teachers are guilty of repeating a large percentage of the answers given in a class.

Forcing a student to answer a question after he earnestly admits that he does not know the answer is a waste of time. If a student, especially in a beginning speech course, is afraid to answer, he should be encouraged to participate in classwork, but he should not be put under too much pressure before its members. He really may not know the answer.

Evaluation

This activity plays an important part in class control. Like the preceding points analyzed under this general heading of management, evaluation will be considered from the viewpoint of its nature and its application to class procedures.

a. Criticism not censure.

The term criticism must be thoroughly understood and used correctly in class. Criticism and censure are not synonymous. Criticism, which is constructive as well as destructive, is a discerning judgment in which the favorable as well as the unfavorable characteristics are sought and evaluated; together, both kinds conform to a standard by which both speaker and audience, as well as teacher and student, can judge one another. Criticism is fundamental in any adequate conception of teaching, but especially true in speech training where it occupies a large part of the class time.

b. Evaluation is social.

As speech is a social phenomenon which requires two participants, so is criticism, with the giver and receiver closely related. Evaluation is a personal matter and so is the response to it. The personal reactions which result from it are not always the same even from the same recipient. The best rule for a giver is to try

to put himself in the receiver's place. Criticism should fit the temperament of the individual to whom it is addressed, for each case will have to be treated separately. This part of the class work differs just as the persons differ. The blasé, outspoken, sophisticated winner of the oratorical contest cannot be treated the same in oral criticism as the reticent, shy, self-conscious freshmen.

c. Importance in the speech situation.

No single factor in all speech training is more important to the integration of the personality than rational evaluation given at the right time and in the proper spirit, for it is beneficial to all of the members of the class, who soon become able to apply the suggestion to themselves. This is the value of criticism given before the group rather than individual private judgment, since students learn to study themselves and to correct their own shortcomings. Criticism serves for stimulation as well as direction, although its importance as an incentive to learning is frequently underestimated; in fact, its worth to the speech teacher himself is seldom appreciated. Often, the resulting reaction to a judgment explains an otherwise misunderstood situation. Response of a pupil is like a mirror reflecting the one criticizing. The teacher, with his experience and reflective mature judgment, should be able to predict, to a large extent, the reactions of youth, even though they appear at times spontaneous. The unexpected response to a suggestion which is made should not surprise him; instead, the speech teacher learns to analyze it quickly before responding, or ignores it entirely.

d. Various kinds of evaluation.

Criticism in speech is of various kinds. It may be written or oral, or in combination. It may be given by students, as well as the teacher; in fact, members of the class should be encouraged to participate in criticizing.

1. Class evaluation.

This may take the form of voting for the members who have improved the most during a specified time or while working upon a portion of the assignment. It is often surprising how honestly and accurately the class can judge. Personal unsigned comments, written occasionally during the semester as well as at its end, are other effective means of expressing judgments.

Class evaluation, although effective at times, is dangerous too early in the semester, for no standards of criticism have yet been formed. Neither is the teacher sufficiently acquainted with the students to trust their judgment. Often the personal element in criticism, which enters the class before the teacher can warn against it, has to be nipped early in the semester. However, after a month or two, all members may participate in the group action to advantage. Usually, then, criticism does not become revenge.

2. Teacher evaluation.

A teacher may evaluate a pupil in different ways: when a pupil expects a caustic remark, the silence of the teacher becomes an effective form of criticism. A sincere compliment, if given at an opportune time, is often the most priceless kind of criticism at the disposal of the speech teacher. When a task is especially well done, or improvement is noticed, a compliment assumes a valuable form of evaluation; yet if used too frequently, it loses its effectiveness.

Variety in evaluation helps to create interest in the group; yet if a teacher is not careful, he may make a habit of using stereotyped forms of criticism.

His genuine interest in the class may be expressed individually to its members, and he will find his students will take criticism favorably if it is tactfully given.

Evaluation by the teacher must be purposeful and specific. To help the receiver realize his faults and to assist him correct them, criticism should be confined to the aim of each day's assignment. If every fault of a pupil is criticized in every recitation, as is too often done, the value of all criticism is lost. The student wonders if he can ever do anything well and soon becomes discouraged. The problem for each day should form the basis for the majority of the comments. One point, such as pronunciation, rate, pitch, motives, or examples, criticized at a time is better than a smattering based on a number of phases of the work at the same time. Often, remarks regarding the entire group at the end of the class period prove effective, for a super-sensitive student may in this way indirectly apply the class criticism on a specific point to himself.

e. Kinds of evaluation to be avoided.

Hasty, tactless remarks are the most disastrous type of oral criticism given in speech work. A psychological wound inflicted by a careless remark may be felt for years. To belittle a sensitive adolescent, directly or indirectly, concerning a speech defect, social standing, foreign parentage, clothes, or any other similar condition is inexcusable.

1. Negative evaluation.

This must be given with much foresight. It can begin with a favorable comment which puts the speaker in a receptive state of mind to receive a report of his faults. If constructive suggestion can be offered to the sensitive youth, discussion of his errors and defects will not lose its value.

Ridicule is seldom effective, even with the well-known smart and captious pupil. There are more effective, permanent methods of dealing even with him. As a rule, his faults are so near the surface that they can be corrected quietly, for underneath, he may be, and very often is, supersensitive and shy. A teacher can get his confidence early in the school year and hold it. If a speech teacher is not on guard, negative criticism may become habitual. If he uses destructive criticism, he should follow it by constructive suggestions. Let him observe, for example, that pronunciation may be poor, but the standing position of the pupil decidedly improved. A teacher should always tell a pupil in clear complete sentences exactly what is wrong with him. Specific statements, rather than indefinite, vague suggestions should be made, since general negative comment will not be applied by the students to themselves.

2. Imitation of a fault.

Impersonating is a method of evaluating frequently used in speech in order to have the speaker see or hear his difficulty. This is, occasionally, an effective practice, if done in the right spirit; but if not carefully handled, it will do more harm than good. Imitating should never be done deliberately to make fun of a student or to bring laughter into the class.

f. Difficulty in the use of evaluation.

The difficulties encountered in evaluating speech work concern distribution, the amount, the time, and the specific.

1. Distribution.

Criticism should be distributed so that no person feels that he gets more than his share. Often, it is advisable to explain to the group that a detailed criticism is given to an individual member of the class, not because he is a worse offender, but because all members are committing the same error; he is simply serving as an example for the group. The necessary remarks should be given in relation to the rest of the class and criticism distributed as equally as possible. The teacher should also remember that a lack of criticism may also be resented by the student.

2. Amount of evaluation.

Especially in a beginning speech class the amount of criticism is a problem. The answer to the question, "How much should be given?" is simple; no more than is necessary--especially of the destructive kind. More indirect, rather than direct, constructive criticism is always worth while; so there need be no apprehension that it is overdone. As the semester progresses, less criticism is needed.

3. The time to evaluate.

This problem bothers new speech teachers. Constructive suggestions should be given when the error is fresh in the minds of the speaker and audience. The time of criticism varies with the ability of the class, as well as with the type of student.

g. Evaluating the speech defective.

A unique problem in a class is the student with a speech deviation, especially a stutterer. Effective ways for the correction and control of speech defects and disorders will be presented in the final chapter of this text.

Obedience and Forced Control

Fundamentally a social problem, class control requires the co-operation of the class and the teacher.

a. Control of group.

Discipline is necessary for the class, since it sets a standard and opposes by group force all violations of the regulations established by the members. Class disapproval is as great an aid to the teacher as class approval; for both social methods are effective in high school training. No interference to the best interest of the group can be tolerated, since school life is a democracy where social standards are set to be respected. If students are inspired to comply with the rules, written or unwritten, for the benefit of all, they soon think of discipline as a positive force at work in the class.

Training in order and obedience to a social standard aids the individual member, as well as the entire class, to submit to supervision which he respects, develops not only self-control, but self-respect, and trains for respect for authority in later life. This rational submission forms the basis of moral fibre greatly needed for citizenship. This training develops habits, attitudes, and intellectual powers that establish personal stability and responsibility; thereby it allows the student to participate in a democracy with advantage to himself and society.

The speech class, on the whole more informal and personal, is different from any class which the students may have previously experienced. The subject-matter relates to personal development and the methods of teaching are mostly developmental so that any erroneous idea concerning the value of the work or attitude of indifference or amusement toward the class procedure prevents successful participation in the miniature society.

b. Obedience based on respect.

Respect is the foundation of obedience. The regard which the students have for a subject is in direct proportion to the respect which they have for the teacher who conducts a class. If a teacher knows his subject thoroughly he is unconsciously admired by adolescents. A thorough knowledge of his subject and an enthusiasm in teaching it give a teacher poise, dignity, patience, and good nature. These qualities, adolescents appreciate, and they wish to cooperate with the teacher possessing them.

A good instructor can gain class respect in many ways. He does not ask the class to do anything he would not do himself. He must give as well as expect courtesy, for respect is reciprocal. He must sense the difficult situations which arise from the viewpoint of the student as well as his own. No favoritism should be shown any child, no matter what position his parents may occupy. The teacher must not be one person in the classroom and another person outside of it. He must be honest about his own faults, and not be afraid to admit them. He must scrupulously avoid carrying into the classroom the details of his personal problems. If he respects himself, his class will respect him.

c. Sources of difficulties.

Problems regarding obedience arise from different sources; principally from (a) the misunderstanding of types that may disturb the class; (b) cliques; (c) teacher's attitude in the initial classes; (d) classroom conditions; (e) the nature of extracurricular affairs; and (f) influences of the community.

1. Types of pupils who annoy the class.

In the section treating of the student-teacher relation, the types of students were discussed, and suggestions were made for class control. Each prospective teacher must realize that most of the situations that arise in the classroom have been amply considered in textbooks dealing with educational psychology, and that standard practices have been devised to meet them. Every rule of applied psychology at the disposal of the teacher may have to be utilized, at some time or other, in controlling those creating disturbances.

2. Cliques.

Disturbers occasionally may be found in cliques. At the beginning of the semester it is advisable to separate friends as well as to recognize trouble-makers. The members who come from the same graded school or part of a city and are generally congregated in the back row at the first class meeting should be distributed throughout the room. A simple and unobtrusive way is to plan a definite seating arrangement which automatically separates offenders of all kinds.

3. Initial meeting of a class.

The first meeting of the speech class is occasionally the source of later difficulties with discipline. The young speech teacher must master the class

situation from the first meeting. He has now complete charge of pupils without the aid of a supervisor who in his practice teaching could assist him at a moment's notice. The first period is likely to be a test period, for pupils sometimes devise plans to find how much interference the new teacher will tolerate. If the class gets out of control, a teacher may have a difficult time to regain it.

A teacher should stand at least during the first few meetings of the class so that he can have regard to small offenses. The first obligation of the instructor is to show the class that he himself is there for business and expects it to be. If the class is begun promptly, if it gets to work immediately, if it is kept busy every minute until the last bell rings, a successful year will result. The teacher who has his first lesson well organized and prepared generally gains as well as retains good order.

4. Conditions in the classroom affecting group cooperation.

Difficulties regarding obedience may lie beyond the student. Physical conditions such as dark, poorly ventilated, or crowded classrooms give birth to general uneasiness among pupils. Proper lighting in all parts of the classroom is a necessary factor for oral as well as for written work. If the teacher will go to different parts of the room, he may find unpleasant physical conditions which he has never noticed before.

5. Extracurricular activities.

Discipline problems which are not prevalent in the classroom may arise in extracurricular activities. However, if the suggestions for discipline in the classroom are kept in mind, the same co-operative spirit will prevail in these activities, and the same orderliness and control even in these informal activities will be just as character forming as the classroom work. No other teacher has a closer contact with pupils than the coach of outside activities whose task is to discover and correct as far as possible the causes of disobedience.

6. The influences of the community.

The problem of class control may be associated with certain factors of the community. An aggressive speech teacher should learn as much as possible about the community in which he is working in order to know better the students who came from it. Acquaintance with parents reveals a great deal which assists the instructor understand their children. High school problems in discipline reflect the previous years of training. Are racial, religious, or political prejudices carried into the speech class? Are parents co-operative? Is the school in a so-called foreign community? Do social levels among the adolescents cause difficulties in discipline? Do financial problems at home account for some disciplinary cases? What is the attitude of the administration toward discipline? What is the attitude of the city system toward it? These and other factors must be considered in order to solve the problem of obedience.

d. Ways to gain cooperation of the class.

The ways an instructor can secure the cooperation of his pupils in maintaining order in his class are of vital concern to the prospective teacher, for they are often significant in determining the reaction with which discipline is received.

1. Have emotional control.

Correction should be given under emotional control. If the teacher is uncontrolled, resentment on the part of the student accompanied by an impudent reaction, which he later may regret, may result. Talking over difficulties quietly will often cause a pupil to accept a penalty in the right spirit. An appeal to his sense of honor to respect the rights of others results in good class order. If disciplining is given in private, the teacher must control his emotions, but even more so before the group that has witnessed the offense. A student may accept disciplinary measures without comment; yet if he feels that they are unjust, unnecessary, or over-emphasized, he may become embittered by them with resulting dislike for the teacher.

2. Have an objective attitude.

If difficulty arises in any class, the teacher, as leader, must find its cause in the ranks. Frequently the same group of students reporting from one classroom to another is quiet in one and unruly in the next. What is the cause of the unruly spirit? Some teachers too quickly blame the class for any offense. Their attitude must be objective toward it and seek reasons for disturbances. By wise use of group opinion towards any disturbance, a teacher frequently finds that a class assists him indirectly in maintaining order.

3. Make correction personal.

Correction, as a rule, should be personal, for it is inadvisable to curtail the activities of an entire class especially when a teacher is not positive who an offender is. Adolescent youngsters resent group punishment, particularly when they feel that it is not deserved. Although discipline is specific and personal, a strong motivation factor in discipline is the general and social for the strongest appeal which can be made to all adolescents relates to the desire for social approval. To be well thought of by other members of the group is as powerful a motive for good behavior as can be used with any individual adolescent offender.

4. Make correction unobtrusive.

Constant talking about disorder in the classroom often stimulates it. To focus attention of the class on every difficulty and to make an issue of every offense cause the class to lose its sense of values for all discipline. The experienced teacher controls a class by tactful remarks and effective use of his eyes. He pitches his voice low while counseling against thoughtless behavior. He seeks to keep disciplinary measures in the background and have them remain there as long as pupils act like decent human beings, fundamentally good. He takes the attitude that his class will be well-behaved.

5. Be businesslike.

Although correction may be informal, it can be orderly. A speech class should be conducted in a business-like manner. If a teacher is punctual in beginning and closing the period, and follows a time saving routine, discipline will be improved. A system can be arranged for collecting assignments as well as passing to and from classes, and the schoolroom can be arranged to make it easy for all, especially those at the back, to reach the platform without difficulty. These and other devices to establish a business-like, well regulated class result in better co-operation on the part of all pupils.

6. Keep the class busy.

Keeping a class busy is one secret of good class order. Arouse new interests, stimulate creative thinking as much as possible, and keep the class active every minute. Vary the procedure from day to day so that the students do not know what to expect at each meeting; the unexpected often whets interest. Direct the energy of the class to constructive ends; frequently, poor discipline results from misdirected energy and lack of sufficient work for the entire class. Arouse the interest at the beginning of the course and still more important, try to hold it throughout.

7. Avoid threats.

The traditional threatening should be avoided. The habitual "This must never happen again" attitude, too frequently followed by promised punishment which never materializes, weakens respect and encourages lax obedience. Promise disciplinary measures when necessary, but stick to the promise. Punishment such as loss of privileges of one kind or another, grade demerits, an apology, or loss of membership in the group - all are effective methods in dealing with the adolescent. To call upon an offender to recite impromptu, especially at the beginning of the semester, brings results. A written assignment or test is also an effective way to control a group.

e. Time to enforce rules.

The time element is an important factor often wielding more influence than by the manner and content of what is done. If correction is to be given, it should be made as soon as a fault is committed. When the time is appropriate for discipline a teacher should hold to his decision to use it, assuming of course his commands have been understood. But he should avoid being too exacting or too lax, for either extreme weakens respect for authority. A teacher of foresight makes a few rules, but these must be obeyed. Frequently too many regulations serve merely as incentives to violate as many of them as possible. Requests should be stated clearly, concisely, firmly, at the right time, and not repeated.

OUTSIDE THE CLASSROOM.

Not all the problems common to the speech course relate to the classroom teaching. Some arise from the nature and function of the extracurricular work of the student and from the administration of such activity on the part of the teacher and other executive officials. The different forms of extra-class speech work are an integral part of speech education, although termed extra-curricular. When these are used as a means rather than an end in themselves, they gain the objectives of secondary speech training much the same as class work. In fact, this functional type of activity might be considered curricular; for example, debating might be thought a necessary course of study for a lawyer. At times more personal benefit is derived from the individual training and experience received in a literary club, debate, play or contest, than in any class in which credit is allowed. The question of credit is, to a large extent, the only factor which determines whether or not a speech activity is curricular, for often its purpose, scope, and procedures may be identical with those of the classroom. At any rate, extracurricular activities supplement the curriculum and these two types of work, if properly balanced, may be co-ordinated to advantage.

Advantages.

Certain advantages may now be considered:

a. Extracurricular activities afford excellent experience.

They can utilize life experiences (1) when they have a definite purpose to achieve and (2) when they are well conducted and supervised. Although educators disagree as to the number and place of these activities in the high school program, and although some suppress many of them and others tolerate most of them, a large number of educators today encourage and utilize all of them. Even granting the fact that no textbook is used, or no academic formula is followed, or no credit is given, these worth-while factors of speech training must not be underestimated. They afford actual experience, because they are based on learning by doing, rather than by knowing. If more students had the advantage of extracurricular participation, the criticism that schools turn out graduates "with book knowledge only" could not be justified.

b. General speech effectiveness is improved in both speaking and reading.

Self-expression in different forms is experienced in extracurricular activity: The advantages of original speaking in its various forms come from training in rhetoric and grammar. To co-ordinate skills; to make vigorous, alert, convincing speakers as well as clear thinkers; to widen the background; to select an adequate and forceful vocabulary on the spur of the moment; to train one in research so that the world's problems can be studied and analyzed; to formulate one's own ideas; to have power over others directly; to secure an audience reaction; to free the body in speaking; and to learn to adjust oneself to different situations and circumstances quickly - in other words, to develop all of the skills in original speech making before an audience is a product of extra-class work.

Interpreting the material of any author also has numerous advantages. Intensive reading in preparation for public performance gives training in laying hold of the author's meaning before it is communicated to an audience. Literary contests teach pupils how to analyze material as well as express it; thereby they deepen as well as widen life experiences. They likewise arouse interest in current topics and create a reading habit which is strengthened during the year while a contestant is preparing for competition. New interests are frequently stimulated and worth-while fields are examined.

c. More intensified work is often done in extracurricular activities than in class work.

Desire for perfection by the pupil in appearing before an audience often results in more and better work than that incited where credit is offered for a regular course. Intensive study on a selection or a part in a play, for example, where sustained preparation is necessary, is good speech training. The value from memorizing selections and from the concentration brought about by the training for public competition should not be overlooked as these activities develop worth-while habits.

d. The spirit of emulation fostered in extraactivities has its advantages.

Knowledge of work done by others and comparison of achievements in a contest, for example, are the basis of establishing speech standards and intelligent criticism for students whether they participate or attend such contests. Habits, attitudes, and ideals can be inculcated under adult supervision. To "see himself as others see him" is helpful to any pupil. The ability to accept defeat as well as to gain outstanding recognition gracefully is excellent social training for good citizenship. Merit should be recognized and rewarded in this type of training for the benefit of the loser as much as for the winner. When the contestant of an

oratorical contest or debate has worked hard, he deserves every recognition which a high school can afford. He should be encouraged to engage in mental competition as much as the athlete is inspired to reveal his best capabilities in physical contests. If more inducements were to be given to intellectual combat, and more recognition for weeks of hard work, more pupils would seek the advantages of extra-curricular activity.

Disadvantages.

Certain disadvantages are connected with extraclass participation.

a. Kinds.

Although, on the whole, the benefits of extraclass participation are such, especially in adolescent training, that they outweigh the disadvantages, the undesirable factors, often minor in most instances, must be analyzed, and when possible be subjected to correction. Careful organization and supervision generally will eliminate them. Problems concerning these extracurricular activities, in general, involve (1) participants; (2) the teacher; and (3) the activities themselves.

1. Difficulties concerning participants.

The disadvantages relate to the number of participants, the extent of the student participations, and their consequences upon the student.

The objection is raised that the number of participants who receive the value from extra-class training is too limited. This objection is valid unless the school and the speech teacher recognize the modern tendencies in all speech training to encourage more general participation in such activities as group discussion, dramatic festivals, non-decision debate meetings, and the like.

The extent of participation is also a problem in many high schools. The director or coach, after consultation with the school principal, should decide the number and extent of student participation. Sometimes the talented student in one speech activity also likes numerous other forms and enters too many of them. Another pupil may desire one phase of the work so very much that he diverts too much time and energy from his classwork. This condition is particularly true of dramatics in high schools. Different solutions have been suggested for this difficulty of overstressing extra-class participation. In some schools membership is limited to certain activities in one's major field and then only with the approval of the head of the Speech Department. This procedure may, however, limit the scope of the work even destroying the spontaneity and interest of the student in it. Often the best method is a straight forward talk with the aggressive student, who is generally sufficiently intelligent to understand the situation and who will realize that the director in curtailing his participation, is doing it for his own good.

That the nervous strain of competition is too great for some adolescents is another fact which some educators find objectionable. There may be a student occasionally who should not participate in affairs, but he is the exception rather than the rule. In fact, frequently an adolescent who is tense in class, encouraged to participate where credit is not at stake, overcomes his nervousness in the fun of participation. Nervous strains are expected in life and to shield a speech student constantly from all emotional disturbances is neither being good to him nor fitting him for a life situation. A little encouragement to make an excitable adolescent believe that he is normal rather than abnormal goes far in establishing real life training. The fact that the teacher thinks a pupil can do

well in a certain extracurricular may be the first step toward his successful participation. Securing results in spite of difficulties trains character!

2. Disadvantages concerned with the teacher.

Many disadvantages associated with extra-class activity arise from the nature of the teacher's work and of his training.

Extra-class activities place a heavy load on a speech teacher's schedule. Teachers of speech spend more hours in conferences and extra-class work than those in most other departments, because the necessary speech work is not always distributed equally among the personnel. Extra-class work in speech is an integral part of speech training and should be considered as such by any school administration. Many inconveniences to the speech teacher arise from problems associated with coaching plays, chaperoning events, directing contests and the like. Much of the detail work cannot be handled by the director if the ultimate purpose of speech training in the high school curriculum is to be achieved.

Unless a teacher has a specific aim in each activity, no matter what form it happens to take, he creates difficulties for himself. The aims in speech training have previously been discussed in this textbook. Reference to the material of this chapter from time to time by the prospective teacher will be found helpful.

Some teachers are naturally better adapted to extra-class work than others. However, all graduates in speech should be qualified to handle all phases of speech in a high school even though they may prefer a certain type of work.

In order to make these extra-class activities worth-while, they should be planned by school authorities, and be sufficiently varied to interest different types of students. One person should be responsible for the complete schedule of the organization, club, squad, or group. If obligations are widely distributed among authorities, no one will take the initiative to see that work is planned and conducted.

Funds which must be gathered, held, and spent to sustain the organization should be carefully supervised by school authorities. It is not advisable to tempt needlessly an adolescent by making him responsible for large amounts of money. Under faculty supervision, however, some financial direction on the part of the pupil gives him excellent training.

3. Activities themselves.

Disadvantages arise from the nature of the activities themselves.

The number, kind, and extent of the extra-class activity present problems in planning. Extra-class activities arise to fill a definite need in each high school; consequently they should not be organized until the demand for them is felt. They should, then, be allowed to grow slowly into a permanent well organized establishment.

The charge that extra-activities disrupt the curriculum is not well founded when the activities are well planned, and supervised. Too often careless administrators governed by expediency grow enthusiastic for this or that type of extra-class work. They frequently depend upon the popularity of some leader to insure the success of their pet venture. With the decline of the leader, the organization disappears. In the meantime, its rapid growth has disrupted the

success of other organizations, or hampered the purposes of the more needed systemized curriculum.

The cost to a student entering into any kind of activity can be reduced materially with the increase of general participation in the different types of school organizations. In most schools, the number who partake annually in extra-classwork is increasing so that the problem of costs is minimized. That forensics and dramatics are commercialized in one way or another to defray the costs of less popular activities is sometimes found objectionable by educators and pupils. A condition such as this need not exist, and it can be eliminated under proper auspices and supervision. Why deprive a group of adolescents of life-long benefits, because of extraneous difficulties which can and should be controlled by the adults in charge?

The accusation that the extra-activities are conducted for the glory, or some like consideration, of the coach is a narrow viewpoint held only by those who miss the very objective of such activities in adolescent training.

If the chaperonage of adolescents is well planned and maturely considered, it should not present the difficulty it sometimes assumes. When respect for the coach and good will among members of a group have been developed throughout the entire season, the conduct of individual pupils during rehearsals, contests, and on travel, can generally be directed and controlled. Training in good discipline begins with the first meeting of the year, not at the beginning of some debate trip or some stage performance.

Organization Of Extra-Curricular Activities.

Careful preparation of the year's work at the beginning of the season is time well spent. Certain suggestions may be made as to the proper organization of these extra-class activities:

a. Sources of material.

Where can suitable materials and assistance, outside of textbooks, be found that will aid the planning as well as the coaching of extra-curricular activities? This is a question frequently asked in speech method courses. There are three common sources of material:

1. Preparing your own by cutting a short story, play, or oration.
2. Finding selections of suitable length already prepared in library collections.
3. Securing suitable material from a reputable supply company. There are a number of such companies throughout the country who will be glad to furnish upon request a complete list of readings, plays, etc. Each director of an extra-curricular activity should have the name of his school on these mailing lists and keep a reference library of publishers' catalogs and descriptive folders conveniently located for reference from year to year.

b. Planning the year's schedule.

Each activity to be successful requires specific as well as general planning to give it the prestige necessary to attract the type of students needed to repre-

sent the school. Notices giving the exact time, place, and necessary rules for entering the specific form of activity should be posted some time ahead of an event. If a director does not wish to be the sole judge of determining candidates for an organization, he might ask some other member of the department or faculty to assist him. When faculty members co-operate in an all-school activity, fairer decision, at least according to the students' viewpoint, often occurs and results are more pleasing to the contestants.

1. Competition must be encouraged.

The student who needs the training the most is the one who has to be encouraged the most to enter competition. Frequently, when self-confidence has been incited by a teacher's interest in his welfare, a student surprises even himself by the excellent speaking which he is able to do by the end of the season. The young high school student should be encouraged to enter extemporaneous speaking as his first form of competition. Later, he may become interested in entering oratorical contests.

2. Consideration of colleagues in planning the year's work.

The young teacher is advised to seek the advice of older faculty members in respect to an all-school activity. The debate coach invites members to assist him select the squad; the oratorical director invites others to pick the school representative; the English teacher requests help in proof reading the school annual. A high school play really represents a co-operative endeavor of the entire school. Valuable suggestions result when different faculty members are invited to criticize the rehearsals. If the young dramatic director receives corrections and suggestions by interested colleagues who wish to help make this school activity a success, he may remedy mistakes that the public may criticize at the time the play is actually presented.

3. Consideration of students in planning.

The difficulty with many new directors or high school coaches in assigning the distribution of work to the students is one of two kinds: (1) the director, lacking faith in the ability and responsibility of students to handle the work, prefers to care for all details himself; or (2) he allows the students whom he chooses for management to do all the work including his own. Both of these difficulties can be overcome if the director realizes that students accept responsibility only when an important job is given them, and if he chooses students whom he has watched in class, as well as outside of it, for their ability to handle details.

c. Sponsoring clubs.

Literary and speech clubs afford excellent speech training and have a place in high school life if well organized and managed. The aims of these clubs are frequently misunderstood even by the school authorities, for their purpose is not primarily to make professional actors or speakers of the adolescent members, but to serve as creative co-operative projects where self-expression can take place, appreciation be developed, and voice and body trained. Numerous talents are engaged in this co-operative enterprise. A club is a potential fountain of educational values, but if non-social and non-artistic values result, it is the fault, to a large extent, of the director. The interest of all members is recorded in this co-operative project by the actual amount of work contributed to the general cause.

d. Framing a constitution.

A well conducted high school club, of any kind, affords excellent training in organization and parliamentary procedure if the meetings are held in a businesslike manner. The first need of a newly organized group is to frame a constitution. A sample constitution which may prove suggestive for all kinds of societies and organizations may be found in textbooks or parliamentary law.

e. Point system a valuable aid in maintaining student interest in an organization.

The point system of evaluating the worth of work done in all forms of extracurricular speech activities is used successfully in many high schools to create interest in participation. Each activity such as belonging to a club, holding office, honorary positions, or special work earns so many points. This system serves as a check on the number and extent of participation, for a student can earn only a certain number of points annually in relation to the grade he receives. A point system for high schools can be compiled which includes types of activity and number of points accredited to each. Schools differ in range of activities, evaluation of points, and other details, but in general, points for activities can be apportioned and evaluated in some equitable manner.

Suggestions for Supervising Extracurricular Activities.

A few suggestions that experience has shown to be of value in supervising activities may now be briefly enumerated:

a. Let the teacher remain in background.

Proper supervision prevents discipline from becoming another problem to the director. He should stay in the background, offering criticism and suggestions as a friend or fellow-member rather than as a sponsor or superior. Nevertheless he must not go to the other extreme, to become one with the students. He may designate part of his authority to the members of the group, but he always remains in charge in order that he may hold the respect of all of its members. If a student abuses authority, the director can always withdraw it, and he should never be hesitant about expressing his authority where it is needed for guidance. Yet, he should avoid the other extreme of supervision, namely too much teacher-domination that defeats its own purpose.

b. Choosing a contestant.

The final choice of a contestant to represent the school generally rests upon the director. If a number of pupils who wish to participate are doing excellent speech work throughout the preliminary training, a choice among contestants may not be easily made. The director must study each contestant; then he must select objectively one or more pupils. Only a representative who will do the best work under all circumstances of inter-school competition should be selected. If the choice between the first two is difficult, other faculty members might aid in the decision.

Often a successful contestant in one form of speech activity, for example extemporaneous speaking, may not necessarily win in another type of competition. Moreover, different forms of the speech art require separate training and practice. An excellent silent reader may digest content, yet may not be able to communicate it to an audience.

The personal appearance of a contestant is sometimes not valued properly by an otherwise excellent coach who forgets that the audience judges a speaker from

his first step on the platform. A student with sweater and corduroy trousers is at a disadvantage when he competes with an orator who is dressed in a conservative, well-fitting, neatly pressed suit. The latter will attract an audience favorably when he ascends the rostrum to take his place. A carelessly dressed or over-dressed girl may win, of course, but if she does, she wins in spite of, not because of, her appearance. A vivid red or yellow dress may distract attention from the oration itself and prevent an otherwise excellent evaluation of her oration.

c. Planning a forensic tournament.

A mimeographed sheet of directions should be given all contestants as well as all judges. This sheet contains all of the information needed for the entire day's activity. The following points are generally found in a day's activity chart: (1) Name of tournament and specific contests. (2) Date. (3) Place of meeting. (4) List of contesting schools or contestants. (5) Name of contest rooms, the floor and room numbers and directions for reaching these rooms. (6) Rules of contestants: time limits of each form of preliminary and final competition, time keeper recognition, study rules, and regulations on bulletin board. (7) Rules for judges given prior to each contest: rating and percentage both given, scores range between 70-100%, brief comments immediately after each contest are appreciated, prompting disqualifies a student, no notes are used in extemporaneous speaking, contestants may be asked one or two questions by the judge on his speech, stage properties are not allowed. (8) List of contestants. (9) List of judges. (10) Awards to be given.

d. Judging.

Securing capable judges for the evaluation of speech work is an important part of extra-class activity. The procedures followed in casting decisions in the various types of activities are so varied that judges must be chosen in connection with each type of activity. There are two general methods, however, the individual and group, which pertain to all forms of extracurricular participation.

1. Types of judging.

The first type relates to the critic judge. He should know how to do a satisfactory work or not be asked to serve in this capacity. The single judge is chosen for his knowledge and background; he is generally a stranger to the group. His criticism should be considered his most valuable contribution.

The second type refers to a committee of three disinterested, selected judges who may consult or not, as the rules advise, before awarding a decision. The matter of expense is sometimes an opposing factor in this method, although it is satisfactory in other respects. Coaches often serve on a committee of judges in deciding the winners. The ballots are prepared before the contest so that each coach ranks all other contestants except his own entry which is omitted or crossed out of his individual ballot. This method presumes that vitally interested and intelligent judges should be able to cast a fair vote for other contestants when not voting for their own entry.

2. Qualifications of a judge.

What are the qualifications of a satisfactory judge? In the first place, he should know debate or whatever activity he is to judge. He should know the aims and educational value of the activity if its function is to be fulfilled. He should be interested and sympathetic with extracurricular work. He should have had speech training himself, or at least have a standard of good judgment

in that respect. He should be analytic so that he can weigh and render an impartial opinion of the relative value. He has to be alert to hear everything that is going on and be open-minded and fair. If he is judging debating, for example, he is judging the debate and not his own approval of the question. He must be able to analyze his own reactions. A careful, firm decision which he is willing to explain and uphold is the task for which he was chosen. The ability to give a good oral criticism, both constructive and destructive, following the debate is needed. If he is judging other activities, such as an interpretation contest, he must understand the matter and be able to evaluate the skills. In other words, the judge must be chosen for his qualifications to know the content and art of the given activity.

Other factors to be considered besides the personal characteristics of the judge are (1) the fee to be paid; and (2) official approval by other contesting schools (listing all available and qualified judges from which one is selected is a wise procedure).

3. A standard for judging.

This standard (1) guides inexperienced judges; (2) it aids any judge in arriving at a decision; (3) it helps a coach to improve his work; (4) it sets an objective criterion for evaluating work. There are advantages in giving a judge a set of complete directions.

4. Directions to a judge.

A few suggestions may be helpful to a young teacher regarding the directions to be given to judges: (1) They should be directed to arrive early so that they will have time to look through the directions before the contest is scheduled. (2) They should be told the purpose of the meeting, to observe all special local rules, and to meet the coaches and directors. (3) They should select an inconspicuous seat where they can see and hear. (4) They should be specially advised as to rules relating to conferences during or after the activity. (5) They should be told not to talk to those seated near them, but they should notice reactions on the part of the audience around them. (6) They should be advised to use their own experience as to how many notes they should take; at least they should take sufficient notes to assist their memory for later criticism, but not allow this action to interfere with their judgment of the contest as a whole. (7) They should score cards as the contest progresses, judging on relative merit, shifting decisions as each speaker leaves the platform. (8) In a debate they must judge the constructive argument and the rebuttal, perhaps using ink to record opinions for the one and pencil for the other. (9) They should arrange their decisions in parallel columns - which procedure allows instant comparison of speakers. (10) They should give an honest clear criticism, if such is called for, after the competition. (11) They should encourage the loser as well as congratulate the winner. (12) They should realize that constructive criticism is one of the most valuable results of all extracurricular competition for it sets a standard for future competition. (13) They might be indirectly advised that generally it is better to leave immediately when their work as judges is finished.

The rules of the interpretation contest should be understood by both coach and contestant. These include the type of selection, manner of delivery, use of properties, special local factors, and time assigned to each entrant. If any question arises as to the delivery of the declamation, the method of judging, or awards, it is much better to ask the chairman to explain conditions before the contest is held.

5. Directions to judges should be specific.

The judge should examine the judge's blank and understand it before a contest begins. He should ask questions regarding rules at that time. Rating scales in speech competition range from "Here is a sheet of paper, use your own judgment" to a standard detailed form. Where no definite blank is used, grading as well as rating are generally requested so that in case of a tie in the judging, the former can be used as a check. It is advisable for the director always to specify before the judges meet that if two judges place a contestant in first place he wins this place no matter where the third judge rates him. Otherwise, a contestant who is the first choice of two of the three critics may not place in the contest at all. Consultation after the contest is sometimes allowed and in other places, prohibited.

6. Judging interpretation contest.

The selection of a satisfactory judge in interpretation is more difficult, as a rule, than in debate. In this type of contest, the judge must know and appreciate the educative value of this particular type of speech competition. A critical judge must be competent in both the appreciative as well as the intellectual aspects of declamatory work and, above all, interested in this particular competitive form. The director should avoid last minute selection of a judge. Just any one will not do, for a good judge of declamation must know what he is doing, be alert and interested, especially when the contest is long. A judge who admits a predilection for poetry rather than prose, humorous rather than serious, dialogue rather than monologue, and ancient rather than modern selections in a declamatory contest, generally gives an unsatisfactory judgment when all types of poetry must be impartially considered.

7. Purpose of judging may change with type of contest.

Judges should not overlook the distinction between types of contests. Sometimes the requirements of a preliminary contest may differ from those of a final state contest. A judge must know whether he is to select a final winner or a speaker or reader who possesses the potential ability to overcome some difficulty within the month which remains for him to prepare the final draft of his speech. A student who falters in memory, for instance, in the preliminary contest might still be potentially the best speaker. A conscientious judge must keep in mind the purpose of the competition as well as the form.

CLASS DISCUSSION

1. What factors determine the number of questions asked?
2. The logical sequence between inquiries in class is often forgotten. Explain.
3. Name factors which affect the distribution of questions.
4. Discuss disciplinary measures used by three different teachers of your acquaintance.
5. Discuss one type of disturber in class. Name other types you have observed.
6. Give five constructive suggestions to help secure good attention in a speech class.
7. Let each member of the class prepare a plan for an extracurricular activity in high school. Class discussion will follow criticism of the plans.
8. List three specific ways of stimulating student participating in extra-class interests.
9. Tact is required in effective evaluation. Explain.

What is the best way to overcome the notion that a speech course is unimportant?

Evaluate the suggestions regarding questions in the following material:

Garvey, N.F., The Art of Questioning, High School Teacher, October, 1933;
 Hall, J.W., The Question as a Factor in Teaching, Boston: Houghton, Mifflin,
 1916; Hamann, I. M. The Art of Questioning, Jour. of Education, Jan., 1936;
 Houston V., Improving the Quality of Classroom Question and Questioning,
Educational Administration and Supervision, V. 24: P. 17, Jan., 1938;
 Stevens, R., The Question as a Measure of Efficiency in Instruction, New York:
 Teachers' College, Columbia University, 1912.

Are you acquainted with the references: Cable, W. A., A Criticism Card For
 Class Use, Q.J.S., V. 12:186 April, 1926; Crocker, L., Class Criticism in
 Public Speaking, English Journal, V. 18:833 December, 1929; McGrew, J. F.
Criticism in the Classroom, Q.J.S., V. 10:154 April, 1924; Miller, M.,
Constructive Criticism of Oral Work, English Journal, V. 18:251 March, 1929;
 Ogg, H. I., and Immel, R. K., Criticism Charts and Notebook, New York:
 Crofts, 1945; Reager, R. C. and McMahon, E., The Criticism Chart and Its
 Use, New Brunswick, N. J., Rutgers University Press, 1938; Williamson, A. B.
 and Farma, W. J., Speech Criticism Folder, New York: Crofts, 1928; Winans,
 F. A., A Question About Criticism, Public Speaking Review, V. 1:147, Jan-
 uary, 1912?

Discuss in detail the following relationships which directly or indirectly
 affect discipline: the mental, emotional, physical, and moral character-
 istics of the pupil; home life; personality of the teacher; the teacher's
 voice; the speech subject itself; motives of students; emphasis on punish-
 ment rather than upon reward.

What impelling motives may the teacher use to secure order in the classroom?

How can confusion be avoided in the supervised study periods?

Is promptness in dealing with an unfavorable situation a virtue?

What ineffective questioning techniques have you observed in the classroom?

What would you substitute for them?

Contrast the viewpoints of the following writers regarding extra-curricular
 activities: Douglass, J., and Aubrey, A., Secondary Education, New York:
 Houghton, Mifflin, 1927; Engelhardt and Overn, Secondary Education, New York:
 Appleton-Century, 1937; Douglass, K. R., Organization and Administration of
 Secondary Schools, Chicago: Gisin, 1932; Foster, C. R., Extra-Curricular
 Activities in the High School, Richmond, Va., Johnson Publish. Co., 1925;
 Langfitt, Cyr, and Newsom, The Small High School at Work, New York: American
 Book, 1936.

Discuss the relative values of the different types of questions.

What devices are used to link a question to a pupil's experience?

Should individual differences of pupils be considered in questioning?

Are there three ways in which variety in questioning can be secured.

Is the manner of questioning important?

Discuss the pamphlet of M. Hampel, Interpreting Children and Youth, The Ass'n.
 for Childhood Education, 1201 Sixteenth Street, N.W., Washington, D. C.

What are the good answers signs of good questioning? Discussion.

Discuss the division set forth by Professor Stevens of Columbia University
 for types of questions -- memory, comparison, contrast, analytic, develop-
 mental, and judgment.

Discuss ways of handling rebellious students.

What should a teacher do who senses that he is disliked by a student?

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PART III

Before you correct a fault, you must admit it.--COX

TEACHING PROBLEMS IN THE SPEECH COURSES

Each phase of the speech arts--public speaking, extempore speech, interpretative art, dramatic art, discussion, radio speech, and speech therapy--has its own peculiar problems of teaching and its own particular difficulties in extra-class activity. The following chapters--seven to thirteen--should aid the prospective teacher of speech with the problems of each class. If he finds that he lacks information concerning the content of any particular course, or the skill required for it, he should consult textbooks designed for each subject matter.



CHAPTER VII

To speak, and to speak well, are two things.-- JONSON

THE FUNDAMENTAL SPEECH COURSE

The Problem of Content

- a. Scope
- b. Procedures

The Objectives of the Course

- a. General
 - 1. Acquisition of information
 - 2. Development of skills
- b. Specific
 - 1. Control of the speech situation
 - Knowledge of what constitutes a speech situation
 - Evaluation of self (stage fright)
 - Evaluation of audience
 - Evaluation of purpose
 - 2. Diction
 - Building a vocabulary
 - Teaching the symbolic aspect of language
 - Explaining the norm of speech
 - Creating right habits
 - Combating slang
 - Teaching pronunciation
 - 3. Grammar
 - 4. Use of rhetorical devices
 - Collection and utilization of material
 - Use of library
 - Use of dictionary
 - Organization and development of matter
 - 5. Improvement in bodily expression
 - Elimination of disorders
 - Development of coordinations
 - 6. Improvement in vocal expression
 - Elimination of disorders
 - Development of skills
 - 7. Training in the different types of speeches
 - 8. Training in methods of presentation
 - Value in each method
 - Memoriter
 - Reading
- c. Conversation
 - 1. Points to be stressed in teaching conversation
 - 2. Conversational mode

Certain Suggestions Regarding Procedures

- a. Vary Method
 - 1. Known to unknown
 - 2. Kinds of procedure
- b. Be Guided by the Normal Standard
- c. Increase Participation
- d. Equalize Opportunity
- e. Review Material Already Given

Extracurricular Activities Associated with the Fundamental Course

- a. Types of Activity
- b. Specific Suggestions

CLASS DISCUSSION

REFERENCES

The Problem Of Content

Different viewpoints regarding the purpose, subject matter, and procedures of this particular speech course are held.

a. Scope.

