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ABSTRACT

GRADES OR AGES: Secondary grades. SUBJECT MATTER: Oral communications. ORGANIZATION AND PHYSICAL APPEARANCE: The central portion of the guide is divided into five units: public speaking, voice and diction, drama, oral interpretation, and radio-television. Each unit is in straight text or list form. The guide is offset printed and perfect-bound with a paper cover. OBJECTIVES AND ACTIVITIES: General objectives are developed in an introductory section which outlines the history, present status, and role of the oral communications program. Specific objectives are listed in each unit. Activities listed in each unit are correlated with one or more specific objectives. INSTRUCTIONAL MATERIALS: Each unit contains a short list of references related to that unit. In addition, an appendix contains annotated lists of teacher and student references. STUDENT ASSESSMENT: No mention. (RT)

Oral Communications In Kentucky Schools

Commonwealth of Kentucky

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Wendell P. Butler
Superintendent of Public Instruction

FOREWORD

From time to time it is our pleasure to engage in a joint venture with certain of the professional groups in the state who are concerned with instruction in specific areas of the curriculum. We are particularly proud of the opportunity to make available to Kentucky school people the thoughtful and professional work of the members of the Kentucky Association of Communication Arts. Certainly, no area of the school curriculum deserves more thoughtful planning than the area of oral communications. To facilitate this planning is the purpose of this issue of the *Kentucky Educational Bulletin*

Wendell P. Butler
Superintendent of Public Instruction

ACKNOWLEDGMENTS

In addition to the gratitude due the members of the Kentucky Association of Communication Arts who have done the planning and writing of the materials in this bulletin, we are further indebted to several individuals and agencies whose contributions have made this publication possible. Particular thanks should go to Mr. Don C. Bale, Assistant Superintendent for Instruction, whose interest in strengthening the speech curriculum in Kentucky schools resulted in our agreement to edit and publish this particular guide. Special thanks also are due Joseph E. Burkhead, Jr., senior speech and English major at Georgetown College, for his conception of the cover design; to Mrs. Natalie Oliver, staff artist, Division of Information and Publications, for her execution of the cover design and other graphic accents throughout the book; and to Mrs. Mary Marshall, Director, Division of Information and Publications.

For materials previously printed elsewhere and used here with permission, we are grateful to Edward Jenkinson of the Indiana University English Curriculum Study Center, Indiana Department of Education, Colorado Department of Education, Illinois Department of Education, and the Speech Association of America.

Dr. Edwina Snyder, Chairman of the Curriculum Committee for the Kentucky Association of Communication Arts and Associate Professor of Speech at Georgetown College, has conscientiously and competently directed the work of her writing committee. She has been assisted most effectively by Mrs. G. C. Webb, Co-Chairman of the Curriculum Committee and Assistant Professor of Speech and Director of Forensics, Morehead State University.

Martha Ellison, Coordinator
Curriculum Development

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OVERVIEW

Dr. Edwina Snyder
Chairman, Curriculum Committee
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Communication Arts and
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Georgetown College

Oral communications is a relatively new descriptive title which seeks to encompass a number of closely related areas. Speech, drama, radio-television, voice and diction, and oral interpretation are the primary areas with which we are concerned at the secondary level.

Oral communications are justified as a vital part of a secondary school curriculum because they genuinely contribute to the overall educational development of individual students. Perhaps a few observations will substantiate the reputable history of the discipline and suggest the role that oral communications can play in developing well-rounded, mature, thinking citizens.

History of Oral Communications

First, oral communications, in its separate areas, has a rich history and compelling heritage. One of the earliest books known to man (2500 B.C.) dealt with basic practical speech training.[1] The greatest contribution of the ancient world to speech education, however, came through the Greek civilization in the fourth and fifth centuries B.C. Aristotle, Isocrates, Socrates, Corax, Demosthenes, and others systematized speech knowledge and proved that the knowledge and skills of speech are teachable; they further proved that such training is almost essential to the development of a useful citizenry. Aeschylus, Sophocles, Euripides, and their contemporaries moved and stirred the populace by poetry and drama which have endured to the present as the great models of all time.

The Roman rhetoricians, Cicero and Quintilian (106 B.C.-100 A.D.), continued the Greek tradition and even enlarged upon it as they emphasized the speaker himself and the careful preparation of the content and delivery of the speech. Plautus and Terence were the outstanding playwrights of the time. With their work, much of the Roman theatre became commercial and attracted large audiences.