Of the two general opinions concerning the content of the initial course, the first is that the elementary course should be a broad foundation upon which later specialized courses can be built. If only one speech course is offered in a small high school, it is generally formulated to cover public speaking, interpretation, and discussion. Yet this basic course may vary in extent from one devoted entirely to speech fundamentals to a survey course covering many subjects - for example, mental hygiene, personality development, oral reading, types of discussion, planned activities, dramatics, and parliamentary procedure.

The second opinion is that it should be a public speaking class. The content, then, would be based upon the capabilities of the pupils. The purpose of this class will determine the proportion of theory and practice, the number and extent of exercises, the amount of speaking or reading, and the types of speaking to be stressed.

A prospective teacher should analyze the different views concerning the fundamental course, read educational as well as speech journals that discuss the problem, and attend local, state, and national conferences where these views will be explained.

b. Procedures.

Correct thinking and the development of speech skills may be emphasized in the first speech class. Procedures and techniques for obtaining them can be found no matter what form of training the initial course may take.

The Objectives Of The Course

The objectives in a fundamental course are both general and specific:

a. The General objectives.

These are the acquisition of information and the development of skills - purposes that may be lost if the process rather than the aim is stressed. Advocates of a survey type of training believe that if a speaker's interest for the subject is created, he will desire to continue his speech work. They hope that the student will acquire appreciation of the subject as well as information and skill. Yet if the content of the course is too broad, less subject matter will be left for the later courses. Those who prefer to limit the first course to public speaking believe that the initial work should be intensely studied.

b. Specific objectives.

In a fundamental course these are the control of the speech situation, the correct use of language, the application of rhetorical devices, improvement of bodily action, skill in vocal expression, and training in the methods of presentation.

1. Control of the speech situation.

Speech training more than any other subject in the curriculum is concerned with the human being himself and his social relations.

The four-fold elements of a speech situation are the speaker, the content, the audience, and place. Teachers usually impress upon the speaker that ideas are the actual content out of which speech is made. He must think of matter in terms of the number and relationship of ideas, and his feeling toward them. Study in different fields of knowledge that enlarges the stock and variety of information should be encouraged. A thorough understanding of the part that emotions play in speaking is also a requisite for effective training. The student should be taught that speech is a social phenomenon and that the speaker and the listener are equally important to the speech situation.

To sense one's strength as well as weakness is a primary objective in a beginning course. An adolescent cannot achieve this aim by studies of complexes or repressions; he needs constructive, frank evaluation by a tactful teacher. The high school pupil must see himself as others see him. He is aware of the effects of emotion upon himself and upon his classmates, parents, and friends. He knows that certain situations incite emotions, and that changes take place in his body when he feels emotionally awakened. He discovers manifestations of emotional difficulties in an early study of self. He often has a sense of inadequacy, nervous reactions within his body. He has fears of different kinds, particularly the fear of forgetting. When he has an understanding of the situation and is sufficiently prepared for speaking, he can quickly overcome the symptoms of stage fright by such normal actions as breathing rhythmically before beginning to speak, considering his audience as composed of friendly people, and choosing a subject in which he has a real interest.

Although the high school pupil may in general relate emotions to specific situations, he may be unaware of the real cause of a certain behavior. When the teacher has more knowledge of the nature of emotions and their presence in the high school pupil, he will be able to help the pupil who is completely baffled by his emotional outbursts. This subject matter of emotions in relation to behavior has been considered in the section dealing with counseling, advising, and disciplining. With practice a teacher can sense even the fleeting symptoms of an abnormal emotion perhaps brewing in the mind of some quiet, reticent pupil, or in the student who over-expresses his feelings and who loves to relieve himself of his pent-up emotions, even if offensive to others.

The high school pupil should be taught to value emotions as practical incentives to accomplishments. The fundamental speech class is particularly a good place to let him gain a better understanding of the benefits of emotional life as well as its dangers. He will see evidence in the elementary class of his own emotional growth. He will observe as he gains a sense of values in emotional life that some emotions must be awakened before they can be developed, that some stimuli might well be avoided, that some kinds have little reaction value; yet that others may be more intensive or frequently more extensive under favorable circumstances.

The pupil's capacity for higher and more complex feeling is developing just as his intellectual powers and ability for judgment are growing. Yet the high school pupil seldom expresses himself emotionally as adults might wish. His emotional life will be characterized by its spontaneity and changeableness; in other words, his emotional life is unfolding by stages. These stages are not identical with mental or physical age; in fact, many of the conflicts seen in a speech class are often due to the fact that individuals have grown physically or mentally, but not emotionally. Since emotional development is by its very nature desirable, the pupil usually is taught to face conditions that are inescapable, such as meeting strangers and talking before other people.

Emotional reactions are often a consequence of ideals. Since these are the controlling incentives for conduct, good or bad, the teacher who tries to direct emotional reactions by a stronger show of emotion will not succeed in his purpose, because he has not helped the student evaluate the worth of these ideals. To make his emotional life an asset to himself, the pupil needs to know the circumstances of an emotional outburst and, if possible, its cause.

Audience psychology plays an important part in the speech situation. The teacher will soon discover that he must know what the audience wants, before he can train pupils in audience motivation. Unless a student can appreciate another's point of view, he is likely to have little success on a platform. As an audience is analyzed in speech textbooks and psychological treatises, the prospective teacher is referred to this material as valuable to his work.

No speaker should be allowed to use class time who has not a specific aim in speaking. The speaker considers his fellow students as composing an audience rather than being members of a speech class. Often it is well for the pupil to assume that the class becomes a different type of audience. In any case, it must be an integral part of every speech situation. A speaker has to be taught that speech is purposive and that he must estimate as well as interpret audience reactions, before, during, and after each talk.

2. Diction.

One of the fundamental objectives of a beginning course is the study of diction.

The speaker's oral vocabulary is important. Generally his reading vocabulary has received attention in most of his previous classes. Different methods of increasing as well as improving a vocabulary may be used. The following ways are suggested: (1) looking up a required number of words by day, week, or semester; (2) using word books; (3) listening to good speakers; (4) using vocabulary lists; (5) analyzing the foreign words being studied; and (6) using the new words in class.

Some pupils consider the study related to the careful selection and usage of words as a waste of time and energy. The main problem for the teacher is to impress pupils with the notion that speech originates as ideas and that they require representation by means of signs. Both auditor and speaker must know audible and visual symbols instantly and accurately. The speaker might well be taught to make words a part of himself, to live with them, and to enjoy their use. To enlarge and improve his vocabulary, he can develop his social instinct to communicate his thoughts to others, and he can stimulate his capacities for the art of expression, the niceties and grace of expression, and the power and effectiveness of utterance.

The norm of speech is that used by the cultured class which resists attempts to level its language to provincial or barbaric utterance, and which opposes foreign domination of its form and structure. The speech teacher might stress the fact that learning to speak is a social necessity. But he should further observe that a pupil will seek out of his speech environment such a vocabulary as will allow him ease and effectiveness in communication. The diction favorable in one surrounding may not be completely acceptable to another one. As the pupil comes to realize that his education affords him entrance into social situations approved by the cultured class, he often feels the need of revising his vocabulary and pronunciation to meet new conditions. Perhaps living in a neighborhood predominately of one foreign culture, he may have imitated the speech of others and has been able to meet the needs of communication. To meet the requirements of a new environment, he now must avoid certain usage of words and certain pronunciations.

Training the student in ways to better his diction forces him to change one habit for another. The pupil upsets one systematized effort and habituates himself to another. He acquires knowledge of individual speech activity; then, by practice of particular acts gains skill; eventually, he will find that a proper stimulation starts the physiological processes to function without a focus of attention upon specific actions which compose the total speech act. Recognizing the nature of the problem presented to the pupil, the teacher will help him understand it and furnish him with practice materials that skill may be established.

The faults of diction are generally given attention in required speech courses taken by the cadet teacher. He will find these studies helpful; for in his high school teaching, he will observe many examples of poor diction, particularly slang. Some high school pupils glory in their devotion to slang--a care-free childish language which may appear humorous and at times vigorous--that is, and always will be, an undignified form of expression. The teacher of speech will likely be alert to impress a high school pupil with the notion that slang is too vague and general to be useful in communication where exactness and precision are required in thinking as well as in speaking. Oliver Wendell Holmes answered the entire question of slang when he said, "The use of slang is at once a sign and a cause of mental atrophy".

Some speech instructors become so interested in teaching the compositional aspect of public speaking in the foundation course that they devote little attention to pronunciation. Illustrations of errors in relation to the quality and quantity of sounds should be given the student. Drills for good pronunciation generally found in elementary speech textbooks should be used.

As far as the theory is concerned, the high school student should have a basic knowledge of the physics of resonance, which is for the most part, a review of the material found in the elementary physics textbook. He should, furthermore, have a general notion of the anatomy of the oral and nasal channels, and have an appreciation of the functioning of the tongue and soft palate in the formation of vowels and consonants. He should understand that vowels and consonants are resonances and that their tone color is concerned with the number of overtones, their relative pitch and intensity. In brief, then, if the physical and anatomical bases of voice are explained, and a formation of vowels and consonants is related to the physical principles of size, shape, and texture of the resonating cavity, the student will have a better appreciation of the qualities of musical sound called vowels and the qualities of noise, called consonants. He should also study vowels and consonants in relation to symbols that characterize their formation and nature. He may use the diacritical marks such as those found in Webster's Dictionary or the characters of the International Phonetic Alphabet.

The high school student can hardly diagnose his own errors if he is ignorant of the position of the tongue or of the lips in the formation of some common sounds. He has become acquainted with the letters of the English language, but he may not be able to explain either the number of sounds in it or the anatomical factors involved in the function of speaking. If he is asked the question, what are the vowels in English, he will give the name of letters--a,e,i,o,u. This pupil should diagram each vowel; then he would realize how the quality is being determined by the size, shape, and texture of the oral cavity. Likewise, if he knew the general classes of consonants and the manner of their formation, he would be better able to understand his own faults of diction.

The high school pupil should be taught to pay particular attention to his errors of accent. If he needs more information about the accent of a word, this subject should be reviewed for him. The relation of vocal expression to the factors of diction also might well be made clear to him. He often mistakes intonation and color for verbal expression itself.

3. Grammar.

Many teachers assume that because students have had grammar in their English class they will automatically use correct forms in speaking. This assumption is not always true, for the rules of grammar may be well known, but not applied in a speech situation. A brief summary of grammatical principles often refreshes the student's memory of the rules he has once learned. This review followed by an occasional reference to either grammatical errors or correct forms (the latter reference less frequently used by most teachers) makes the correct use of grammar an habitual rather than spasmodic procedure in speech training. A teacher will observe in many of his classes pupils who lack confidence in themselves, not because they lack interest or understanding but because they are afraid of a class reaction when they make mistakes in grammar. Grammar is as necessary to any speaker as it is to a writer.

4. Use of rhetorical devices.

In the study of rhetoric a pupil learns to collect material, to organize it, to outline the principal ideas of his speech, to develop his thoughts, and finally to express the whole according to the principles underlying the art of expression.

In the fundamental speech class it would be advisable for the teacher to tell pupils how to collect material. A good beginning in this direction will be of great help to the speech student, not only in his courses in discussion, but in all courses of the high school curricula.

Samuel Johnson, the great lexicographer, once explained that knowledge was that which we already know and that which we are able to find. Some speech teachers explain the values of using material, yet neglect to help the pupils seek the source of it. Some assume that information concerning the means of finding material was given by another teacher. Consequently, a number of students enter the high school speech class with a haphazard idea of how to use a library.

The pupil should know, at least in a general way, the ten divisions of the decimal classification as well as some of its most frequently used subdivisions. A group visit to the public or the school library will assist the pupil gain a knowledge of its wealth of material, indexes, bound magazines, newspapers, and other sources. Knowledge of the arrangement of the card catalog room as well

as the card system is essential. Card catalogs are used for subject, author, title, suggestive sources, and cross references. Acquaintance with indexes, such as Agricultural Index, Education Index, International Index to Periodicals, Poole's Index, Industrial Arts Index, and Reader's Guide to Periodical Literature, is as necessary in finding bound magazine references as the card catalog in locating books. The explanations regarding magazine references should be clearly understood.

Training in the use of the English dictionary is as important to the high school pupil as the knowledge of how to use the library. The range and variety of useful information contained within a large modern dictionary is not appreciated by many high school pupils who have learned to depend upon the abridged form. The dictionary is divided into three main parts: (1) the introduction; (2) the vocabulary, or main section; (3) the appendix. The introduction contains valuable information concerning a large number of familiar words recently added to the language. If facts about places such as the size of Florida, population of Cuba, or capital of Georgia are sought, the geographical section called "Gazeteer" should be used. Questions about people are answered in the biographical section at the end of the book. The main division of the book dealing with words should be especially familiar to the speech pupil. He should know how to look up a word in this section of the dictionary. It is to his interest to know what words are current, what obsolete, colloquial, or slang. But of more importance to his speech work is his utilization of the dictionary to improve his pronunciation, to know definitions, and to value synonyms. The better he understands how to use a dictionary, the better his chances are of gaining good diction and building his vocabulary.

Methods of finding content for a particular speech should be made clear to high school pupils. An explanation of the various forms of outlines should be given early in the course so that much practice in the organization of thinking as well as speaking will result. The different ways of developing speech content, the Greek rhetorical principles, the general aims in speaking, the factors of attention, interest, and impelling motives, as well as the forms of address - all should be thoroughly explained if a pupil is to have a basis for the other speech courses. With well organized speeches, more speakers can get practice during the short class period, where time is so precious, and where the interest of the group is important. The teacher should require a short outline of each original talk to be given to him before the speaker takes the floor, but he should not permit the student to refer to this outline while he is speaking.

5. Improvement in bodily expression.

Both the ELIMINATION OF DISORDERS which already exist and the DEVELOPMENT OF CO-ORDINATION of body and voice in communicating thoughts and feelings to others are included in the improvement of bodily expression. Physical training in the initial speech class involves total bodily activity as well as emphasis upon the content of the traditional divisions of the speech mechanism which have been studied separately, forming parallel but interrelated pathways of information. The subject matter of the following divisions generally finds a place in the fundamental course: (1) poise and posture; (2) the physical aspects of voice production and breathing; (3) physical basis of vowels and consonants; (4) the physical foundation of vocal expression; and (5) pantomime.

The relationships of posture to other phases of speech training and general health should be made clear to the pupil. Correct posture is necessary for satisfactory inhalation. Drooping shoulders, which cramp the activity of the chest and abdomen, or an over-arched back generally result in tension. Maximum breathing capacity cannot be achieved if the body is under or overtensed.

Mannerisms characteristic of the young speaker, but nevertheless detrimental to his advancement, should be corrected. A speech teacher can help him establish a standard by drawing his attention to superior as well as poor platform posture. The sooner the pupil realizes the significance of his position on the platform, the sooner he will overcome mannerisms detrimental to his success. Emotional difficulties, likewise, result in lack of poise. Fear of the speech situation, excessive interest in self, and like emotional obstacles to poise must be analyzed for the pupil. In brief, the teacher relates poise and posture to the total speech activity; yet he explains each bodily action; first, as a function; and second, as a product of value to the audience as well as the speaker.

Training in pantomime is essential. Two extremes of bodily expression are found in the average beginning class, either too many or, more commonly, too few movements on the platform. Drawing the attention of the class to excellent gestures of all kinds helps to establish a standard for them. Ease and directness can be secured more quickly in a fundamental class by beginning the training with total bodily action rather than working with the gestures of the hand or position of the head or feet. A number of periods devoted to pantomimic studies may seem a waste of time to the inexperienced teacher; however, experience proves that confidence and poise on the platform are secured more quickly by physical training. Although much work in bodily action should be given, the focus ought not be placed on acting. The aim of its teacher is to prepare a physical basis for good speaking.

6. Improvement in vocal expression.

Vocal expression, as bodily expression, can be improved by the ELIMINATION OF DISORDERS as well as the DEVELOPMENT OF SKILLS. An acute ear is required if a speech teacher is to detect difficulties in voice. Careful diagnosis of vocal disorders is needed if correct skills are to result.

The significance of breath control as the basis of good voice should be made clear to the high school speaker. Generally the teacher gives a simple explanation of the framework of the chest and its relation to the functioning of the lungs. Most students need explanation of the types of breathing, the muscles functioning in the breathing process, and the part played by the breath in the initiation of tone. The teacher should use drills usually contained in public speaking textbooks, and in addition to exercises for breath control, excerpts from literature may be read. Exercise in breath control can then readily be associated with practice in correct phrasing. Reading aloud, if properly done, is excellent training in breath control. Often technical exercises can best be given in private conferences, while reading can be used in the class for the improvement of vocal expression. Indirectly these drills are a means of developing better voice production.

A student in a fundamental course should have a good notion of what is meant by a good speaking voice and what vocal qualities are considered either socially obnoxious or detrimental to good vocal function. When he realizes that he can have a perfect arrangement of content in public speaking, yet be unsuccessful before an audience, because of his vocal delivery, he will be able to sense the relation of vocal culture to successful and effective speaking. If he learns that the projection of his voice is important to him, he will not be like some students who recite so that neither class nor teacher can understand what they are saying.

Since vocal improvement requires skill in using rate, pause, pitch, stress, emphasis, and tone-color, practice in acquiring these modulations is given in

the initial speech class. The pupil realizes that modulations are, in a measure, vocal punctuation of value to the ear as the other marks are for the eye. Vocal modulations are not alone for the actor; they aid the interpretation of a speaker's thought equally as well as the understanding of a dramatic line. One slight change of pitch during an emission of a vowel sound can alter the entire meaning of some speaker's utterance. Failure to have variety in pitch changes, in inflection, or in tone color results in a monotonous speaking with obvious consequences upon the reception of thought and feeling by an audience. Subordination of an idea can be secured through proper pitch change or stress.

The natural divisions of a selection can be communicated to the listeners by proper pauses, stress, and pitch - vocal modulations of importance in depicting contrasts and comparisons. If the speech teacher analyzes the relationship of the vocal modulations to meaning and feeling, perhaps by taking some selection and dividing it into its thought units, - those segments that answer the questions, who, what, where, when, why, and how - he can then demonstrate how different vocal modulation may be used to present exact and specific interpretation. To develop skills in vocal expression is definitely within the province of a fundamental course.

7. Training in the different types of speeches.

There are several types of speeches that might be stressed in the fundamental class. The deliberative and judicial speech have a place, but demonstrative speeches should not be neglected. The after dinner speech and reports are types of speeches that a pupil will frequently use after graduation. He should be shown how to read any manuscript, how to stress important points, and how to improve his delivery in each type of speaking.

8. Training in methods of presentation.

Of practical assistance to speech students is an opportunity to give varied material through the medium of the different methods of presentation - impromptu, extempore, memoriter, and reading.

No matter what kind of speech may be used, judicial, deliberative, or demonstrative, or what form of composition is employed, the pupil in the fundamental class will find that each method of presentation has benefits and disadvantages. The impromptu, for example, will develop a certain facility in speaking, yet may weaken logical thinking and fine habits of speech preparation. The extempore method (treated at length in Chapter VIII) is a valuable way of speaking if students learn to outline and develop speech material, and have acquired skill in delivery, yet it may encourage loose habits of organizing subject matter and effective delivery, if not properly learned.

The memoriter form stimulates exact expression and sound structure in a speech, yet may develop artificial style. After a pupil has developed a sense of organizing his material, gained a feeling of security in front of the audience, has acquired a certain facility of expression, has given impromptu or extempore speeches, and has read from manuscript, he should attempt the memoriter method. To get pupils to memorize any content - lines from a play, declamations, interpretations, or orations, not to speak of a plain classroom speech - is a problem for many teachers.

The truth is that some students do not know how to memorize any matter effectively, and some teachers are not able to help them, because they do not know how to give them proper directions. The cadet teacher should consult textbooks on educational psychology in order to gain understanding of the function of

memory, and how it may be cultivated. As the memoriter method is of particular value to the pupil, he should understand it thoroughly, and to do this, he will need the guidance of a well informed teacher who knows how to help him to train his memory.

Although many textbooks devoted to the teaching of speech in the elementary class divide the content into speaking and reading, speech teachers often neglect to drill students in the latter. Some students will not have any other opportunity to gain a knowledge of or a skill in reading unless this art will be presented to them in the fundamental course. Speech teachers would be better able to teach oral reading if they had a better understanding of the processes involved in silent reading. With a proper background in this field they could help the student with the acquisition of ideas from the printed page, assist him get the meaning from the symbols, and interpret and express them. Then they could direct the student to read as he would speak, to employ vocal modulations naturally, and to adapt rate and volume to the needs of the audience. They could point out certain radio actors or announcers who can interpret reading in such a way that no one feels conscious that lines are being read from a script. They could finally impress the fact upon the pupil that an ability to read any form of literature - narrative, dramatic, oratoric, or lyric - not only will improve speech skills and give excellent vocal exercise, but will afford pleasure to listeners and will cultivate literary taste for the reader himself.

Oral interpretation, generally of matter composed by some person other than the speaker, has great value for the student. Some teachers favor teaching declamation in the fundamental course, while others stress the interpretation of poetic and dramatic selection. Declamation - a rendition of an abridged oration - and reading - the oral expression of a poem, a short story, or a cutting of a drama - both should have a place in the elementary speech course.

c. Conversation.

This basic speech form could well be the starting point instead of the conclusion of speech training. Conversation can be taught in the elementary course for the personal and social advantages it gives the high school pupil. It may also be stressed for the development of the conversational mode so necessary for speakers.

1. Points to be stressed in teaching conversation.

In any real life situation, people in conversation wish to establish contact. The speaker feels more confident of his hearer when he is able to look him directly in the eyes while talking to him. The keynote of thoughtful conversation is sincerity. If this quality of mental honesty is expected of speakers in the fundamental course, they will develop a familiar, spontaneous interchange, characterized by ease and enthusiasm. The hearer quickly senses graciousness on the part of the conversationalist.

Conversation is a natural emotional outlet valuable to the speaker as well as the hearer. Relaxation is proper to social communication. A pleasant genial expression resulting generally from peace of mind begets a similar reaction from the hearer, yet conversation is not always dealing with pleasing subject matter. There is a place for purposeful serious conversation. Businessmen have discovered the close relationship that may be established in an informal meeting at lunch or at an office. Widespread social reactions may result from personal comments and viewpoints.

In order to keep conversation interesting in the fundamental class, the teacher should point out to his students certain values: (a) mood in conversation may become monotonous; excessive exuberance or gloominess is irritating; (b) variety of content is necessary; a conversationalist uses facts, summaries, analogies, examples, explanations, reasoning, contrasts, and resemblances as well as the forms of composition; (c) variety of expression adds interest to conversation; (d) animated conversation is generally not the result of planning; (e) long-detailed explanations and long-winded expressions of interests should be avoided; (f) old ideas have fascination when freshly approached; ideas that indicate combat of forces similar to those in plays, novels, and stories prove interesting to auditors; (g) opposing views should be handled discreetly; (h) content generally improves following this order: acquaintances, events, ideas.

As conversation is a social art, its first prerequisite is the desire to please. The speaker should keep the listener in mind, and the listener should realize that listening gives conversation its social significance. As partners in a social action, they must treat each other's opinions graciously. If the social significance is impressed upon the high school student, he will acquire the ability to make friends, possess social ease and charm, and gain skill in social adjustments.

A thoughtful conversationalist will help a reticent person take an active part in a group action. He will give the newcomer in a gathering the cue to the discussion. He will not speak on subjects offensive to the group. He will be accurate with his facts or significant quotations. In a group he addresses everyone and does not confine his talking to one or two individuals.

A good listener does not ignore the speaker; he does not rudely change or terminate a conversation. If he pays close attention to what a speaker says, he will have some contribution to make toward the conversation. Personal experiences, observations, and reflections are interesting, because they supplement what the talker has offered and are first hand information.

A good conversationalist should be taught to think before he speaks. If the speaker can learn that conversation belongs to the listener as well as himself, he will not make remarks which he will later regret. To express the proper idea at the right time is an art. If the speaker learns tact, he will not talk at length or in inappropriate places. He must learn that conversation is not concerned with hurried, thoughtless, or irrelevant remarks. Just as in public speaking the speaker should have something to say, so too in conversation the conversationalist should have suitable and appropriate content.

Students could be taught that the purposes for which conversation is used are comparable to the ends of all kinds of speaking; namely, to acquire or to give information; to arouse and direct thinking; to appreciate as well as understand human relationships; and to share vital experiences, ideas, attitudes, and ideals.

The prospective speech teacher should convince himself that intellectual and emotional growth of his pupils will be aided by conversation and then he can use it for its training values. He should direct conversation in the classroom into the various channels of purpose. One time it may be related to instruction or belief; then again, to motivation and action. Finally, the purpose of entertainment should not be overlooked.

Wide reading serves as the best source for interesting conversational content. The high school pupil should be taught to cultivate the habit of reading,

for the acquaintance with men and events of all ages and all places can and should be utilized in every-day speaking. If he reads carefully, he can not only contribute intelligently to a conversation the facts at his disposal, but he can correlate the subject matter which he has read with that presented by the hearer so that interest on the part of both results. He can learn how to present a wide range of subjects, yet not display a wide range of encyclopedic knowledge, the use of a foreign, technical, or other unusual vocabulary, or high powered dramatics, merely to impress people. The best advice concerning this phase of conversational training was given by Chesterfield who once advised his son to "Pocket all your knowledge with your watch and never pull it out in company unless desired".

The use of clear, correct English to convey the subject matter in conversation should be impressed upon the pupil as a means of creating interest. An adequate and appropriate speaking vocabulary is a necessity in this art of genial fellowship. In no form of speaking is an extensive, workable stock of words, which can be drawn upon quickly, more needed. Frequently a student is found who says that he has ideas on a certain subject, but is afraid to express them with the limited vocabulary at his disposal. The only remedy in his case is a conscientious effort to increase the fund of words and then habitually use them. With the continuous practice which a speaker receives in conversing, correct speaking will become a habit quicker than in any other speech situation.

A quiet, refined pleasing voice, as well as variety of the speech modulations, characterize good conversation and should be cultivated.

2. Conversational mode.

Although each of the speech arts has its own form that is not identical with that of conversation, some of its elements as naturalness of the vocal properties, directness of manner, and the like should be found in the conversational mode necessary to all the speech arts. If conversational mode is neglected in debate, it deteriorates into an academic lifeless drill. There can be no real oratory without the qualities of conversation being made a part of it. In dramatics, the immediate listener is not the audience but the other characters on the stage. If conversation is not held, lines are artificially given instead of spoken directly to the other players. In interpretation of lines in any speech form, the speaker-hearer relationship remains just as direct as in informal conversational speaking. The leader should stress the principle that directness, sincerity, emotional and social values are found in the style of each of the speech arts.

High school students should further understand that the natural elements of oral expression, found in conversation - pause, touch, change of pitch, inflection, tone color, and movement - belong to all forms of speaking. Yet they should realize that in any of the speech arts - debate, dramatics, interpretation or reading - these vocal modifications are generally employed more intensively and extensively. Debate, for example, enjoying more vigorous expression than general conversation, has a characteristic style arising from the nature of argumentation as a form of composition, and has delivery influenced by the traditions of the halls of legislation and justice. Dramatics has a manner molded greatly by the customs of the theater, the type of compositions, and immediate influence of the character, the mood, the situation, and the locale of the particular play. The high school student needs, therefore, to learn to accentuate the vocal elements natural to conversation, to use an appropriate bodily language and to respond by instinctive bodily modulations to emotional situations; and moreso to acquire the art form of the particular speech art.

To do this, he should know the form of the given art and gain skill in its expression.

A particular and common fault discovered in the delivery of a high school pupil is the tendency to overstress any element of the conversational mode. For example, over-emphasis creates monotony or no emphasis; if tone color becomes of predominant value, pitch and inflection are neglected and an emotional drift characterizes vocal expression. If directness is isolated as an element to be featured, boldness of manner may be a consequence; if simplicity is regarded as the be-all and end-all of style, then bareness and poverty of expression may result. In brief, if any factor of composition is overplayed because of its value, the total composition must suffer. Harmony of composition results from the inclusion of all its factors - unity, coherence, emphasis, and beauty. If any factor of vocal or physical expression is over-stressed, speech loses the completeness of its appeal. Harmony of vocal and physical expression results from the inclusion of all their parts - all the vocal modulations, and all the instinctive responses to situation.

Certain Suggestions Regarding Procedures

Class procedures in this fundamental course, such as ways of varying the speech method, maintaining a standard, increasing pupil participation, equalizing opportunities, and reviewing subject matter will now be discussed.

a. Vary the method.

Procedures in speech teaching should be made clear to a high school pupil at the beginning of the fundamental course if he is to secure the best results from the course.

1. Known to the unknown.

As the student is progressing from the known to the unknown, he should utilize his actual life experiences for his speeches before the class. A teacher should suggest subject matter close to the student's interests and even to his hobbies. He should draw heavily - especially the first few weeks of class - upon topics the student likes. A casual inquiry frequently shows that a teacher has a personal interest in each member of the class. If a student has traveled to Yosemite, the teacher should encourage him to tell about it in an impromptu or extempore speech. Too often the student is directed to secure subject matter entirely through research, and he is led to count his own experiences as valueless. A library should not be the only source of speech material. The student should be stimulated to look within himself first for the subject matter of speeches before he seeks material from books and magazines.

2. Kinds of procedure.

Each member of the group is an individual problem in a fundamental course. The class is truly a speech laboratory. In view of the situations in which the high school pupil finds himself, he needs particular guidance. For this reason the prospective teacher of speech should be well acquainted with the material previously given which relates to evaluation, class control, questioning, grading, and the like subjects.

In the beginning class, six factors of speaking should be evaluated: diction-- choice and use of words, pronunciation and enunciation; grammar-- syntactical construction; rhetoric-- invention, arrangement, development, and style;

vocal expression-- pause, touch, use of intervallic pitch, inflection, tone color, volume, rate, and emphasis; bodily expression-- posture, representative pantomime, and manifestative pantomime; and lastly audience motivation and control. Some teachers give each speaker advice on all six points. Other teachers would criticize him only on those points which have been the subject of the immediate class discussion. Some teachers wait to the last ten minutes of the class period; then direct the attention of the class to effective as well as the less effective examples heard concerning the points enumerated. Each method has its value. The teacher can best apply his own method when he observes the size of the class, its general composition and the speech theory under discussion; yet he should remember that evaluation is not concerned with one factor of speech but with six.

An instructor should observe that his suggestions for speech improvement in a beginning course should be specific in order to lessen the emotional strain on the pupil. Indefinite advice such as "Keep a natural standing position," "Let your breath do the work," or "Be natural," are often misleading. When any evaluation is vague, it incites only meager attention.

A fundamental course can be improved by varying from day to day the training procedures. Although the matter of planning the speech course has been discussed in a previous chapter, a few specific suggestions now may be worthwhile to the teacher. Volunteer as well as prepared work should be encouraged; the unexpected whets the interest. A short unexpected quiz often serves as a stimulus to better class effort; written assignments, interspersed between the oral, relieve the class of the strain of continually hearing speeches.

Vary class routine: let the class give its views regarding a speaker after the semester has advanced; vary the order in calling upon students; use visual aids and supplementary materials; employ a note book to record subjects of interest to the class; pass a question box around the class so that the unsigned questions may be asked about the class procedure; form committees such as those on Good Enunciation, Outline, English, Grammar, or Observation; use class criticism blanks - these and many other ingenious methods may be developed by an alert teacher to maintain class interest.

b. Be Guided by the normal standard.

In a beginning speech course, there are generally three classes of students, the defective, the normal, and the talented. The interest of some speech teachers is often wrongly directed to the improvement of those in need of speech therapy or to exhibiting the exceptional pupil while neglecting the normal student of his group.

If unsocial behavior or symptoms of a neurotic constitution persist in a pupil his speech problem may be better handled by a speech correctionist or psychologist rather than by the speech teacher. The main attention of the speech teacher is directed towards the average child without penalizing the bright student or being burdened by problems of the few speech deviates.

c. Increase participation.

Every member of the beginning class should be given an opportunity to participate in class exercises and speaking. Lectures on speech theory may be held to the minimum. Often members of the class can give oral reports on different aspects of the speech theory. Short speeches will allow more pupils to take part in the speech work. The suggestion previously given to encourage participation of the reticent and bashful pupils should be remembered.

d. Equalize opportunities.

To encourage all students to participate in class work, the teacher should inculcate a spirit of competition in the class. The play element is a wholesome attribute for an adolescent and can often attain results difficult to achieve in other procedures. If carefully planned and controlled, the competitive spirit can bring naturalness and vigor to the class. The equal distribution of opportunity in participation has to be watched carefully, for the student who needs the most practice may avoid his responsibility, while the aggressive individual may get more than his share.

e. Review material already given.

In preparation for training a beginning speech class, a prospective teacher should review material already treated in other chapters, particularly those on assignments, questioning, evaluation, class control, unit activities, and the textbook.

Extracurricular Activities Associated With The Fundamental Courses

Many educators feel that extracurricular work particularly in the fundamental course places a burden upon a student hardly commensurate with the rewards he will gain; other educators hold the opinion that pupils gain many advantages from such participation.

a. Type of activity.

Many high schools conduct one poetry interpretation contest each year restricting the contestants to those having an average of B and to members of the elementary speech course. In some schools this contest is opened to the general public; generally, however, the audience is composed of high school students. Whether the contests be restricted to poetry, declamation, dramatic readings, or even augmentation, the type of activity chosen should have the interest of the class. Only a few contestants should be chosen; the contest should be directly connected with classwork.

b. Suggestions.

The extra-class activities used in conjunction with a broad foundation course will include competitions of various types - meetings in which parliamentary procedure may be practiced, or where different forms of informal discussions may take place. The extracurricular activities growing out of a class in public speaking, however, must be by nature more limited in scope. These could include the making and evaluating voice records, conversational gatherings, after-dinner speaking, informal discussions, speaking contests, radio work-shop, trip to the public library, and visits to industries to acquire materials for speaking. The chief purpose of the activity, whether used in connection with a public speaking class or a foundation course, is to supplement the class room teaching with opportunities for the pupil for better speech skills, cultural, and social improvement.

CLASS DISCUSSION

1. List three constructive suggestions for creating interest in the fundamental course in speech.
2. Give suggestions to help an inexperienced teacher deal with extreme attitudes towards a speech class.
3. What procedures will secure freedom in bodily activity on the platform?
4. What plan would you offer to aid a bright student not doing capacity work?
5. Analyze your speech recording.
6. Compile a criticism sheet to be used in a fundamental speech class of a high school.
7. Design three typical library cards containing varied information about books in the school library.
8. Give three examples of tact in conversation. Discuss.
9. Give three examples of thoughtlessness in conversation. Discuss.
10. Are you familiar with the Merriam Company of Springfield, Mass. services and pamphlets which are of particular interest to the teacher of fundamental speech?
11. Compile a list of 100 words frequently misused in speaking. Compare your list with 100 Speech Demons, Los Angeles Speech Ass'n. Bull. 340.
12. Compile a vocabulary test which contains the following suggestions: Mark the words receiving the stress. Cross out silent consonants. Indicate the pronunciations of the letter s. Distinguish the x pronunciations and classify in three columns. Compile two columns for the ch sounds. Name pronunciation of g in different words containing it. Mark with appropriate diacritical signs the vowels in a list of words.
13. Build word lists showing the derivations, the common prefixes and suffixes, and specific words to be used instead of common general ones.
14. Compile a list of twenty five words you know but generally do not use in your speaking vocabulary.
15. Compile twenty five words you expect to disapprove in your speech classes.
16. Read Learning the Webster System of Diacritical Marks, The School Review, V. 53, p. 484, October, 1945.
17. Give a talk on the way that words enter into our language.
18. Should tongue twisters be used in vocal and speech drills in the fundamental class?
19. Discuss frankly what you expect to meet in the speech class in the nature of stage fright, mannerisms, and faulty posture. What are you going to do about the faults of physical expression you will discover? Compile a set of suggestions.
20. How do you plan to treat breathing as a subject of discussion and demonstration in the fundamental class?
21. What characteristics of voice do you expect to find in the classroom? What faults will you correct? What faults of voice do you hear in this class?
22. Plan a lesson in pantomime. Plan for a demonstration of pantomime for an assembly period.
23. Compile a test to be used following a unit dealing with conversation.
24. Read Monroe, A. H., and others, Measuring the Effectiveness of Public Speech in the Beginning Course, Bull. Purdue University, V. 37, September, 1936.
25. Write a lesson plan for a specific assignment in the fundamental class dividing it into units of the subject, as for example: physical aspects of pitch, controlling the pitch, accentuating pitch in interpretation, drills for pitch, etc.
26. Should pupils be told early in the course the number of speeches they must give?
27. Read Initial Speech Tests, Q.J.S., April, 1942.
28. Make a list of ten supplementary textbooks you would like to have purchased for your fundamental course.

29. What do you plan for the first assignment?
30. What are some of the basic rules for assignments?
31. How much volunteering for speaking do you expect in the fundamental class?
32. Prepare a set of simple exercises for better voice.
33. Contrast the discussions about vocal quality in Duffey, W. R., Voice and Delivery with those found in Curry, S. S., Mind and Voice.
34. Compile a chart suitable to evaluate audience response.
35. Would you advise impromptu speaking in the fundamental course?
36. Report on the diagnostic test measuring the pupils' ability to use each of the eight fundamental skills used in speaking. Cf. Tyler-Kimber Study Skills Test, Stanford University Press, Calif., 1947.
37. What practical helps do you get from Getting Started in the High School Fundamental Class, Robinson, K. R. Q.J.S., p. 340, October, 1944?
38. How can individual talents be nurtured in the fundamental course?
39. Discuss ways of teaching speech indirectly to students.
40. What type of subject should be used for speeches in the beginning class?
41. Evaluate a textbook like Sarett and Foster Basic Principles of Speech as to what should be taught in the beginning class.
42. How do you plan to meet the circumstances created by students who remark: "I don't know what to talk about." "What am I marked upon?" "I get so nervous." "I can't say what I think." "Why do I need speech anyhow?" "What is wrong with slang?"
43. Read Forensic Programs and Their Direction, Fest, T.B., Q.J.S. Feb., 1949.
44. Read Teaching Aids, a report of audio-visual education in city school systems, N.E.A. Wash., D.C., Dec., 1946.
45. Are you acquainted with the Teacher Education Series, text-films, McGraw-Hill, New York?
46. Criticize a teacher's report blank of a pupil's speech which contains the following items: Name, Title of Speech, General Purpose, Proposition, Occasion, Type of Audience, Type of Introduction, Type of Conclusion, Situation Factors, Delivery, Content, Style, Audience Reaction, Evidence, and Verification of Authorities.

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CHAPTER VIII

How strong an influence works in well-placed words.-- CHAPMAN

ADVANCED COURSES IN PUBLIC SPEAKING

EXTEMPORANEOUS SPEAKING

Specific Objectives

- a. Difference Between Extempore and Other Forms of Presentation
- b. Abilities to be Developed in Extempore Speaking

Techniques of Classroom Teaching

- a. Content
 1. How to secure wide and accurate reading
 2. How to secure definiteness of content
 3. How to develop an outline for extempore speaking
 4. How to begin and end an extempore speech
- b. Method
 1. How to arouse interest in this type of speaking
 2. Talking to an imaginary audience

Techniques of Extracurricular Activity

- a. Types of Extemporaneous Speaking Contests
- b. Managing Contests
- c. Judging Extempore Speaking

ORATORY

Specific Objectives

- a. Two types of Oratory
- b. Scope of the Subject
- c. Purpose of Training
- d. Advantages of Participation

Techniques of Classroom Teaching

- a. Content
 1. Select an adequate subject
 2. Determine purpose
 3. Acquire variety of content and expression
 4. Develop imagery
 5. Secure good diction
- b. Method
 1. Secure proportion
 2. Relate parts
 3. Begin
 4. Develop the theme
 5. Conclude

Techniques of Extracurricular Activity

- a. Stimulate Interest in Competition
- b. Select a Contest Subject
- c. Select a Contestant
- d. Judge Oratory

CLASS DISCUSSION

REFERENCES

EXTEMPORANEOUS SPEAKING

This form of speech presentation is the logical course to follow a fundamental class. It may be of one or two semesters in length. The objectives of this course, the approved techniques of training, the content and methods used, and means employed in extracurricular activities to further the skill of the student should be known by the prospective speech teacher.

Specific Objectives

Two specific purposes are set forth as a guide to the teacher. He should know (a) the differences among the methods of presentation, particularly between extempore and impromptu speaking; (b) the abilities of the student which should be developed by this genre, and (c) the content.

a. Difference between extemporaneous speaking and other forms of presentation.

This speech form is often confused with impromptu speech, or presentation without any immediate preparation. The former is a prepared talk, carefully planned as to its length, content, and audience motivation, although its expression and words used are not prepared previous to its delivery. Preparation requires that a tentative outline be arranged for each extempore speech. A student should be made to realize that as a large percentage of his speaking in business or professional life will be extempore, he should early in his speech training develop skill in this form of presentation. Speeches are seldom given word for word except in radio or oratory. He should not, however, replace extempore speaking by debate. The two types of speech work supplement, but do not supplant each other.

b. Abilities to be developed in extempore speaking.

The speech teacher should stress the importance of developing a wide, general background which a pupil can use in preparing his talks. The average student is impressed with the advantages of being well read and of having ample information on his subject. An extempore speaker must become a rapid but thorough reader who is able to weigh, evaluate, and reject, as well as select material. A speaker thinking on his feet cannot falter for the exact word or construction necessary to make his speech sufficiently forceful to move an audience. The exact idea must be at his command if success in extempore speaking is to result.

The characteristics of delivery in extempore speaking do not differ materially from those of other forms of address. If he expects to arouse corresponding interest in his audience, the speaker needs to be interested in what he is developing. Ease before an audience is essential to him. Simplicity, sincerity, voice, poise, and conversational quality are required if an audience appeal is to be made.

Techniques of Classroom Teaching

Suggestions as to both content and method follow:

a. Problems of content.

These include the securing of wide and accurate reading, and definiteness of content, proper introduction and conclusion, and the development of an outline.

1. How to secure wide and accurate reading.

Research which is well taught not only widens the scope of the speaker's knowledge, but it gives a new interpretation and value to observations previously

made. Study in the various fields of knowledge which enlarge his stock of information will improve speaking of this type. The teacher should acquaint the pupil with the various sources of speech materials, and extend his observations. The extempore speaker also should be trained to use the library to advantage.

Finding material is not of much value unless a student can utilize it to advantage. He can be taught how to understand all symbols on the printed page; how to get the content; how to originate new relationships as well as associate the old; how to evaluate sources and keep a systematized record of material gathered from them; how an accurate bibliography should be compiled; how to take adequate and accurate notes so that complete citations can be recorded; how to read from general to the specific sources; how to analyze as well as synthesize the content studied; how to scrutinize details - the unusual, the similar; how to supply omitted material and secure relationships and logical order; how to distinguish fundamentals from accidentals; how to discover ideas such as the vivid, the vague, the major, the minor, the expressed and implied comparisons, the abstract, the concrete, the related and unrelated sources; how to evaluate different kinds of speech materials; and how to determine the importance of drawings, table of contents, graphs, maps, and charts.

2. How to secure definiteness of content.

This asset of good style should be developed. A speaker has to be reminded to utilize the factors of interestingness, the impelling motives, and the different types of building materials which he has previously studied. Facts and data of various kinds give stability to any problem being discussed. A speaker has to be taught to substantiate his generalizations by proof and specific instances.

3. How to develop an outline for extempore speech.

A definite plan is as essential to a speaker as a blueprint to a builder. Through careful organization a speaker is able to progress in an orderly manner to an objective which he selected before beginning his preparation. A method to help a pupil appreciate order and content is that of analysis of a well planned speech. When a model speech is dissected and outlined, the order and value of the material, as well as the selected transitions which hold it together, can easily be determined. He may likewise use a method of synthesis. An original list of points gathered in preparation for a talk may be placed on the board. A pupil can arrange the subordinate as well as the main points for the outline.

Teachers will find students who feel that they can give a good speech without making an outline. The high school pupil is seldom a veteran speaker, and generally he has not a fund of experience previously organized. He seldom can on the spur of the moment organize his material. The teacher should never allow a student to attempt to communicate disorganized material to an audience. The very habit of organizing material is an important factor in speech training.

When the student has been taught how to determine the central idea of a speech and express it in one sentence, he should be taught how to form a clear cut skeleton of the entire speech around this unifying factor of his talk, by any of the three kinds of outlines, namely, word, phrase, and sentence. A sentence outline, although requiring more labor than other types of outline, is generally preferred by the high school speech teacher, because it makes the pupil consider even the details of the entire structure he is erecting. A word or phrase outline has value for the more experienced speaker.

To secure unity in an outline, the extempore speaker can be taught how to consider his purpose, the specific audience, the occasion, as well as the limitation of the subject. To gain coherence in an outline, a speaker learns to arrange as well as relate the points selected, and have adequate transitions so that the points move forward logically to a specific end.

Students should be shown how to outline according to the order of time; the logical order; the order of consequence used in numerous reports where a second process could not be understood unless an explanation preceded it; the order of space relationship - commonly used where events or objects occur in different physical relationships, such as directions, distances, or places; the order of comparison as well as the order of contrast - where two or more persons, objects, events, conditions, or circumstances are involved; the order of importance which takes a number of forms such as from the specific to the general, the smallest to the largest, the details to the whole, the first impression to later impressions; the order of climax where opposing forces are arranged against each other until a point is reached where a clash occurs; and the order from unknown to known or vice versa.

A teacher should include in training in outlining ways in which an idea may be made emphatic: by a mere statement of the fact which identifies it as important; by its position such as at the beginning or end; and by the proportion of space devoted to it.

The necessity for a speaker to adopt one point of view is often forgotten by the young student. He has to be reminded to keep the same person and number in his outline.

The general mood in a speech should also be considered in outlining. Just as a novel, play, or poem has an atmosphere, so should a well planned talk. A general mood relates to emotions suitable to the entire speech situation with variety of elements within the speech. Students learn that a combination of serious and humorous, in different proportions, is the most generally acceptable combination to hold the interest of the audience.

A brief simple form for short daily talks may contain the following six points preceding the outline of the body of the speech: (1) title; (2) general purpose - stated in a few words; (3) central idea - stated in a complete sentence; (4) type of introduction - named; (5) kind of conclusion - named; (6) type of audience - named.

The purpose of using symbols and indention in outlining is to give both order and value to the materials. The conventional arrangement from the top to the bottom of the page is for order, and from the left to the right of the page, for value. Indentions indicate the value of the individual parts. The two types of symbols used, numbers and letters, are signs indicative of the value of content, and generally alternate as follows: I, A, 1, a, (1), and (a).

Each heading represents a thought division, not necessarily a paragraph. Over-organization of an outline is as difficult for an audience to follow as under-organization. Major divisions should clearly state an important relationship to the proposition at hand. The same relation which the main headings hold to the proposition is held by the subordinate points to the main headings, if evaluation is to be clearly expressed to the listener.

Consistency in form is required in a well constructed outline. Parallel construction is necessary in each speech outline, as well as in any list of items

requested by the teacher. In a list of nouns, for example, use the expression rapidity of movement, rather than employ the verb moves rapidly. Agreement in the use of both number and tense throughout an entire outline improves the composition. No punctuation is commonly used after each point in a topical outline and each new point should be begun with a capital.

4. How to begin and end an extempore speech.

The type of introduction and conclusion is a particular problem in this form of speaking. Frequently, a short memorized introduction is an aid to the speaker who is afraid of the audience. A warning against the use of an apology as an introduction should be made, for if used, the audience watches for every fault which it might not have noticed if the lack of preparation had not been suggested by the speaker himself. The introduction in extempore speech should be planned carefully, for if a speaker gets a good start his confidence will be held throughout the speech. Students should be taught that an introduction is not an addition to a speech but an integral part of the whole composition. The relation between the introduction, body, and conclusion of the talk should be made clear. In careful preparation, the goal should be kept in mind to insure adequate transitions.

Training for a conclusion is often overlooked by inexperienced teachers who forget the lasting impression which a poor ending makes upon an audience. After the conclusion is determined, the transitions which bind the three parts of the speech can be developed with less effort. The significance of a forceful conclusion cannot be overestimated in extempore speaking for the conclusion is an integral part of the speech instead of an afterthought. The conclusion may be memorized in order to give an extempore speaker a stronger sense of security.

b. Method.

The cadet teacher should not only gain a knowledge of the content of the advanced speech course, but he should likewise pay particular attention to exercises, drills, and activities suggested for the development of skills. He will find that the method of teaching extemporaneous speech differs from that of the fundamental class. His students must know how to collect material quickly and organize it efficiently. Of great need to the prospective teacher is a method of teaching diction and vocabulary building. He will do well to consult textbooks for methods of teaching the invention, the arrangement, the development, and the expression of thought, inasmuch they are his chief concern in the course.

1. How to arouse interest in this type of speaking.

A foresighted teacher can explain the value of extempore speaking in everyday life situations, both social and professional. Even in a beginning class in high school, students are already visualizing themselves as doctors, nurses, or teachers. The practical advantages of this form of speaking have to be explained in order to have the class realize its significance in their own lives.

2. Talking to an imaginary audience.

This is good training for extempore delivery; it allows a speaker to hear his own voice before he appears before a real audience - and he can, therefore, improve audience relationship. An extempore speaker should be taught to talk directly to an audience. That he has a message to give is an important factor for him to remember; unless he is animated, eager, and direct, he can not hope

to achieve his purpose in speaking. By centering his attention upon the audience, the extempore speaker is much more likely to forget himself and think of his material.

Techniques of Extracurricular Activity

Three problems for the teacher which cause him difficulty in this type of extracurricular activity are: (1) the types of extemporaneous speaking contests, (2) managing contests, and (3) judging extemporaneous speaking.

a. Types of extemporaneous speaking contests.

There are different methods of conducting this form of competition. A contestant may draw two or three topics by lot from a list taken from recently selected magazines such as World's Work, Review of Reviews, Outlook, or Atlantic Monthly, and in an assigned time, prepares a five or seven minute original talk on the one selected by him. Generally, the names of the magazines from which the topics are chosen are posted at a date previously agreed upon by the contesting schools so that general reading can be done by all competitors previous to the contest.

Another method of conducting an extempore speaking contest is to announce a general subject instead of a list of sources and, at the time of the contest, to give a choice of two or three specific phases of this general topic to each contestant. No access to reference books is generally allowed in this particular procedure although in some places notes or card outlines are used. Rules governing individual contests differ in details, yet the general procedure is the same. An important factor in this competition is time. In order to give each student the same length of time for preparation, some schools require students to draw subjects at seven minute intervals during the contests, especially if the number of contestants is large. In some places the prepared speech alone is given; in others, the original speech is later questioned by the judge. The contestant's ability to defend his viewpoint is taken into consideration in judging.

b. Managing contest.

Extempore competition requires as much management as any of the other kinds of contests. The details concerning time, order of speakers, material, and methods of judging should be completed previously. It is discouraging for a coach to prepare his contestant, only to have him draw an uninteresting subject carelessly chosen. Content for extemporaneous competition should have intellectual appeal and an emotional climax if a speaker, as well as the audience, is to enjoy it.

c. Judging extempore speaking.

Either the single or group judging plan is satisfactory in extempore contests. Rating scales in this type of speaking vary in detail but generally include the following three factors in varying proportions: (1) knowledge of the subject discussed; (2) logical thinking and composition; (3) effective delivery. These three major points are often subdivided into numerous minor divisions with specific grades to be given each point.

If a judging sheet is too detailed, a judge may become so engrossed in compiling the data that he misses much of the talks. If no percentages are suggested for the various items, a judge may, depending upon his chief interest, evaluate either content or delivery too high. A lawyer is inclined to center his attention upon the content; a speech teacher, upon the delivery. Both should consider content and delivery in good judging.

ORATORY

The oration is studied in the speech class of a high school either as a part of the fundamental course, an advanced course in oral English, or as a specialized course with its own proper content.

Specific Objectives

Before considering the problem of the classroom in teaching oratory, the cadet teacher should understand the nature of the oration, appreciate the scope of the subject, the purpose of training, and the advantages offered in the oratory class.

a. Two types of oratory.

Oratorical work generally is divided into original and memorized. The trend in many secondary schools is away from the memorized oration. This action is to be regretted for the training in extempore speaking, or debate does not replace that offered by this finished type of speaking. If more speech teachers were fully acquainted with this ancient speech art, more students would benefit from the sound training in composition and delivery that comes from presenting either type of oration.

b. Scope of the subject.

An oration is neither an essay, political speech, debate, sermon, nor poetry, although when the heights of thought and emotion are reached in its free flowing style, with rhetorical exactness and beauty, it is similar to the highest types of poetic expression. Prose-poetry it might well be termed. An oration, the most refined and polished of all prose styles is an oral discourse on a worthy and dignified theme which appeals to the whole nature of man. Oratory appeals first to man's understanding; so for this reason should contain worthwhile information if it is to be classed as genuine. If an oral address is delivered well, but has little worth-while content to move the hearers, it can not be classed as an oration. Real oratory should arouse the imagination of the audience, move it emotionally to respect or condemn a certain policy and influence the will, as well as inform it of a problem. It is this characteristic feature which distinguishes oratory from other types of discourse.

c. Purpose of training.

The primary purpose of oratory in high school is educative. An oration is not a collection of words beautifully spoken, but subject matter which the speaker desires strongly to utter. Oratory must have purpose. Sincerity is its most distinguishing characteristic; it should include material worth giving, that is arranged correctly and that possesses literary style. A positive, constructive appeal is the basis of this dignified form of artistic speaking.

d. Advantages of participation.

The benefits gained from working on an oration far outweigh the disadvantages involved in preparing either the original or memorized forms. The actual writing of a finished speech makes an orator appreciate the effort that is required to perfect a composition of this kind. When a pupil learns to select, plan, and organize material, and develop a careful, smooth, polished style, he has advanced far in the speech arts. When he attains skill to move an audience, to have great exactness in writing, to command a true oratorical style, he will have acquired an art of great service to him. Or if he engages in memorizing prepared orations, he will find that

the intimate acquaintance with famous writers and a careful study of their works will give him a standard to appreciate speech form as well as content. Furthermore he will gain excellent training in delivery - poise, dignity, refinement, enthusiasm, and sincerity - if he participates in either kind of oratorical training.

Techniques of Classroom Teaching

Probably in none of the speech arts is more material available concerning the content and method of teaching a speech subject than for a course in oratory. The cadet teacher is referred to the first chapter of this text where he will find much information regarding the rhetoric of oratory. He likewise should study many of the older treatises dealing with oratorical composition as well as the chief modern textbooks now in use in high schools.

a. Content.

Of prime interest to the teacher are the number and kind of topics that should be presented to the high school student. He will generally find it necessary to give attention to the collection of suitable materials for the oration, methods of outlining, ways of developing material, and of grave importance, ways of motivating an audience. Some lessons may be set aside for the consideration of oral style. Delivery is a very important factor in oratory; classes might well be arranged for the study of vocal expression and pantomime.

Some of the problems in relation to teaching content can now be treated:

1. How to select an adequate subject.

The selection of an adequate subject is always a problem. The first reaction of most students is to hurry to the library to see what other people have written; instead, a little thinking of their own would prove a better starting point for all oratorical endeavors. Orations written by others should be studied for ideas, mood, construction, and style, but an oration should not be written directly from them. Students should be encouraged to think before they read as well as write. The chosen subject should be sufficiently practical and timely to interest and affect the audience as well as the orator. Concrete, present day social or economic problems which arouse feeling of the entire group are generally acceptable subjects.

2. How to determine purpose.

A pupil should know exactly why he is writing. The central idea of the entire oration, or the target at which he aims, should be expressed in a short declarative sentence, the nucleus of the entire oration, which may or may not be stated for the audience. The necessity for an adequate, detailed outline based upon the chosen purpose should be stressed with inexperienced writers, for it promotes unity, coherence, and emphasis; it gives order and value to the content; it affords transitions which give an oration smoothness; and it is helpful later in memorizing the content. A writer has to decide upon a central idea for the entire oration and then write in big bold strokes its development.

3. How to acquire variety of content and expression.

A variety of speech materials, including facts, opinions, reasoning, and examples, although often difficult to combine, adds interest to an oration. A right combination of elements results in an attractive and interesting as well as instructive utterance to which an audience likes to listen. Facts are the

foundation upon which an oration is built - although often students have the erroneous opinion that they are confined only to debate. Variety of expression, such as that gained by the use of different forms of sentence structure, gives power and beauty to an oration.

4. How to develop imagery.

Imagery is an essential phase of a well written oration, for its appeal to sight, as well as the other senses, helps the listener to take an active part with the speaker. The analogies, contrasts, comparisons, and descriptions should be graphic so that they come vividly within the experience of the hearers in the quickest possible time. Practical suggestions frequently will make positive audience appeal. An implied comparison, for instance, allows the audience the freedom of supplying their own background. Pictures formed constantly in the mind of the audience intensify the speaker-audience relationship throughout the entire speech.

5. How to secure good diction.

The choice of words must be the best that the student is able to use, for in no other type of prose writing is a more polished, finished style needed. All of the rhetorical devices which the writer has learned in composition classes can be applied to an oration. Short meaningful words in brief sentences, on the whole, are preferable to long, involved ones which may confuse an audience later when content is given orally. The way to test the diction in an oration is reading it aloud. Occasional figures of speech which help to develop imagery, as well as give variety to style, are appropriate, although they should never be added merely for decoration. As a general rule, the third person is preferred in writing this type of speech.

b. Method.

Many teachers advocate extensive reading and a study of good models in preparation for an original oration. They further require that some class time be given to the problems of presentation. An oration modeled on the speech of some famous orator may be ill-adapted to a modern audience hearing the subject matter under circumstances not present at the time of the original speech. How best to prepare a student for audience motivation is of chief concern to the teacher and pupil. Another problem of method is keeping interest in a class which is listening to formal orations of ten to fifteen minutes in length. Whatever method is used to teach the principles of the oration to pupils is to be guided by the consideration of their age and experience. The classical sources should be related to topics treated in a textbook.

1. How to secure proportion in writing.

Authorities on oratorical structure are generally agreed that a problem and a solution are the basis of a good oration. A central theme followed by a single definite solution is better as the nucleus of a well constructed oration than several minor problems with one solution, or one problem with several solutions. The larger proportion of subject matter should be used to develop the issues. Yet the emotional climax, an important part of a well written oration, should not be overlooked by the coach. The climax should be powerful and brief or an anti-climax may result.

2. How to relate parts.

An orator has to be trained to keep in mind the purpose, proportion, and relationship of each part of the complete oration--introduction, body, and conclusion. If the introduction is too long, a sense of proportion at the beginning is lost; if the conclusion is too long, the oration will drag after the climax is reached. If the three parts are kept in mind and good transitions are used to connect them into a completed whole, smoothness of delivery will result. Choppy delivery is frequently due, not so much to the structure of the individual sentences, as to the lack of adequate connections between them. Between the three major divisions of the entire oration, transitions are used.

3. How to begin.

A strong, compact, gripping opening which will attract the attention of the audience quickly is an advantage in oratory. Since interest of the hearers must be held from the beginning to the end, the teacher should insist that the pupils learn to use an attractive opening sentence in their orations. The many ways of introducing subject matter and getting a hold upon the audience should be well studied.

4. How to develop the theme.

The structure of an oration should be so clear that it can be easily followed by the audience. If the composition is carefully written paragraph by paragraph until the emotional climax is obtained, the theme will be well-developed.

5. How to conclude.

A brief summary and emotional appeal end the oration. Finality should be sensed by the audience so that the closing is not too abrupt. There are some seven or eight standard ways of closing a speech. These means should be taught to the high school pupils.

Techniques of Extracurricular Activities

Much that has been said in Chapter VI concerning the organization of extracurricular activities can be read with advantage in connection with the extra-class interests in oratory. Although the formal oration may not have the emphasis in the classroom that it had in former years, oratorical contests are still a popular forensic form in most high schools. A few suggestions that are specific for this type of activity are now offered for the guidance of the cadet teacher.

a. Stimulate interest in competition.

With an adolescent group, it is advisable to put an extracurricular activity upon a competitive basis with prizes. An appeal for school representation in forensic competition should be made as attractive as in sports. If more high school administrators gave intellectual competition more time and effort, more orators could be encouraged to enter contests.

b. Selection of a contest subject.

The first problem which confronts the student is the selection of an adequate subject for oratorical competition. If a memorized oration is to be chosen, one which the audience does not know is preferable. A student should spend time finding

a suitable selection for a contest, since a judge generally pays closer attention to a vigorous, stirring, up-to-date problem which affects him directly than a hackneyed selection, literary as it may be. The number of times the judge has had to listen to the same oration affects his interest in it, particularly an old selection repeated on the program.

c. Selecting a contestant.

Since oratory requires more poise, power, and variety than any other form of speaking, the orator should be selected who is sincerely interested in his subject and who has demonstrated his ability in competition. He needs power in reserve and should be capable of sustaining audience interest to the conclusion. Judges should not select an orator who is powerful in the introduction, but gradually weakens toward the end of his speech. They and the instructor should also consider the characteristics of a good contestant as previously mentioned in Chapter VI.

d. Judging oratory.

This matter of judging speech contests has been treated also in Chapter VI. It is sufficient here to say that rating this particular activity is often difficult for the inexperienced speech teacher if he does not use a scale. Different judges consider different phases upon which to base a decision. Because of the nature of oratorical contest, two primary factors, composition and delivery, are always considered in original work, while delivery is the primary factor in the memorized oration. [See appendix for a judging scale.]

CLASS DISCUSSION

1. Contrast the specific objectives of extempore speaking and oratory.
2. Set up a sample card appropriate for high school use in note-taking in research.
3. Compile a list of magazines from your school library which would be appropriate for extempore contest work.
4. Compile a Judge's Sheet to be used in evaluating extempore speaking.
5. Analyze a modern oration, particularly for emphasis, proportion, climax, and variety of content.
6. Hand in a list of ten appropriate subjects for a high school oration.
7. Analyze a paragraph from a newspaper: Underline facts, once; opinions, twice; reasoning, three times; examples, four times.
8. Study an oration from the standpoint of diction.
9. Discuss specific methods of arousing interest in oratorical competition used in a high school.
10. Compile a rating sheet for judging oratory.
11. Prepare a lesson with the aim of teaching outlining. Treat of the common errors in outlining.
12. Some professors hold that extemporaneous speaking should precede memoriter presentation. Discuss this view.
13. Does training in oratory create a formal style of speaking?
14. Compare problems in memoriter presentation with those in reading from manuscript.
15. Prepare a paper on the problems of motivating an extempore speech.
16. Put the content of a speech outline in "Palm Notes."
17. Build a short extempore speech on a quotation.
18. Contrast an essay and an oration.
19. Compare a short story with a short oration.

20. Contrast modern theory of rhetoric with that of any of the older writers.
21. Compile a brief syllabus for a speech course to follow the fundamental course.
22. Submit five satisfactory ways of opening and closing a speech.
23. Discuss the National Forensic League list of criteria for memorized and original oratory, Cf. The Rostrum, p. 18 March, 1936.
24. Bring to class examples of good transitions for extempore speaking.
25. Contrast two textbooks in their approach to the problems of extempore speaking.
26. Are you acquainted with workbooks in the speech field? Report on one of your own choice.
27. What type of subjects do you think should be used in the extempore speech class?
28. Demonstrate your ability to use the card index system of a library.
29. Class discussion of the qualities of an orator. Cf. Shurter, E. D., The Rhetoric of Oratory, Chap. I.
30. What rhetorical content do you expect to cover in the speech classes in your high school?

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CHAPTER IX

To judge an affair, one must hear two sides.-- FRENCH PROVERB

DISCUSSION AND PARLIAMENTARY LAW

SPECIFIC OBJECTIVES OF DISCUSSION

Forms of Discussion Distinguished

- a. Personal Advantages of Both Kinds
- b. Specific Advantages of Informal Discussion
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PARLIAMENTARY LAW

Specific Objectives

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 - 2. An application for membership blank
 - 3. A constitution
 - 4. A set of resolutions
 - 5. A proxy note
 - 6. Purpose of a motion
 - 7. The types of motions
 - 8. The wording of most common examples of each type
 - 9. Order of business
 - 10. Rights and duties of officers
 - 11. Common methods of voting
 - 12. Election of officers
- c. Extracurricular Organization

SPECIFIC OBJECTIVES OF DISCUSSION

The purpose of discussion in the high school is to train future citizens by means of free expression of opinions to accept the personal responsibility necessary in a democracy. Such an endeavor is not an educational frill, for the time spent on it whether curricular or not is worth while, to the student, the school, and the state itself.

Forms of Discussion Distinguished

Discussion, the kind of speaking midway between conversation and formal speech making, consists of a number of different forms. In modern speech training, it is commonly divided into two types: (1) informal discussion, including the forum, symposium, panel, round table, committee, and conference and (2) formal discussion, in the form of debate.

Informal discussion and debate differ in specific objectives as well as procedure. In the various forms of informal discussion, a large number of views are explained and a conclusion drawn from the entire judgment of the group, while in debate two sides of a proposition are upheld. In discussion, a speaker searches for truth and the best possible solution for a problem. In debate he endeavors to convince others of the truth of a proposition, as well as to analyze and accept

the best solution to be found. Both forms give excellent speech training if well supervised. The techniques used in conducting both kinds of discussions although different are not antagonistic.

a. Personal advantages of both kinds.

The debate coach should stress the view that the ability to meet all unexpected situations with poise results from practice in discussion. Even in one year the development and self-assurance of a student as a member of a discussion group or debate squad will be obvious. Confidence is a prerequisite to successful speaking and in discussion the pupil learns the important lesson of thinking before he speaks and of enjoying rather than fearing a speech situation. Yet the real dividends may not become evident until later when the speaker becomes a lawyer, teacher, politician, clergyman, or other leader. Nevertheless they will come to the speaker who learns to analyze and defend a proposition.

b. Specific advantages of informal discussion.

Informal discussion has both personal and social advantages for a participant. The speaker realizes that he must have something to say and that he need not be afraid to say it. He understands that he must present his thoughts concisely, accurately, and enthusiastically to a real audience in a life situation. In an informal discussion, he finds an advantage in taking an active part; he observes that silent members contribute little to the final solution of any problem. He learns to listen attentively at all times, to limit discussion to the problem at hand, to have his ideas criticized and to accept sensibly criticism concerning them, to express that to which he is opposed as well as favorable, to analyze a problem discriminately, to evaluate what he has read and heard so that it can be discussed publicly later, and to develop his feelings as well as to cultivate a tolerant attitude.

Well managed informal discussion has many social advantages. It teaches speakers to cooperate with others, and to formulate a course of action based upon the accumulated judgment of the entire group rather than upon a pet opinion or interest of an individual member. Discussion trains pupils to weigh opinions rather than to form hasty judgments which they often tenaciously try to uphold. It teaches them that the other member may be right and an individual speaker, wrong. In discussion a student finds that it is no disgrace for him to admit that he is wrong, or to modify or even retract his statements. A knowledge of the procedure in discussion - how to organize a panel, how to get practice in an actual co-operative thinking project, how to analyze both sides of a problem, how to learn to share experiences and views, how to understand himself as well as others - educates an adolescent in social behavior and fits him to participate later in the civic affairs of his locality or country.

c. Specific advantages of debate.

This procedure trains speakers not only to think, but to think quickly. The ability not only to find, but to separate, evaluate, contrast, compare, reject, and finally organize data which has been gathered for presentation to a listener is a worth-while activity. Open-mindedness results from debate training. The appreciation that after research two sides to a problem can be defended helps a debater view both sides of a question. He is more hesitant about taking a positive stand after a short period of debate training. Respect for the other fellow's opinion which results from an experience of this kind is carried from the debate platform into life. Debate does not always imply argument with another; it is just as significant to learn how to argue logically with ones-self, a value of training in debate which is seldom considered.

d. Common objections to debate.

A debate coach should be prepared to answer opponents of debate who contend that it has disadvantages. They usually relate them to six factors: (1) number of participants too small; (2) tournaments have little social value; (3) coach does the work; (4) content of little value; (5) debate encourages faulty speech delivery; (6) extrinsic considerations.

1. Number of participants.

Some educators feel that the number of students who receive the benefits of a debate coach's time is too small; consequently they say that the activity is neither democratic nor permanently worthwhile. This criticism is less effective if three rather than two-man teams are used, and if the experimentation of different styles of debate procedure, particularly informal debating, is undertaken, and if the season's schedule is planned so that more students will be able to take advantage of intra-mural debating.

2. Tournaments have little social value.

That the present method of conducting tournaments gives the participants little audience training even though a large number of debates are held is also given as a general criticism. By creating a genuine interest in the activity throughout the year, by assigning reports on debates held at the high school, by a few trips to neighboring schools during the season, by doing excellent debate work which would be enjoyed and appreciated by a real audience away from school, this objection can be minimized.

3. Coach does the work.

It is the fault of either the individual coach or the administration if too much emphasis is placed upon winning teams. Intra-mural debating instead of too much inter-school competition would help to solve the problem of over-emphasis. The coach himself must be the first to dispel the notion that a knowledge of a few principles plus much debate coaching produces an experienced debater. Debaters are not born, they are made - made by means of much hard work on their part only.

The coach is primarily interested in debate as an educational activity. Occasionally, the educational objectives are lost sight of in an effort to win, but when winning becomes the criterion of the educational worth of debating, or when too much emphasis is placed upon it, then it is true that debate is not a worthwhile extra-class speech activity. Indeed, if debate is used primarily for exhibition rather than an educational procedure, it defeats its own purpose. If the purpose for which debating is held is made clear to all concerned, the educational values will be derived from this more formal type of discussion.

4. The content in debate work is of little value.

The point that the subjects chosen for debate are too far removed from the experience and interest of the debaters is frequently established as a criticism of the debate activity itself. Certainly it would be better to choose more appropriate propositions than on this account forfeit the advantages of the activity. The selection of an adequate subject suitable to a high school pupil, a fair proposition which does not favor unduly either team, is the obligation of the administration. If it fails in its obligations, it is not a fault to be attributed to the speech activity itself.

5. Debate encourages faulty speech delivery.

An objection to debate is that superficial, overbearing, insincere, yet glib speakers, are being trained. This is a valid objection if the coach allows pupils to memorize or read their speeches, to stress debating techniques, to lose their respect for truth, to parrot opinion without any value of its worth, to evade issues, to become overbearing with opponents -- in general to make debate an end in itself instead of a sound means to speech training.

The abuse of supplementary aids, such as the dependency upon cards, at times is cited as poor training in speech. The criticism does not relate to a few systematized notes or visual aids, but to over use of reference cards. When visual aids -- charts, diagram, and the like are properly employed, debate training becomes more effective. Debaters can be taught to question and analyze visual material carefully, to find the glaring inconsistencies, substitutions, or omissions which they often contain, and to have no fear of this formidable appearance of an opponent's illustrative material. The student will find it to his advantage to learn how to keep his eyes on the audience while pointing out detail in a chart, to explain in proper sequence the content of a visual aid, to use effective gestures, not mannerisms such as toying with a chart or covering its detail, and to display visual aids only while they are serviceable as illustration. To employ visual aids effectively, a student must have practice in their use.

6. Extrinsic considerations.

Some of the objectional features of debate are not inherent in the activity. These factors, for example, the lack of appreciation of the value of the activity by members of the faculty outside of the speech department, or the lack of a sufficient budget to run a debate activity effectively, or the inability to secure audiences, or a satisfactory judge for a sufficient number of debates should not be credited as intrinsic weaknesses against the activity itself. Often debate activity in a high school gains a poor reputation from some circumstance while the good inherent in the activity is forgotten. The prospective teacher of debate would do well to become acquainted with the similar objections against his activity in the high schools of his particular area.

Techniques of Classroom Teaching

The subject matter relates to (a) content; and (b) method:

a. Content.

The following points are considered under content: careful planning of informal discussion; planning the tentative year's schedule in debate; planning a practice debate schedule; planning to hold interest in debate; planning for try-outs; adequate subject matter in informal discussion; training in note taking for discussion; training in finding material for debate; different kinds of material used in debate; various forms of informal discussions distinguished; modern trends in debate training; the importance of a proper attitude; and relation of debate to living.

1. Careful planning of informal discussion.

Informal discussion requires as much organization and planning as debate if all types of students are to receive its benefits; if different points of view are to be represented; if the discussion is to be correlated with the student's other school work; if it is not to interfere with other school activities; if

adolescents are to be taught to organize and conduct an impersonal discussion with others of their own age; if it does not have too much teacher domination; and if it is to achieve the primary purpose for which it is held in high school-- to improve both thinking and speaking.

2. Planning the tentative year's schedule in debate.

The duties of a high school debate coach vary from planning the season's work to chaperoning a team at a tournament. Although duties may be quite different in separate localities, the inexperienced coach will find the following suggestions valuable: that planning early in the year is necessary; that the season's work should be organized to give the students as much of the work to do as possible; that one person should be made responsible for each meeting with help distributed for the different aspects of the activity such as administration, publicity, finance, social, chairmen, time keepers, and judges; that carbons of all correspondence should be kept by the director when the responsibility for the activity is divided; that the director decides the number to be selected for the squad; and that the director constantly keeps alert for potential debaters.

3. Planning a practice debate schedule.

A regular schedule of practice debates within the squad during the year can be planned to advantage. Suggestions to improve this schedule follow: (a) secure variety and interest by changing the set procedure followed in weekly practice meetings; (b) schedule practice on both sides of the question in order to strengthen the case before a public meeting is held; (c) present to the debate squad as many arguments as possible so that their appearance in debate later will not be a surprise to the debaters; (d) give advice to each team in practice, since neither is likely to debate the other in public; (e) remember that all members represent the same squad, coach, and school; (f) discuss the entire case with all members of the debate squad whether they are debating or not; (g) explain good work done as well as weak points in order to give pupils a sense of values.

4. Planning to hold interest in debate.

Keeping as well as creating interest in debate is important in practice. To accomplish this: (a) call upon students prepared on one side to take the opposite unexpectedly; (b) change the members of the teams frequently so that experience working with a larger number of people is received; (c) use a slogan which develops during study of the question; (d) compliment occasionally, so that tangible recognition can be given; (e) combine an old and new debater on a team to the advantage of both participants.

5. Planning for try-outs.

Try-outs should be carefully organized. It is advisable to select all members of a squad by this fair method. A coach must decide whether try-outs are to be held annually, or whether once a pupil is a member of a squad, he is always a member. He himself must choose a squad or use a committee of faculty members. The try-out should be a test of both the prepared speech and the rebuttal. The coach should post the question for the try-outs which will not require too much research, a few weeks ahead so that all participants have equal time for preparation. He will make the try-outs more effective by stating the length of the speeches; by compiling a bibliography for the competitive event; by having students draw for positions; by using the same judges for both try-outs when so

many pupils enter that two contests must be held; by selecting debaters who are good thinkers, organizers, speakers, and workers; by picking potentially good debaters, for frequently an untrained, nervous student with capacity for hard work is preferable to an over-ambitious, undependable member who makes a favorable first impression.

6. Adequate subject matter in informal discussion.

Problems, ranging in difficulty from local to international scope, political, social, and economic, should be used in discussion, for they afford an opportunity to acquire a wide informational background for the student. Problems of both types, those which can be solved by a specific action or by an indefinite future procedure, should be discussed. Problems can be clarified by the informal interchange of opinions. Students are encouraged to talk them over freely and honestly and to support their arguments by as much evidence as possible. If this procedure were followed, it would help to overcome one of the chief objections to informal discussion--a waste of time on superficial problems due to lack of preparation.

7. Note-taking.

Students might well question the value of their authorities before they gather evidence. They should be encouraged to take as many notes as time will permit in order to select only the best when organizing the case, yet they should be warned to use a minimum of notes on the platform. Notes should be recorded carefully, accurately, and systematically. Note takers should write what they expect to use at the time of presentation and not trust facts or names to their memories. Notes should also be evaluated while being gathered (Textbooks on debate generally devote ample space to the methods of note-taking).

8. Training in finding material for debate.

Sources of material for speech making in general have already been discussed. All students interested in debating should become familiar with the valuable sources of debate materials generally available in libraries even of the smaller towns: [See appendix for a suggested list of debate references.]

9. Different kinds of material used in debate.

There are five kinds of materials used in debate: facts, opinion, reasoning, examples, and questions.

In training students to utilize FACTS AND STATISTICS, the teacher should be certain to consider the following questions: Is authority acceptable to audience? Are too many statistics used? Are they up-to-date? Representative? Definite? Is any outside influence interfering with the apparent trend? Have conditions changed since to alter their value? Do they point both ways? Do they cover enough cases to be reliable? Were comparisons used where known? Were round numbers used, or did the audience become lost in a maze of figures, and forget what they are to prove? The hearer grasps round numbers, percentages, and comparative figures, especially within the range of his experience, quickly. With long lists such as 215,416,519 the hearer remembers the 19, or perhaps the 519, but does not hear the number of millions which is important. Are facts and opinions distinguished? Are the sources of facts checked carefully?

In training pupils in the use of OPINIONS, the teacher should include the following considerations: (a) if quotations are used, they should be copied

exactly; (b) a thread of statements either by a writer or the debater does not prove a point; (c) authorities should be tested carefully; (d) notice whether an authority in one field is made an authority in other; (e) remember that authorities may disagree, but they give reasons for their views.

REASONING is an important factor in debate: A coach will observe that his students avoid (a) sweeping generalizations instead of sound reasoning, commonly heard on a debate platform; (b) giving facts without drawing conclusions from them; (c) justifying the logic of a case without studying that of the opposition; (d) argument that does not advance the proposition.

EXAMPLES are a valuable type of material. They illustrate the main points or sub-heads of a proposition; they motivate an audience to accent a viewpoint; they may create imagery and make an argument clearly perceived. Some coaches do not insist upon enough apt illustration in debate speeches.

Students should be taught not only how to use QUESTIONS to advantage in a debate, but how to defend themselves against the methods of opponents who seek by their use to waste time or to force a defence. Debaters should learn to think before they answer any question, but they cannot ignore every question. Let them point out to the audience when they can the irrelevant questions of their opponents. By taking time to answer a question in detail, a debater admits its importance. Students should be advised not to ask too many questions.

10. Different forms of informal discussion distinguished.

Every prospective speech teacher should be familiar with the distinguishing characteristics of at least the most common forms including a FORUM, PANEL, SYMPOSIUM, ROUND TABLE, COMMITTEE, and CONFERENCE.

A FORUM consists of a small number of speakers, generally not more than two or three, with the audience also participating. A forum is held at an assigned place. Each participant is allowed previous study, but his speech is held to time limits. People are generally challenged by the problem discussed so that active audience participation results. A high school fifty minute class period is ample time for this satisfactory type of discussion.

The open-forum, another variation of discussion, is conducted by a chairman who calls the meeting to order and, after naming the subject under discussion, calls upon the audience for different viewpoints and reactions.

A PANEL is composed of a larger number of members than a forum, usually between four and eight, selected generally because of their known beliefs on the subject at hand. No formal speeches are prepared, although short tentative discussion outlines are generally used. During the opening session in which the members participate, they sit in a semicircle facing the audience, in order to talk to both members and audience, although apparently only to the panel. Members are interested and active even though silently participating, for listening is an important part of the procedure. After an allotted period, about two-thirds of the time, the audience enters the discussion with comments, questions, and added information. If a panel is conducted in a business like manner, sincere constructive co-operative thinking will result. In choosing members, it is advisable to select those of similar rank so that the contributions will be of approximately the same value.

The chairman of a panel should be trained to assume his responsibility, for the success of this type depends largely upon him. A tentative outline of the

entire procedure should be prepared by the chairman and given to each member before the meeting. A high school chairman and members may rehearse the proceedings in order to avoid duplication of material before a public audience or radio. The chairman announces the topic and procedure so that the audience knows that it will participate at the close of the meeting. As in a forum, the chairman encourages, stimulates, and directs discussion and summarizes the conclusions at the end.

The chairman may interrupt, if necessary, at any time in order to keep the discussion progressing satisfactorily. He conducts the audience discussion, distributing opportunities to speak to all, and sees that the meeting is business-like. If any in the audience wishes, he may question any member of the panel. If no particular person is specified, the chairman determines the member to answer.

The chairman has numerous other details for which he is responsible: he should require all speakers to talk loudly enough so that the audience can hear them; he should be fair to all members present; set and keep the time limits; he must be firm at times in order to control the situation and to follow parliamentary rules; he should review the progress of the meeting and conclude the meeting with a statement of the majority opinion.

In a SYMPOSIUM a smaller number than a panel is selected to present independent expert opinion or research on a special phase of a general subject prepared carefully in advance of the meeting. Each speaker presents his own approach, so different points of view on the same subject generally result. A second speech of three or four minutes may be allowed after the audience participation, as in a forum. Variety is secured by limited audience discussion after each speech instead of at the close. Speakers may be questioned by other speakers. Although there are variations of procedure used in different places, as a rule, each speaker gives only one main talk with definite time limits placed upon it. There is more formality than in other forms of discussion. The chairman may question the audience after the symposium, and he closes the meeting with a complete summary.

A ROUND TABLE discussion is one in which the presiding officer leads the discussion with the members rising at their own discretion. Although there is less formality in this type of discussion, the chairman should control the procedures and situations in order to further the purpose of the meeting.

A COMMITTEE gathering uses an informal method of discussion whether it consists of a small selected group or the organization participating as a committee of the whole. The expression of the entire group is heard before a final vote, which records the opinion of the assembly, is taken. Representatives of both sides of a problem should be placed on a committee so that the final report will be generally accepted. The advantages and duties of committees will be found in textbooks on parliamentary law and should be explained by the teacher to the students.

A CONFERENCE consists of a series of connected meetings on different phases of the same general subject, and is attended by a small group of people with definite interest in and knowledge of a subject. The meetings are held to exchange views, to formulate a common plan or policy for the group as a whole, and to devise policies. Although each member may contribute little to the general fund of knowledge obtained, the entire accumulation of these bits is like a mosaic which, when finished, forms a complete picture. The success or failure of a conference depends upon whether or not the fundamental agreement is reached

at its close. A tactful chairman who handles with respect all divergent groups is essential to this particular form of discussion.

11. Modern trends in debate training.

This textbook does not repeat the information that the pupil has already learned regarding the wording of the proposition, issues, and analysis of the case. The problem will be discussed from the viewpoint of the debate coach who trains students in the art of debate. He considers such matters as the following: (1) the experimentation on different styles and types of debating - the heckling type, the Oregon Plan, the audience participation type, the so-called split-team debate, the popular non-decision debate, the time-limited type, the off-campus debate before a woman's club luncheon or some other meeting, and the jury type; (2) the tendency on the part of some schools to replace the conventional type of debate by discussion groups of one kind or another; (3) popularity of debate clinics and non-decision tournaments; (4) change in the wording of the propositions to make it easier for high school debaters to agree on terms; (5) the variety of voting methods such as the single critic judge, student judging, coach judging in tournaments, group of judges, and audience decisions of one kind or another; (6) the steady increase of the number of students receiving the benefit of debate each year - training which is so vital in our democracy; (7) popularity of radio debating; (8) interest and encouragement by national debate fraternities; (9) better organization of forensics as a whole, both local and national.

12. The importance of a proper attitude.

To instil the right attitude toward debate as a speech activity at the beginning of the season is necessary, for the attitude held by the coach is reflected in the debaters. The responsibility of looking at the activity in a broad, fair-minded way, of getting a sense of values regarding the merits of the work, of setting the standards of techniques as well as intellectual honesty--these belong to the director who must show pupils that to belong to a debate group is a privilege and an honor. The reason for activity being included in secondary education should not be overlooked in explaining the importance of debate to pupils, for this consideration, to a large extent, determines procedures and results.

13. Relation of debate to living.

The right attitude toward this activity can also be secured by an explanation of the relation of debate to life. Rules, techniques, terminology, formalities, and procedures necessary in academic training to save time and to make it systematic, orderly, and parallel throughout the country are not the objectives of debate. If students can appreciate that they are in constant debate, they will get a sense of values regarding the entire activity.

b. Method.

We have considered under the techniques of classroom teaching, some thirteen important points regarding the content of discussion. There now remains the problem of method which will be discussed from the viewpoint of the teacher of discussion in relation to training high school students in the various techniques belonging to the subject matter. These include various points of training - the leader and the members in informal discussion, reading for debate, organizing its material, the constructive case, rebuttal, and delivery peculiar to it.

1. Point of view regarding discussion.

If worthwhile results are to be achieved in this face-to-face speech relationship, a clear knowledge of the purpose, procedure, and results to be obtained should be made clear to the class. The teacher should explain that the spirit in which discussion is held is important, and that the individual has an obligation to the group so that it can arrive at a fair consensus of opinion. A student should know his duties as either a member or a leader. He should understand his own weakness as well as strength, and analyze his own prejudices whether they be racial, religious, social, or political.