[1]Battiscombe Gunn, *The Instruction of Ptah-ho-tep and the Instruction of Kegemeni: the Oldest Books in the World—Translated from the Egyptian* (London: John Murray, 1948).

Augustine and other church fathers kept the rhetorical tradition alive through the middle ages and included reading aloud as a basic part of speech training.

The Renaissance saw a burgeoning of theatre. About 1529, the first rhetorical schoolbook, (*i.e.*, the first speech text), was published in London. It was Leonard Cox's *The Arte or Crafte of Rhetoryque,* based on the Ciceronian concepts.

The Restoration saw still further changes and growth in theatre and rhetoric with the English theatre borrowing from French practices and rhetoric, expanding old and developing new ideas through the works of John Ward, George Campbell, and Hugh Blair.

Names from the elocutionist period (1750-1850) are still well-known in speech education. John Mason, Thomas Sheridan, John Walker, and Gilbert Austin made certain contributions despite later disfavor.

The American Colonial period, from 1607-1800, saw a slow but sure growth of rhetoric through the efforts of men like John Quincy Adams and John Witherspoon. Theatre was hindered by religious and moral objections; however, it began early to get a foothold among students of William and Mary College and Yale. This impetus soon spread to other campuses.

The one who would teach speech at a college or university between the early 1800's and the early 1900's had to sell the idea to the individual college administration and receive permission to enlist students on his own for the non-credit classes. Thomas Trueblood helped change this when he became the first university-employed professor of speech at the University of Michigan. Since 1914, when the forerunner of the Speech Association of America was created, progress has been rapid and sure in the development of speech education in colleges and universities and in secondary schools. Today, more and more emphasis is given to speech training—oral communications training—from kindergarten through university.

Present Status

Today, with our accelerated involvement in mass communications—with the proliferation of conferences, committees, decision-making discussion groups, political speeches, public debates, traveling lecturers, repertory theatres, touring theatre groups, summer stock companies, Broadway theatre, and community theatre—it is almost impossible for a young person to take his place as a cultured, contributing, mature member of his society unless he has had some

specific training in at least some of these areas. Kentucky public schools can help students begin that training.

More and more areas of our society are recognizing the dire deficiences which exist in the ability of otherwise mature adults to express themselves clearly and concisely: scholars who cannot communicate their knowledge to eager students; scientists who cannot communicate their research to the decision makers; the governments and peoples who resort to violence because they cannot communicate with each other. In an effort to overcome such deficiences many industries are requiring their personnel to take speech courses and are employing full-time teachers of communication. The armed forces are offering training in oral communications and are sending their men to universities for special classes.

The January 1961 *Speech Teacher* reported the responses of faculty members from nine professional schools who were asked whether they would require 18 specific subjects as prerequisite to a student's entry in the professional school. Of the eighteen subjects listed, Oral Communication ranked fifth highest as a recommended required course.

The basic problem is the eternal problem of civilization—man has better hindsight than foresight. Industry, armed services, professional schools, professional theatre, commercial and educational television, radio stations, and graduate theological schools are having to invest money and time in an attempt to make up deficiences in adults when a bit of prevention through quality training at the secondary and even the elementary level would have made this unnecessary.

This booklet purports to define, explain, and offer broad guidelines for approaches to the various related areas which comprise oral communications. Bibliographies are included in the hope that they may be of help to the individual teacher in developing a program tailored for his own school system. The purpose of this booklet is to suggest and inspire. More detailed helps are available through the Kentucky Association of Communication Arts.

Resources for Overview

Gunn, Battiscombe. *The Instruction of Ptah-hotep and the Instruction of Kegemni: the Oldest Books in the World—Translated from the Egyptian.* London: John Murray, 1948.

Robinson, Karl and E. J. Kerikas. *Teaching Speech: Methods and Materials.* New York: David McKay Company, 1963.

Wallace, Karl. *A History of Speech Education in America.* New York: Appleton-Century-Crofts, Inc., 1954.

ORAL COMMUNICATIONS AND THE TOTAL CURRICULUM

Public address—and the related forms of speech communication: debate and discussion—is a study which is closely allied to disciplines in the social sciences and the humanities.

Like the student of literature, the student of public address studies the art of communicating through verbal symbols.

Because the subject matter of so many public addresses is drawn from political and social issues, the student of public address must explore history and political science and have a lively interest in current events.

The public address student's interest in the response of the listeners to his message makes his study in many respects similar to that of the student of sociology and psychology.

Drama is a study which is closely allied to all of the arts—the practical and the applied.