2. Training the leader in informal discussion.

The value of discussion depends to a large extent upon the leader. He has to be trained to decide who is to talk, when, how long, and upon what. It is the chairman who begins and directs the discussion, evaluates and unifies the contributions given by the various members, examines the solutions offered, draws the group conclusion and suggests the final solution or remedy of this co-operative enterprise. He has to cultivate a sense of humor, patience, and emotional control which are necessary attributes of any successful leader. He can be taught how to meet and greet graciously the members and audience; how to open and close the meeting on time; how to introduce the subject to the group; how to deal with any emergency which may arise without too strong an emotional reaction; how to deal tactfully with all kinds of personalities in the group; how to stimulate contributions from as many members as possible; and how to apply his knowledge of parliamentary procedure; how to talk distinctly so that all members can hear; how to keep the discussion moving smoothly (which can be done by occasionally summarizing the content for transition); and how to get variety in discussion.

3. Training the members in informal discussion.

Training a pupil to be a good member of an organization as well as a leader can be done if duties are distributed daily. A leader at one meeting becomes a member at the next. An average member has to be taught how to follow the directions of the chairman; how to respect the rights and privileges of others; how to keep quiet so that he does not monopolize the procedure; how to organize material in his own mind before expressing it; how to give only one point at a time; how to state in concise English the view he holds; how to advance the discussion intelligently; how to test the reasoning and weigh the opinions of other members; how to alter or even discard a personal opinion if found to be at fault; how to volunteer information; how to reveal fallacious reasoning tactfully; and finally, how to be courteous though aroused over the problem being discussed.

4. Training in reading for debate.

A debate coach will find that better work will result if a few suggestions applicable to research are stressed. Students will find reading is necessary in order to gather proof; that purposeful reading is an important step in debate; that reading from the general to the specific is generally done; that a reader weighs material, correlates content, and checks sources while reading; and that material on both sides of the subject should be analyzed, regardless of side to be upheld; that reading does not replace original thinking on the question; and that discussion of content read is advisable.

5. Training in organizing material for debate.

A teacher can save time and energy of students by assisting them in organizing the material which they have collected for the debate. Because content is of little value unless accessible, a card file can be suggested. The usual headings for divisions in the case include: (1) origin; (2) definitions; (3) background; (4) existing evils; (5) plan suggested; (6) alternative plans; (7) analogous cases; (8) direct quotations; and (9) refutation.

The coach should also assist the debater to relate the evidence gathered to the proposition and to keep this relationship constantly in his mind so that later he can present the same relationship to his audience.

Briefing often creates a number of problems for the inexperienced coach. He must know not only how to brief a proposition himself but how to explain it to his pupils. He should make the point particularly clear that a difference exists between a brief and an outline. Textbooks on the subject of debate and argumentation should be well studied for the section on briefing and its relation to discussion.

6. Training for the constructive case.

A few suggestions such as the following will help debaters learn how to organize a constructive case: (1) Anticipate the opponent's arguments before they are actually presented. (2) Remember that debate makes an emotional as well as an intellectual appeal. (3) Know the entire case as well as your own part in it. (4) Appreciate team-work as essential in debate as in athletic competition.

The development of the constructive case can often be simplified. A good plan for the coach is to write the proposition on the board, dividing it by short vertical lines into its thought units which the students then have to define. Frequently, this division into the various parts suggests an entirely different interpretation when the proposition is analyzed. Students should be encouraged to consult specialized fields for definitions, such as a legal dictionary for a law term, or a medical one for medical term, rather than refer to the general dictionary.

Another way to develop the case is to have students bring in a list of fifty reactions regarding it, such as people affected, places influenced, and any other phases, associations, or connections. This apparently jumbled mass of material is valuable, for it gives a breadth of view regarding the question which students would not otherwise realize for some time. It can form the basis of discussion before much research is done. The coach will find that the evaluation of the material begins as soon as it is discussed. The most valuable part of this first study, however, is that from it the issues are developed, a much better procedure than for debaters to select the issues first, as is sometimes done, and then look up proof for them. All affirmative and negative arguments can then be separated so that the different sides of the proposition can be sensed.

7. Training in rebuttal.

Planning on the teacher's part is just as essential for rebuttal as for the constructive case. Rebuttal should be as well organized as possible both as to order and value of material. A general attack on main points as well as specific attacks on minor points can be planned. Students should be trained to

refute only what is necessary to prove the case. Emphasis as well as order of points should also be watched. Time is an important factor in planning a rebuttal.

Debaters should be taught to keep the purpose of rebuttal in mind; to remember that it is constructive as well as destructive; to defend their own case as well as to attack the opponent; to strike at the main issues so that opponents answer or admit all of them; to point out lack of sufficient or satisfactory proof; to look for arguments which opponents ignore; to prepare for attacks before they are launched; to delay immediate action by promising to answer questions later; to finish an argument once begun; to deny main points by showing that sub-points do not prove them; to waste no time on details; to re-emphasize their own constructive arguments; to test amount, kind, and use of evidence; to pay close attention during constructive case; to withhold evidence which may prove more effective toward the end; to clinch points for the benefit of the audience; and to end with a well planned summary.

The coach should explain the audience factor in rebuttal which influences a group as well as the constructive case. For example, if a picture is drawn for the audience, a debater can show how by extending it still further, a different conclusion may be reached. The emotional reaction upon an audience, as well as the intellectual, should also be explained to the debaters. One of the most significant suggestion regarding rebuttal which can be given a debater is that he should leave a favorable impression of his case on the mind of the audience before he leaves the floor.

8. Training in delivery peculiar to debate.

Training in delivery in debate concerns four integral parts of the process: **THE SPEAKER, THE OPPONENTS, THE AUDIENCE, and THE SUBJECT MATTER.**

THE SPEAKER is the first factor to be stressed in training. The same rules for successful speech making treated in previous chapters apply to debaters, although some of them seem to consider debaters as beyond the laws of good speech-making. In particular, the debater needs a simple vocabulary which eliminates technical terminology. He speaks from the outline which he adapts to the opposition as he progresses. He must aim to be original, for an audience finds it difficult to listen to stock material. He neither takes advantage nor asks any favors or concessions. He keeps in mind his purpose for being on the platform and does not quibble or evade the clash.

THE OPPONENTS are the next consideration in training. The debate coach will find that inexperienced debaters become so very much interested in the development of their own case that often they do not pay sufficient attention to the opposition before or at the time of the debate. They can be trained to be courteous to opponents at all times, yet, when necessary, weaken the opponent's prestige, and do this fairly.

THE AUDIENCE is not to be forgotten in debate-training. Audience psychology is so important to a debater that he must learn to keep the listener always in mind. The debate coach need not present ideas of persuasion from psychological treatises to high school students, but he can communicate sound principles of audience motivation to them, and give them ample illustration from current speeches, advertising matter, and radio announcements.

THE SUBJECT-MATTER is the fourth factor in training debaters. Coaches will find that inexperienced debaters can learn to use subject-matter wisely. Among

the many cautions to be given are the following: Let them keep to vital issues and make the relation of an argument to the entire case clear. Further do not let them use detailed statistics or lengthy quotations in place of proof; or quote too many authorities as substitutes for their own thinking. They might be taught to repeat main points - an effective method of impressing the audience; to use summaries at the end of each talk as well as a balanced summary at the end of the debate; to omit page references unless questioned; to broaden interpretation where possible instead of basing the case on a technicality or narrow interpretation; and to remember that the three Greek rhetorical principles apply in debate as well as any other form of speaking.

Techniques and Principles of Extracurricular Activity

Under this subject-matter are included the following: (a) scope of activities; (b) trained coaches needed; (c) different methods of judging; (d) serving as critic judge; (e) ballots used in judging.

a. Scope of activities.

Informal discussion contests of various kinds either supplement or substitute debate in many high schools. The purpose and subsequent training in the two types of competition differ, each with its advantages and limitations. They give different experience and are best suited to specific situations where each kind of training is needed. A student would benefit by both types at different stages in his speech training. Where possible, the informal would precede the formal for gradual speech development.

b. Experienced coaches of debate needed.

For either kind of discussion a trained director is needed. Even the great football stars have not made good athletic coaches, because they did not know how to teach. It is one thing to do and another thing to explain how to do. A teacher of some high school subject may have been on the debate team when he was in college; yet this fact does not give assurance that he will make a good debate coach. Few schools today can afford to train teachers at the expense of the students. Teachers are expected to have principles and methods of the subject-matter in colleges and ample practice in teaching before they apply for a position. In debate the instructor who knows his subject-matter and the procedures of instruction will usually succeed.

c. Some suggestions as to coaching.

In view of the fact that a common mistake in coaching relates to the failure to distinguish between the procedures required for the affirmative and for the negative teams, a few suggestions are herein offered:

1. Coaching affirmative teams.

The affirmative team should decide, under supervision, what type of case it is to use. It should remember that people do not like to be shocked into a radical change, for their first reaction is invariably to oppose it. If an apparently radical change has to be proposed, more historical background should be placed in the introduction in order to show the audience that the proposal is not nearly so radical as it first appears. Occasionally, an unexpected interpretation is effective; however, one which the listeners will accept as reasonable and honest should be proposed. Since the burden is on the affirmative, it should be advised to know the prevailing opinion and attitude toward the question in order

to influence the audience to accept it. Affirmative debaters should be warned not to use too many main points, for a few strongly supported with proof are more damaging. Order and emphasis are both important factors in presentation - a point frequently overlooked by an inexperienced coach. The "burden of proving" should be impressed upon every debater. The affirmative should be cautioned not to assume more burden than is necessary for them. An old rule, but a good one for a team to remember, is that every affirmative team should answer three questions: What? Why? How?

After the first affirmative presents his case, the other debaters adapt and adjust their materials to the opposition. That debating is horizontal instead of vertical speech making can be explained by the coach. The issues should be made to stand out clearly throughout the entire debate. The affirmative should be warned not to be put on the defensive; it is to be ready for the attack from the start. The students should be trained not to give too early all details of the plan they propose, otherwise the opposition will have too long a time to prepare answers; nevertheless, it is not advisable to withhold the details too long from the opposition or the audience may feel that an unfair advantage is being taken.

2. Coaching negative teams.

Many debaters have the erroneous opinion that anyone can debate the negative side without preparation. It is true that the negative has a choice of cases, but any case requires planning for worth-while results. The different types of cases have certain advantages and disadvantages which should be weighed before a definite case is chosen. Although the negative answers the affirmative case, debaters should be taught to hold to their own contentions. The audience likes to hear a constructive rather than a purely destructive negative; it prefers to have the negative team stand for something. A keen-minded negative team makes the affirmative answer the three questions previously suggested: Why? What? How? If only the first two questions are answered, then the affirmative is advocating a theory, but it is not telling how a plan should work, and an audience is generally interested in the practical side of any problem.

3. Coaching the individual speakers.

The coach may have to impress debaters with the importance of the first affirmative speech from the standpoint of both contestants and audience. This introductory talk should gain the attention of the audience, arouse its interest in the subject discussed, supply it with the necessary information; for by it debaters interpret the proposition and outline the case. The same general rules which are given in a speech class for an introduction apply in debate. They are not to be forgotten if the debater, who may give excellent speeches in class, forgets his audience when introducing the subject-matter of a debate.

The significance of a first negative speaker is not to be forgotten by a coach. The first negative is an intelligent, dynamic speaker who arouses the audience interest in his team. In order to influence his hearers, he links his speech with the previous affirmative. Audience interest must be secured especially when the first affirmative speaker is impressive. This debater of the negative has to offset any bias created by the preceding speaker, and make the negative case clear to the audience.

The negative team attacks from the beginning to the end of the debate. The first speaker thoroughly analyzes the position of the affirmative and presents serious objections in order to raise doubts in the hearers' minds regarding the case. Each argument which he gives should be presented, proved, and concluded.

He must clinch the arguments after his proof with effective reiteration. When arguments are not linked closely enough to the proposition, the audience will discover the weakness of the case. The debater may know his material so well that he forgets that the audience does not associate points as quickly as he does. Since this first speaker is so very important to the success of the team, the coach should make a careful choice among his candidates to get his best first negative speaker.

The final speakers can be taught to refute the strong case of the affirmative before presenting their proof. They also have to be trained to watch time carefully so that it will be proportioned well. Often, too much time is spent by the negative in answering the opposition rather than in developing its own case. If there is sufficient time, minor points raised by the affirmative can be attacked to advantage of the negative, for such procedure weakens the confidence of the audience in the opposition.

A debater's attention has to be directed to the fact that the end of the final speech is important. The last speaker on each team should be able to see the debate as a whole as well as his own side, and each learns to summarize the entire case well with both intellectual and emotional appeal. This is an important step as far as the audience is concerned.

4. Techniques used in competition.

Various techniques used in debate should be explained by the coach to the pupils. They should know that subject-matter of the debate can be tested in various ways. He might draw attention of the debaters to misrepresentation of facts or statistics; he might train them to look for contradictions, omissions, and inconsistencies and explain them; he might point out lack of proof and warn debaters that strategy does not replace proof; he might show them an evasion of an issue, and how to dispose of strategy - perhaps by ignoring it, or answering it briefly.

Debaters should also be shown how to emphasize their own strong points; how to spend less time on the floor explaining or criticizing debate technique of the opponents; how to avoid sweeping generalizations; how to escape being led on by opponents; how to resist the impulse to tell the opponents too much, especially at the beginning of the debate; how to accept graciously what the opposition offers so that they do not become excited and nervous by an unexpected case; how to watch for false reasoning, especially dilemmas, for in many cases they are not when analyzed dilemmas at all; how to answer a dilemma as soon as possible if one does exist; how to remain calm in the face of the so-called "challenges" which often sound much worse than they are in fact.

d. Different methods of judging debates.

How debates are decided should be carefully explained to inexperienced debaters. They should understand that the single expert judge is perhaps the most satisfactory method of judging a debate although group judging is also satisfactory, but often prohibitive due to costs involved. Another method is concerned with judgment by coaches; each coach rates all speakers except those of his own team. Audience judging has proved interesting in many places, although too often some outside circumstance will affect the decision. Judging individual debaters rather than team is a modern trend which has proved satisfactory where used.

A popular fashion in debate is the non-decision type. Occasionally, this is advantageous to use but it should not be employed exclusively, for the competitive

spirit which arouses interest and results in intensive preparation by an adolescent may be eliminated. No matter what type of judging may be used, debaters should understand the decision aspect of debating. A judge's approval does not mean that the winning side is right and the other side wrong; it simply means that the winning team argued more effectively. Judging in any form is a weighing process.

e. Serving as critic judge.

A critic judge is sometimes asked to serve as chairman, time keeper, judge, and consultant. He may be asked to perform any or all of the following functions: (1) see that the debate gets started promptly; (2) keep time; (3) announce the speakers; and (4) criticize the debate, generally upon the following points: grasp of question; preliminary analysis, statement of issues and partition; argument, the validity of the inferential processes used; evidence, particularly expert testimony; organization of case, coherence; speech style, delivery, voice, gesture, posture, movement; refutation.

Critics sometimes are requested to give running comment on their debates and the plan seems to meet with favor wherever it is employed. It should not be used, however, unless both teams agree upon it before the contest. If a critic judge is asked to discuss the debate with a group, he should give as much constructive criticism as time and situation will permit, for it is by means of criticism that pupils will improve the next competition. (Review subject-matter concerning judging in chapter 6.)

f. Ballots used in debate judging.

A typical Judges' Blank may be found in The Appendix.

PARLIAMENTARY LAW

As numerous books on parliamentary law have been written, it is not the intention of the authors to repeat their content. The procedure is discussed here from the viewpoint of the speech instructor who has to teach this subject to high school students. If the real purpose of parliamentary law is made clear to students, they will appreciate the practicability of the subject-matter and desire to learn all they can about it. A knowledge of the fundamental principles upon which it is based makes them appreciate the significance of the study, particularly in a democracy. The permanent benefits to be derived from its study can be pointed out to pupils in high school. Techniques of classroom as well as extracurricular activity teaching of parliamentary law follows:

Specific Objectives of the Procedure

The specific objectives discussed in the following section deal with (1) understanding the purpose; (2) knowledge of fundamentals; and (3) permanent benefits to be derived.

a. Understanding the purpose.

High school students should be taught that parliamentary procedure is neither a bag of tricks nor a procedure so difficult that it is the weapon only for an intelligent few. It is the application of a philosophy of democratic living. They should also understand that membership in any group demands responsibilities as well as privileges. A member has to pay for the privilege of sharing the knowledge and experience of others, of expressing his own opinion, and still more important in a democracy, of opposing other viewpoints and actions.

A knowledge of Robert's Rules of Order is of chief importance to high school students. References to it can first be made indirectly, such as mention of the duties of officers, the formation of a Constitution, or the correct writing of the minutes. A discussion of the book then may follow.

b. Knowledge of fundamental principles.

The rules of parliamentary law are simply a common sense way of achieving more and better business in a minimum amount of time. There are five traditional principles upon which the procedure is based: (1) full and free discussion is advocated; (2) one subject should be completed before another is presented; (3) the will of the majority is followed while that of the minority is respected; (4) every member has the same rights; (5) business should be confined to arguments.

c. Permanent benefits derived.

The purpose of studying parliamentary law in class is to enable the student to overcome the fear of the procedure by acquiring a sufficient amount of experience with, as well as knowledge of, the ordinary business meeting which he should be able to conduct at any time or place. To be able actually to run a meeting with ease is one task; to be able to correct with certainty others who may be conducting it is another.

Techniques of Teaching

Parliamentary law is taught in some high schools directly in class while others give training in it indirectly by means of extracurricular activities, such as dramatic or society meetings. No matter in which way it is used, the purpose of parliamentary law must be made clear by the speech teacher before he analyzes the material or procedures. He should select a minimum number of essential rules necessary for the average business meeting; then later other rules may be discussed and enforced. If parliamentary procedure is thought of as a common sense procedure, it will impress pupils as a way to simplify rather than complicate business procedure.

a. Method.

The most satisfactory way for the pupils to acquire a knowledge of parliamentary procedure is for the teacher to run the speech class as an assembly; then the rules are learned easiest because they are brought into practice.

b. Minimum content in high school.

If all high school students understood the following twelve requirements, they would be sufficiently equipped with parliamentary knowledge: (a) organization of a meeting; (b) application for membership; (c) a constitution; (d) set of resolutions; (e) a proxy vote; (f) purpose of motions; (g) four common types of motions; (h) wording of most common examples of each type; (i) order of business; (j) rights and duties of individual officers; (k) common methods of voting; (l) election of officers.

1. Organization of a meeting.

The steps in organizing either a temporary or permanent meeting should be practiced by organizing both kinds of groups in class. Problems will arise as students work out their own plans for a specific society. Officers should be changed constantly to give all members an opportunity to serve in as many dif-

ferent capacities as possible. Criticisms and suggestions for organization should be welcomed. At the beginning of each meeting the material learned at the preceding meeting could be reviewed to advantage. Charts of various procedures could be posted during the practice meetings. Reference to Robert's Rules of Order is also encouraged.

The organizational meetings create unique problems such as the drafting of a constitution, election of permanent officers, etc. Every member of the class should be required to participate.

2. An application for membership blank.

An application blank sufficiently general to be used by most organizations may be found in the Appendix. Each organization has specific requirements requested of applicants which could be added to the essential information included in this blank.

3. Constitution.

A constitution for a high school club can be found in books on parliamentary law.

4. A set of resolutions.

One of the duties of members of an organization occasionally is to serve on a committee to draft a set of resolutions to be sent in the name of the organization to an individual or group upon some special occasion. A form of such a typical set of resolutions can be found in the Appendix.

5. A proxy vote.

When members of an organization are not able to attend the meeting at which voting is held, they may generally cast their vote by proxy. The common form in which the vote is cast can be found in the Proxy Vote Blank found in the Appendix.

6. The purpose of a motion.

If the significance of the motion is thoroughly understood, a nucleus of parliamentary law is gained. Each step in the disposition of this central factor can be made easy if the member knows why as well as how he should address the chair, wait for recognition, state the motion, and have the motion disposed of by the chair. The chairman will find if he appreciates the purpose of a motion, the rules for seconding the motion, opening the discussion, putting the question to a vote, and conducting the vote, that all become simple common sense procedures.

7. The types of motions.

The four common types of motions can be easily understood if the significance of their names is explained to the class. Main motion is frequently understood, in its proper relation to the others, if it is termed initial instead of main. This notion gives the implication to most students that none of the other motions can have preference over it. This single suggestion often clears the way for a better understanding of the precedence of motions. One way of teaching the relationship of the different kinds of motions is by means of diagrams so that the importance of the relative types can be remembered.

8. The wording of the most common examples of motions.

One of the problems in teaching parliamentary procedure is that of getting pupils to give the proper wording to motions. Only three words "I move that" need to be remembered, followed by the proposal advocated. If the class remembers to associate who, what, when, where, why, and how with motions, they will be worded more clearly and accurately. The chairman should also be advised to listen carefully for the answers to these six important questions when a motion is stated so that he can repeat it accurately.

The jumbled mass of motions which confuse most students can be simplified if the various motions are grouped under the few purposes for which they are presented such as: (1) to initiate business; (2) to change the original motion; (3) to dispose of a motion either definitely or indefinitely; (4) to correct the procedure; (5) to request information; (6) to close discussion or end the meeting. A chart set up according to purpose rather than precedence often clarifies the common motions under each heading for the pupils.

9. Order of business.

All who study parliamentary procedure should know the rules concerned with the order of business. Poise is secured by the student from the mere knowledge of what to do next throughout a parliamentary gathering. There are only eight steps to the process which can be put on the board and then followed in the assembly until all of its members know them by heart. All students should have sufficient practice with these rules until their fear of making an error in procedure is gone.

10. Rights and duties of officers.

If the characteristics of a person as well as the duties needed to fulfill a certain office are discussed, the duties of the office will long be remembered. By alternating the "offices" in class, each member at one time or another serves in the different capacities. One method of learning the duties of the different officers is to set up a model constitution for the class. Direct study of Robert's Rules is advocated for each officer appointed.

11. Common methods of voting.

A knowledge of the various methods of voting is essential. The value of one method over another is an important point to discuss. Occasionally, methods of voting can be taught indirectly, even when the teacher is not dealing directly with parliamentary procedure as such, by voting on the best speaker of the day, etc., in the regular class period. In fact, many phases of parliamentary procedure can be acquired indirectly to advantage so that when the procedure itself is studied, it is not all new to the student.

12. Election of officers.

Election of officers even in an informal group should be followed according to the rules of parliamentary procedure. The duties of officers as stated in the constitution of the organization should be explained as well as the reference to them in the by-laws. If the members of the class elect officers, it is better practice for the pupils than for the chairman to select all of the necessary officers.

c. Extracurricular organization.

A speech club, with its primary purpose of giving a short period, only fifteen or twenty minutes weekly, to parliamentary procedure can be formed. In fact, procedure according to H. M. Robert's Rules should be used in all high school activities such as clubs of various kinds, election of class officers or other business meetings, so that students become accustomed to parliamentary law as a regular democratic process rather than an added feature. If the parliamentary procedure is followed throughout high school, many problems of conducting a meeting will be met in one organization or another and parliamentary procedure will be learned as a matter of course.

CLASS DISCUSSION

1. Contrast two methods of discussion used in education.
2. List the duties of the chairman planning a discussion.
3. Compile a judge's sheet to be used at any debate.
4. Bring to class a newspaper editorial analyzed as to kinds of materials used.
5. Submit a list of magazines for debate references you would like the school library to contain.
6. Discuss the practical advantages of knowing parliamentary procedure.
7. Imagine yourself one of the officers of an organization. List your duties.
8. Compile a chart of motions based on purpose rather than precedence.
9. Compile a typical set of resolutions to be sent from an organization to the bereaved family of its late president. (Refer to Robert's Rules of Order for the form. See Appendix 4.)
10. Contrast advantages of debate as an elective, required course, or extra-activity.
11. Suggest specific methods of securing better debate publicity in school publications.
12. Is it advisable to mix teams in high school debate? Is a boy-girl team an advantage to both speakers and audience?
13. Look up Judge's Ballot in the textbook Modern Debate Practice, p. 331, by Willhoft.
14. Consult the four types of Judge's Score Cards listed in Oral English and Debate, Fort, L. M., p. 301.
15. Is it advisable for the high school debate coach to help with the briefs or should he let the team accept defeat without much assistance?
16. Do you agree with the list of advantages derived from debate in the Q.J.S. volume 18?
17. Hand in a list of five debate texts appropriate for high school.
18. Could the debate society be given charge of an intramural program of debates between classes, clubs, or home rooms? Should a trophy be awarded? If so, what?
19. Is it advisable to require high school students to attend debates as assignments after which a written report is due?
20. Is it preferable to continue work on the same question throughout the season or to change topics?
21. Read: Discussion and Debate - A Re-examination, Thompson, W. N., Q.J.S. p. 288, October, 1944.
22. Discuss in class A Selected List of Reference Works from the Bibliography of Reference Works, Thonnsen, L., p. 215, Q.J.S. April, 1941. Comment on the six headings used.
23. Should most discussions be explanations?

24. Report on one article from Bibliography of Periodical Literature on Debating and Discussion, Ewbank, H. L., Q.J.S. v. 24:634 Dec., 1938.
25. Base a debate on a controversial subject drawn from another high school course.
26. Read: Adapting the Teaching Cycle to Debate, Hance, K. G., Q.J.S. p. 444, Dec. 1944.
27. Hold a round table discussion on selection being studied in a literature class at the same time.
28. Discuss: Suggested Units In Discussion and Debate For Secondary Schools, Robinson, K. F. Q.J.S. p. 385, Oct. 1946.
29. Think of ways of varying the procedure in the Question and Answer Periods. In one class, the speaker may ask the question and a member of the audience answer; in another, the class questions the speaker.
30. Hold a class discussion where two students are called upon impromptu to discuss a problem.
31. Report on reference materials from Teaching Public Discussion, Q.J.S. p. 13, Feb. 1943.
32. Do you agree with A Philosophy of Parliamentary Law, Gray, G. W., Q.J.S. p. 437, Oct. 1941?
33. Devise a chart for change of audience opinion before and after a discussion.
34. Use the article entitled Argumentation and Personal Success, p. 22, Q.J.S. Feb. 1943, as the basis of a talk on the same subject.
35. Conduct an entire period discussion on a subject suggested at a previous meeting. Appointed chairman suggests the subject.
36. Compare textbook content with Management of Group Discussion, Shoemaker, C.C., English Journal v. 36:508, Dec. 1947.
37. Discuss one phase of group discussion suggested by a reference from Experimental Research in Group Discussion, Dickens, M. and Heffernan, M., Q.J.S., Feb. 1949.
38. Compile a list of twenty subjects from the daily press appropriate for class discussion.
39. Make a study of audience analysis based on the findings of Monroe, A.H. in The Measurement and Analysis of Audience Reactions Bull. Purdue Univ. v. 38, Dec., 1937.
40. List the duties of a chairman.
41. Analyze the behavior patterns common to discussion groups.
42. Discuss gains which can be achieved through group discussion. Cf. Making the Discussion Group an Effective Democratic Instrument, Myer, S. W., American School Board Journal, Sept. 1948.
43. Discuss the relation of group size to type of discussion.
44. Give a five minute talk based on the definition of discussion in Principles and Methods of Discussion, McBurney, J. H. and Hance, K. G., p. 4, Harper, 1939.
45. Report of the value of Debater's Magazine, Nichols, E. R., 814 Campus Avenue, Redlands, Calif.
46. Compile a parliamentary procedure chart to be used by the chairman of a meeting.

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CHAPTER X

Literature is not in the book. Her life is in the song, the ballad, the story and the oration, the epic and the drama.-- CHUBB

INTERPRETATION

Scope of Subject

- a. Platform Art
- b. Choral Reading
- c. Dramatic Art

Specific Objectives in Platform Art

- a. Right Attitude of the Teacher
- b. Develop Standards of Judgment of Good Literature and Art
- c. Incite an Appreciation of Good Literature
 1. Use different forms
 2. Use recreational approach
 3. Create love of subject matter
 4. Stimulate the emotions, imagination, and the intellect
 5. Stimulate backgrounds for life situations
 6. Stimulate good English expression
- d. Create Skills for Other Forms of Speaking

Techniques of Classroom Teaching

- a. Improve Understanding of Subject Matter
 1. Method of preliminary study
 2. Getting the meaning
 - Discover central theme
 - Finding the key words
 - Getting the background
 - Analyzing the situation
 - Getting characters
 - Meaning of words
- b. Explain the Cutting of a Selection
 1. Unity
 2. Coherence
 3. Emphasis
 4. Characterization
 5. Situation
 6. Place
 7. Mood
 8. Proper timing
- c. Improve Skill of Oral Interpretation
 1. Stress audience contact
 2. Train pupils in vocal expression
 3. Stimulate bodily expression
 4. Develop spontaneity
 5. Improve diction

Techniques of Extracurricular Activity in Platform Art

- a. Kinds of Contests
- b. Advantages of Competition
- c. Right Choice of Selection
 1. Suitable to the type of contest
 2. Humorous or serious
 3. Dialect

4. Age of selection
 5. Worth-while material
 6. Suitable to the audience and occasion
 7. Suitable to the interpreter
- d. Building a Program
 - e. Selecting a Representative
 - f. Judging an Interpretation Contest
 1. Suggestions as to judging
 2. Example of rating blanks
- Specific Objectives in Choral Reading and Audience Reading

- a. Cultural Advantages
- b. Social Advantages
- c. Speech Advantages

Techniques of Classroom Teaching

- a. Content
 1. Subject matter suitable for group interpretation
 2. Dramatic and lyric interpretation
 3. Age and type of selection
- b. Method
 1. Experienced director required
 2. Method used dependent upon characteristics of group
 3. Directions must be specific
 4. Problems of method in relation to subject matter

Techniques of Extracurricular Activities

- a. Preparation for a Public Performance

Semantics

- a. Past History
- b. Modern Contributions
- c. Application to Speech Field

CLASS DISCUSSION

REFERENCES

Scope of Subject

Although interpretation may be said to be a subject belonging to writing, reading, and speaking, it is, also, considered a subject matter in itself. Among the interpretative arts that relate to speech courses are three distinctive fields of speech skills: (a) PLATFORM ART; (b) CHORAL READING; (c) DRAMATIC ART. Each of these fields will be treated from the viewpoints of objectives in training, educational procedures in classroom teaching, and extracurricular training in this and the following chapter.

Specific Objectives in Platform Art

The prospective teacher of this art should have right training for his work, and particularly a right attitude of mind towards the value of his subject. He should, furthermore, develop in his students right standards of judging good art, incite appreciation of literature, create skills for interpretation in platform art and in other forms of speaking, and train students to value interpretation as an aid to the proper use of leisure.

a. Right attitude of the teacher toward platform art.

The teacher of platform art will never be successful if he feels his course is inferior to public speaking, debate, or dramatics. The content of a course in platform art is one of the most valuable taught in the speech curriculum. Its assets are perhaps more important to the average speech student than those coming from another speech course. Although in this age there are fewer professional opportunities in platform art than in drama or public speaking, the training values of the course, nevertheless, are needed by the speaker, the debater, the actor, and the every day professional or business man.

The teacher of interpretation will know his subject matter well, and be a skilled interpreter of literature himself. Although in this particular type of speech work he should keep in the background, and work with students indirectly, he is always a director capable of exemplifying a point of interpretation, and sometimes stimulating a student to experiment with his own skill.

b. Develop standards of judgment for all arts.

One specific objective for the teacher in oral interpretation should be to develop standards of judgment of good literature as well as the other arts. By inciting careful study on the part of the student, the teacher can give him a deeper personal insight into and liking for the charm and power of literature and open to him the wealth of thought embodied in the classics, both ancient and modern. Supplementing this background with observation, meditation, and discussion, the student will acquire a standard of judgment regarding speaking and writing. The development of the art of interpreting, also, indirectly establishes a norm of judgment regarding the other arts, such as music, acting, and painting.

c. Incite an appreciation of good literature.

The teacher can incite in his students a taste for culture and an appreciation of good literature. Before he can do this, he knows himself the training values of the forms of literature.

1. Use of different forms.

Each of these, such as dramatic, lyric, and narrative, for example, has its own purpose as well as structure.

For beginning work in interpretation, EPIC POETRY and the SHORT STORY create in the student a sense of communication. An understanding of the epic spirit cultivates the sense of transferring one's own experience or the experience of the writer to another. A true sense of the epic prevents exaggerated impersonation and allows a character taking part in a situation to tell his own story. The epic, also, strengthens the student's appreciation of a sequence of events. It allows him to center his attention upon a theme and learn how to subordinate details. He incites an appreciation of manners, emotions, and thoughts of men.

The narrative is the easiest form for both boys and girls to interpret, for they all love the story element in it. The epic, the loftiest form of narrative poetry, with its heroes arouses emotional values in the adolescents. Before using an ancient epic, a teacher should be assured that the student has sufficient background regarding the home life, dress, habits, recreations, or warfare described in the poem. The student should look up in reference works any allusions which he does not understand.

As a means of developing the vocal interpretation of another's thoughts, DECLAMATION may be used. If the student takes the thoughts and words of the orator and makes them his own, he will learn to get directness, clearness, and emphasis into his delivery. Declamation encourages skill in delivery and creates the ability to analyze effective oral composition.

A study of the DRAMATIC SPIRIT will give a student an insight into characters and life situations. It, likewise, will arouse emotional life and create a sympathetic understanding of human behavior. Learning to evaluate characters in action, the influence of environment, the types of character and the mood gives a student a realization of living reality. The dramatic spirit can well be studied for the motives that influence behavior. When the student understands characters, plots, locations, and scenes, he is not only acquiring information but is getting an understanding of some author's viewpoints and developing a taste and a culture for literature. Selections from drama with interesting situations, characters, and scenes and cuttings from one act plays are frequently used in contests. For class work they are well suited to the average student.

The LYRIC in encouraging reflection stirs the imagination and develops the personal element in oral style. Its depth of feeling stimulates rich vocal expression and varied bodily activity. It offers, particularly, a study in coordinations. To make a lyric poem live, the interpreter manifests the feeling and the thought of the poem; he cannot depend simply upon the denotation of language and representative pantomime. Lyrics are so subjective that they are not generally adaptable to oral competition as are the other forms, especially for younger readers. However, in advanced reading contests, and in senior class work they may be used to advantage.

The various forms of literature therefore give speech training when adapted to the age and interest of the student. They have a special value in that they allow a student to be placed into a given situation where, by the aid of his imagination and dramatic instinct, he can feel an expression suitable to such a situation. Interpreting literature stimulates vocal and bodily expressions. If the many forms are used correctly in speech training, they serve to balance the mechanical aspect of technical exercises. If subject-matter has literary value, it can also have educational worth in speech training. Although the exhibitionary pieces have certain audience appeal, they seldom are assets in developing interpretive skill and an appreciation of culture and taste.

A young teacher may believe that an understanding of the printed symbols is the only work in teaching oral interpretation. Appreciation of good literature, as of anything else, does not come by chance but is contagious, and an alert speech teacher utilizes every means at his disposal to see that it is "catching". To expose the students in numerous ways to different forms of good literature is advisable. A variety of good books, conveniently located to be accessible, should be placed in the speech classroom. Notices on the boards will direct attention to good reading materials and illustrations. Students should be encouraged to discuss books that they have read as well as to keep annotated bibliographies.

2. Use recreational approach.

Literature should be approached with more of a recreational attitude than it is sometimes; although work is required, it should be a creative activity in which the student utilizes his own past life experiences to be enjoyed as well as analyzed. The author is only telling, as the student himself is in his speech class, of something he saw, heard, experienced, or imagined. Since literature is

life experiences, they can best be appreciated by a reader who has re-created his own similar adventures and experiences. Assignments, especially at the beginning of a course, should be optional so that correlations of the student's own experiences can be utilized in interpreting those of another.

3. Create love of subject matter.

Any teacher who can create a lasting love and appreciation of good literature in a student has done much more for him than the teacher who only leads him through the classics to analyze and dissect their structure. Poetry should be taught by a teacher who has a love as well as a knowledge of it. He should also use language correctly in reading it, also appreciate the value of sounds, rhythm, vocal patterns, thought content, verse form, imagery, and association of ideas. But his technical knowledge should not interfere with his own pleasure in reading nor with that of the student.

4. Stimulate the intellect, emotions, and imagination.

Interpretation deepens as well as broadens the intellectual horizon. Ideas are associated and evaluated. In finding the author's purpose, thought-provoking questions are not only aroused but answered; facts are discovered and weighed; new problems present themselves; and valid conclusions are drawn. Habit of thinking as well as speaking are formed.

Oral interpretation of good literature, more than any other phase of speech, develops the whole person, since an artist is a creative thinker before he is a creative interpreter. Thought which a reader communicates to an audience is alive. He recreates it for an audience at the time he gives a selection. This action necessitates the training of every mental faculty.

The degree of feeling expressed in interpretation is determined by the general mood of the selection and the variety of emotions discovered in its parts. Any emotion is unnatural and monotonous if it is held too long without reaching a climax. To depict the variety of the emotions of a character is difficult for some students. Nevertheless, if they stop to consider the human beings whom they are portraying, they will realize that persons are seldom angry, or afraid during an entire scene. The characters whom adolescents can best portray, will fall within the range of their experience. To make the actions of a character real, personal, and vivid, students should clarify and intensify their own reactions to life.

5. Stimulate real background for life situation.

Interpretation gives insight into the characters that a reader portrays, and it allows him an opportunity to study intimately the motives of men, their difficulties, failures, and aspirations. The ideas obtained by a thoughtful reader are associated with past as well as present and future life situations. Oral interpretation means the re-living, not the mere relating, of experiences of men. The author records facts of characters, scenes and situations; the interpreter creates living characters seen and heard in situations.

6. Stimulate good English expression.

A basic knowledge of diction, grammar, punctuation, and composition is improved through oral interpretation. Every mark and symbol of a selection is an integral part of oral interpretation, for a reader cannot give what he has not previously obtained from the printed page. The author expresses his meaning,

motive, and mood in carefully selected words arranged in a definite pattern with rhythm, symmetry, and beauty. The pupil who seeks to express in oral language this content is himself receiving an excellent training in good English expression. Moreover he will become aware of his own speech habits and critical of his own vocabulary.

d. Create skills for other forms of speaking.

Effective training in oral interpretation is one of the best possible means of developing skill in other forms of speaking. In arousing the emotional and imaginative experiences of a pupil, it gives variety and genuine dramatic power to his speaking. His ears are trained to catch the subtle shades of feeling as well as meaning. He gains a knowledge of the speaker--speech--audience situation, so essential to all speaking. When this relationship is sensed and practiced in interpretation, he will know how to handle similar conditions in any speech situation.

Techniques of Classroom Teaching

The subject-matter of a course in interpretation consists of poetry and prose selections adapted to the age and interests of the high school student. The types of selections exemplify the various literary spirits--epic, dramatic, oratorical, and lyric. The techniques or skills relate, therefore, to storytelling, reading and cuttings of plays, declaiming, and reading of poetry. Constructive suggestions for the teaching of oral interpretation may be listed under three heads: (1) those which will improve the understanding and appreciation of the material from the printed page; (2) those which will assure the cutting and the preparation of the subject matter for presentation, and (3) those which will improve the skill of oral interpretation for an audience.

a. Improve understanding of subject matter.

The first techniques used by a teacher are employed to impress upon the student a good understanding of the subject matter of the various forms of literature.

1. Method of preliminary study.

The preparatory study calls for a thorough understanding of authors' work: his background, home life, philosophy, personality, occasion and purpose for writing this particular work, his special qualifications, particular fields of interest drawn upon by him, and the kind and reason for the reader--author relation. The author's approach to the subject matter is important. Does he speak to the reader directly? Does he speak through a character? Who does speak? In a word, the student discovers the author's technique in communicating his thought and feeling to his readers.

When the interpreter feels he truly understands his author, he re-reads him in relation to the auditors who will actually hear the selection. He realizes that the audience holds no manuscript, and that it does not know what the reader is planning to give. He keeps in mind, also, that it must get the content from one hearing only. The speaker, the audience, and the selection, even in preparation, are interdependent and related. All share a part of the total experience of preparation. If a reader keeps the three in mind throughout his preparation, he will be more likely acquire his subject matter in the light of audience reaction.

2. Getting the meaning.

This analysis may be divided in two parts: a general study of the plan or framework of the entire work, and a careful study of the details.

The entire play, story, selection or oration is read throughout to get the general theme and its main divisions. Unless the teacher stresses this point, the student will be unable to understand the natural units or divisions, stanzas, scenes, or parts and their relationship.

The key words in each stanza as well as in each line should be sought. For example, the key words in the first two stanzas of A Rainy Day are the day compared with my life in the second stanza. When the intellectual key word is found, the emotional key word in the entire poem as well as in each stanza should also be determined.

When both the intellectual and emotional key words are decided, the Big Six - who? what? where? when? why? and how? - should be applied to the study first in the entire selection, and later in each sentence. When this work is finished, the author's ideas should be put in the reader's own words, for paraphrasing often brings numerous difficulties to light. By doing this in poetry, the sentence order which often causes difficulty is clarified. This particular method of study must be demonstrated by the teacher. He can, through his wider experience, supply the background or situation for the poem that otherwise may be somewhat remote from the actual life experience of the student, and he can, thereby, attract a student to a philosophy and to other interests of value to him. He should begin with the simple concrete homely material which the student likes.

As students differ in appreciation and in knowledge, the study of interpretation must be greatly individualized. If one type of material is not suitable to the student, the teacher should try another type and begin with situations known to the reader. Inasmuch as training and tastes differ in students - one may have traveled extensively, another represents a home with an excellent library - they develop in different degrees. The teacher explains backgrounds, then, from the viewpoint of the student and should not expect any two will develop at the same rate or in the same time. If the instructor has patience, the student with limited advantages will greatly improve his reading.

The reader should picture the characters in his own mind. Are they standing or sitting? What personality have they? Are they old? How are they dressed? What is the significance of names the author has chosen to identify them? The reader should try to make characters flesh and blood people, for he must learn to know them intimately. Then he visualizes the settings, the events, background, and scenes; furthermore he gets color, smell, and images from all other senses.

After the situations, mood, and scenes of the selection are understood, character portrayal becomes the chief concern of the interpreter who should not be content to know characters; he must live them. When a student is ready for character portrayal, the teacher generally senses whether or not that student is merely representing externals of the character or manifesting the real qualities of emotional and mental attitudes. He uses all his skills in helping the student feel character, then to walk and talk like the character established by the author. Much patience is now required by the teacher and many rehearsals may be necessary before a student will give a live character.

Many pupils are careless in their appreciation of the particular words an author uses. Since a reader interprets symbols according to his own experience, the denotation, and connotation of a word should be considered in a study of the content. A thorough knowledge of all allusions, and analogies, is also fundamental to intelligent interpretation. A study of the details - such as the repetition of words - is then important to good reading or the listener suffers.

Since the word order and imagery in poetry are frequently stumbling blocks to interpretation, each word in a sentence must be fully understood by the pupil so that he can clarify the meaning for the listeners. The fact that three or more modifiers or phrases precede, rather than follow a verb, should not be disconcerting to him if he understands grammatical constructions. Diagramming a difficult passage is the quickest way to impress any student with grammatical relationship of words.

b. Explain the cutting of material for oral interpretation.

The Greek principles of composition, and factors of style should be kept in mind by the student when any selection is shortened. The teacher should stress the following points:

1. Secure unity.

Keep the thread of the story unbroken. If entire scenes or parts are eliminated, as is frequently necessary, be sure that the continuity of the plot or the central idea is retained. Unity of mood as well as of plot should be acquired if an harmonious whole is to result.

2. Secure coherence.

Watch the transitions. Often, these are to be supplied when large sections of material have been cut. Long descriptions, interesting as they may appear, frequently are shortened or sometimes removed without directly affecting the plot.

3. Secure emphasis.

The proportion of time devoted to major characters and incidents should be considered in cutting, for this determines the emphasis given them. The proportion of space devoted to the different parts, introduction, body, and conclusion is significant. Frequently, when cut, material is unbalanced and too much space given one or the other part. Retain a satisfactory introduction and conclusion, for both are important positions in the plot. Above all, retain the climaxes, both intellectual and emotional, as well as all necessary incidents leading up to them. The teacher should stress the point that a student must build his interpretation to the climax by developing the series of lesser climaxes. Each stanza, as well as each paragraph, has a point of highest interest which a reader should endeavor to discover and interpret. If the questions - Who? What? Where? When? Why? How? are used in deciding what material to cut, the speaker-listener relationships will not be lost sight of during this cutting.

4. Secure characterization.

Do not cut important facts dealing with the main characters; yet, at times, the minor character parts can be eliminated entirely without affecting the plot. If characters or incidents are cut, be sure that no reference is later made to material that has been removed.

5. Secure situation.

The number and significance of the incidents and their relation to the individual characters should be considered. What percentage of time is devoted to them? Why? Eliminate unnecessary details and unsuitable situations. The movement of the plot is a factor often forgotten in cutting. As a rule, it is better to strike out sentences which slow the movement and are not material to character development.

6. Secure place.

References to place and locations are important. Do not allow the students to cut material in such a way that action hangs in the air. Situations happen somewhere.

7. Secure mood.

The dreary mood of the first scene in Hamlet is obtained on stage by proper lighting effect. That same mood so important to the drama could be suggested to the audience by means of vocal and bodily expression. When situations are cut from poems, dramas or novels, the mood of the selection should not be destroyed for the auditors. The prospective teacher should check a student's cutting so that he can determine what emotional values that create mood should be saved.

8. Secure proper timing.

The time element is significant. How long should the cutting be when finished? The purpose for which it is to be used - radio, after-dinner speech, or lecture - effects the time element. A specific time limit is allowed in interpretation contests and in radio and it is the obligation of the interpreter to keep within it. Since readers under any nervous strain generally express material faster or slower than in rehearsal, a cutting must conform to the speech needs of a pupil at the time of its delivery.

c. Improve skill of oral interpretation.

The skill factors of oral interpretation relate to audience psychology, vocal expression, bodily expression, and diction. These subjects have been discussed in previous chapters; only a few remarks are necessary at this time.

1. Stress audience contact.

The teacher of interpretation usually stresses audience motivation. He must be sure that his students understand motives, that they know how to plant the stimulus in the audience for the desired motives, and how to control the urges they have aroused. He might well explain the sensory basis, the rational basis, and the emotional basis of motivation. Let him indicate the values of actual demonstration, the consequences of intellectual attitudes, and the power of suggestion. The interpreter becomes an expert in understanding human reactions, and is capable of taking advantage of the instinctive behavior of people who are banded into a psychological unit.

2. Train pupils in vocal expression.

Interpretation requires a thorough knowledge and skill in vocal expression. This subject may be divided into the factors that compose it: namely, pause, accent, change of pitch, inflection, tone color, rate, rhythm, and movement. The teacher who has had proper training should be able to explain and demonstrate each of these elements. He should, furthermore, be able to judge the student's ability to use these factors in interpretation, to give adequate criticism, and suggest exercises for remedial work when they are required by the vocal condition of the student. The teacher's chief concern in teaching voice in relation to literary interpretation is to develop the student's expression in order that he may interpret well.

Some readers believe that poetical form requires an affected delivery just as some speakers hold that an oration must be pompous and unnatural. Listening to his natural voice when he paraphrases what he has read is an excellent device to impress naturalness upon a reader. The line form in which poetry is written is for the eye and not the ear. The reader who divides his material into lines instead of thought groups may change the sense or the beauty of the thought. When form instead of content becomes the significant factor in oral reading, vocal expression dissociated from the sense of the selection becomes artificial.

3. Stimulate bodily expression.

Not only does bodily action stimulate the conditions for vocal expression but it "talks a language". It can be a conscious use of means of communication. Bodily language and bodily expression - both have their place in interpretation. The first is learned as any language. The interpreter knows the signs and symbols of bodily action that have meaning for the audience. He, likewise, places himself into situations that incite emotional responses in order to acquire bodily expressions which manifest emotional and intellectual attitudes. The student should feel that he is being trained in bodily action, either linguistic or nonlinguistic, in order to give expression to the thoughts and emotions of the characters of his selections. He needs insight into a situation before he can expect to display a bodily pattern of an emotional display or an intellectual attitude.

The teacher who does not fully know the techniques of physical action will hardly be able to teach them. Bodily characterization in interpretation is a source of trouble for some students. They should express for the audience fewer characters with distinction than a number of characters not clearly defined. Some high school contestants have not learned the techniques of platform art before attempting a public performance. The bodily transitions from one character to another are to be given skillfully. Merely wandering from character to character is not good technique; often the abrupt or rhythmical movements which accompany the turning of the head or body from the audience are distracting to a judge who is likely to lose interest in the contestant. Locating the characters for the audience during an interpretation requires much practice.

4. Develop spontaneity in students.

If a reader is to create as he unfolds the material for an audience, he cannot center his attention upon form. If correct reading techniques have been acquired under careful guidance, the interpreter will appear spontaneous. If this can be done the illusion of reading the content for the first time can be achieved, a condition necessary to hold the interest of the audience and to allow the interpreter to share his experiences with it. Motor skill is not the consequence of a knowledge of the individual activity, but of habitual action. To bring life into the acquired skill, the student supplies the motivating action.

5. Improve diction.

Some interpretation contests have indicated that a skilled interpreter may lose rank by his failure to pronounce or enunciate his words correctly. Classroom drills in pronunciation, and enunciation are important as a student's training in interpretation. What has been said in previous chapters regarding the importance of diction training might well be re-read by the prospective teacher who must understand well the standards of language and the means that must be used to stimulate students to use better diction, and to avoid wrong pronunciation and faulty enunciation.

Techniques of Extracurricular

Just as there are techniques to the classroom teaching of interpretation, so there are techniques of directing and conducting contests involving the interpretative skills. Before treating this matter, a word will be given regarding contests themselves and the advantages of competition.

a. Kinds of contests.

Interpretation contests are generally divided into two classes: prose and poetry. The prose selections may be separated into two kinds: serious and humorous. Both types of interpretation are sometimes combined in the same contest but it is advisable to separate them. The non-humorous selections generally consist of cuttings of plays, short stories, or so-called "readings" of a dramatic serious theme involving the characterization of an individual or group of people. Humorous declamations, on the other hand, consist of light entertaining material frequently based upon situation rather than characterization. (The term declamation is sometimes used in reference to the interpretation of some adapted material from an oration. Thus used, the term is distinguished from platform art which refers to interpretation of narrative or dramatic prose or poetry.)

Reading and acting as two distinct forms of speech activity are not always so distinguished in interpretation contests. Reading is one art; acting, another. Reading is based upon suggestion; a reader does not kneel, lie on the floor, or go through other actions in order to make an audience understand a situation. A competent judge recently, when asked why he awarded a vote to a certain contestant answered, "When I judge reading, I judge reading, not diluted acting".

Two types of contests are increasingly popular in high school competition, namely, poetry contests and extemporaneous reading contests. Certain suggestions may be appropriately made concerning them:

1. Poetry contests.

They have as their objective the intelligent and artistic expression of poetry. They incite the student to link the values received from training and competition with those gained from his literature class, and with the more permanent advantages to be gained in later life from the intelligent interpretation of textbooks, newspapers, directions, rules, in fact, any form of printed matter. They lead to the love and the enjoyment of good literature. They increase vocabulary and improve diction. They strengthen good habits of reading. They create directness, exactness, force, and beauty in expression. They give a pupil knowledge of audience motivation and help him understand himself.

2. Extemporaneous reading contest.

This type of contest is a comparatively new form of speech competition in which the procedure is similar to that of extemporaneous speaking. Places on the program are drawn by lot before the contest. The same length of time for preparation - generally one hour for a five or six minute reading - is given all entrants. At the time of the drawing, a choice of two or three selections may be given each contestant.

Contestants should read the same kind of material, although not necessarily the same selections. For if this would be the condition, the last reader on the program because of repetition of the selection would be at a disadvantage, unless a judge would be especially acute to evaluate the worth of each contestant. The

number of final participants should be limited for the benefit of the audience and the judge.

Skill in handling a book has to be acquired before an oral reader can interpret material on the platform. If a reader grips a book with both hands, he is hardly free to give a good reading. By holding the book securely at the middle with the left hand, the reader has the right hand free to turn the pages. The height at which the book is held is also a factor in retaining audience contact.

Getting and giving the content from the printed page are the two major problems in extemporaneous competition. To keep animated, alert, and interesting to the audience through direct conversation, indirect characterization, or whatever the script contains, a reader needs not only to know the intellectual and emotional content, but also to have a strong desire to communicate it to an audience. In order to acquire ability in platform art, a reader should engage in oral reading for some time before the contest under teacher supervision until correct mechanical habits are formed. The contestant should also be trained to obey the rules of the contest. A memorized reading, although well done, is not extemporaneous.

Furthermore he should be properly coached in the proper method of ending this kind of contest. Some pupils become confused and nervous leaving the platform after uttering a weak, abrupt, or unfinished sentence. The contestant can be taught to anticipate the warning signal indicating the final time and end his selection satisfactorily. All in all, if a contestant is to be well received by the judges and the audience, it is advisable for the coach to give him proper directions concerning the conditions of actual participation.

b. Advantages of competition in platform art.

Since less time is required in this form of extracurricular contests, a larger number of the average high school students can participate in interpretation contests than in either dramatics or debate. Practically all the advantages previously listed for the study of platform art in the classroom may be applied to training for contests.

c. Right choice of a selection.

The choice of a suitable selection for public competition is the chief concern of a director of extracurricular activity. Certain considerations enter into the choice:

1. Suitable to the type of contest.

A selection, although well adapted to the interpreter, may not be fitting for the particular kind of contest. The director should know the rules governing a particular contest. He should understand what subject matter is allowed and what, restricted. He should find out how much time is allowed each contestant for his interpretation. He should secure as much information as possible about the type of audiences, the type of judges, and the kind of selections that have received favorable comment in past contests. Showmanship means adaptability, and a pupil cannot adapt himself to conditions unless he is aware of procedures that influence or govern them.

2. Humorous or non-humorous.

Let the entrant choose a selection which suits him intellectually and emotionally. Strange as it may seem, a title is likely to be the sole element in-

fluencing the choice of an adolescent in a humorous selection. If this kind of selection is given at an opportune time on the lengthy program, and a judge is bored with the serious selections, he may be greatly influenced by it. The serious, which contains good human interest, climax, and variety of emotion, however, rather than the humorous or the tragic, sob story type, is more likely to appeal to the average audience and judge.

The choice of an adequate humorous declamation raises a few definite problems. Here are points for the teacher to consider: What is the purpose of a declamation of this type? Is it funny? To whom? What kind of humor is involved? Crude? Refined or subtle? Does it affect the head or heart? Is it new or old? (Older humorous selections, poorly done, are more difficult to listen to attentively than serious selections from the same era.) Has the humorous selection a climax? Is it appropriate for the speaker as well as the occasion? How many characters are portrayed? Is the plot well developed?

3. Dialects.

Abnormal characterization of any kind is a poor choice for the student as well as the audience. Students need training in improving their speech rather than in perverting it. Dialect often becomes only a repetition of certain key sounds; then the amateur believes that his work is finished. A true interpreter makes an audience visualize a specific nationality. The rhythm, rate, sentence order, inflectional pattern, and distribution of force, for example, must be considered by the high school competitor. To interpret a selection in dialect, a pupil needs skill to suggest all of the speech and bodily elements involved, and unless he does this especially well, he will seldom win in competition.

4. Age of the selection.

The familiar type of selection, which everyone already knows by heart, is to be avoided unless a contestant can give it new beauty, spontaneity, and charm. On the other hand, a declamation, because it is new, may have less merit than the older literary gem. Recently a judge awarded the decision to a contestant who gave "Wynken, Blynken and Nod". He felt for the first time in his life that the first two lines of the poem had meaning. He had heard children read the poem so often, wrongly interpreting the poem, that he never visualized the three characters.

5. Worth-while material.

Is the selection worth the time of a busy adolescent to memorize? As it is so much easier to win a contest with well-chosen selections, the coach should assist the contestant if he has difficulty in finding appropriate material. Frequently, a student can cut to advantage a well written play or short story of literary value, containing a carefully developed plot and well developed characters rather than look for the proverbial declamation.

6. Suitable to the audience and occasion.

Does the selection create pictures for the audience? Does it leave a unified trend of thought in the mind of the audience? Arouse associations in listeners? Does it cause the audience to feel? When the selection has been cut, does it spoil the plot for the audience? Will the audience accept the situation described as real? Does the selection make a broad enough appeal to warrant its choice? A thoughtful high school forensic coach keeps the audience constantly in mind, for he remembers that it listens to a number of selections.

7. Use material suitable to the interpreter.

The poem or prose selection should be chosen keeping in mind the understanding, age, and desires of the student. An effective way for the teacher to arouse interest in poetry, for example, is for him to read a part of a poem to the group telling it where to find the selection. He can state that if a pupil likes the poem he might finish reading it at a later time. It is surprising how many students will call for the book at the school library.

Help the student make a choice of reading material by encouraging him to find the beauty in a selection himself. Appreciation is spontaneous. If he wants to express himself, give him an opportunity, but do not force him to express a reaction which you think he should have. Appreciation develops from within and cannot be forced upon a reader. It is sometimes difficult to arouse in a speech class, yet if a teacher has it himself it is generally reflected in his pupils.

d. Building a program.

If a program can be arranged, selections may be grouped according to some standard: such as, type of content - ballad, sonnet, prose or poetry; mood of material - humorous or serious; excerpts of a certain period or date; opening and closing selections; selections of a certain place or country; selections by the same author or type of writer; length of selection. Scenes from plays, longer cuttings from orations, and the like are preferably given on separate programs.

e. Selection of a suitable representative.

A reader should have a wide background and much experience in interpretation before he is chosen to represent his school. Since the time factor is an important element in preparing a student for competition, no student should be chosen who has not developed good habits of both reading and speaking. In order to impress an audience favorably, a representative uses good enunciation and pronunciation; he has ease on the platform, and in his delivery. Assuming the representative has the necessary skill in interpretation, he still is judged for his fitness to represent a school. He must be approved by school authorities for his academic standing and often by a committee for his eligibility. He will be chosen only after due deliberation upon his personal characteristics.

f. Judging an interpretation contest.

What methods are used in judging interpretation contests? The two primary elements, content and delivery, are the basis of this as well as the other forms of speech competition. The intellectual and emotional elements are always considered, no matter how the distribution may be made on a rating blank.

1. Suggestions as to judging.

The judge should remember that he is awarding the decision although the audience reactions should not be entirely ignored. Judging in interpretation is done generally without criticism; yet it has value unless it makes the contest of too great length. Although three judges are commonly used in declamation, many schools prefer a critic judge. cf. Chap. 6.

2. Rating blanks.

A Judges' Report typical of those used in declamatory work will be found in the Appendix.

Specific Objectives In Choral Reading and Audience Reading

Choral Reading, or interpretation by a group trained to read as a single beautiful voice, has a number of advantages in a secondary speech program if the technique is thoroughly understood.

a. Cultural advantages.

Group reading affords a cultural advantage through the rich experience which a participant receives from the vast field of literature with which he becomes familiar, as well as the thorough understanding and resulting appreciation of it. In order to express the thoughts and feelings of the writer, an oral reader has to become imbued with the spirit of both the writer and his work. A genuine understanding of the content, an essential of worth-while choral work, also inspires the reader with a love of the English language which fact alone would justify its inclusion in secondary speech education.

b. Social advantages.

To share one's love of beauty with others, as well as to appreciate it for one's self, is another objective in choral speaking. Giving an opinion regarding the real meaning of the lines for the benefit of the entire group is a pleasant form of self-expression. This speech activity, essentially creative, also serves as an outlet for the student who, for any reason, is not actively engaged in any other form of self-expression such as debate, dramatics, or athletics. It is especially valuable to the person who would be timid about expressing his views alone on a speech platform. He finds, in choral reading, his most valuable opportunity for spontaneous self-expression.

c. Speech advantages.

If well taught, choral reading affords excellent training in voice and enunciation. In no form of speech education is a genuine appreciation of good diction more likely to result than in a group with interests in it. Better vocal quality and control, sincerity of thought and feeling, a sense of rhythm, careful phrasing, variety of pitch, and careful enunciation - all should result from this artistic form of expression. Choral reading has worth also in training different types of students. Just as it submerges the exhibitionist in the group or stimulates the nervous type to express himself, those who read slowly are made to hasten, while those who habitually read too fast are required to read slowly. This discipline involved in training the group has splendid educational values for adolescents.

Techniques in Classroom Teaching

These techniques may be related to content and method:

a. Content.

A few suggestions may be offered regarding the content of choral reading:

1. Material suitable for group interpretation.

A number of factors have to be considered before satisfactory selection of reading material can be made for members of the choral group. What material do they enjoy reading? How much literary background have they? What is the purpose of the organization? What is the age of the members? Where and when are the readings to be given? Prose or poetry with literary value, yet not too subject-

ive, cut to the desired length for public performance, is satisfactory for choral reading. Prose affords good training, particularly if it is adapted for group interpretation. Poetry, strong in imagery, ranging from the simple dramatic, poems of adventure, ballads, jingles, and nonsense verse for younger or inexperienced groups, to blank verse, sonnets, and lyric poems have been well received by the public. A two-refrain selection is generally used for beginners. Spin Lassie Spin, by Strachey, is an example of a good type of selection for early study. Material that appeals to a group rather than to the individual, such as patriotic poetry, is preferable for both listener and reader.

2. Dramatic and lyric interpretation.

In dramatic interpretation, children benefit by the addition of lights, scenery, costumes, and appropriate activity, including dancing and pantomimes. Lyric interpretation avoids these extraneous factors, since they sometimes leave the audience confused as to the real purpose of the reading. The lyric interpretation depends upon suggestion aroused by a variety of vocal modulations.

3. Age and type of selection.

If they have an appealing theme, both ancient and modern works are utilized for programs. Drama, particularly, is the source of some excellent material, but whether dramatic or narrative is chosen, mood is an important factor in the choice of the selection. Different moods either serious or humorous are quickly incited in an audience under the spell of emotions. Selections pertaining to war, such as the poems of Robert W. Service, or excerpts dealing with the sea, nature, or dramatic adventure of strong opposing forces, natural or human, are appropriate for a group of boys. Girls, on the other hand, like more quiet home themes, dealing with subjects within the range of their experience. For a mixed group, the Santa Fe Trail, by Lindsay, is a favorite type of selection.

A significant factor in the choice of reading material, especially for group work, is the relation of the sound and meaning. A large number of popular nature poems such as Wind In The Pine, by Sarett, Mountain Whippoorwill, by Benet, Grass, by Sandburg, and The Bird and The Tree, by Torrence, are frequently heard in choral reading. Leaves, by Davies, Grasses, by Middleton, Little Things, by Gould, Voices, by Bynner, Merchants from Cathay, by Benet, Caliban in Coal Mines, by Untermeyer, Four Little Foxes, by Sarett, have a content which allows full freedom to vocal interpretation.

b. Method.

Problems relating to method of teaching and directing choral groups center about the personality of the director, the group itself, and teaching means.

1. Experienced director required.

This speech art requires a talented, trained director [not any speech teacher] who has a knowledge of the technique of group speaking, as well as of oral interpretation. Study in personal expression of the printed page does not give adequate training for choral reading. Although the knowledge and love of poetry are essentials to the director, he should read both poetry and prose well himself, have an appreciation as well as knowledge of drama, and above all have the personality and forceful characteristics required in a leader.

Yet leadership does not demand that all the work in choral reading must be performed by the director. Often a conscientious leader will take too much of

the responsibility and then wonder why the class is not interested. High School groups should be trained to interpret a selection, to plan suitable costumes, lighting, and grouping, to evaluate a reading, and frequently to lead the group themselves later under the careful guidance of the teacher.

2. Method used dependent upon characteristics of the group.

A choral group has certain characteristics of importance to the teacher. He will probably find the type of student who either can not be taught to understand the material, or is unable, or unwilling if he does understand it, to express it. He may find the individual who, for one reason or another, not fitting into the choral pattern, breaks the unity of spirit so essential to this kind of speech training. He may have discipline problems, for there are always a few who are an occasional nuisance to a conscientious choral director. He may have to deal with the student who seems enthusiastic about the choral group, yet will not sacrifice sufficient time and effort required for voice improvement; or he may be concerned with the person who is not sufficiently co-operative to be of service to the whole organization, or with the reader who lacks the power of concentration or discipline necessary for satisfactory group participation. His main problem often arises from the adolescent who views choral work only as an effeminate reading of memory gems. Method of teaching, then, must be adapted to different kinds of members who require individual direction by the leader.

3. Directions must be specific.

The leader of this speech activity knows what is required of all participants, yet with his wider experience and background, a director may not realize that the acquisition of both content and delivery of choral reading are new experiences for the adolescent. Instead of ignoring a question, trivial or irrelevant as it may sound, a tactful teacher will answer it. But he can minimize the number of inquiries if he makes his directions specific.

4. Problems of method in relation to subject matter.

The acquisition of a unified group feeling can be brought about (1) by the proper selection of material - a point we have noted, and (2) by proper direction of interpretation.

The director may find that his group lacks an understanding of interpretation. Here are a few questions he may ask: Have the rhythm and meter been under-stressed, so that the relation of sound and sense are not associated, or over-stressed so that the reading becomes mechanical and monotonous? Have too many selections of one type been used in training so that versatility is lacking? Were the selections too difficult emotionally? Has material requiring different amounts of intensity as well as variety of pitch been utilized? Is he as director becoming set in his method, losing his enthusiasm, or accepting slipshod performances? Is he failing to note that the voices are not well arranged according to quality and pitch? Is he receiving a variety of expression while at the same time retaining the essential unity of the selection? Does his chorus blend the tones as in singing? Does it develop a climax? Has the selection been well timed? Have the enunciation and pronunciation of the words been checked?

Choral reading requires good grouping, not only because it is pleasing to an audience, but because it is essential to correct tonal interpretation. In reading as in acting, an audience sees, feels, and hears. Some leaders arrange the group numerically so that a balanced stage plan results; others, according to voices - high, medium, and low. The hollow square grouping in which the director

stands on the fourth side, close enough so that he can be seen, heard, and felt as an integral part of the group, is the most common arrangement. If stage facilities are not large enough, steps can be utilized in arranging the group to fit the meaning and mood of the material read. Geometric figures of one kind or another, such as a triangle, or perhaps a pyramid, arranged around the leader, are frequently formed. These figures will show flaws if not properly costumed or staged. The chief concern of the director is to form his group as artistically as he can without sacrificing sound for appearance. Vocal interpretation is his first concern when a problem arises in regard to grouping.

Choral reading is sometimes given over public address and radio broadcasting systems. The teacher who knows the proper grouping of people before a microphone will get the proper interpretation of his material. He should understand the best methods of vocal interpretation as they are modified by the conditions of mechanical transmission. Much practice will be required of any group using microphones.

A director of choral reading, like one of any specific speech art, is inclined to forget the relationship between the objectives and techniques of his own art and those of the other speech subjects. There are certain basic laws governing literary interpretation in a speech art; certain principles of vocal interpretation are of great importance to the singer, the actor, the reader, or the debater; worthy techniques of all the arts may be utilized by the director of any specific art. It is to the interest of the choral director to keep in mind such matters as right principles and applications of voice production, vocal expression, bodily poise and expression, diction, showmanship, and audience motivation. He often can improve his own method of teaching and directing choral reading if he is better acquainted with educational psychology and principles of teaching. In fact, the more he applies his knowledge of method in general to a particular means, the more likely he is to receive better interpretation of his subject matter, enjoy his associations with the choral group, and give more satisfactory performances for the audience.

Techniques of Extracurricular Activities

Choral reading is not restricted to the classroom. Many high schools engage in extracurricular work in this kind of activity and often compete with other schools. What has been previously said regarding public performance in a speech art will apply to extra-class work in choral reading. A few specific suggestions may be of interest to the prospective teacher.

a. Preparation for a public performance.

The purpose, occasion, time, location, and audience affect the choice of material for public performance. A special holiday season, a specific event, or person may determine the choice of material. The more the director plans a program suitable to an occasion, the more chances he has of being successful with his group. He will find that long and hard work with any group is necessary before a finished presentation is ready for the public. Before a representative piece of work can be built, much memory work and practice on the part of the group are needed. There will be many details to check in rehearsals regarding the work of the performers, but of much concern will be actual direction of the public performance itself. Perhaps a hall is to be hired, tickets sold, ushers appointed, programs printed, in fact, such detail similar to that the dramatic coach usually handles in relation to staging a play in public.

The choral director appoints an efficient staff, perhaps builds an organization that not only can perform but can get the necessary work done in connection with public performances. He generally visits the auditorium to arrange his group and stage his performance. The size and acoustics of the room affect group reading especially. He should also find out as much as possible about the part which his choral group is to play in the entire performance, its relation to the event which precedes and follows it, as well as the time allowed for it. If possible, he should schedule a rehearsal in the auditorium.

Semantics

Unless a complete chapter be devoted to the field of semantics, it is better to place a brief discussion of it under interpretation as this chapter has within its province the subject of meaning.

Signs were early used by man to represent outwardly what was within the mind in mental activity. Spoken and written words became symbols of mental and emotional experiences. Aristotle devoted space in his works to names, classifications of ideas, and the study of meaning. This practice was common with other philosophers, St. Augustine, for example, in De Magistro discussed the sign-idea or thing relationship. In the Middle Ages, the School Men did not neglect the psychological as well as the logical aspect of thinking, feeling, and their representation. Later men like Bacon, Ockham, Hobbes, Hume, and Locke found interest in establishing theories regarding the processes involved in acquiring meaning and in indicating activity by objective means. In more recent times, such philosophies as Positivism, Evolutionism, and Pragmatism presented theories of knowledge which greatly influenced the modern semanticists.

Semantics is practically a recent development. Some authors feel that Bréal's study gave it its birth about 1897. Some of its content, however, came from older works in logic and rhetoric, and studies made of primitive speech. Kohler, for example, was interested in the sensory world and the processes involved in meaning. Others like Hollingworth and Wheeler were attracted to the problems involved in perception. Many important contributions to the field of semantics came from the study of the speech of children and the various expressions of animals.

The study of semantics is important to the future teacher of high school speech because it will bring him into relation with a body of information concerning the connection between language and thought. It is important for the speech teacher to know that words must be used exactly, specifically, and definitely, but it is of equal importance that he realize that words must be accurately related to ideas and feelings. Semantics as a subject should help the speech teacher realize not only that the word is a symbol and sign of thought but that the symbol is something more in communication for it involves the relation of the speaker's mind and words to those of the hearer. The symbol has meaning in its context.

The speech teacher particularly must realize that words can be related to mental fictions. So, fallacies and falsities of reasoning should be as familiar to the speech teacher as to the teacher of logic itself. Metaphors can be useful in transferring meaning but they may also actually confuse. Personification, likewise, may be of vital interest to a teacher of interpretation, yet it is possible for personification to confuse the real meaning. Semantics, then, presents a content which shows the various dangers which may destroy the true value of the symbol and its intellectual content. If a speaker wishes to influence or control the actions of others, his verbal representations has to denote the intellectual content as well as to connote his attitudes and feelings.

Semantics can be applied to many phases of the modern speech arts. The teacher of speech in high school learns that it is important to the fundamental class regarding conversation. Words as well as pantomimic signs often are used to indicate attitude as well as thought. A teacher who understands semantics can help the high school student in the interpretation of words and activity as well as to help him bring unity and order into his speaking and reading. The subject is vital to discussion which plays such a large part in modern speech training. It is important that words used in discussion be used accurately as well as forcefully. Many prejudices would disappear if more attention were paid to actual words used. If a speaker is taught to clear his linguistic barriers and harmful slanting of terms, his expression will become more honest. The success of parliamentary law depends upon the correct statements used. Obviously, the word selection is as important as the ideas contained. In interpretation the reader must know the author's meaning in order not to recite words only. Meaning in literature is important to the actor as well as to the interpreter of platform art. Even factors of illusion so significant in dramatic art are closely associated with symbols. The high school speech teacher with semantic training has a better opportunity in understanding all forms of interpretation for he appreciates the processes in using symbols as well as the importance of the symbols themselves.

Although the content of semantics is not of recent origin as a science, it has in modern times been organized until today it is one of the significant foundations of speech training. It has particular value in integrating the subject matter of the various speech arts and gives modern application to the older fields of logic and rhetoric.

CLASS DISCUSSION

1. Cut a selection of your own choice for a ten minute radio performance.
2. Suggest three different methods of creating a love of poetry.
3. Memorize a short poem analyzing the process as you proceed.
4. Close the book and give ideas in your own words.
5. List types of content high school freshmen enjoy in choral reading.
6. Cut and adapt a long poem for this type of activity.
7. Give five examples of prose material which would afford a good speech training when adapted to group interpretation.
8. Discuss a two-refrain selection appropriate for a beginning class in choral reading.
9. List discipline problems common to choral reading.
10. Plan a list of problems that may be discussed at a staff meeting preceding a public performance of a choral group.
11. Make a list of ten words which suggest imagery.
12. Is choral speaking a means to an end in speech, or an end in itself? Discuss.
13. Suggest different methods of developing a love of poetry.
14. Write a report on one of the following: Basic Reading Materials, Cultivating a Taste For Reading, or Appreciation of Reading Materials.
15. How can a speech teacher help to make a study of poetry attractive to students with different backgrounds?
16. What suggestions would you give to an over-dramatic reader?
17. Sounds of words are important to a reader of poetry. By a careful choice of sounds a poet makes a bell tinkle or toll, leaves whisper, or storms rage. Find selected sounds which affect mood.
18. Examine the rhythm in two selected poems.

19. Is marking a poem for phrasing an effective way of analyzing it?
20. Distinguish the explanation of phrasing in three different textbooks. Summarize your conclusions.
21. Dramatize a poem for the class. Let the students identify it.
22. Plan an assignment, the purpose of which is to train in Listening.
23. Discuss ways in which variety in wording can be secured.
24. Arrange a modern short story for a speech contest.
25. Discuss: Problems in Present Conduct of Declamatory Contests, Johnson, G. E., English Journal v. 9:156, 1920. What changes do you note?
26. Cut a monologue for a preliminary contest.
27. By what means can a teacher improve a mechanical reading habit?
28. Give assignments in pantomime from familiar interests such as a scene from every-day life, or a familiar scene in literature or history. Work for total bodily activity, spontaneity, and freedom, but at first do not criticize too closely the details.
29. Give an oral report on Stanford Tests in Comprehension of Literature, Burch, M. C., Stanford Univ. Press, 1947.
30. Submit from the daily paper five examples of the different "factors of interestingness".
31. Which should deserve a better grade - a difficult selection given fairly well or a simple one given very well?
32. Do you agree or object to the statement that poetry is a better exercise for the voice than formal drills? Defend your choice.
33. Plan a rhythmic game assignment for a freshman group.
34. List practical ways of increasing a vocabulary.
35. Find the same general idea expressed in two different ways. Contrast.
36. Select five stanzas from different poems, each of which stresses a particular sound.
37. Find three words repeated three times. Account for the repetition in each case.
38. Assume that a class in choral reading is preparing a poem for an assembly program. Distribute copies of the poem to the audience. Let all present read the selection.
39. Prepare a class lesson on any of the following authors read in high school: Poe, Lindsay, Kipling, Dickens, Sarett, Lowell, Longfellow, De la Mare, Masfield, Seton, or Stevenson.
40. Prepare a score card for oral reading based on these factors: reader, selection, audience, occasion.
41. General discussion of Humor in Speech Work. Have a report on The Place of Humor in the Curriculum, Jour. of Exper. Ed. v.8:403, June, 1940.
42. Find illustrations in poetry of factors which serve to stimulate vocal expression.
43. Plan a series of class exercises which help to get meaning from a poem or story.
44. General discussion on the subject - What Makes a Poem Great?
45. Prepare one choric reading selection assignment from Your Speech and Mine, Unit 15, Watkins, R. and Frost, E. B., Chicago: Lyons and Carnahan, 1945.

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CHAPTER XI

In receiving any extreme (favorable) impression, the face kindles, the whole torso sympathetically expands, the body becomes more erect, and nearly all the muscles more or less change their condition.-- CURRY

DRAMATIC ART

Specific Objectives

- a. Purpose of Training
- b. Advantages to an Adolescent
- c. Advantages to the School
- d. The Dramatic Director

The Course in Dramatics

- a. Content
 1. Acting
 2. Production

- b. Method

Extracurricular Activity

- a. Content
 1. Selecting a play
 2. Selecting a cast
 3. A double cast
 4. Factors of the production
 5. Interpretation of the lines
- b. Method
 1. Planning a schedule
 2. Details of planning
 3. Distribution of work
 4. Rehearsals
 5. Preparation for final performance
 6. Make-up and costuming
- c. Organization
 1. Dramatic club director
 2. Programs
 3. Maintaining the organization
 4. Financial problems
- d. Judging Plays

CLASS DISCUSSION

REFERENCES

Specific Objectives

The problems in this chapter, both personal and professional, are primarily those facing the young director.

- a. Purpose of training.

Where the real educational objective--the mental, emotional, physical, and social development of a student--is kept in mind, dramatic art whether in course or extra-class becomes an integral part of speech training. Plays are carefully se-

lected, directed, and managed not primarily for public exhibition, but primarily for speech training. Public production like credits for a course is chiefly an incentive for good work in the class or in the workshop.

b. Advantages to an adolescent.

Benefits are derived from participation in dramatic art whether a student is acting or making scenery. Through dramatics, latent talent in a pupil is often discovered and developed. Plays in high school are not thought about--they are acted. Meaning is accompanied by fitting gestures and bodily activities. Freedom and purpose in physical action often result more from dramatic work than any other speech activity.

Through dramatics in high school a student discovers his own weaknesses and appreciates his own strength by comparing his own capacities with those of fellow students. He develops a critical attitude toward himself as well as others. Moreover he makes friends. This alone is one of the greatest recompenses for time spent in dramatics.

c. Advantages to the school.

Dramatics are of benefit to the school, since they establish a wholehearted co-operation between departments, and often between the school and the community. Where is there a better medium in high school to correlate the work of the different teachers? All of their efforts become an integral part of high school dramatics, and if the activity is well managed, all instructors, parents, and town-folk are glad to contribute their share to the most popular of all speech arts.

d. The dramatic director.

He is generally overloaded with work.¹ Attempting to direct, coach, and manage plays, along with his classwork, a director finds he has problems peculiar to this particular phase of speech training. The large number of details which must arise in dramatics; the endeavor to please officials, students, players, and the public; the intensity of the work in the short time given to it; the difficulties with finances; the long hours and large amount of night work which the activity necessitates - all these factors will discourage the young teacher unless he plans and organizes his activity well, and directs the work with a minimum of effort.

Often, a director becomes so intensely interested in creative work that he neglects needed recreation; he reduces his social contacts; finally, the emotional strain begins to show in his behavior. He no longer is able to keep an interest in the theatre, books, or outside interests. The dramatic coach should learn to budget his time, and distribute the details of management if he hopes to remain successful in his field. He can seek the whole-hearted co-operation of all of his colleagues, and be entitled to the particular help he will need from school authorities.

The Course In Dramatics

Teaching problems within the classroom arise in connection with the content of dramatics and the methods of teaching the subject.

¹Consult a survey of one hundred and fourteen directors described in the English Journal, vol. 22, no. 1, January, 1933.

a. Content.

On the basis of a survey of speech textbooks used in high schools for the last twenty years, it is evident that when dramatics has been taught within the classroom, the subject has been made a part of the foundation course. In recent years, however, some schools have offered courses in acting and play production independent of other speech subjects. Whether dramatics is taught as a separate subject or combined with other courses, the content is approximately the same - acting and play production.

1. Acting.

The content of a course in acting is based upon interpretation of lines and also the arts of vocal expression and bodily action. Some teachers prefer to use dramatic selections from many plays rather than to study one or two plays during a semester. Whether selections or entire plays should be used in course is a matter of opinion. In either case, however, the teacher requires material for teaching the art of acting.

He should cover such topics as securing mood in a play, evaluating a dramatic situation, acquiring correct tempo and rhythm for a scene, developing character, improving dialogue, learning dialects, stage deportment, and acting skills--in a word, those subjects related to the law and the technique of the drama, the principles of vocal expression, the laws of physical action, and literary interpretation. A prospective teacher of speech who has had courses in dramatic art does not require further discussion of this content. He needs only to review college texts on the subject, and then study some of the modern speech texts on a high school level to discover what matter they cover.

2. Stage production.

This study belongs chiefly to the mechanical arts. In class, students may prepare model stages, learn how to construct scenery, to secure lighting effects, and to dress a stage properly. A subject like stage design falls within the province of engineering, while matters relating to furniture, draperies, and the like are within the field of interior decorating; stage lighting is the concern of the electrical engineer; the laws applicable to painting scenery are within the subject matter taught in art schools. The problems for the high school teacher are concerned with determining what subjects should be brought into the production course, and how intensive the work should be in each field. The study of costumes belonging to different periods, or of the science of stage construction, for example, could be the work of a lifetime. Since the field of study is entirely too broad for high school pupils, most teachers restrict the content to the understanding of the practical operations and management of a stage, the construction of scenery for particular plays, the study of make-up, and the application of the basic laws of stage decoration. For these matters the cadet teacher is referred to high school texts so that he can see for himself what is today considered the normal content.

b. Method.

Teaching dramatics in a classroom requires a happy blending of the authoritative and developmental methods of teaching. The subject matter is entirely too extensive to expect a student himself to acquire it by discovering all the phases of the subject. Instructors usually explain much of the matter, yet textbooks are a practical necessity. On the other hand, more emphasis is now being placed on the developmental method in teaching interpretation. Few directors expect a student to

imitate their expressions in this or that part, or to be guided by a set of specific directions for standing, sitting, or walking. When a director can get a pupil to sense the acting situation, to feel the character he is portraying, and to observe the few basic rules of stage deportment, he will find that the pupil will respond with more natural vocal expression, and physical action, and he will keep his characterization in better relation to those of his fellow actors.

When a teacher of dramatic art uses the developmental method extensively, he should employ a varied content. The more dramatic situations in which a pupil can be placed, the better training he will receive. During a semester, a student should be given a chance of portraying different characters as well as characters in different situations. Farces are particularly good vehicles for the application of developmental method. They have situations which generally stimulate good physical action and vocal responses.

But whatever medium is used, the teacher can incite the pupil to express a character, to keep in situation, and further the action of the play. And the purpose for this, is not generally for some professional objective, but rather to help a pupil improve himself in expression. This point the teacher keeps in mind when he is determining a method of teaching dramatic art.

Extracurricular activity

Teaching dramatics generally includes the direction of its extracurricular activity. In some high schools dramatics is catalogued as curricular, but in most, the work is in the extracurricular field. Nevertheless, regardless of classification, teaching and directing dramatics should be thoroughly understood and appreciated by students training to be teachers of speech.

A director of dramatics in high school considers method as well as content. To select, cast, and produce a play, he needs certain techniques and skills. Understanding of the physical characteristics of the production as well as interpreting lines is essential to this training. If he is to direct dramatics successfully, he plans a workable schedule and distribute his burdens among his students and colleagues.

a. Content.

The content of the subject is concerned with the selection of plays, the choice of an adequate cast, and direction of rehearsals, and the production of plays.

1. Selecting a play.

The choice of any play for public production might well be guided by the factors of purpose, place, participants, and patrons. The beginning director will find that the best list of plays is a card catalogue of plays he has read. About each play he can take notes regarding such facts as cast, age of characters, costumes, sets, and the like. Plays should be secured from reputable companies. The test of a play is not its age nor its success elsewhere. It must be inherently good and likewise suitable for a particular time, group, circumstance, or occasion. The choice of a play must be wisely made, for rehearsing a poor one is mostly a waste of time.

There are two general reasons for producing a play - education and entertainment. Many directors have the erroneous opinion that wholesome plays for amateurs must be either one or the other. It is true that some plays may have literary value, even read well, yet because they lack action or emotional variety,

they cannot be produced successfully. Yet many plays of great educational worth are dramatic successes. The two purposes in producing a play need not be antagonistic.

Characteristics sought in a play for high school are (1) a moral and rational outlook which is fundamentally sound; (2) inspiration for the formation of character; (3) a strong narrative element consistent with life; (4) suitability to audience, cast, and community; (5) plausibility of character drawing and situations; (6) skill value; (7) artistic worth; (8) appropriate humor; (9) interesting; (10) adaptability to the intellectual and emotional stage of the adolescent; (11) good taste; (12) elements which broaden the knowledge of the actor and challenges his imagination; (13) producible.

Which comes first--the play or the cast? Should a play be chosen to fit the actors, or should the actors be selected when the play is determined? The new director often is so much interested in these questions that he may forget other factors which should influence his choice, such as the limitation of the stage, the equipment, or the desires of the people who will pay admission. The experienced director has learned also to keep in mind such matters as the ultimate cost, the amount of work required in preparation, the pupils available for casting, the number of performances before he makes his final choice of a play.¹

If a drama is to be presented in a contest, a popular form of speech competition, a few factors are necessarily kept in mind when a choice of a play is made. What are the rules regarding length as well as purpose, kind of play, characters, and equipment? What are the staging problems where the contest will be held? Is one setting used for all productions, or are different ones allowed? How far must equipment be transported? What plays have generally been successful? What type of plays will be used in the contest? What will other schools offer in acting talent? Who will judge the plays?

The most frequently neglected element in the selection of a play concerns the audience. The high school auditorium is in more than one way a community center. If it is to be used as such, the director who wishes to have a large audience should choose a play that will draw the local people. To choose a play with audience values does not mean that the director needs to lower his standards. It does mean that he should avoid such productions as have limited appeal. Generally the director can use varied types of plays during the season so that different appeals can be made. For example, no schedule should include all comedy or tragedy. It is often advisable where three plays are directed for a season to begin with a comedy or lighter production, to follow it by a weighty major production of the year, and to complete the season with a less serious closing performance.

A director has good reasons to remember the good taste of a community. He can present literary productions and theatrical successes which the audience in many places would not otherwise be able to see. He will find that, on the whole, the average high school audience is neither over-sophisticated or over-analytical. Yet it will demand a high moral tone in amateur production. Plays that present characters using profanity or drink, that stress phases of immorality, that tend to be over-sophisticated, that treat pathological problems, or sex are not generally approved. Although these plays may have inherent values, they cannot be used unless the director can cut parts which are not fundamentally needed, and thereby he may utilize an otherwise objectionable play.

¹In The Quarterly Journal of Speech of October, 1940, p. 388, can be found an excellent list of three hundred and thirty-eight plays prepared for the schools of Texas.

2. Selecting a cast.

The choice of actors is generally determined by the requirement of the play and the purpose of production. Success in selecting an adequate group for a specific play results from the ability of a director to use his imagination. He must visualize his actors, see them in their parts, and observe their contributions to the entire play.

Some directors seek the assistance of others, such as a student committee, or faculty group, in selecting a cast. They find the suggestions of colleagues valuable before they make the final selection of actors. Whether the director casts the play himself or is aided by others in the choice of actors, the purpose for which a play is given will always be the determining factor in casting. If the director aims to have a finished public performance, he will look for the best actor for each part. But if his purpose is to distribute the educational advantages which he believes come from participation, and if he seeks to maintain his organization, he will endeavor to see that other pupils get a chance to act. A director may have a different aim for each of his productions or he may endeavor to combine the educational and the professional purpose in any play of the year.

Another problem in casting a high school play is concerned with the type. Should a student be selected because his own characteristics are represented in the part? Should he be given a character with qualities opposed to those of his own personality? Directors differ in opinion as to this choice, but in any case, no director should make the physical characteristics of chief importance unless the plot centers about them. He should use what abilities the actors already possess. Generally the director has little time to develop latent capabilities.

If an adolescent is timid or reticent, as many are, he should be assigned a part which he can do well rather than one which will require much training. A part directly opposed to his disposition or temperament may be too difficult for him. The sensible course for most directors is to select characters for the students that are not too far away from their own personalities or entirely beyond their abilities.

Group selection is a fair way to determine a cast. Although some directors select actors in personal interviews, this action is not advisable for the director may be accused of partiality, and the morale of an otherwise well organized group will be undermined. Any form of group selection such as a formal tryout, is preferable, particularly from the student's standpoint. It is frequently wise for the director to list on the bulletin board the characterization of each part, and then let actors seek in competition the characters they like, although the director may tactfully suggest one or more parts for which he may feel the individual is better fitted. Different combinations of actors may be tried until the director eliminates all but the two or three for each part. In working for a unified cast, the director must remember that personalities as well as costumes clash on a stage; he must see the characters of the cast together.

3. A double cast.

A double cast is often chosen by experienced directors, although some prefer to designate an understudy for each role. When two groups of actors are selected, more students have a chance to participate in the activities of the group; the system is also good for the morale of both casts, for in providing competition better work results, discipline is improved, and protection against the absence of an actor the night of the performance is assured.

There are a few disadvantages of the double system. It requires generally twice the number of rehearsals, and as these for each group must be limited, the production may suffer in its artistic finish. Then, too, a second group cannot be expected to rehearse for weeks without having a chance to appear before the public. A repeat performance is generally required so that the second cast may satisfy its desires for public appearance. A double cast generally insures a larger audience for the play.

4. The production of a play.

Producing a drama includes its staging as well as acting and the intelligent reading of the lines, factors which too frequently are not distinguished. As a general rule, the average director is more efficient in one than the other because of his knowledge, interest, and background. He will not, however, sacrifice acting for the staging of a play. The average audience will overlook inadequate settings if given an opportunity to witness an otherwise carefully prepared, worthwhile performance. People find their chief interest in an interpretation of scenes from life.

5. Oral and visual interpretation of the lines.

The chief concern of a director should be with the intelligent reading of lines. To get into character before entering the stage and remain in character until the final scene, is difficult for most amateurs. Actors are taught to listen to lines as well as to speak them. They have reasons for every movement and change of situation. The director, therefore, should be an apt student of oral interpretation and understand vocal expression and pantomime as well as the law and technique of the drama.

b. Method.

A well trained speech instructor knows not only what matter falls within the province of dramatic art, but how this matter can best be presented to the student by means of extracurricular activities. He has, in other words, a method of procedure so that he can do his best work. He organizes the schedule of the entire year, determines the number and kind of performances, prepares a rehearsal plan, distributes his own work and that of the students, plans for the final performance, and, in particular, applies his knowledge of the art of makeup and costuming.

1. Planning a schedule for dramas.

If dramatics is carefully organized early in the term, many of the last-minute problems, which arise at the time of the most intense rehearsing, could be reduced. At the beginning of the school year the director should become thoroughly familiar with the facilities of the stage where he will produce his plays. He then should make a list of every essential needed for each performance. Knowing his budget, the director can determine what he can afford for production. He can consider also the number and kind of performances he will direct (in some places, two or three one-act plays are given; in others, the regular three act performances). When possible, he can plan the exact time for rehearsals; thereby he will save the time and the energy of the cast as well as his own.

2. Details of planning.

Details of each performance need careful planning. These relate not only to the production, but to the acting. Some directors keep a director's manual with every fact related to the interpretation of lines, the grouping of characters,

the location of characters, the costumes, the exits and entrance of the characters, and such like accurately listed. The manual also contains property lists, details of setting, and cues for lighting and music. In a word, the manual contains all the information needed for the successful coaching of the play and for its staging at the time of the performance.

In addition to the director's manual or prompt-book, many directors build a model stage for each act or each scene. They also have a floor plan of the position of the actors. For this purpose some instructors use colored thumb tacks to trace the movements of the characters in each situation. With the details of production and acting properly planned and recorded, the director is less likely to run into difficulties on the night of the production.

3. Distribution of work.

The overwhelming number of details involved in a major production only can be handled effectively when they are distributed to different students early in the preparation for the play. Then each helper knows exactly what his responsibility includes. The duties of the students aiding the director may be briefly listed as follows:

The student director helps the director and is in charge when his chief is absent from the scheduled rehearsals or even from the final production. He coordinates the work of all the assistant managers and keeps the director constantly informed of progress. This particular student should be carefully selected, for the progress of the production depends a great deal upon him.

The stage manager is the handy man who helps with the production problems. He may with the approval of the director help adapt the play to the exigencies of the stage, make lists of stage business, properties, music and costumes. He may hold the prompter's copy at the final rehearsal or at the final production, for he knows the play as well as the director does. It is he who is responsible for the setting of the stage and calling the actors to their positions.

The social chairman is concerned with the social events which follow the play. Generally the cast enjoys a social gathering under school supervision. The plans for this party must be submitted to the business manager of the organization, and often to the principal of the school.

The business manager selects the theatre and directs the complete ticket sale, the advertising campaign, and the hiring of an orchestra. He collects all money and pays all bills with the approval of the director.

The director of publicity has complete charge of public relations, works directly under the business manager, and can relieve him of many of the financial details which accumulate before production.

The chairman of sets sees that all necessary scenery is made, painted, and ready for rehearsals and production. He is responsible for its delivery to the theatre, that it is set in place, and that it is tested before final rehearsals. When the play is over, this chairman has the duty to return all scenery to its owner or proper place of storage.

The property man makes a list of all properties needed for the production. He often checks his list against a similar one made by the director. His part of the work is to find out where the properties can be secured cheaply and easily. The coach should see that the property man gathers his materials as early

as possible so that the different items can be used in practice, and he should return all properties to the owners in the same condition as they were taken. If accidents occur, as frequently they will, he takes the responsibility of making good the damages.

The chairman of costumes makes a thorough study of the entire play in order to know what costumes are needed for each actor during the play. Under supervision he decides what each actor should wear, and what color effects and styles are appropriate for each, in relation to the scene, setting, furniture, lighting, and other characters. He rents or makes costumes early enough for the important rehearsals. Like the property man, he must return all costumes on time and in the same condition as they were when borrowed.

The electricians list technical equipment and have it installed and in working order for the rehearsals. They should experiment with lighting effects to secure those necessary to successful staging of the play. If a light plot of the play is not made previous to its production, improper lighting generally results. Often lighting effects must be adjusted in virtue of changes made in the scenery, in the costuming, or in the stage furniture. The electricians should become so familiar with equipment that they can work it in the dark. They should be the only ones to use the electrical devices, and they also should be responsible for the condition of the equipment. After the performance they should return them to their proper place of storage.

The make-up men, either professionals or students, should study each character as much as the individual actor who plays it. They should have a make-up rehearsal, under the same conditions as will exist at the time of the play.

The house man has charge of the auditorium the night of the performance. He directs activities in the lobbies and oversees the work of door men and ushers.

4. Rehearsals.

Rehearsals may be conducted daily for short sessions or two, possibly three, times a week for longer periods. Generally they become more frequent toward the end of the production activities. Whatever the arrangement may be, the director should remember that the class work of the student actors must come first. Sometimes he can arrange short scene rehearsals or sections of the play. If he compiles a rehearsal schedule, he can require actors to attend meetings only when they are needed.

Alternating the hours for rehearsals, afternoon and evening, also conserves time for members of the cast. How long should a play be rehearsed is a question commonly asked by a cadet teacher. He will find that a three-act play will generally require about six weeks of intensive work if he is to produce a satisfactory performance. He should not lengthen the period of rehearsals unnecessarily, for when rehearsing becomes tedious, it may prevent spontaneity at the time of performance.

If the director during the first meeting of the actors is enthusiastic, and seeks the whole-hearted co-operation, sympathetic support and zeal of his group, he will be wisely preparing for future success. An explanation of the value of the production often helps establish a basis of appreciation for a forthcoming play. He might stress the fact that minor roles, as well as the leading parts, should be well played. He can emphasize co-operation and the need of careful organization. He can outline his general plans, his method of casting a play

and his notion of how specific parts should be read. He will make such announcements regarding the time and nature of rehearsals as to insure regular attendance of the cast.

The way a director conducts rehearsals is a guide to his probable success or failure in staging a play. He should not waste time at rehearsals. He should always begin work at the assigned time even if he must eliminate from the cast those pupils who come late, and by this action impress his actors with the need of prompt attendance. He should dismiss players promptly at the assigned time so that they too can plan their work and leisure. He should consult other teachers regarding the studies of the pupils in the cast so that if they are using the play as an excuse for incomplete work or failures he may warn them of their negligence. He should make each rehearsal contribute definitely to the vocal and bodily improvement of each member of his cast.

5. Preparation for final performance.

Every rehearsal is a preparation for the final performance. Even details such as applause or laughter on the night of the play should be mentioned to the cast. Too many directors become so very busy with the major elements of the play, that they forget the small things that give a production its finish. Each rehearsal must contribute to this final polish, for if a director waits for the final rehearsal, he will miss many opportunities in the daily rehearsals to improve this or that detail of the play. For example, laughs from the spectators may cause the cast an unexpected reaction. If the incident which will call for applause or laughter is known during rehearsal, it is accepted as part of the performance.

The final rehearsal often causes a disappointment to directors. They need not become too discouraged at the lack of finish, however, for adolescent actors if well trained in early rehearsals, will generally respond to the occasion. To insure success, some directors have a number of special rehearsals instead of the usual dress rehearsal. At one of these lighting, settings, and properties are tested; in another, only music is discussed; in another, costumes and make-up receive attention; in the final one, acting techniques such as picking up cues are tested.

6. Make-up and costuming.

What is satisfactory in costuming and in make-up can only be learned by experience. Both factors of production are very important. Many plays have been well-coached, and produced before excellent settings, but the improper costumes or make-up destroyed all possible chances to create illusion. As most amateur plays are produced close to the audience, make-up and costumes should be tested under the stage lights which will be used at the final performance. The testing should continue until naturalness results. Under-lighting is as undesirable as over-lighting. The work of making up a cast should be done behind stage in a place away from the confusion, where materials can be spread out and where ample lighting is secured. Costumes should be checked for proper fit and particularly for stage effects. Sometimes one costume can destroy the unity of the stage picture and also the mood of the scene.

c. Organization.

Organization and supervision of a dramatic club are frequently placed among the duties of a speech teacher.

1. Faculty director of a dramatic club.

Organization and management are essential to the success of a dramatic club. The faculty director has responsibility not only to the school principal but also to the members of the group. He runs the organization according to parliamentary rules, and gives his support to officers of the club. He and his group plan such matters as means of selecting members, method of financing the organization, and ways of conducting business. Members should be encouraged to use initiative in the club. The director might suggest some plan as to the selection of members. He and his committee might establish a probationary period for candidates so that each member will have ample time to prove his worth to the organization or give his place to another student who is willing to co-operate. He might encourage his group to select pins, flower, motto, or colors, and devise ways and means to instil a good co-operative spirit. He will find that his chief problem in a dramatic club is to keep teen aged youngsters interested and busy.

2. Programs.

Planning the work of a dramatic club for a year is time well spent. The use of a printed year book, similar to that of women's clubs, is an excellent way of having the officers and the faculty sponsor plan the year together. The first few pages of the yearbook might contain a list of active members with telephone numbers and addresses; another page could have the list of reference books suggested for the year's study. These books could be placed in a special section of the high school library. The whole membership could be divided into five smaller groups serving together on each program.

Here are a few typical programs for regular or called meetings based upon the theme of a Global Year which gives a unity to the year's schedule:

1. Shakespeare Program: discussion -- Shakespeare, dramatist, poet, man; scene from a Shakespearean play being studied in the class in English literature; description of the Shakespearean stage; a play-back of a recording of a scene.
2. Some modern English Dramatist; discussion, characterization.
3. Irish Dramatists: John M. Synge; presentation of Riders to the Sea; brief discussion of William Butler Yeats; story of the play, Land of Heart's Desire; a study of lighting effects.
4. French Drama (Molière); talk on costuming or stylized acting.
5. Russian Program: synopsis of Love of One's Neighbor; violin solo by a Russian composer; story of Anton Tchekoff; story of The Cherry Orchard; solo dance -- Russian. Illustration of make-up problems.
6. American Program: William Vaughn Moody; synopsis of The Great Divide; presentation -- Where But in America; discussion on building a scene.
7. Other programs might include: Wisconsin Dramatists, A Musical Afternoon, The Opera, The One-Act Play, Poetic Drama, -- Satire, -- Tragedy, -- Comedy, -- Melodrama, The Modern Stage, Modern Actors, and A Moving Picture Program. In each program show relation between a play and some acting or production problem.
8. Radio Plays and Problems

9. Banquet (Annual)

10. A Christmas Party for underprivileged children.

A problem for the inexperienced director arises when he needs programs for the intervening meetings between plays. He can get variety in his offerings if he has plays read and discussed; a pantomime rehearsal can be conducted; the physical stage may be explained; lessons in make-up can be given; outside speakers may be procured; principles of acting may be demonstrated; the story of costuming told; and the complete planning of a radio show might be undertaken.

3. Maintaining the organization.

The continuance of the dramatic group from year to year is the responsibility of the director. He should be careful in the distribution of parts in plays to give consideration to the younger members. If he does not, he will find that the older students who receive all of the leading roles graduate leaving him only the inexperienced members for his productions. He will find also that he should train younger officers to fill the more important positions. If new people are trained for both production and organization the top ranks will never be depleted.

4. Financial problems.

Management of the high school dramatic program includes difficulties other than those in directing. The financial aspect is an important factor in high school dramatics. How much money can the director spend? How much does he hope to clear on the production? How much will a certain play cost to produce? How can he best use the money which is allowed for the play? These are the types of questions he will answer. The director sometimes finds that pressure is brought upon him to present a play that will make money for some venture such as raising funds for a deficit on an annual or buying football sweaters. In view of these conditions he should not select a play or musical production of little educational value to his own group.

The financial factor should not be overlooked in planning the dramatic budget. Since most of the high school plays published today have a fee attached to their production, royalties should be considered among the necessary expenditures. Directors who deliberately seek means to avoid the payment of royalties are unethical. Since companies producing amateur plays like to do business with a trustworthy director, he should write to the company holding a copyright on the proposed production explaining the exact situation, giving size of audience, locality, ticket price, number of performances, and like information. He will be notified whether the play is with or without royalty.

d. Judging plays.

An instructor in dramatic art is frequently called upon to judge plays. He should be familiar with a rating sheet of some kind. Although each form may vary in detail, all generally contain a space for percentage and rating on these general factors: (1) choice of play; (2) characterization; (3) interpretation of lines; (4) voice and articulation; (5) pantomime. In the Appendix will be found a list of questions which should help a director to evaluate fairly the plays when he is called upon to judge them.

As a rule, constructive advice is asked after plays are judged, or if a series of one-acts are in competition, ratings may be requested after the last play in the

group has been produced. When the plays are analyzed for the audience, the norms used in criticizing are based upon matters of interest to the listeners as well as the participants. After the decision is announced, the judge generally remains to discuss problems, answer questions, and give constructive suggestions for the improvement of the next performance. The judge's evaluation of the play should make the next production a better one. [Cf. Chap. 6 for discussion of extracurricular activities.]

CLASS DISCUSSION

1. Plan a year's program for a high school dramatic club.
2. Is the unity of a program violated by combining tragedy and comedy? Explain.
3. Give specific illustrations of the relation of action and reaction in an amateur play.
4. What do you mean by educational drama?
5. How far should the director allow free expression of interpretation?
6. How realistic can one be in "holding a mirror up to nature"?
7. Which is preferable, a time intermission or unrelated fillers, such as vaudeville or music?
8. What rules determine the type of play to be selected?
9. Report for class discussion the list of plays published by the National Council of Teachers of English, entitled Guide of Play Selection, Milton Smith, Appleton-Century, 1934.
10. Plan and arrange a schedule of rehearsals for a one-act play.
11. Discuss the relationship that exists between classwork and a public production.
12. What academic credits should be allowed for participation in a public performance of a play? Should these credits be considered equivalent to laboratory credits in speech training.
13. Discuss: Course of Study in Speech and Dramatics for the Senior High School, Dramatics, v. 2, Des Moines, Iowa, Board of Education, 1936.
14. Are you acquainted with the Dramatic Index, Boston: Faxon Co., 1909?
15. Do you agree with the nine statements concerning educational theater organization as outlined by Morrison, J., Q.J.S., April, 1949?
16. What are your theories of tempo in play production?
17. Are you satisfied with the rehearsal schedule suggested in Art of Play Production, Dolman, p. 229?
18. Look up play selections published by the National Council of Teachers of English called Guide of Play Selection, Smith, M., Appleton-Century, 1934.
19. List ways of securing so-called "atmosphere" in a production.
20. Discuss the common changes between the original story and a film based upon it.
21. Prepare a brief outline of the Little Theater Movement in America.
22. Have you any suggestions regarding the treatment of social issues in American Drama?
23. Summarize the facts you have gathered on the subject of effective make-up.
24. Show how content from a Social Study Class could be dramatized.
25. Interview two dramatic coaches as to their methods of directing a Senior Class Play. Contrast and evaluate the procedures.
26. Survey the literature on the Costume Play.
27. List conventions of the theater applicable to high school players.
28. Analyze the different forms of dramatic expression.
29. Justify your choice of a good high school play.
30. Give five examples of taking advantage of local events and situations for dramatizations in class.
31. Discuss the following contest points as suggested by a well known playhouse: Direction, 17%, Interpretation and Characterization, 28%, Voice and Diction, 22%, Tempo, 22%, and Make-up and Costuming, 11%.

32. Report on: Play Standards, Q.J.S. p. 89, Feb. 1940.
33. Plan a One-Day One-Act Play Festival including the following details: Purpose; Registration plans; Care of contestants, coaches, and judges; General rules; Special rules; Rating sheet; Judge decision; Awards.
34. Read: Judging One-Act Plays, Q.J.S. p. 385, April, 1940.
35. Discuss Objectives in Educational Drama, p. 334, Oct., 1947.
36. Dramatic study is frequently based on seven units. Can you name them?
37. In preparation for a discussion of the production of a high school play, read Selecting, Casting, and Rehearsing the High School Play, Cortright, E.S., p. 443, Q.J.S. Dec. 1943.
38. Ever heard of a scriptless play? Method of developing this unique activity can be found in A Scriptless Play Prepared in School, Elmer, M.S., The Instructor, p. 24, Nov. 1945.
39. Discuss one article from the High School Theater Section of Players Magazine, 122 E. Second Street, Plainfield, New Jersey.
40. Name examples of plays of these classifications: Melodrama, Realism, Fantasy, Farce, Naturalism, Problem, Expressionism.
41. Prepare an assignment based on the common errors of amateur actors.
42. Plan a scene for a class period depicting a literary or historical event studied in another class.
43. Report on Some Suggested Units in Acting and Stage Make-up For Use in Secondary Schools, Robinson, K. F. and Shaw, W. T., Q.J.S. p. 71, Feb. 1946.
44. Do you approve of the three specific methods for "double casting" as advised in Double Casting Methods, Bartlett, J., Dramatics, Oct. 1945?

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CHAPTER XII

No part of the tone passage is controlled specifically and individually in ordinary speech. The slightest act is intimately connected with all the parts. All these in producing a tone act sympathetically and almost as a unit.-- CURRY

RADIO SPEECH

Introductory

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Introductory

The amazing growth of radio into a many billion-dollar industry has something more than financial significance, for such an organization has brought into the field of education not only marvelous technical equipment and methods of research, but a new art of speaking. Broadcasting is today a profession; students must be trained for it. A radio art has been founded that relates to public speaking, drama, interpretation, and public discussion. A radio science has been established which has furnished method and content to the study of voice and speech, in particular to speech therapy. The art and the science of radio have effected instrumentalities of social importance that bring men of diverse locations, traditions, and language together.

The training course in radio for high school pupils furnishes a splendid opportunity for the exercise of the varied talents of students. The scope of material that may be brought into the radio class can insure a variety and an intensity of student interest. The types of programs, while giving knowledge and experience to pupils, frequently expose them to conflicting points of view. Radio speech therefore creates a need for an evaluation and a study of audience psychology. Pupils, feeling inadequate to handle all the view points presented to them, find a need for standards of criticism and particularly adult guidance. Inasmuch as they become acquainted with the problems and interests of their own country, and also with those of other lands, they gain many of the advantages presented to children who travel extensively, meeting people as well as knowing places.

By means of the radio broadcast, high school students become acquainted with well known people and with the social conditions of their lives. Furthermore, they come in contact with current events and the topics of the day. They train themselves not only in listening to radio content but in giving a sound basis for their judgment and evaluation of social events. When attention is called to the speech techniques employed by actors and announcers, the pupils can, under the direction of the teacher, improve their own skills. Finally, an incentive is established in the radio class to use the subject matter of other courses of the high school curriculum.

The Radio Structure

The prospective teacher of speech should have an appreciation of the radio structure. The radio industry enters the life of the American family when it purchases a radio set. It continues to affect this life stimulating the purchase of most of its daily needs, and disseminating ideas which influence its thinking and its behavior. In fact, the very existence of radio depends upon one factor, "public interest". To serve the public, vast radio chains have been built.

The speech teacher should become acquainted with the activities of the broadcasting station, particularly how it operates upon this principle: namely, that its programs of information and entertainment must create public interest, and that the audience gained by these programs can, at the same time, be sold certain goods necessary to its existence or happiness. Radio lives because it is a medium of advertising. Otherwise it can only thrive by subsidies from some source which pays for its existence as a medium of communication. The manner in which those in charge of radio have been able to build a structure that has as its chief aim the diversification of programs which in order to maintain a general appeal to its public, must be of interest to any teacher attempting to instruct students in the art of sustaining this appeal.

The legal concept of a broadcasting station is a common carrier. This concept embraces the notion that all who wish to use a radio station have this privilege, if they tender a fair rate, and conform to reasonable legislation. The radio industry, although a product of private enterprise, is not privately owned. It exists because of a license from the government, and must submit to government regulation. Radio, then, is not merely a business with patents creating or assuring it a general monopoly, or a business with commercial programs designed to attract the largest listening audience as the backbone of its income. It is a public trust and needs regulation as any public utility.

It is, furthermore, a great implement of public education. It can raise standards of appreciation, teach learning processes, give information, and incite worthwhile activity. But as radio broadcasting can unlimber the mind, it can upset opinions, traditions, and customs; it can encourage the acceptance of wrong as well as right doctrine. It can make people question the validity of accepted forms. As an educational trust, it needs regulation by educators who understand education and who have ideals for humanity that are consistent with man's rational nature, and his ultimate end. As a world business, radio may create a common intellectual and spiritual foundation for the right kind of internationalism, and as a great implement of democracy, it can stress the fundamentals of our form of government; and thereby it can stimulate our citizens to become better citizens.

Although it is a safe principle to admit that any regulatory body or any educational organization should set higher standards than the measuring sticks employed by the people that it regulates or instructs, sound radio policy requires that the wishes of the people, their mental and emotional reactions, and their present needs be considered. The air belongs to the people, the government is their trustee, and the people are free to enjoy or reject the radio broadcast.

No educational institution can maintain a radio station that disregards those facts which experience has gathered by trial and error in building a system of public service. The educational radio station can not set itself up as a radio authority in opposition to well established traditions of the radio industry. While working for constructive changes it should not impair the very service it would supplement.

Even the existence of college or high school work shops depends upon the service they can render people. If they become independent educational stations with full or part time devoted to educational programs, they must justify their right to operate over the air. If work shops can not justify themselves as independent broadcasting units, their proper place is in an affiliation with a commercial station that can utilize their valuable radio resources in the interest of the cultural advancement of its listeners. In either case, to be a successful educational venture, a radio station depends mostly upon its facilities in meeting the exacting requirements of the listener. A radio work shop must be something more than a training school, or a research laboratory; it must be a well equipped, completely staffed business with the capacities for the production of those types of programs of value and interest to its listeners.

a. The background required of the speech teacher.

The teacher of radio speech must have specific training in the many phases of the radio arts before he can hope to be successful in teaching such complicated skills as acting and announcing, such an art as radio writing, or such a science and art as radio production. At the present time over four hundred colleges in the United States are offering radio courses of interest to the cadet teacher. Among these courses are: program planning; program production; script writing; radio

speech - announcing, and acting; radio music; radio advertising; radio direction and management; the technical aspects of radio transmission; and radio law.

Besides presenting radio courses, some colleges operate their own radio stations, or have arrangements with the local stations for educational broadcasts. Some schools broadcast non-credit courses in such subjects as public health, civics, and human interest material. A few colleges offer classes in teaching by radio certain recognized secondary education subjects or courses from the vocational school curriculum. A teacher of speech can gain an understanding of programs roughly classified as: forum or discussion programs of interest to general or specific groups; news broadcasts; music; supplementary instruction to classroom work; and promotional broadcasts of civic or school importance. In these colleges the prospective teacher of radio has splendid opportunity to broadcast programs, and gain actual radio experience in acting, announcing, and perhaps in writing.

The speech teacher will find radio organization important to an understanding of radio procedures. Since the basic idea in radio is that the industry exists because a listening public will allow a station to lease its facilities for a given period to an advertiser who is said to sponsor a program, or will permit a station to build its own programs during other periods primarily to sustain a public interest until such time as a station can bring forth its selling programs, the speech teacher should know something of the following matter: (a) the organization and administration of the radio station itself; (b) its advertising policies and techniques of selling; (c) its program policies; (d) techniques of production; (e) its technical problems and its solutions for them; (f) its procedures in maintaining public relations; and (g) its procedures in obeying radio law.

1. Radio organization and administration.

Only a hint can be given in this text of radio organization and administration, but details may be secured from texts devoted to this subject. It is pertinent here to direct attention first to the chain organizations.

In order to insure better radio reception, a number of stations are tied by means of telephone-wire connections; consequently, all the stations that are members of the chain take the same program for local distribution. These stations, being on different wave lengths, can cover a large territory and give wide distribution to any given program. This idea of radio-station coverage completely revolutionized the early conception of radio importance. It brought forth the entire organization plan to further radio as a valuable advertising and sales medium. The "live" program may originate in any station belonging to the chain, but generally is initiated in the large centers of New York, Chicago, and Hollywood. Programs prepared for broadcast by means of records may be sent out over the chain, mailed directly to stations, or recorded by any station for its own distribution.

The operation of groups of stations woven together by so many circuit miles can only be suggested by a consideration of the personnel required to conduct such an enterprise - the operators, the linesmen, the clerical help, the engineers, etc. To operate radio successfully, the industry, mighty in itself, must be associated with the personnel of the telephone and telegraph companies, the manufacturers of technical instruments, the motion picture and stage professions, radio magazine editors, writers and columnists, musicians, music publishers, the large advertising corporations, the large sales organizations, not to speak of those industrial and agricultural organizations which produce the goods that are to be sold. And all this organization is dependent upon the reception of the commercial program by listeners.

The foundation of the radio industry and of many of its allied industries is based upon the commercial program. With this premise established it is easy to see that the organization of radio advertising and the radio manufacturing are the two pillars that support the industry. Broadcasting is a business, a profession, and a regulated utility with interlocking structures of interest to the speech teacher. At least a survey of this structural aspect of radio belongs to a radio course. The student, likewise, needs some notion of the standards established for the commercial practice and the codes of ethics and legal procedures under which radio operates.

2. Advertising policies and techniques of selling.

The teacher of radio speech should acquaint himself with the policies of radio stations in regard to program content and presentation.

The teacher will find that as the radio audience consists of all types of individuals, certain regulations as to content and presentation are necessary. Matter regarded as offensive to people in general or to classes of people is forbidden. Fraudulent advertising or grossly exaggerated statements as to the merits of a product is subject to stringent regulation. Inasmuch as an audience - difference exists among periods of the day and night, the broadcast with its advertisements must be adapted to the particular audience and even to the particular location. No station manager can afford to use a type of advertising, or use it so often, that he loses listeners for his station. He is obligated to seek clients who maintain at least the standards set up for other fields of advertising.

The advertising business of the radio relates to the establishment of rate cards, transactions with recognized advertising agencies, the arrangement of contracts with clients, the determination of the clients' financial responsibility, the arrangement and supervision of programs that are suitable to further the sales of these clients' products and to sustain their good will in the mind of the public. Of particular interest to the speech teacher is a study of the means of persuasion employed by advertisers and advertising agencies. A radio audience generally hears a program in the intimacy of a home; consequently the builder of a program employs audience motivation in its multiform lights and shades. A program is built for some one's enjoyment and more so for some one who will say that he enjoys a program and who will act upon the suggestions incorporated within the program. A radio show cannot overadvertise, nor can it, in view of its tremendous financial cost, fail to get every ounce of value out of its cost of time, money, and energy.

A radio program of a commercial nature is not a glamour business. It is the product of a service staff, either belonging to the station itself, or to the advertising agencies in association with the concert and stage bureaus, that knows how to motivate people to a purchase, that understands the selling policies of a manufacturer, and that values the proper relation between sales volume and the costs of production and distribution. As the advertising agencies have so much at stake, they can not afford wrong sales motivation.

The prospective teacher has fine opportunity to study motivation and transfer his knowledge of motivation to the students by his understanding the radio advertising. He will find that an agency analyzes fan mail to determine trends of audience approval, that it understands "showmanship", that words and music are discussed from the angle of advertising techniques before they are placed in the care of announcers and musicians. In brief, the broadcasting program is studied by experts who must please a public, yet bring profits to the station, the adver-

tising agency, and to the advertiser himself. The motivation employed by the radio, then, is excellent matter to be studied by both student and teacher. Much that can be learned is applicable not only to the radio speech class but to all courses in the speech arts.

One of the objectives of a radio course being to teach motivation and audience psychology, six means to do this are suggested to the prospective teacher: (a) have the students listen to "spot" announcements, either those in the program itself, or those generally placed between programs, or sometimes heard on special programs devoted to the sales of many products; (b) require analysis of the announcements given by professional announcers; (c) devise class recitations on the types and application of motivation; (d) assign work in writing one-minute-spot announcements; (e) require the student to practice reading his sales talks before the microphone; (f) allow class discussion and evaluation of each student's selling technique.

b. The program policies.

The public has an appetite for amusement. Radio executives recognizing this fact made the radio business a part of the huge world of the entertainer and the entertained. Although the home can not be transformed into a theater, a psychological connection exists between the performer on the radio and the listener. The emotional responses incited among people in a theater, the infectious reactions of a group are lacking in a home, yet by means of the very suggestion that a person is part of the unseen audience, he takes on much of the behavior of the person enjoying a performance in a theater. The analogy between the person in an audience witnessing a stage exhibition, and one at home listening to the radio can not be carried too far, for other factors enter into the building of a program for the home listener. Yet the basis of organizing a successful radio program is the knowledge of what will entertain people, and how this entertainment must be built.

The information that the theater, the motion picture business, and other entertainment enterprises have learned about the likes and dislikes of people in their amusements serve as a basis for the radio art of entertainment. The chief idea behind most radio shows is reflected in the following questions: Does the program please? Will it hold the listening audience to keep the radio dials set for this station? Radio programs can therefore be studied for the techniques employed in giving pleasure to people.

Various studies have been made of radio likes and dislikes. Although tests have not brought clear-cut results as to preferences, certain general views can be established. People like symphony orchestras, bands, and operas; they likewise enjoy good dance orchestras. They have less interest in vocal music, violin solos, concert music, string quartets, and trios. They enjoy news commentators, and programs that keep them abreast of current events. They are less interested in formal educational talks and speeches, yet will turn their dials to political speeches when they realize that important issues are at stake. Scientific talks, poetry readings, and debate are less interesting than football news or travel. Plays over the air have popular reception. The full church services seem more appealing to people than the isolated sermon, religious talk, or hymn singing.

Perhaps the major difficulty in interpreting the public wish regarding programs is the lack of responses to good programs on the part of those people who really enjoy them. The so-called fans of the big hit shows write the stations to express their appreciation of dramatic and musical programs, whereas the listeners of the better programs are sometimes loathe to give their opinions concerning the type of programs which should be sponsored over the air. Tests do, however, clearly

indicate that there are people in the country who desire better music, deserving stage plays, and suitable educational programs.

c. Techniques of program production.

Since radio programs differ in kind, radio presentation must be adapted to the kind of program.

1. The radio play.

One of the chief interests of the listening public is in the radio play which differs from the stage drama in certain respects: (a) it is designed only for the ears; (b) it is written rapidly and correctly; (c) it is planned for a particular time, a specific audience, and a small cast.

Inasmuch as the radio play depends for its success upon the images that are received by the listener through his aural sense, it must by its very nature be highly suggestive. Its characters must be human. Its plot must be simplified. The heavy drama of scientific realism or of psychological analysis is not as welcome to a listener as types of plays that give him an opportunity for relaxation. Action plays, therefore, are more popular than character studies. The plots and dialogue over the air limit the radio form of even successful Broadway hits. The technical aspects of a radio play likewise restrict its form.

The prospective teacher of speech, realizing that radio speech has become one of the popular courses in the high school speech curriculum, should understand not only how to construct the radio play itself but how to produce it professionally. Generally speaking, he will take a course in radio play writing and radio production in his college work, but if he is to be a successful teacher of radio speech, he should have a fine sense of criticism of the radio plays presented over local and chain stations.

The further business of the instructor is to become acquainted with the progress made in the mechanical and technical aspects of production. He will find that many improvements have been achieved in the musical arts in radio. He will observe that whereas a few years ago one or two texts in radio were available, today there are many on all phases of radio and in particular concerning the radio play itself, sound effects, microphone technique. Many theatrical magazines devote sections of their publications to radio, and, at least, a dozen current magazines give over their entire content to radio plays and radio personalities. With such material available to the teacher of radio speech, he should have little trouble in keeping abreast with the activities in field of dramatic art as applied to radio production, especially the type of characters, plots, and procedures.

In choosing plays for class production he should keep in mind the type of audience that may be injured or benefited by the performance. He might well study the techniques of professional program managers of radio stations who not only understand audience psychology but actually create demands for their programs. If the high school radio play is to be produced professionally, the time of broadcast is important to the success of the play. What other radio stations are carrying at the proposed time for the play greatly determines the available audience for it.

Inasmuch as managers who operate talent bureaus or those in charge of programs in commercial stations keep adequate files regarding available talent, the high school teacher might well investigate the possibilities of the high school

radio talent and keep accurate record of auditions, types of voices, and act-ability. He should give consideration to the necessary work of building a file of radio scripts. Such a file must be well indexed, generally by files, subject matter, and individual program files. He must further develop a library of recordings, particularly of radio plays. Events of unusual significance, such as the abdication address of the Duke of Windsor, have teaching as well as historical value. A well equipped workshop will have recording machines which can make transcription. Records may be purchased from commercial sources. In other words, the more the director of radio plays in high school, uses successful ways and means employed by professional radio managers, the better his opportunity will be for success in his own dramatic ventures.

Educational drama.

The radio play produced by the university radio station has often been termed the educational drama, generally because it has been a dramatic adaptation of a successful play by a famous dramatist. Today the chains devote special periods to dramatic masterpieces which have not only pleasure as an objective, but also educational value. Another type of drama which has also been termed as educational relates to the dramatic production of subject-matter which is educational. For example, a radio play dealing with the problem of prevention of tuberculosis.

Just as Ibsen and other dramatists of his time produced the thesis drama and certain French novelists, the thesis novel, so today there is radio thesis play. The educational drama has the advantages of composition, noted in the thesis novel, and likewise its weaknesses. Only too often the novel based upon some moral or educational theme became boring, or dry, likewise some educational material itself, being dull, may not be adapted to a radio drama no matter how skillfully it is constructed. Often its purpose is so obvious that the public misses its educational objective. On the other hand, just as some of the plays of Dumas films were dramatic successes even though preaching a moral lesson, certain thesis plays over radio have had subject matter of educational worth and at the same time were fine examples of educational play writing and dramatic production. There is ample opportunity in the radio class in high school to produce educational plays for assembly periods, for special occasions, and for meetings such as PTA meetings, fathers' organizations, and mothers' clubs. In certain localities the educational drama will be found acceptable to the commercial radio station.

The difficulties in producing the educational drama are great even with good material, but when improperly presented they give a black mark to other educational ventures. If the high school organization cannot afford to produce educational drama, it should not produce any sketch, slipshod jumble under its name. In proper co-ordination of students, faculty, and parents, educational drama can be well produced by more high schools.

News programs.

Most news is rewritten especially for radio as it must be made hearable rather than readable. Although news is gathered from special sources and various organizations, the station presents it from the angle of community interest; what is news in one community may not be news in another. Most stations carry the news which makes headlines in the large metropolitan papers. In any event, old news is no news and happenings must be given date lines.

There are different ways of presenting a news broadcast, first in relation to the news itself, and second in relation to the radio delivery. Some stations present news simply as news; other stations mix announcements with news of national importance or even that of local concern. Some programs are in truth comments upon views while others are strictly news reports. Both news commentators and news reporters often intersperse their talks with stories of human interest or comments of humorous import.

Some programs are news dramatization, for example, The March of Time Program. As some programs are built primarily to gain attention, news items are so placed that they give the proper setting for spot announcements. Some news programs are designed in imitation of the newspaper column, while others are essentially features containing stories related to personality, events, or even industrial conditions written much in the manner of feature writers, who weave stories of interest to the hearer. Lastly, some news reporters realizing the disadvantage of giving disconnected news items attempt to gain unity, coherence, emphasis, and variety by getting into their continuity a narrative often built with concluding sentences that are expected to maintain attention for the narrative in a subsequent broadcast.

News broadcasts that are particularly instructive to the high school student in regard to both content and form are the reports on current events. Every part of the world contributes to the current event program. Science, art, politics, and every day life furnish events of interest to people. The news announcer is primarily concerned with what is in the news and then what is the feeling of the people toward the news. When an event "breaks", the announcer or the news writer must have at his disposal background material relating to the event.

A plane is carrying military personnel to Pearl Harbor. It falls into the sea. Who was aboard? What facts must be secured that deal with the past achievements of some of these men? What were these men doing in a Navy airplane? They were flying in a fog. What were the hazards? They fell near the island of _____. Where is that place? The plane was a _____. Why was this type of plane flying at _____ elevation? General _____, who went to his death when the plane toppled from the skies, married Rita Lu _____. How does she feel about the accident? Did his ex-wife Luella _____ make any comment when informed of his death? The plane carried bullion for Korea. How will the loss of this asset affect the banking situation?

In brief, then, the fact that the plane had an accident is simply a start for the news announcer. He or the writer must have more facts for immediate use. Consequently, he draws upon history, science, art, geography, politics, personal charts, in fact about any source, for a current event program. Obviously, the student learns much from listening to these programs. He will learn much, too, about writing news broadcasts if he assumes some event as taking place and then works into his broadcast interesting facts and observations secured either from research in a library or from conferences with people.

The high school pupils in a radio course will learn that news broadcasters are not free to say what they please over the air. Chains and local stations have regulations regarding broadcasts. The National Association of Broadcasters have their own rules. Mention cannot be made of frightening or horrible consequences, murders, sensational and lurid stories, and the like. What may be broadcasted at one time may be entirely out of place at another. For example, the public at fever heat over a murder might be incited to greater crime by a remark that at another time would be of little concern.

The radio teacher should bring into his classes ample examples of types of news broadcasting, be capable of instructing a class in how to listen to the various broadcasters, be able to write scripts either for classroom broadcasting or broadcasts in connection with local stations. He should be prepared to check the contents of school broadcasts in order that they will conform to the standards of the commercial station.

In news broadcasting delivery is important. Words are to be distinctly enunciated and correctly pronounced, and their connotation in a broadcast considered. A word may be given in such a manner that the implication will create misunderstanding. Whether a news report be given in a rapid or slow rate is a matter of station policy. Generally speaking, writers of radio news are required to avoid obsolete and hackneyed words, the obscure and colorless phrase, or in other words, the writer is instructed to use a vocabulary of effective diction, and in particular to avoid words which are difficult to pronounce. He is likewise told to eliminate rhetorical devices that have value only to a reader; for the style of a news broadcast must remain orally effective.

4. Sport programs.

Sport broadcasts may be on-the-spot description of some athletic event, or a resumé giving the color of the occasion in an after-event broadcast. Of particular interest to a radio class is a descriptive account of some athletic event which purportly is coming over the telegraph service. The class may also write scripts that dramatize different sporting events.

Obviously, the teacher as well as the pupil, to be successful in sport broadcasts, must have knowledge of sports in order to give competent judgment as to the value of the sport broadcast as well as its presentation in the school studio. Both need to prepare themselves for a sporting contest. The student should be directed in methods of gaining information previous to an event that appears over the air to be spontaneous. He should, likewise, obtain kinds of publicity available to him. He usually gathers ample material to be used in case the contest has been delayed or time is taken out either during or between events.

A definite technique to sport announcements may be studied by listening to some of the prominent sport announcers of the country. The pupil will find that there are certain traditions developed in relation to the broadcast, for example, the announcer must present the event just as if the listener were actually present at the contest. The announcer, however, is expected to emphasize the color of the event, yet he is not expected to have a prejudiced viewpoint. He should, however, have showmanship connected with sports broadcasting, ability to see the event from the angle of the listener, yet not neglect the viewpoint of the actual participants or the active audience.

It is necessary, then, for the teacher of radio to give students a knowledge of writing the script for the sport broadcast, and presenting it in a manner that is pleasing to the listener. The radio class, can often serve as a laboratory for creative English, and in fact may work in conjunction with the English teachers of the high school in arranging sport broadcasts over the central broadcasting system for instruction and purposes of amusement.

5. Extempore speech programs.

Extempore speaking, excepting perhaps in sport broadcasts, has been feared since the inception of radio. Practically every program is accurately controlled

by what has been placed in writing. The script allows proper supervision of content and assures the program management of conformity to program policies, to legal obligations, and general notions of public good. Within recent years round table discussions allowing extempore speaking have been in vogue, but not every so-called unrehearsed program is truly extempore.

It is a common practice for a group that is appearing on an impromptu program to sit around a studio in free discussion while a recording machine cuts a record of what is being said. At the end of the informal proceedings, a stenographer makes a copy of the conversation directly from the record. Typewritten copies are given to the participants, and by mutual agreement material is added or omitted, but the informality of the discussion is strictly preserved. The revised copies are used by each person during actual broadcasting, and the general public gets the impression of an unrehearsed and purely extempore program. There are, however, certain professional shows that contain features generally given impromptu. Within the high school the extempore radio programs not being for the public can preserve the spirit of spontaneity without endangering the school in any legal consequences.

Certain high schools give extempore speech contests in connection with radio speech programs. Other schools often arrange to have some portion of the regular extempore speech courses given over the school microphone. Others employ extempore speeches much as regular public speaking classes uses impromptu speaking to relieve the strain of serious speeches, to allow injections of humor, to help students get away from faults found in reading manuscripts, and to allow more variety in methods of presentation.

Extempore radio speech often creates interest for the adolescent; whereas the more formal types, restricted to more serious content, may at times become tiresome. Most radio classes can use some extempore programs as a balance to the radio play or the educational program, particularly by featuring supposedly sidewalk interviews, conferences with the dean, a talk with certain athletes, or a discussion regarding some forthcoming play.

6. The public service programs.

A radio speech class should train students to participate in local public service, to write and to broadcast programs for the Red Cross, the library, organizations interested in paper collections, fire prevention, etc. Students should broadcast farm market reports; stock markets; weather predictions; local ball games; parades; concerts; news about school organizations, city officials, interviews, police courts, better business bureau, health programs, religious services, medical services, farm improvement, parent-teacher programs, political conventions, law enforcements, happening in the state assembly or in Washington, and sheriffs' departments; activities in local industries, banks; community recreation, community drives, Boy Scouts, Girl Scouts, YMCA, YWCA, charitable organizations and fraternal organizations; in fact, any type of program of interest to the radio station in building up a favorable public opinion for its programs, both commercial and sustaining.

The success of a public service program often depends upon the type of audience that is secured previous to a specific broadcast. For example, a field agent of some agricultural activity often acts as an advance agent for types of broadcasting referring to specific farm problems. Weather reports are very important to the farmer, the cattleman, or the fruit-grower. If these people are to tune in to a program concerned with effective agricultural methods, or home economics, not only to hear the weather report, but to gain information from a

friendly intimate style of teaching, they will need at their disposal, manuals of instruction guides, outlines, and the like. When such material is available for these programs or any of public service, a listening public is assured. In fact, it has been organized to meet the requirements of a particular program. Students should become acquainted, therefore, with the means used to develop an audience for the public service broadcasts.

If outlines and reference material are important factors in securing an audience for these programs, they are equally of value in following up work after a broadcast. Parents may listen to a program and become stimulated to investigate the possibilities of a local library. If proper follow-up material is available to them, they may become interested in some community informational project, or book reviews. Other valuable projects could be acceptable to groups if effective follow-up methods were employed following a wide awake type of broadcast.

Students of a radio class could for example write advance or follow-up material for some type of public service broadcast. They should prepare such subject matter after the study of good models. They may secure this content from the local library or they may get it by writing to some national programs which use such matter. The libraries of Des Moines, St. Louis, and Minneapolis have arranged timely book reviews which are in the hands of radio listeners during a public service broadcast. High school students of radio speech should find these reports excellent samples of what can be placed with the listeners. In fact, preparing and organizing a program of public interest is an important way of training a student for his civic responsibilities, and the skill in giving this kind of broadcast is excellent speech training.

Equally important to the success of these programs is the co-operation a speech teacher can give a radio station by preparing and presenting programs himself. Even if the local station is of low power and does not cover a large area, an educational program directed by the speech teacher need not be insignificant. In fact, the program may be developed into a work of importance and of great service to any community.

7. Children's programs.

Children's programs include adventure stories given by professional performers, dramas and storytelling by children themselves, and programs relating to games, contests, and educational matter. The radio station today, realizing that it owes a debt to its community, aims to include in its listing public people of all ages. It is found that children's programs, demanded by both parents and parent-teacher organizations, have created many problems of policy.

The radio station recognizes that the child is very much interested in entertainment, but he likewise seeks information, particularly when he has been stimulated by adults or by his fellows to an appreciation of how little he knows of certain subjects and how much he needs to know regarding other subjects. The main problem, however, for the manager, relates to a time factor. When do the children want knowledge and when do they want entertainment? Should they be given an educational broadcast on Saturday morning at a time now devoted to a story of adventure?

The problem then, of the children's broadcast relates principally to these circumstances: the children want information, but do they want it by radio, when do they want it, and what type do they want, and who do they want to give it to them? Admittedly also, children are interested in the program of adventure.

Can these programs be written and broadcast with ethical values in mind? Can they be written full of adventure without creating an emotional strain upon the child? A further problem for the schools as well as the radio station relates to who should administer the children's program, how it should be organized, and how financed.

The radio controlled entirely by educational sources has placed programs over the air that educators feel are suitable to children and that children have accepted as pleasing to them. Many programs of the commercial stations generally condemned by parents and educators have a large audience of children. Whatever is to be done regarding the highly stimulating adventure stories will call for co-operative effort on the part of teachers, parents, and the radio organization itself.

The radio classes in high schools and colleges, however, must develop programs particularly designed for children and give these programs before the grade children in their assembly periods or on special occasions. More experimental work can be conducted in both the college and high school regarding the type of program not only suitable to the child but pleasing to him. The child is interested in the play that he likes. He is not always pleased with the play or story that the theorist believes he should be.

8. Poetry and interpretation programs.

A radio class in high school will find that there is an advantage in developing interpretation programs principally devoted to the reading of various types of poetry. The narrative poetry is particularly valuable in developing a direct radio manner. The pupil is taught to speak directly to his audience, to tell his story as if talking to a live audience, and to feel an audience reaction to each varied situation of the story.

Dramatic poetry is especially valuable in drilling the student in microphone positions. He finds it necessary to develop characters that are appreciated by the audience, solely by the aural sense. To get situations of the poem clearly in the audience's mind, he cannot read a dramatic poem simply as an intellectual feat; he needs to arouse moods in the audience. Dramatic poetry, therefore, is valuable in developing a pleasing radio delivery.

A particular interest of the high school student and his audience is the type of poem relating to folk lore, customs and manners. Songs, ballads, and tales of adventure may be given in the manner of story-telling or dramatized. If poems are dramatized, the scripts should be well written giving ample play to characters and to situations. Musical backgrounds may be secured and mechanical effects built to create effective moods. Sometimes these scripts are written for the use of one person, but often they are arranged for a radio cast. The high school radio teacher might use poetry as a means of developing radio technique and also of giving cultural backgrounds to the pupils.

9. Instructional programs.

Many programs heard over the air are not designed especially for the classroom, yet are educational by nature. They usually deal with making something familiar to the listener or making it impressive by repetition of ideas. Some of the programs mentioned as those of public service or those designed for children belong to the province of the instructional broadcast.

The high school teacher of radio speech will find that his students are interested in preparing programs for special events; let us say, an informative program of concern to mothers. Some pupils may wish to write a series of broadcasts dealing with the care and training of children; others might find value in a consumer's program, or a broadcast telling the busy housewife how to buy food, prepare menus, and use food efficiently. Similar programs may be arranged for housekeepers regarding clothing, shelter, new beauty care, or personality development. Pupils also might write programs concerned with prevention of disease, employment of leisure time, or responsibility of citizenship.

Inasmuch as a high school pupil may need models of the instructional program, he can study the radio guides; then he can arrange to hear certain programs. Sometimes the teacher can consult the daily newspaper in order to know in advance what is on the air and to make proper plans for radio reception in the classroom.

The teacher of speech who wishes to develop instructional programs should become aware of some of the chief problems connected with educational broadcasts. The first one, no doubt, is how to fit adult education into radio broadcasting. If the teacher wishes to train pupils for programs of educational worth he should see the broadcasting problem from the angle of the station as well as the listener. Some managers of commercial stations feel that in giving the listeners socially desirable information they are broadcasting programs of educational value. Others stress the point that a practical application of information is educational. Some observe that telling someone how to do something is an educational program. Others feel that a program is educational when it presents a problem and a solution that stimulates an audience to a conclusion.

As a result of these viewpoints, types of educational programs may be classified as the educational talk; the broadcast that exemplifies something; a program which dramatizes some action and the radio project which stimulates discussion. Directing some person into an activity with explanations of it and tests concerned with skills have been applied to music, art and some of the sciences. Interesting broadcasts have been presented from actual places, for example, from a museum or a mine or a factory. Actual operations are described as taking place in real location and situation.

In order to prepare instructional programs, the teacher uses the technique of building a show for the level of his audience. A program should be arranged to insure listening participation. For example, if a lesson in arithmetic is to be given, the instructor should time the rate of his talk to the actual studio audience that is taking down notes and that is actually participating in the same manner as the listening audience. When music lessons are given, direction should be timed with the actual work of a student in the radio studio.

If vocational guidance, a popular subject for radio, is to be presented, the teacher should aim the broadcast to listeners who have an interest in the nature of certain professions or businesses. People want to know about working conditions, pay, necessary qualifications and other points such as opportunities for advancement, vacations, and social values. Vocational guidance subjects can be given by talks, dramatizing a subject, or employing an interview. Elementary science is of interest to a radio audience. Let the teacher have a studio audience go through the operations presented to the listening public and he can then time his directions. History and geography may well be presented by dramatizations. Speech can be taught by radio not only the subject matter but pronunciation, enunciation, and arrangement of material.

A successful broadcast in any particular subject answers the questions the average listener might ask, and stimulates further questions which may be answered by some educators or, at least, may be found in available material. A good instructor over the radio must understand the thought of his listeners. He must formulate these thoughts in words more aptly than the average listener can express them, and he must in answering questions stimulate activity. In other words, he must make audience participation of some educational worth.

Various superintendents of city schools have prepared teachers' guides which are sent in advance of programs to instructors who make use of radio education. The prospective teacher of radio should collect samples of the various types of educational broadcasting. The United States Office of Education has many pamphlets dealing with this subject. A number of universities offer teachers' courses in methods and educational procedures of radio education. Cadet teachers should familiarize themselves with the content of these courses.

Although the people of the United States are radio-minded and are accustomed to instructional broadcasts, they are not the only peoples who employ radio in mass education. Of great interest to the radio teacher should be the activity directed to educational purposes which is taking place in other parts of the world, particularly in Europe. This subject-matter can generally be found in current magazines and textbooks devoted to radio.

d. Radio delivery.

Some distinguishing features of delivery may be observed in radio presentation. Some factors will be found common to any oral utterance, while others are noticed only in certain forms of the radio art. For the sake of simplifying the discussion of radio delivery, the subject matter may be treated under two heads: (a) announcing; and (b) acting. Inasmuch as the chief problems of radio delivery are concerned with the oral interpretation of written content, three important skills must be considered under each division: (1) vocal expression; (a) diction; (3) bodily expression.

1. Announcing.

The vocal problem arising in radio announcing may be considered from the viewpoint of the intensity, pitch, and quality of sound.

The high school student should be well drilled in the chief characteristics of vocal intensity. As an announcer he can learn to use a volume consistent with his best vocal quality. Since the amplifier can make a voice loud or soft, the announcer must choose a position before the microphone which will give the listeners the most pleasing tone color. Learning to use the proper distance from the microphone, and seeking positions best adapted to further the interests of interpretation are important procedures for the student who wishes to acquire good tonal effects over the air. Announcers are cautioned neither to speak too far away from the microphone nor to come too near to it. The first procedure, in spite of mechanical amplification, may give an unpleasant hollow quality to the voice of the announcer. The latter practice may not only affect the speaker's enunciation, but it may establish a tonal quality usually inconsistent with the mood of the continuity. If some speakers assume positions too close to the microphone, certain unpleasant partials of the tonal complexity may be amplified.

The high school pupil should be cautioned against random changes before the microphone as such actions affect his vocal quality and volume, and often such practices interfere with the control that may be desired by the technical opera-

tor. Any position before the microphone must be chosen after due consideration of its effect upon the voice. Although the tendency today is to give the announcer more freedom in movement before the microphone, and to let the operator regulate the volume, better work is done when the announcer and the operator co-operate in their work. Proper radio volume then depends upon two factors: (a) the microphone position of the announcer; and (b) the level of volume set by the operator of the amplifying system. Of course, the volume heard by the listener depends upon other technical factors, particularly the volume level of the receiving set.

As far as the interpretation of the script is concerned, the announcer uses stress emphasis with much caution, otherwise he may create a jerky style of speech form. Emphasis by proper changes of pitch and by rightly timed pauses are particularly effective in radio announcing. Sometimes the writer of the script may use understatement as a form of emphasis. The announcer should be prepared to interpret vocally any device used to create emphasis and contrast in the continuity. In fact, training the announcer in right use of vocal intensity is an important part of any radio teacher's work.

The announcer must learn to choose a characteristic glottal pitch suitable to the thought and mood of the content. This pitch must be easy to produce, not be strident and high, or sepulchre and low, but be replete with pleasing overtones. Once a predominate pitch is chosen, and the right vocal level assured, the intervallic pitches and inflection should be maintained as in animated conversation; yet not so intensified or excessive as often heard in formal public address.

Mono-pitch is an irritable hindrance to good radio appreciation on the part of the listener. If this habit persists in a high school student, the teacher should have him underscore meaningful words and phrases. Then let him give vocal variation to discriminate scenes, situations, or ideas. Many professional radio speakers and actors underscore words in a script in order to impress the eye with some sign that will stimulate a vocal reaction.

A set pitch pattern is a serious handicap to an announcer. If he attempts to secure vocal variation by the same mechanical pattern of high and low pitches, particularly raising or lowering the voice at certain fixed spots in a sentence, he will lose appropriate vocal quality, and flexibility of pitch changes. Since pitch variation is so important to the announcer, he should seek to develop his vocal range by appropriate exercises which generally are found in textbooks on voice and diction. Likewise, since the pitch of the voice is a property directly related to oral persuasion and appeal, drills should be given students which will effect meaningful intervallic modulation and inflectional variety. A nice sense of blending pitch, stress and pause give a rhythmical quality pleasing to the listeners.

Some radio announcers seek a booming pectoral quality of voice, while others choose a metallic nasal tone. Although one must admit the tendency among radio announcers to accept certain styles of vocal quality as indicative of the mood of the continuity, or the policy of the advertiser, or perhaps the art notion of the announcer himself, one must likewise observe that treating vocal quality from the viewpoint of utility may eliminate a consideration of two other important factors: namely, (a) vocal quality in relation to the resonances of vowels and consonants; and (b) vocal quality as determined by the number, variety and relation of the overtones comprising the tonal fusion.

The teacher of radio speech should have a good background in the physics of sound in order to understand how each vowel and each consonant has its own characteristic frequencies. The color of the voice depends in part upon the correct pronunciation of each English vowel and consonant. Each linguistic element of a sound having its own fixed quality, gives in turn a quality to each verbal sign or symbol. This linguistic quality of voice is to be understood before a teacher can correctly analyze the problem of pronunciation and enunciation. He, likewise, realizes that tone color or vocal timbre can be explained better by establishing in a pupil's mind the nature of overtones, and the way the oral and nasal channels act in the production of these overtones. Finally he can indicate the consequences on vocal quality by functioning agencies that absorb, reflect, or refract sound, or change the size, shape, density and the texture of some resonating cavity.

The third problem regarding vocal quality in relation to radio to be presented to pupils is concerned with its application to (a) the microphone and other technical equipment; (b) the interpretation of the content; and (c) the reaction of the listening audience. The first two points have been previously treated.

The announcer learns to value the action of his vocal quality upon his hearers. It may be pleasing, yet not influence the sale of tobacco; it may sell fruit juice, yet drive away a customer for perfume. Since vocal quality is used generally in the service of some seller, it can do everything that a salesman does with his entire personality when he enters a home, sells a product in some office or over some counter.

Good vocal expression is not probable unless the announcer is given good readable continuity, yet a good rugged language may be written in the continuity and be expressed by some announcers in such a pompous manner that all effectiveness of the writing is lost. Good announcing requires a nicely balanced effort on the part of the announcer and the continuity writer. Both should know the implications in words. They must observe the awakening of intellectual attitudes when words are skillfully used for the purpose of denotation, and they should sense the effect of inciting of emotion when words are wisely chosen for their connotative values.

An audience judges an announcement by a speaker's language and voice. It likewise builds the qualities of the announcer's personality from his manner of speaking and his language. It gives an announcer not only physical characteristics on the basis of voice and language, but mental and emotional qualities - enthusiasm, optimism, weariness, boredom, tired, lazy and like marks of behavior. Since diction and voice of the announcer determine audience reaction, the student in the high school radio speech class should know the properties of his voice that are his assets.

Radio has made the American people speech conscious; it has brought more public speaking before larger audiences than at any time in the history of oratory. No matter what limitations are natural to the microphone, or what liberties are taken with oral English, the fact remains that radio is providing the models and the examples of American speech. Good or poor as these models may be, they are being widely imitated and radio has become the chief means of unifying American speech. The announcer has great opportunity to influence the speech form of the American people. American speech is more homogeneous than people imagine, even though much twang, drawl and flatness abound in it. Although some local stations cater to regional dialects, more uniform pronunciation is heard over the larger stations.

The microphone is an agent for standardizing the spoken word. But before it can be, the norm must be agreed upon. This is the speech of the cultivated people in any part of the country, not the local, not the barbaric, not pedantic utterance. Those persons who have been schooled to accept the comparative standard of English speech rather than the norm of local usage are not fearful that standardization means the destruction of vocal personality. They sensed the fact that any remark relating to inaccurate, careless, or incorrect utterance indicates that there is a norm to good pronunciation, and correct enunciation; and that purity of speech is a national asset, an expression of personal culture, and quality consistent with personal manifestation.

When a high school student is told his speech over the microphone is inaccurate, careless, or incorrect, he realizes he needs good enunciation, and correct pronunciation. For the first process he seeks good vocal drills to develop skill in the use of the organs of articulation. He avoids slovenly contractions, dropped endings, and misplaced accents. J'eat? Ju? Wy'n cha, whaddaya, whoaya, better'n at, have no place in an announcer's vocabulary. The ng sound at the end of many words should not become an n sound. List of words such as going or raging should be practiced until the final sound is well given. Word endings frequently mispronounced or wrongly enunciated are those ending in ment which become munt. Overstressing initial consonants, particularly compound sound, ch(tsh), j(dzh), is a serious radio fault. Likewise grinding out r's, hissing s' and lisping th's are disagreeable practices.

The tendency to run words together will be noticed in radio speech. Slight changes of pitch between words, and more accurate use of inflection will remedy the difficulty. Yet often the breaks, hesitations and irregularities of everyday conversation can be made an effective part of announcing. Real faults, however, should be avoided.

The pupil should carefully watch any inclination to misplace accents on words used either as nouns or verbs. He should use the dictionary when in doubt about such words as survey, estimate, protest, or perfect. He might make a list of such words and practice their pronunciation in sentences. He should further observe words beginning with the long e sound; they often are carelessly changed to short e.

Although the importance of correct pronunciation, clear enunciation, and pleasing tonal quality cannot be overstressed, stilted pedantic enunciation is almost as undesirable as slovenly usage. Speech can be correct, clear, and melodious, yet, at the same time, be easily and naturally spoken without the listeners aware of the techniques employed.

The general run of faults in enunciation are usually listed in texts concerned with radio speech. The teacher should consult these lists and make such application of them as will assure good enunciation and pronunciation in his radio speech classes. Since pronunciation is so important to the announcer, he should be drilled in the use of a dictionary (a point previously stressed in relation to the foundation course). Inasmuch as many difficulties arise from the attempt to pronounce the names of persons and places foreign to Americans, those sections of the larger dictionaries which are devoted to the pronunciation of foreign phrases, names and places should be well-known. Musical and technical terms are subject to mispronunciation. They should be studied so many terms at a time; and then when these phrases are found in the continuity, they may be checked for accuracy of signification and pronunciation.

In the interpretation of the intimate language of a script, an announcer speaks to an audience as if it were in the room with him. He is interested in his listeners, as they are interested in themselves. They have loved, sighed, and dreamed, in other words, they are intensively human. In any style of announcing, the language must be understandable, simple, in current usage, and consistent with the type of product.

The announcer does well to convey the impression "here is just the thing or idea that you (the select audience) always wanted." His delivery, therefore, cannot smell of the oil of preparation; it must be spontaneous, yet not suggest a talking down to an infantile group. To gain simplicity without indicating a desire to impress stupidity makes a microphone rehearsal as important to the announcer as to any actor. Since any oral interpretation of language is subject to misinterpretation, it can never be too clear, or too truthful, or too tactful. Inasmuch as an announcement is condensed, yet of good substance, the essential must be set forth from the accidental.

Any announcement should be written with a full appreciation of the values in unity, coherence, emphasis, and variety. Propriety of words is likewise important. The business of the writer is to get into the continuity these good qualities of style, and the sole purpose of the announcer is to transfer every bit of goodness inherent in the script. The writer expresses ideas so that the audience can understand a situation or a problem; the announcer talks so that the audience must understand the advantage or disadvantage of a situation and be moved to specific action.

If the script is properly typed and properly marked for expression, particularly for vocal levels, inflections, and types of emphasis, better oral interpretation will be assured. The script should be typed with double space. No words should be crossed out or partially obliterated. No part of content should be placed in the margin nor should any parts of words be left in the final line at the bottom of the page.

The announcer should have scripts properly timed, and this time should be recorded in the margin of the script for every thirty seconds of reading. He must keep within the period, yet avoid the strain of speaking rapidly because the clock is ticking off the seconds. To overcome the stress of speaking against time and in order to make the rate consistent with the interpretation of the content, the student must be well drilled in the fundamentals of reading. He cannot read words instead of evaluated ideas for an audience, which gets its content only from voice. Thought grouping, answering the questions who, or what, what about the who, when, where, why, and how is significant in this particular type of speaking.

Gestures may be used in front of the microphone inasmuch as action helps the speaker get in the mood and keeps him in it. Yet mannerisms may interfere with voice production and even prevent proper placement of other persons in front of the microphone. All pantomime before the microphone must have utility value: (a) in improving vocal action; (b) in creating a better mood for interpretation; (c) in keeping an announcer in character and in situation.

The radio speech teacher should follow some standard in his advice to the student announcer. The following is suggestive of questions that may lead to a proper evaluation. Is the speaker easily understood? Is his speech difficulty due to poor enunciation? Poor vocal conditions? Faults of pitch? Intensity? Tone color? Rate? Some other reason? Is the speaker interesting? Is his subject interpreted poorly? Is the style formal or informal consistent

with the subject-matter? Is his expression pedantic or childish? If you were free to do so, would you tune-out the speaker? Why? Is the speaker guilty of poor pronunciation? Is he able to arouse your interest? Why? Is it some personal vocal characteristic? Is he uninteresting? Why? Is it some vocal mannerism? Is the speaker able to amuse? Is he able to gain immediate contact with you? Is he able to express the central idea simply and exactly? Is he able to give a unified viewpoint? In his use of emphasis and variety effective? Is he able to give the impression of fitting his announcement into the mood of the broadcast? Is the listener conscious of the length of the announcement? Is the speaker obeying all the radio regulations? Is he acquainted with the rules of the studio? Does he know the signals of the director or the operator of the program? Is his announcement typed on proper paper? Did paper rattle or crackle during the microphone appearance?

2. Acting.

Voices are characters, and from the effect of vocal action must an audience visualize dramatic situations and locations. Yet an individual voice cannot have such variety of pitch, intensity, or tone color, that it leads the audience into believing that many characters are in action. Vocal variety in relation to the individual character is strictly limited to what the audience will accept as the expression of one man.

The acting technique of radio must allow actors their best vocal qualities, yet, at the same time, not interfere in any way with the interpretation accepted by the listener as vocal indication of the dramatic situation, the location, the development of character and the advancement of the plot. Any microphone position assumed by an actor must not make him appear to be some other character than the one the listeners have accepted as a consequence of his vocal expression at the beginning of the play.

Obviously, a radio play must be cast according to voices. The director himself should be ear-minded, and make his players forget their stage conceptions and become ear-minded also. He must cast a play and listen to it in rehearsal under the same conditions as it will be received by the listeners. Even his technical problems - those in relation to microphone position, the control of sound effects, the manipulation of mechanical factors involving mood and tempo of the play - must be solved from the viewpoint of how the audience will react to certain sound patterns.

Acting is likewise important in the radio play. But the content itself is of equal importance. For example, poor dramatic material may sometimes be used on stage because it may actually be improved by good acting, but radio material remains poor even if interpreted by experts. In the matter of diction all straight characters have speech free from territorial peculiarities while character actors may have dialects or speech deviations of all types. Actors talk to the last seat in the theater. In radio they talk to a microphone. All entrances and exits are exemplified to the listener by the actors working in and out of set microphone positions. On stage an actor may pause; the audience sees the cause and the condition of this pause. Over the air an actor may pause and the listener will interpret it as lack of action. No audience will maintain its interest when it finds itself asking the question "What is happening now?". Pause over the air as well as any other vocal modulation must have meaning for the audience.

The student who wishes to be successful must learn acting in detail. Many colleges are offering specific courses in radio writing, radio production, and radio acting. If the prospective teacher of radio is able to take up the proper subjects, he will be better able in his high school work to understand the proper

casting of a play, to time it successfully, to make the dialogue natural and effective, to choose the right type of radio play in view of plots pleasing to the average listeners, to secure mood and illusion, and, particularly, to train students in proper acting technique. He will know how to conduct effective rehearsals; to handle such problems as grouping actors before the microphone, securing crowd effects, and getting proper musical backgrounds; and to use such technical equipment as will further the effectiveness of this play. He will know, furthermore, the forms of platform and dramatic art that have become successful mediums for radio production. He should be able to help the high school student write and direct his own plays, and finally, he will be more conscious of the educational possibilities in the radio drama.

e. Technical problems and solutions.

The teacher of radio should have an understanding of the equipment used in radio transmission and receiving. He should likewise be able to explain to high school pupils the general principles of radio broadcasting and radio reception. He will find it to his advantage to know how to operate a central sound system and how to cut records.

1. Principles of transmission.

The teacher might illustrate to his radio class how the impulses developed in the microphone are carried by wire to the control board, located either in the studio itself or usually in an adjacent room. He can show how the operator amplifies volume, keeps it within certain prescribed limits, checks the quality of the program, and prevents various sound distortions. In demonstrating the means used to insure a program against various disasters, he can emphasize that even with this equipment, the studio performers, the studio operators, and the operators at the transmitter must work in co-operation.

After illustrating how a program can be properly amplified and monitored, he may point out that it is carried by telephone lines to the transmitter, and if the program is to go over the networks, how it is carried by wire to transmitters in various cities and states. When possible, the teacher should have his class visit the transmitting station where it can be shown the various kinds of equipment that amplify and regulate the carrier wave and its accompanying speech or musical elements.

2. Radio reception.

It is not difficult to give a demonstration of radio reception. The aerial of a receiving set picks up the carrier frequency. The impulses which were developed in the microphone at the radio studio are extracted from the carrier wave. These impulses are then amplified and sent through the loud speaker.

3. Public address system.

A central control unit of a school sound system should be well known by the speech teacher. This amplified sound operation is a real necessity today in a school in that it can be used to train students and to aid the efficient administration of the school itself. The control of the system is located in the principal's office. Inasmuch as many administrators assign the work of broadcasting to the radio teacher, he must be aware of the fundamental units of such a central control system. The working unit is composed of a microphone, the amplifier, and the classroom loud speaker. At the control box are switches which serve to cut in any loudspeaker.

A speaker may talk to any or all classrooms. Over the central control system may be transmitted radio programs or recordings. The flexibility of the system insures selection of programs for particular classrooms or for the entire school. In case of fire or accident, the system becomes an invaluable agency of safety. When large gatherings of people are present in the auditorium or gymnasium, sound amplifiers are efficient means of giving directions or information. For individual class instruction, many text books are available which give information on audio-visual education. The radio teacher should study the techniques of amplified sound and how best to transmit over the air such programs as choral work or band concerts as well as the regular educational programs.

4. Need of good equipment and skill on part of an operator.

Sometimes high school programs are inferior because of the use of inferior equipment, but often the fault lies not in the equipment, but in the person who operates it without skill. Not everyone, for example, can cut a record. Recording requires more skill than placing a record on a machine. The operator must learn to give a pupil a proper position before the microphone, test his voice to be sure that proper pitch, intensity and quality will be recorded, and understand interpretation and radio acting in order to give him adequate directions of how to secure the best vocal results in front of a microphone.

5. Sources of technical supplies.

The one in charge of recording should also be aware of the organized efforts of educational companies engaged in selling records. These firms have catalogues which give lists of educational records dealing with music, history, literature, voice, speech, and the like. They have wall charts picturing various types of technical instruments, and instructional aids. They frequently are willing to give demonstrations of their equipment, and the types of records which they are selling. They will suggest to the teacher records needed for supplementing radio instruction in the classroom, for sound effects during broadcasts over the radio, or central systems, or for specific purposes such as training students in better speech or voice.

6. Broadcasting studio.

Not every type of room is satisfactory for a recording or broadcasting studio. The speech teacher should consider that the sound reaching the microphone comes not only from the announcer or the actor, but from the surfaces of the room. Some rooms set up a reverberation or echo that persists. A type of sound wave often out of harmony with voice or the vibrations from the musical instruments may enter the microphone.

The room set aside for broadcasting or recording should be checked for its acoustical properties by some engineer who understands the problem of production. Some rooms may require sound absorbing material; yet others are too hollow or dead. Sometimes the shape of a room must be materially changed in order that better radio quality may be secured. In any case, the teacher should realize that the acoustic condition of a studio when empty is not that of one containing an audience. A live studio may be deadened when clothing of the audience absorbs sound. The problem then of securing the right type of room for radio purposes is important. When technical problems regarding acoustics arise, the teacher would do well to consult experts acquainted with the production difficulties.

7. Microphones.

The older types of microphones - crystal, velocity, dynamic, might be explained to the radio class. Each microphone has its own special advantage and disadvantage. The radio teacher should explain the construction of the present-day microphones and demonstrate them efficiently in broadcasts. It is impossible to arrange people properly around the microphone without knowing its characteristics and the extent of its directional sensitivity. In a radio play, particularly, the positions before the microphone are important. When two or three microphones are necessary for production, the director should place them to gain efficient production and also the transmission values. Musical broadcasts depend greatly for good effects upon good microphone placement. An orchestra or a band, for example, unless properly seated in front of the microphone, may be heard at a disadvantage over the air. Teachers of radio consequently must know (a) the construction of modern microphones; (b) their transmission capacities; (c) their proper placement; and (d) the effect of the room, the audience or other circumstances on reception.

f. Radio law.

The radio teacher will have a better background in radio if he reads the development of radio law. He should bring into his radio classes proper information regarding the legal aspects of programs. Among the points that must be stressed in a radio class are the types of programs barred from the air by federal interdict, the law of libel, the rights of political candidates, and the procedures required by law for the announcer, the music director, program manager, and the chief technical director.

Standards And Criteria To Judge The Educational Effectiveness Of Programs Designed For Schools.

For the last twenty years most information has been secured on the value of classroom instruction or auditorium programs from experiments conducted by educational stations like the Ohio School of the Air or the University of Wisconsin or by cities like Detroit, Pittsburg, Chicago, and Los Angeles. These evaluations may now be briefly presented.

a. Problems presented by educational broadcast.

Educators now realize that the distinction between radio education concerned with classroom instruction and education dealing with a broadcast to adults in a home environment is real, and it must be considered before any educational program can be planned or organized. Some radio programs, while educational in nature, do not treat the content in close relation with a school subject and are not synchronized with the classroom schedule. A reason, then, is presented for programs that, by the nature of their purpose and administration, can be expected to interest a class, establish a unified course of instruction, maintain a single theme for each class period, and use the necessary psychological techniques for establishing ideas in the mind of the student.

1. Classroom instruction.

Not every teacher is capable of broadcasting programs, and not every teacher can write educational scripts. Radio instruction to the classroom requires the direction of experts who understand radio techniques as well as classroom requirements. It presents information free from the domination of pressure groups or commercial radio stations. A radio teacher needs educational means

to teach a subject and not merely to create interest in content. Some educational programs admittedly create interest, encourage listening, and supplement classroom training, but true teaching can stimulate participation. Mere listening may be a harmful educational procedure.

The speech teacher who is generally assigned to handle the central broadcasting or receiving systems or who has charge of transmitting educational programs, must understand the best teaching procedure by means of radio. He may, for example, find it necessary to arrange quiz periods after a broadcast in co-operation with members of the teaching staff. Sometimes lesson sheets are required in connection with an educational program. A lesson plan may be important before a broadcast. Drills or follow-up procedures must be organized.

Instruction by radio is a great help in developing the imagination of the student who during the broadcast is relatively free from controls and distractions. He is free to enjoy his emotional reactions. However, to overcome any tendency to develop a habit of day dreaming the student must come under the influence of activities which precede or follow a broadcast. These procedures must build up the student's reasoning, memory and volition. They are devised so as to provide for individual differences among pupils and to evaluate achievement.

In preparing any educational script for a classroom, attention must be paid to such detail as locating an event and making a situation clear. What are people doing? Sitting down? Standing? In what mood are the characters? In the commercial script reiteration and amplification are used to sell products. These and other tools of rhetoric must be employed in classroom teaching to impress upon students facts, ideas, and relationships. Summarizing ideas, for instance, is an important technique to be used in radio education.

In fact, the more a teacher studies successful commercial broadcasting, the more he will learn means of making classroom instruction by radio more effective. He should not, however, abandon the successful teaching methods of the classroom in search of novel untried ones. Admittedly, radio education can employ some of the techniques of the show business in selling itself to the people, yet an educative process is not entirely similar to that used in arousing the affective states of man, a procedure common to radio advertising or radio dramatic production.

The radio teacher should be acquainted with the work of educational stations and should write for available material as to programs, management and technical direction. If he is to be in charge of radio education in the classroom, transcriptions and the central receiving system, he must furnish superior programs; otherwise, taking the time of a class from its regular schedule of instruction cannot be justified.

b. Norms for judging radio effectiveness in the classroom.

Programs should be selected that not only contribute to the information of the student, his recreation or entertainment, but create within him a desire to initiate new activities. Educational values may be judged by a consideration of the following points: (1) what is the social significance of the theme, particularly its appreciation of democratic values, and how is it applied to social problems of the day? (2) what is the historical value of the program in clarifying the relation of the present with the past? (3) what is the contribution of the program to accurate knowledge and to a correlation and deeper appreciation of the present understanding of the student? (4) how does the program relate to the im-

mediate work of a given class, for example, its possibilities for good drill material? (5) what is its technical advantage? (6) what is its cultural worth - acting values, characterizations, settings, vocabulary, types of information, emotional appeal? (7) what is its main motivation and what are the means used to secure it? (8) what does the program give to the class that other means of instruction could not so present or could do so imperfectly?

The Radio Workshop

The prospective teacher of radio can build a laboratory for the development and improvement of radio talent. He can encourage interest in community education, and recreation. He can render direct or indirect service to civic, industrial and farm organizations. In some areas the radio teacher can train community leaders in the techniques of broadcasting, particularly in the technical use of the microphone and the loud speaking systems. He, likewise, can work with local groups in furnishing radio programs for special occasions.

CLASS DISCUSSION

1. What are some of the chief interests of a teacher of radio in high school in the present development of the radio industry?
2. How does a radio program for adult education differ from one designed for the classroom?
3. What should be a program policy for a high school radio class?
4. What should be the educational content of the following programs: drama, news, sports, contests, public service, and children's plays?
5. What is the chief problem in teaching a course in secondary education by radio?
6. What technical information is important to the speech teacher?
7. What is the purpose of a radio workshop in a high school?
8. What problems arise regarding diction in radio speech?
9. Discuss briefly the social aspect of radio.
10. Give examples of radio plays that you believe are of interest to high school students.
11. List five words which describe the listener's ability to detect sounds.
12. Explain the formation of each vowel and consonant sound.
13. How would you organize a Radio Committee in high school which would report on the suitability of radio programs?
14. Listen and distinguish the properties of sound: pitch, intensity, and quality.
15. Write and present a series of room announcements to be given over the public address system.
16. Demonstrate your ability to analyze and compare sounds made by two musical instruments.
17. Where would you secure sound effects to be used in a radio play?
18. Give an object talk based on a home economics, manual training, physics, or chemistry project.
19. Observe in a radio address the transitional words and phrases used by the speaker. Discuss their types and values.
20. List the persuasive words used in a radio talk of your own choice. Notice particularly the selection of verbs.
21. Report on a comparison of the following three textbooks on radio script writing: Barnouw, E., Handbook of Radio Writing; Crew, A., Professional Radio Writing; and Wylie, M., Radio Writing.
22. Discuss: Radio in the Classroom. Cf. Radio Committee of Dep't. of Elementary School Principals or N.E.A.; - Washington, Dep't. of Elem. School Principals, N.E.A., p. 198, 1940.

23. Analyze and describe effective radio voices.
24. Compare the content on any particular phase of radio from two texts listed in the references.
25. Consult: Radio Course - Suggested Outline For One Semester, (Q.J.S., v. 24, April, 1938).

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CHAPTER XIII

The person with confidence is likely to have better control of his voice. Responsive co-ordination implies self-control.-- CURRY

SPEECH CORRECTION

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INTRODUCTORY REMARKS

Speech deviations have been of interest to teachers over a period of many years.

References to stammering, lisping, and stuttering were made by Aristotle, Cicero, Hippocrates, Galen, Calallus, and others. Roman historians have spoken of stutterers and even of the treatment recommended for them. In the eighteenth century much medical literature was presented particularly on the problems of aphasia, lisping, and stuttering. Much research into the former works of men like De Chauliac (Italian surgeon 1336) was undertaken. In the nineteenth century, Itard, Arnott, Wyllie, Bastian, Müller, and others explained the nature of stuttering. Methods were suggested that varied from surgery to medical treatment, and from hypnotism to psycho-analysis.

The twentieth century, principally because of improvements in the methods of research and in equipment, saw a great change in diagnostic methods and in the use of mechanical devices for the purposes of tests and measurements. Advances in abnormal psychology were reflected in the applied field of speech correction. Since 1920 it has become more and more a separate field of study with its own particularized content, teaching methods, and research techniques.

Various aspects of the speech problems associated with kinds of defects and disorders have in the past forty years been studied by men like Walter B. Swift who recommended in 1916 that speech clinics be established in the country, like Elmer Kenyon of Chicago who undertook research into the psycho-muscular mechanisms involved in speaking, and like Blanton who became interested in the psychological aspects of speech defects. Some correctionists became vitally interested in the physical aspect of speech disorders, while others became engrossed with their psychological import.

Not only did the twentieth century bring new theories into the field, but it saw the establishment of new administrative and teaching units in state and city organizations, as well as departments for the training of correctionists in colleges and universities. Modern interest in speech deviations has aroused a broad social view under the influence of the recent findings of social psychology. This growth of the sociological conception of speech has been co-incident with the plea for educational advantages for all in this country.

Province of the Field

Some teachers, as well as parents, have confused ideas as to what constitutes the province of speech correction. Although in purpose and in method the two fields of speech improvement and speech correction may overlap, a distinguishing difference - which must be noted in order to set the boundaries of the field of speech correction, and to establish the purpose of the correctionist, as well as his methods in both diagnosis and cures - exists. The aim of speech correction is the physical, mental, emotional, and social rehabilitation of students whose speech is below the standards established for the normal child insofar as such rehabilitation can be effected by proper speech training. Speech correction, then, seeks to train a child whose defective speech will prevent him from enjoying social, educational, and economic opportunities, and whose speech may be a contributing cause to a train of psychological maladjustments and disorders.

a. Determination of the scope.

Speech correction deals with the deviations in speech; yet obviously there are types and degrees of speech abnormalities in persons. The retarded child is not normal, because he cannot function in the classroom like his fellows in meeting the requirements of this or that grade; however, he may be normal in many of his mental and physical functions. His speech problem is symptomatic of his retardation. The average speech teacher without special training can be of little assistance to him.

The pupil securing an excellent grade in history may be unable to meet the normal requirements of his course in grammar. Lacking attainment in grammatical usage, he will suffer in his speaking. His speech problem is symptomatic of a certain mental condition, habit, or environmental influence. The average speech teacher can be of great assistance to him.

1. Province excludes speech improvement.

The province of speech correction, therefore, does not include speech improvement, if this term is understood to embrace improvement in diction - the effective and correct use of words; improvement in voice - the more elegant and cultured use of the vocal mechanisms; improvement in body - the more graceful and purposeful use of bodily expression. That province belongs to the speech teacher. But if some defect or disorder relating to voice or speech requires a skill in diagnosis, a skill in determining a method of cure, and a skill in the matter of determining the type of specialist who is qualified to handle the problem beyond the skill usually attributed to the speech teacher, then it falls within the province of the correctionist. The scope of speech correction is then greatly determined by (a) the seriousness of the impairment; (b) the type of impairment; and (c) the skill involved in the educational procedures required to assure some student of his best social and personal efficiency.

Classifications of Speech Defects and Speech Disorders

There are many classifications of speech impairments, but for the purpose of this chapter they may be divided into their broader outlines. The term defect must, first of all, be distinguished from the term disorder.

a. Distinction of terms.

A defect relates to some physical insufficiency or malformation of structure. A cleft palate, for example, is a defect in the oral channel which interferes with the proper formation of speech sounds. A disorder, on the other hand, is primarily associated with some fault of function. The machinery involved in speech is adequate, but because of physical or mental conditions, it does not properly function. This distinction between a defect and a disorder is important, not only in realizing the possibilities of a successful diagnosis, but in determining the probabilities of a cure.

Defects sometimes are removed by surgical means or medicinal care but frequently cannot be remedied. The patient, therefore, must depend upon compensatory means or accept his difficulty with fortitude and patience. Some people are born lacking in palatal structure; consequently, unable to close off the nasal pharynx, they develop an objectionable type of nasality. By educating the tongue to a more relaxed position in the formation of certain back vowels and by proper action of the velum, a less distasteful type of nasality may be secured. Sometimes the teeth are formed in such positions that, even with skilled dental care, they are unable to be brought into a proper occlusion; however, a more exact and skillful use of the tongue - let us say in the formation of an s - compensates for the difficulty so that a person might be able to give a certain normal element to this consonant.

A disorder in contrast to a defect is functional. Stuttering, for example, seldom involves any physical defects, but it is a functional disorder that may have its cause arising in a physical, a mental, or an emotional state.

b. The broad classifications.

Before a more accurate determination can be made of persons who should benefit by speech correction, the defects and disorders may well be classified. Broadly presented, they may be listed as (1) loss of voice; (2) loss of speech; (3) faults of voice; and (4) faults of speech.

1. Loss of voice.

Problems arising from loss of voice (aphonia) are seldom presented to the high school teacher. While this disaster is common enough to speech clinics in its serious implications, it seldom comes to the attention of the average speech teacher, except insofar as it may arise from hysterical conditions. Aphonia, related to a psychic disorder, is frequently used to attract attention and to create sympathy for the patient. It is often an escape mechanism set up for a plausible withdrawal from some unsatisfactory environmental situation. Its causes, then, can be both physical and psychological. When it arises from physical causes, it is generally pathological in its nature. For example, it may be the consequence of acute laryngitis, a paralysis of the vocal folds, tuberculosis, cancer, or syphilis. Broadly speaking, any vocal condition persisting for more than two weeks should be called to the attention of a doctor. A hoarseness that improves for a time only to return with greater intensity is particularly a bad symptom, inasmuch as such a condition may be followed by loss of voice. Sometimes this is associated with excessive fatigue, but more often it results from a continued abuse of the vocal mechanism.

Usually a loss of voice related to an hysterical condition disappears with the cessation of the emotional disturbance. This is particularly true of emotional upsets not strongly incited and of a slight duration. In these cases, a kindly attitude on the part of a speech teacher towards the emotional individual may help restore the normal vocal responses. However, not all loss of voice due to hysteria can be so quickly remedied. Often such a condition requires the service of a psychiatrist. Sometimes a patient may gain his voice only to substitute for loss of voice some other difficulty that secures for him greater sympathy or a like satisfaction, or he may become stubborn, resisting all attempts to remove what has become his valuable asset in furthering his purpose. Sometimes the use of more drastic forms of persuasion is necessary. In most instances, some face-saving device may furnish the needed incentive for a return to normal vocal action.

In any case where loss of voice continues more than a few days, the problem should be referred to a trained correctionist. He is competent to detect physical symptoms determining whether they have an organic or mental basis. If they indicate organic origin, the patient may be referred to a capable doctor; if functional, they are subject to the treatment of the correctionist, or if necessary, to the guidance of a specialist in psychotherapy.

2. Loss of speech.

This disorder, like the previous one, may arise from physical impairments or emotional upsets. Aphasia, for example, involves a disturbance in the sensory or motor areas of the brain. Being a serious disorder it does not belong to the province of the speech teacher but to the correctionist and often to the teacher of remedial reading who most frequently must work out the problem in conjunction with the medical specialist. It is important that aphasias including alexias and agraphias should be discovered early and subjected to training.

The deaf mute is unable to speak, not because of any deficiencies in the speech mechanism itself or in the brain, but because in not hearing speech sounds, he lacks auditory images. When he succeeds in obtaining visual or kinaesthetic images, his speech education begins. Broadly speaking, practically all cases of loss of speech belong to the province of the correctionist. Occasionally, some transient emotional condition may, for the time being, make a person speechless, but this condition seldom remains for any length of time.

3. Faults of voice.

These faults may be subdivided into those relating to pitch, quality, and intensity. Many of these disorders respond to the treatment employed by the average speech teacher in his daily class work in speech improvements. In fact, remarks about them comprise the substance of much advice in voice classes. These disorders, however, may be related to serious physical impairments or psychic involvements. When faults of voice do not respond to the usual treatment as given by a competent speech teacher, they should be referred to the correctionist who, after a careful diagnosis, may find it necessary to refer certain cases to medical specialists.

Pitch faults are related to wrong methods of vocal production, but they may also be caused by a hearing impairment. Frequently, the cause of a pitch fault can be found in a lack of physical health and vitality or in a certain inadequacy in meeting the daily conflicts of life. The average speech teacher can assist a student to remedy mono-pitch, or help him acquire changes in pitches or show him the significance of the various forms of inflections, yet not be able, in other instances, to establish causal factors for these faults. This latter situation is particularly true when pitch faults have become associated with strong emotional reactions or with functional maladjustments.

Faults of quality may arise from a defect or from some wrong function. It may have its cause in adenoids, nasal obstructions, a paralyzed velum, or a wrong or sluggish use of the soft palate, or in a tension created within the larynx itself. Nasality may be a product of imitation, a result, perhaps of some inferior environment, or be in itself a symptom of an attitude or a specific state, or degree of hypertension. As a general rule, the procedure in diagnosing faults of quality is as follows: (a) a check upon the speech mechanisms, and, if necessary, a complete physical examination; (b) tests for functional disorders; (c) tests for hearing deficiencies. Remedial work consists in establishing correct breathing habits, specific functions for the soft palate, and proper vocal production.

Faults of intensity are associated with mis-use or improper functions of the extrinsic musculature of the larynx or by wrong breathing methods. Voice fatigue, for example, common to professional users of voice; and even to students, is frequently brought about by an effort to speak loudly and distinctly. Like many other faults of voice, it may have its cause in physical conditions, functional use, or psychic attitudes. Faults of intensity, for instance, may arise as a consequence of specific personality behavior - timidity, or arrogance.

Although much work may be done by the speech teacher in training the voice for better use of its intensity and resonance, he should not disregard conditions that call for a general physical examination, or an audiometric test, if hearing deficiencies are suspected, or the application of the principles of mental hygiene. When he is sure that the subjective norm of the student is faulty, he can substitute an objective determination for it. This procedure is often beyond the capabilities of the average speech student particularly in an involved case of defective vocal production or with its consequent resonation.

Generally speaking, three conditions call for reference to a correctionist: namely, the lack of response on the part of the student to the average exercises given by a speech teacher; the continuation of the condition; and the seriousness and type of the impairment. No case of a serious vocal disorder should be subjected to treatment without a proper laryngological study being undertaken.

4. Faults of speech.

This group of speech disorders comprises the larger part of speech improvement as well as speech correction. Since speech has communication as its purpose, any disturbance which prevents language and expression from being understood, or any factor which destroys its effectiveness, calls for a remedy. Baby talk, for example, although generally cured in the grades, may be found in some measure even in high school students. It may have many social implications, principally because the student may feel that it establishes certain social advantages. Although a student with infantile speech might find it necessary to relearn certain vowels and consonant positions, he generally must be persuaded to change his social outlook; he must realize that his speech manner does not bring him good social returns.

Foreign dialects, difficulties of enunciation, sluggish or pedantic utterance, and stuttering may all be classified under faults of speech. Few speech teachers are adequately trained to handle all the problems that arise in relation to this class of disorders. They may be able, and generally do, help a student with this or that fault of enunciation; but in the speech class with its normal complement of students, the speech teacher in high school seldom can afford the time required to give proper treatment to dialectic defects. On the other hand, the correctionist should not be given cases which concern that pronunciation considered by some teacher as unsatisfactory English.

The speech teacher may find that the average high school student will respond to methods of training that improve his pronunciation and enunciation, but sometimes the instructor may feel that the causes of the speech faults lie deep in some physical or even mental conditions. He may find, for example, that hard of hearing may be a contributing cause to faults of enunciation. The patient may have a loss of hearing within the frequencies related to the letter S. Inasmuch as his aural discrimination is impaired by this hearing loss, the patient cannot make the finer distinctions in consonants bordering on this frequency range, and he devises a speech pattern consistent with his own hearing. If physical defects, caused by structural anomalies or serious functional disturbances or defects caused by paralysis are indicated as causal or contributory factors in relation to faults of speech, students with such faults should be referred to the speech correctionist.

Stuttering, or stammering, as some people prefer to call it, is a disorder of such serious consequence to the patient that its cure should not be attempted by any other than the speech specialist. Although some symptoms of stuttering, the discernable phenomena, respond to the kindness and interest of the general teacher, many false ideas regarding stuttering have come to the general run of stutterers from kind but ill-informed persons interested in guidance. Few physicians feel themselves competent to give opinions regarding stammering. Usually, however, pediatricians and child psychologists understand the nature of the disorder, and they are competent to explain the problem to the patient or to parents. They are generally the first to refer these patients to the speech specialist. When stuttering is discovered in a high school pupil, he should not be treated by the speech teacher as this work is not in his province.

The stutterer himself, nevertheless, is a problem to the teacher who is at a loss to determine whether or not the stutterer should engage in speech activities of the class according to the standards set for the average pupil. Although each individual case must be settled on its own merits, a general principle may be enunciated; namely, no stutterer should be allowed to escape from his obligations when he is using stuttering as a means of evading his duties. If a stutterer has been shown some of the basic steps which bring about cures, and if he is faithfully following directions, he should attempt speech work that is not beyond his present capacities. It is unnecessarily cruel, however, to compel a stutterer to recite or give a speech when he himself is at a loss to understand what he is doing wrong, or what he should do to speak normally. If he really wishes to be cured, he will undergo a course of treatment, and he will follow procedures outlined for him. He will be told how much speaking to engage in and what situations to avoid. It is well, then, for teachers to follow the directions given to them by the correctionists which relate to their part in the rehabilitation of the stutterer.

The stutterer who persists in taking up the time of the class by his futile attempts to talk, or who desires to continue some anti-social conduct should be made to realize that he deserves no sympathy. He is suffering in some way from a psycho-physical complex which generally can be discovered by a competent correctionist, assuming of course that the patient is willing to co-operate with his instructor in performing the tasks assigned to him. The stutterer needs to understand his own problem, his faulty way of speaking, his erroneous way of judging people, his selfish way of responding to social situations, and his failure to evaluate environmental circumstances.

Lisping may be matter of wrong function, a consequence of some structural condition, or even a psychological disturbance. As a simple speech fault, it can be cured by simply showing the student the proper position of the tongue and lips in the formation of the S sound and by contrast the formation of the TH sound. But lisping is seldom only a speech fault. Like baby talk it has a social significance. Some people lisp simply because they think it is the thing to do.

For every student who may suffer from gland disturbance which may induce some sluggish activity of the tongue, or for every student who has a mal-formation of the palate, ten students will lisp because lisping is acceptable to them. Some students tense the jaw and tongue in articulating the S sound because basically their attitude towards speech is pedantic; others assume lisping begets favorable comment or even attracts agreeable actions to them.

If stuttering is difficult to correct, lisping is doubly so. For unlike the stutterer who sooner or later comes to believe that his difficulty is undesirable, the lisper frequently finds some social advantage in his behavior. If lisping is not associated with a physical defect or tongue function, not completely understood by the student, it is embedded in an attitude of mind that prevents the cure of lisping until such time as it can be changed. If lisping immediately responds to the treatment of the speech teacher, he should continue with the case; but, for the most part, he should refer students with this fault to the correctionist.

The Problem of Diagnosis, Prognosis, and Methods of Cure.

A successful diagnosis often indicates the method of a cure. As a matter of convenience the factors of diagnosis may be divided into the physical, the functional, the psychological, and the environmental. The prognosis relates to forecasting the progress of the disorder, its usual termination, and the possibilities

of its cure. The method of cure or treatment is to be judged entirely by its effectiveness in establishing a cure.

a. Physical.

Many speech defects arise from physical causes or may be symptomatic of more basic pathological conditions or structural defects. Nasality, for example, may be a condition arising from a defective structure of the septum and the turbinate bones. Perserveration, or the repetition of words, may be a consequence of a tumor in the temporal lobe of the brain. Generally speaking, although the symptoms of certain speech disorders may be apparent, the speech teacher should not assume that his diagnosis of physical causes is always correct.

A case in point relates to difficulties associated with hard of hearing. A speech teacher may be certain that a student has difficulty with certain sounds, because of his hearing deficiencies, and his judgment is affirmed by an audiometric test; nevertheless the data presented by the audiogram must be carefully analyzed to determine the correct therapy. Often more than one test will be necessary before a teacher can be sure that he is not dealing with some temporary pathological condition, or with some deeper problem of speech perception. A well-trained correctionist is able to suggest to a patient means by which he can utilize fully the remnants of his hearing, or suggest techniques by which he can develop other senses to assist him with speech functions.

When physical defects are suspected, reference to reputable physicians is the ordinary procedure for the classroom students. Frequently, a speech teacher has access to health records which indicate whether or not a certain disorder has been treated by the physician. In many cases the type and length of treatment may be indicated, or the reference suggested.

b. Functional.

Since many speech defects are functional in their nature, symptoms may indicate the extent of the disorder. In remedial work, many of the ordinary faults of the voice or speech might well be listed under speech improvement. Often, however, the average speech teacher will be unable to discover the distinguishing symptoms of the defect or disorder. To illustrate, a stutterer will go through a very definite pattern of speech and bodily movements involving the extrinsic muscles of the larynx. The trained correctionist, knowing the functions of muscles involved in speaking, will be able to indicate definite types of relaxation exercises or like remedial procedures; whereas, the regular speech teacher might prescribe remedies either too general or unsuitable to the particular case. When a speech correctionist doubts his ability to diagnose a functional or a pathological disturbance, he does not hesitate to refer his patient to a qualified physician. A general rule that may well be followed by the high school speech teacher is to determine early whether technical exercises are producing satisfactory results; if he has any doubts about the success of his procedures, he should refer his problem to the correctionist.

c. Psychological.

The psychological aspect of most speech disorders, though often centered in certain physical conditions, requires a careful analysis. Inasmuch as a speech difficulty may be only a sign of a more basic condition, the high school teacher may fail to recognize the symptom in relation to some of the psychological factors associated with abnormalities. A speech symptom may indicate a behavior sought by a patient attempting to solve some particular conflict. There are some six general ways employed by people who, when face to face with some barrier, must find the solution to their problems.

1. Depression.

When some people are not able to solve their immediate problems, they seek an escape into a dream world or into a meditation upon things pleasing to them. They may show various symptoms of depression and may go so far as to develop certain manias. Depression, as a means of meeting a problem, does not solve it. The problem remains and the various forms of escape often are multiplied with or without satisfaction until such time as the problem can be removed effectively from the mind.

2. Anxiety.

This state, arising from an attempt by an individual to remain in a state of doubt, is a common symptom in patients with speech disorders. Like depression, anxiety offers no solution in the settlement of any problem. It may, by the bye, become a state of worry in which there is some satisfaction in simply remaining in it.

3. Defense mechanisms.

These are commonly met by a correctionist attempting a diagnosis of some disorder. Unlike anxiety and depression, they do offer, at least for the time being, some solution to a problem. Invariably, however, the patient himself becomes dissatisfied with his own excuses, and he seeks other means to bolster the position that he has taken. In the long run, he must look for more rational solutions than the irrational defenses which he has established.

4. Compensation.

This is another means that people use to avoid some pressing difficulty. They are willing to give up anything provided they get the equivalent in satisfaction. After recognizing that compensatory means are more partial, or at least temporary solutions, they either look forward to more rational procedures or choose one of the other illogical means of meeting a problem.

5. Sublimation.

This procedure gives rise to a technique of applying some higher motive as a reason for certain conduct, but because a higher motive is employed, the person need not assume that he is acting rationally. A man may be willing to sacrifice himself for some higher religious or patriotic ideal, but, in reality, he may have obligations to continue with his present duties. The martyr complex is sometimes associated with types of sublimation, and it often suggests a sacrifice, frequently needless, if the problem were analyzed more rationally.

6. Rational behavior.

The sixth, or last method, employed by people who must solve some conflict is a rational process. The problem is faced squarely, and the solutions are evaluated. Decisions are reached on the basis of values. The intellect arrives at an understanding of a problem, and it presents to the will certain values that move it to action. The concrete, the pleasurable, and the satisfactory values secure the greatest motivation, but pain, sorrow, or affliction may be accepted when it has values.

These six procedures indicate to the prospective speech teacher the advantages to be derived from a background of rational and abnormal psychology. Their study also suggests to him the type of training necessary for his work.

d. Environmental.

The social aspect of a diagnosis has in modern times assumed much emphasis in educational psychology, even though some educators may feel that it has been greatly exaggerated. In the preparation of a case history, the environmental factors are of great significance to the speech teacher. The problems concerned with the immediate family, the financial and social obligations of the parents, the neighborhood, the schools, the playgrounds and similar social influences have a proper place in any diagnosis. A successful understanding of such disorders as infantile speech, foreign dialects, and stuttering requires much knowledge of the environment in which the patient has been nurtured, particularly in which the onset of the disorder occurred.

1. Securing data.

If a correctionist prepares the physical, functional, psychological, and environmental aspects of a case history and has a notion of how a disorder or defect usually proceeds, he can generally arrive at a method of cure. Building a case history is not any hit and miss excursion into these four classifications previously explained. There must be a method in securing facts. One means of gaining information is by means of an interview. An interview may be related to two distinct procedures:

2. Interviews.

Under the DIRECT method a patient is asked specific questions the answers to which would affirm or destroy the hypothesis being established in the clinician's mind. Routine questions which have in the past produced satisfactory explanation of behavior can be made a part of any interview. Once a certain line of questions points to solutions satisfactory to the investigator, he can by association of ideas or images lead the patient to certain disclosures. No investigator should use this method to justify any pet theory which he assumes is an explanation of certain causes for the disorder. The patient may disclose only what the investigator requires him to reveal.

Under the PASSIVE interview, the investigator reflects in his questions, only what is in the patient's mind. No leading questions are asked; the interviewer merely presents certain comments that are affirmations of what the patient has already stated. The patient, in other words, solves his own problem merely by stating his own case. He stimulates a series of associations concerning it and arrives at a conclusion which is satisfactory to him.

Besides these two methods of interviewing are certain tests concerned with intelligence, adjustments, and behavior. Some clinicians depend entirely upon tests for facts which they use to base a method of cure, but interviews or perhaps more informal conferences have a right place in diagnostic procedures. If tests are used by the speech correctionist in his professional capacity, his main interest is not the patient's I.Q. or his adjustment capacities, but rather his chief concern is how many of the patient's social difficulties, and personal inadequacies are due to mental retardation or to disordered affective states and how many to the speech deficiency itself, and to the relationship between the conditions.

Responsibility For Corrections

From what has been said regarding the classification of speech defects, the problem of diagnosis, and the search for a method of cure, the prospective speech

teacher has a better idea of the responsibility for the correction of speech disorders.

a. A speech specialist required.

In order to prepare the correctionist for his obligations, a special course of study has been designed for speech teachers or others who wish to undertake the correction and rehabilitation of students with speech defects or disorders.

1. Training.

This may be roughly divided into three parts: specific courses in speech correction, concerned with speech pathology, speech psychology, scientific aspects of voice, phonetics, and general linguistics; particular courses in speech methods including lip reading, remedial reading, functional tests of hearing, and general education procedures; and courses in the allied fields such as sociology - case histories, social work, and general problems of the social worker; psychology, - rational and abnormal; physiology and the biological sciences; and education--its principles and methods. Credit hours for a major in speech correction range from forty to fifty hours in speech therapy and allied fields.

2. Administration.

Speech correction, under the direction of the state, is generally placed in the field of special education or in the division of the handicapped. Many states require special licenses in speech therapy and have a definite program of training. Bulletins such as those prepared by the State Department of Education of Wisconsin which explain the requirements in correction to prospective teachers are available. Some cities have special departments with trained teachers who handle the problems of speech in the elementary schools. Many of these teachers are expected, also, to be able to give educational tests, teach classes in lip reading, and give functional test of hearing. The duties of the speech correctionist generally include the supervision on an elementary level of those students whose speech is of such a nature as to require special assistance. Often the correctionist can give directions to the classroom teacher or the parent who then can be of help to the child.

b. Relation of the classroom teacher to speech correction.

The nature and the extent the speech difficulties determine what cases should be retained in the classroom and what should be referred to the correctionist.

1. Cases to be retained in the classroom.

If speech is not developing normally, and there is a danger that the social attitudes of the pupil are suffering as a consequence of some speech disorder, the speech correctionist should be called upon to suggest means of preventing the spread of the disorder. The correctionist, therefore, is frequently engaged in speech hygiene. If the pupil is not being endangered by his defect, and particularly by a condition which does not prevent his social adjustment, he can secure much aid from the high school teacher, parents, and for that matter, from other children. Not every child who substitutes one sound from another, or who has a carrying over of certain sounds from foreign influence should be sent to a speech correctionist. The key to any difficulty lies in the fact that a child who is not suffering from serious disorders, who is progressing nicely in the school environment, and who is not in any way endangering his own social success should not be sent out of the classroom for special work.

2. Cases to be referred to specialists.

No case belongs in the classroom when it deals with stuttering, paralysis, and serious mental and physical involvements. When it can be assumed that without speech training a speech condition will continue to grow worse or will be affected adversely by changing circumstances, speech therapy is indicated and ought to be under the direction of a speech specialist. The average speech teacher devotes so much of his time within the classroom to the normal pupil that he cannot afford to waste his energies with problem cases. When new skills in speech are to be developed, particularly where a student has employed a certain skill imperfectly, only a specialist in correction should handle the case. A speech teacher without training in phonetics does not have the proper background to be efficient in speech re-education. Cases to be handled by the speech correctionist are those that call for speech hygiene, when such hygiene serves as a preventive to speech disorders; those that require speech therapy; and those that demand a type of speech re-education.

The Obligations Toward The Subnormal

These obligations towards the child who in some manner can be considered sub-normal or perhaps abnormal may be summarized under three heads: (a) in relation to the child; (b) in relation to the parent; and (c) in relation to the state.

a. In relation to the child.

The high school adolescent is subject to many physical and mental conditions that affect him adversely. The first obligation of the speech teacher is the matter of preventing speech disorders. Inasmuch as he frequently has no control over a child's environment, or over the conduct that is producing some abnormal habit, he may be at a loss to determine the problem at hand. Nevertheless, as his obligation is primarily with the normal child, he should not attempt to solve the problems belonging to the specialists. In order to be sure that a certain case requires special treatment, it is generally advisable for teachers to refer indications of abnormality to the principal who usually has available for consultation the school doctor or school nurse and often a school psychologist or psychiatrist. Where there are indications that some speech disorder is associated with an ear or eye disorder, a specialist should be called upon for special diagnosis. Under some school administrations, speech teachers are expected to give audiometric tests while under others the school nurse or special teachers handle all problems associated with the impairment of auditory or visual perception.

b. In relation to the parent.

The question frequently arises as to how much information should be given by either the correctionist or the speech teacher to parents regarding the speech defects arising in their children. Under some circumstances parents may be called in for consultation and their presence may do much to make the solution of speech problems easier for the correctionist. How much should be told to parents depends primarily upon their education and their emotional reactions. If parents can follow directions, they may be helpful to the child. But if they encourage the child to follow his own directions, which may be at variance with those proposed by the teacher, only confusion can follow. The correctionist should avoid creating any antagonism between the parent and student. Sometimes the pupil is thrown into emotional difficulties trying to satisfy his own teacher, the correctionist, and the parent. Co-operation between all parties involved in the correction of any speech defect is a necessary factor in establishing a satisfactory cure.

c. In relation to the state.

If one out of ten children requires a type of speech correction and some of these children need the aid of teachers specially trained in the fields of speech therapy and speech re-education, there is obviously a social problem of interest not only to the student himself, but to the state. The barriers that prevent people from reaching the culture of the educated class have social consequences to the state. Inasmuch, however, as speech faults are often symptomatic of more basic emotional and mental disturbances, the correction of these faults often prevents the onset of the more dangerous neurotic and psychic conditions. The well adjusted person can be a social asset to the state; whereas the unadjusted individual is not only a problem to a particular place like a home or school, but he is a potential danger to the social good of all people. The state is therefore interested in speech correction, first from the viewpoint of prevention and mental hygiene, and second from the advantages that may be gained by the defectives in a course of necessary re-education. The teacher has an obligation to the state to assist the handicapped with their problems and by so doing insure greater social benefits for all concerned. He can do this task better when he follows the procedures which experience has taught bring greater values to the child, the parent, and the state itself.

Visual Aids in Speech Correction

The prospective teacher of speech correction has doubtlessly become acquainted with the many visual aids that he may use in demonstrating abnormal speech conditions and remedial techniques. Today, particularly, education is visual minded and the manufacturer has produced many implements of value in improving diagnoses and in illustrating functions involved in the speech skills. The cadet-teacher would find it to his advantage to keep a card index of sources for maps, diagrams, charts, manikins, and other illustrative materials, and to be alert for new instruments and devices which may improve remedial teaching.

Mechanical Aids in Speech Correction

The speech correctionist has learned in his course of study the need of learning the operation of an audiometer and other mechanical devices essential to the practice of speech therapy. He should be prepared not only to operate an audiometer, recording machine, a camera, and the like, but also to plan when necessary for the construction of a sound proof room, installation of motion picture equipment, and facilities to demonstrate equipment, such as hearing aids, and wire recorders. There are some mechanical aids of value in the diagnosis of speech and vocal faults which are in common use among medical specialists of the ear, eye, nose, and throat. These may be of service to the speech correctionist who has become skilled in their use. Because some equipment on the market may not have the approval of some of the correctionists or the medical men, the prospective teacher of correction should be certain that his use of equipment has the approval of education authorities as well as the medical men.

CLASS DISCUSSION

1. Report on one of the following subjects: (a) stumbling blocks in speaking; (b) baby talk; (c) a foreign dialect; (d) the relation of general health and speech; (e) the relation of speech and hearing; (f) stammering--a common fault in speaking; (g) defense mechanisms in speech correction; (h) compensation in speech; (i) speech hygiene.
2. Define speech correction. Distinguish speech improvement from it.
3. Distinguish speech defects from speech disorders.
4. Discuss contribution of one well known speech correctionist to the field.
5. Discuss the diagnosis and methods of cure of one speech defect.
6. Discuss one speech disorder.
7. What is the present organization of speech correction in your state?
8. Compare advantages of lip reading with those methods using manual signs.
9. What surveys have been conducted in your town or city for speech defectives?
10. Distinguish the province of the speech correctionist from that of the psychologist.
11. Discuss "the chewing therapy" for treating voice disorders after reading Hygiene of the Voice, Dental Digest, v. 54:380, Sept., 1948.
12. Compile an Entrance Examination Blank to be used in assigning students in speech for remedial work.
13. Contrast the methods of teaching a Cerebral Palsy Group in two different cities: Cincinnati, Ohio, recorded by Stoelting, F., in A Classroom Teacher of a Cerebral Palsy Group Teaches Speech, Q.J.S. Feb., 1949; and Minneapolis, by Rutherford, B. R., in Give Them a Chance To Talk, a handbook on speech correction for cerebral palsy, Burgess, Minneapolis, 1948.
14. Compose a set of jingles to be used to teach vowels to children.
15. Discuss and illustrate the part played by environment in speech difficulties.
16. Discuss - Speech Disorders in Relation to Intelligence.
17. How would you treat a child who is afraid to open his mouth?
18. What facts are commonly sought in a diagnosis of difficulties in speaking?
19. What devices to improve ear training were you taught?
20. Evaluate the following procedures in treatment of a cleft palate condition: playing harmonica or toy flute, blowing a candle, drinking liquids through a play straw, whistling, initiation of sound devices.
21. Plan an exercise to demonstrate the difference between the voiced and unvoiced sounds.
22. Explain the "phoneme theory".
23. Write a paper on the problems presented by the spastic child.
24. Devise a series of exercises suitable for the correction of lisping.
25. Report on one of these Diagnostic Materials: Stoddard, C. B., Detroit Articulation Tests, Detroit Board of Education Publication, 1929; Bryngelson and Glaspey, Speech Improvement Cards, Chicago, Scott, Foresman, 1940; Arnold Articulation Test, Boston, Expression, 1939; Fairbanks, G., Articulation Drill Book, New York, Harper, 1938; and Barnes, H. G., Diagnosis of Speech Needs and Abilities, New York, Prentice-Hall, 1941.
26. Evaluate the methods in Speech Correction in Illinois Q.J.S. v. 34, April, 1948. Compare with the speech work being done in your state.
27. Write an outline on One Physical Speech Defect.
28. Contrast the speech improvement in two different states such as: Speech Improvement in New York State, Bair, F. H., and Norvell, G. W., Q.J.S. Feb., 1949, with The Status of Speech Correction in Alabama, Compton, M. E., in the same issue.
29. Consult the Illinois Plan For Special Education of Exceptional Children - The Speech Defective Circular, Series "E" no. 12, Sup't. of Public Instruction, Nickell, V. L.

30. What problems are encountered in teaching visible speech to the deaf?
31. Compile a list showing order in which sounds are learned by a child.
32. Prepare a report for the class on one of the following: Units of Work as a Form of Instruction, or Gifted Speech Students.
33. Is this procedure advisable? "Observe children with speech difficulties to see if they also have other difficulties as in reading and hearing."
34. Report to the class the content of Learning to Speak Effectively, Bull. of Assoc. for Childhood Educ., 2nd printing, Washington, D. C., 1944.
35. Give an oral report on one of the tests, Articulation, Voice, Stuttering, or Aphasia, listed by Van Riper, C., in Speech Correction, p. 181, 1939.
36. From textbook or supplementary reading, compile a set of exercises to be used in correcting faults of intensity.
37. Hand in an outline of Pupil's Guide For Speech Correction, Bull., Detroit Board of Education.
38. Prepare a book report on Lip Reading: Methods and Techniques.

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APPENDIXES

1. Application for Membership Blank
2. Daily Lesson Plan
3. Proxy Vote Blank
4. Sample Resolution
5. Judging Debate
6. Debate Tournament Schedule
7. Judging Interpretation
8. Judging Oratory
9. Judging a Play
10. Tournament Schedule

1. APPLICATION FOR MEMBERSHIP BLANK

Application For Membership

in the

I, _____, of the City (or Town) of _____

_____ Street, County of _____

_____, State of _____, hereby apply for

membership in the _____ and do declare:

1. That I am an American citizen _____

2. That I am a resident of _____

3. That I have been a resident for _____

4. That I will abide by the Constitution, By-Laws, Rules, and Regulations of
said organization _____

5. That I will endeavor to contribute to the welfare of the organization.

6. That I am married _____ (or unmarried) _____

7. That I am over eighteen years of age _____

8. That my occupation is _____

I hereby affix my signature this _____ day of _____,

19____.

Witness Signature

2. DAILY LESSON PLAN

det. teacher _____

perceiving teacher _____

me of school _____

te _____

object _____

ar in high school _____

it of activity _____

rticular lesson _____

rpose of class _____

velopment of lesson _____

lding questions _____

civating means _____

e of illustrations _____

signment _____

ggestions for repetition of the class _____

3. PROXY VOTE BLANK

Know all Men By These Presents: That I, the undersigned member of the corporation known as _____ do hereby nominate, constitute and appoint _____ my true and lawful attorney and proxy, to represent me at the Annual Meeting of the members of said corporation to be held at _____ in the city of _____ on Thursday, April 12, 1945, and at all adjournments of said meeting, hereby granting to my said proxy all of the powers that I would possess if personally present at said meeting, hereby confirming all that he may do hereunder.

Dated this _____ day of _____, 1949.

Member

In the Presence of

NOTE: Any member's name may be designated above. For your convenience the name of Miss _____, Secretary, is suggested. This may be sent to her attention, to _____ 515 No. Street, City, Wisconsin. If you are present at the meeting the PROXY WILL NOT BE USED.

4. SAMPLE RESOLUTION

RESOLUTION NO. _____ Regarding death of _____

WHEREAS, _____ in the service of deep obligation to his county has made the Supreme Sacrifice, and

WHEREAS, _____ has benefited by his services as Assistant District Attorney, and as a fine citizen, and

WHEREAS, he and others have given their lives that this Nation might live,

NOW, THEREFORE, BE IT RESOLVED, that the County Board of Supervisors of _____ County herewith extend to Mrs. _____, his wife, and to his family, its heartfelt sympathy in this, their loss, and that a copy of this Resolution be forwarded to Mrs. _____, and

BE IT FURTHER RESOLVED that this Resolution be passed by a rising vote and a one minute pause out of respect for this hero.

Resolutions Committee

State of Wisconsin)
)
County of)

I, _____, County Clerk of _____ County, hereby certify that the above is a correct copy of Resolution No. 2, which was passed by the County Board of Supervisors of _____ County, at their annual session on November 18, 1945.

Dated this 20th day of November, 1945.

County Clerk

5. JUDGING DEBATE

In awarding the decision on the debate the judge shall base his vote on the debating ability revealed by the two teams:

- (1) As revealed in their grasp of the vital issues of the question including research, analysis, and use of evidence;
- (2) as revealed in refutation of arguments of opponents;
- (3) as revealed in effective presentation.

6. DEBATE TOURNAMENT SCHEDULE

Name of School _____ Date _____

1st Round 9:30 A. M.

Aff.		Neg.	Room	Judge	Aff.		Neg.	Room	Judge
A	vs.	E	202	M	F	vs.	A	211	R
B	"	F	204	N	G	"	B	217	S
C	"	G	208	O	H	"	C	310	T
D	"	H	209	P	I	"	D	304	U
E	"	I	205	Q					

2nd Round 10:45 A. M.

Aff.		Neg.	Room	Judge	Aff.		Neg.	Room	Judge
A	vs.	G	202		F	vs.	C	211	S
B	"	H	204		G	"	D	217	T
C	"	I	208		H	"	E	310	U
D	"	A	209		I	"	F	304	M
E	"	B	205						

3rd Round 1:30 P. M.

Aff.		Neg.	Room	Judge	Aff.		Neg.	Room	Judge
A	vs.	H	202	O	F	vs.	E	211	T
B	"	A	204	P	G	"	F	217	U
C	"	B	208	Q	H	"	G	310	M
D	"	C	209	R	I	"	H	304	N
E	"	D	205	S					

The affirmative remains in the same room; the negative moves.

The debaters should report promptly to the room indicated so that all debates can start on time.

7. JUDGING INTERPRETATION

ONE

- I. Interpretation 50%
- A. Was the selection well interpreted?
- B. Did speaker think of meaning of words?
- C. Did his words convey meaning?
- II. Delivery 35%
- A. Voice
1. Pronunciation? 2. Enunciation? 3. Emphasis? 4. Quality?
5. Pitch? 6. Rate?
- B. Ease on platform?
1. Poise? 2. Gestures?
- III. General effect upon the audience 10%
- A. Feeling aroused?
- B. Interest created?
- C. Imagery created?
- IV. Memory? 5%

TWO

All markings shall be on a scale of 100, and the judges are asked to use no fractions in ranking the contestants. Each judge is to rank the contestants between 70 and 100 percent and he is to rank no two contestants alike. Each judge shall rank the contests first, second, third, etc. The contestant ranked "first" by the majority of the judges shall be awarded first honor. If no contestant is thus ranked first, the contestant the sum of whose ranks is least, shall be awarded first place. In case of tie, the contestant receiving the highest grand average shall receive the first honor. The first honor having been awarded, the grades of the one receiving first honor shall be thrown out and the grades of the remaining contestants shall again rank first, second, third, etc. and the highest honor shall be determined in the same manner as the first. The remaining honors shall be determined in like manner.

8. JUDGING ORATORY

A typical judging scale for original oratory generally rates composition 50% and delivery 50% distributed somewhat as follows:

I. Composition	50%
A. Content	
1. Choice of subjects	5
2. Purpose	5
3. Originality	5
4. Interest	5
5. Variety	5
B. Style	
1. Unity	5
2. Coherence	5
3. Emphasis	5
4. Clearness	5
5. Diction	5
II. Delivery	50%
A. Platform manner	
1. Variety of modulations	10
2. Force	10
3. Bearing	10
4. Voice	10
5. Effect upon audience	10

9. JUDGING A PLAY

1) THE PLAY ITSELF

a) Selection

1. Whose play was it? (2) Was it well written? (3) What was the purpose? (4) Was the main theme clearly brought out? (5) Was it appropriate? Did it fit the participants, location, audience, and purpose? (6) By whom selected? (7) Was it worth the time to produce? Did it have educational value? (8) What was mood of play as a whole? Did it challenge the actors? Could it be described in one word? (9) Tempo as a whole? (10) Was variety adequate so that interest was held throughout? Did it contain variety of different kinds?

b) Construction

1. Was it a play? (2) Was the play well constructed? (3) Could the theme be stated in one sentence? (4) Were the essential parts well developed?

a. How did the play open? (b) Was the struggle of opposing forces clear? (c) Was the climax well developed? (d) Was the conclusion effective? (e) Were the transitions adequate?

5. Was the entire play unified? (6) Was it coherent? (7) Was the play well cut for high school production? Cutting a play for high school use is often difficult.

c) The Production

1. Stage settings

a. Did whole effect produced seem natural? (b) Harmonious? (c) Was type of background adequate? Appropriate? (d) Authentic? (e) Was originality displayed? (f) Was stage arranged to best advantage? Were exits and entrances satisfactorily arranged? (g) Was stage balanced? (h) Did stage assist actions and character development? (i) Were primary colors utilized on the stage? (j) Did physical stage assist in producing the mood of the play? (k) Was focus on central character? (l) Were all stage adjustments made before the play began? Sight lines? Could all in the audience see?

2. Lighting

a. Harmonious effect of the whole? (b) Amount? (c) Kind? (d) Mood created? (e) Effectively used to secure variety? Contrasts? (f) Beauty?

3. Properties

a. Number of properties? Too few or too many? (b) Kind? (c) Arrangement? Did arrangement help to give atmosphere to the production? (d) Effect desired? Effect produced?

4. Costumes

a. Kind? Appropriate to the age depicted? Character? (b) Harmony? (c) Variety? (d) Was costume to be worn by a tall or short person? Stout? (e) Light complexioned? What was the disposition of the wearer, quiet, sedate, vivacious or animated? Costume was to be worn against what background? With what other costumes?

5. Make-up

a. Did it seem natural? (b) Did it destroy intimate relationship of audience and character? (c) Were expressive features improved by it? (d) Were lines and features as well as color and shadows effective? (e) Was backstage work effectively handled? (f) Were details taken care of before the play began?

6. Interpretation of the lines

a. Did the actors read on or between the lines? Did actors think what they were saying instead of how? (b) Were words or ideas spoken? Were words merely statements or suggestions? (c) Did actors understand character and plot? Were plot lines emphasized? (d) Was originality displayed which showed result of an active imagination? (e) Was variety of speech modulations effectively portrayed? Were contrasts utilized? Were silences used to advantage? (f) Were voice and diction satisfactory? (g) Was connotation as well as denotation adequate? (h) Were cues picked up quickly and correctly? Was humor appreciated and expressed? (i) Was paraphrasing of lines in own words used in rehearsals? This is an effective way of understanding lines. (j) Did dialogue drag? This is one of the worst faults of amateurs. (k) Were lines memorized correctly and quickly? Were lines conversational instead of stilted and memorized? Were lines of play such that they would be better read silently than orally?

7. Characterization

a. Did audience see, hear and feel the parts? (b) Did the actors interpret the characters both emotionally and intellectually? (c) Did they feel the part which they wished to portray? (d) Did the actors know the parts they took? (e) Was variety within the emotional parts secured or was one emotional tone struck which was held throughout because the adolescent actor thinks in terms of a type character? Was the play all climax or no climax? (f) Was variety within as well as between characters secured? (g) Did student-actor represent character well in posture, action, speaking, and silence? (h) Did actors remain in character, especially when others were talking? (i) What was the reaction of one character to another? (j) Were details of characterization perfected? (k) Was dialect used correctly or was it merely the transposition of sounds? (l) Did characterization help to develop the plot? Was relationship of characters clear to audience as well as players? Was entrance of major characters well built up? Was the center of interest on the character who should have it at the time? Were entrances and exits effectively used for characterization? Did characters portray climax? Were minor characters as well developed as major?

8. Pantomime and action

a. Did each movement during the play mean something? (b) Were movements spontaneous? Natural? (c) Consistent with theme and character? (d) Were relationships with other characters sensed and portrayed? (e) Were movements on stage motivated? (f) Appropriateness of action? (g) Was action overdone or underdone? Was stage business effective? This addition to the script, often pantomime only, distinguishes a professional from an amateur type of production. Was author's stage business followed closely? (h) Were there any useless movements?

9. Grouping

a. Did group as well as individual acting develop character and plot? (b) Was grouping balanced effectively both ways on the stage? (c) Was there a reason for grouping as well as individual movement on the stage? (d) Did grouping help to convey the interpretation to the audience? (e) Were characters in convenient place for stage business? (f) Could audience see all grouping? Did grouping form a picture on the stage framed by the proscenium arch? (g) Could the same art principles of harmony, color, balance, proportion, and beauty be applied to this enlarged picture? (h) Was grouping varied to avoid monotony? (i) Was beauty considered at all in grouping?

10. TOURNAMENT SCHEDULE

Preliminaries

- 9:00 - Extemporaneous speaking
 - 9:00 - Oratory - room 25 (draw places in auditorium)
 - 9:00 - Non-humorous declamation - room 28
 - 10:15 - Extemporaneous reading (draw places in library)
 - 10:30 - Extemporaneous speaking - room 29
 - 10:40 - Humorous declamation - room 30
 - 11:15 - Extemporaneous reading
- (Lunch - School Cafeteria)

Finals

- 1:45 - Extemporaneous speaking (drawing in library)
- 1:15 - Non-humorous declamation - room 31
- 1:15 - Oratory final - room 35
- 2:00 - Extemporaneous reading (drawing in library)
- 2:15 - Extemporaneous speaking finals - room 40
- 2:30 - Humorous declamation finals - room 42
- 2:45 - Extemporaneous reading finals - room 41
- 3:00 - Auditorium meeting

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