The student of drama needs the reader's eye, the listener's ear, the dancer's leg, the painter's arm, and the musician's soul, for the drama is a mixture of

words

light

architecture

movement

music

fashions

interior decoration

landscape painting—

a harmonious mixture to delight and to move.

Broadcasting is a journalistic medium: it is a business enterprise; it is technology.

Artistic Medium

The study of broadcasting requires familiarity with the arts, formerly only the "sound" arts but with the advent of television also the visual.

Journalistic Medium

The study of broadcasting is the study of a mass medium which seeks to disseminate news and also to influence opinions. In many ways the broadcast journalist and the public speaker are twins. Their educations must be much the same.

Business Enterprise	*Electric Technology*
The study of broadcasting is the study of business. Sustained by profits from commercial advertising, broadcasting is governed by the rules of competition, supply and demand, and the return of a dividend, as well as by the Federal Communications Commission.	Broadcasting is mikes, monitors, tubes, lens, cables, cables, cables, UHF's, VHF's, cables, clocks, transistors, circuits . . . cables . . .

Broadcasting: Is it art, persuasion, entertainment, information, electrical engineering, or free enterprise?

ORAL COMMUNICATIONS AND THE CO-CURRICULAR PROGRAM

Administrators and teachers are faced with assuming responsibilities for all co-curricular activities connected with the school. This is a vital issue to the oral communications area, since in more and more geographical locations this area is becoming a recognized part of the curriculum. Professors Charles Balcer and Hugh Seabury, in *Teaching Speech in Today's Secondary Schools*,[1] state: "The co-curricular school program is interpreted as a part of the school program which grows out of its curricular program, parallels it, and contributes significantly to objectives which are identical or similar to those of the school itself." The Contest Committee of the North Central Association further supported this by stating that, "Principals and teachers should . . . treat the interscholastic speech activities as having educational values identical with those that govern classroom instruction in speech." Balcer and Seabury suggest the following questions for self-evaluation of speech programs.

1. Does my co-curricular speech activities program teach my students a code of ethics?
2. Does my speech activities program help my students understand and use the reflective process in arriving at conclusions?
3. Does my speech activities program give my students knowledge about the communicative process and an understanding of it?
4. Does my speech activities program result in an opportunity for my students to receive a realistic evaluation of their own speech performances in comparison with others?
5. Does my co-curricular speech program grow out of a curricular speech program?
6. Do I thoughtfully consider suggestions which I seek from my own state and national speech organizations?
7. Do I maintain a sound and proper perspective on winning in relationship to the educational values which can be derived by students in my program?

[1]Charles Balcer and Hugh Seabury, *Teaching Speech in Today's Secondary Schools* (New York: Holt, Rinehart & Winston, 1965).

8. Do I limit participation in co-curricular speech programs, including interscholastic activities, to a few students, or am I clearly giving evidence of my desire to help many students in the school?

9. Have I adequately taken stock of the students' speech interests, needs, abilities, and capacities in my school?

10. Does my progr succeed in teaching social responsibility?

11. Does my program call for systematic evaluation by me as to what I am accomplishing and as to what I want to accomplish?

12. Do I take advantage of enough opportunities in my community to give my students real and meaningful speech experiences?

It seems logical that subject matter learned and gained through classroom activities should be re-inforced by co-curricular activities.

THE TEACHER OF ORAL COMMUNICATIONS

The teacher of oral communications should possess certain basic qualifications. On August 19, 1963, the Speech Association of America published an official document which described in some detail the competencies needed. This document has been adopted by the Kentucky Association of Communication Arts as its own statement of guidelines and goals for the oral communications teacher.

The program for the education of teachers of oral communications should seek to develop the following general and specific competencies for each person preparing to teach speech in the school curriculum:[2]

I. GENERAL COMPETENCIES—The competent teacher of oral communications should have an understanding of the nature of speech.

A. The teacher of oral communications knows that speech, with its counterpart, listening, constitutes the primary means whereby man most commonly comes to an understanding of himself and his universe. It is the basic means through which he formulates thought and the major process through which our society operates and maintains itself. It is central to the functioning of religious, political, social, and economic life.

B. The teacher of oral communications sees speech as complex behavior which involves thought, attitudes, and use of language, sound, and action. He views it as a social process, an interaction among people whose purpose is to effect commonality of understanding.

C. The teacher of oral communications recognizes that through speech the individual is helped to integrate knowledge. He knows that in a democratic society, it is vital that intelligent individuals also be made articulate in order that intelligence may prevail. Special attention must be given to individual differences of students in regard to expectations and performance.

[2]Competencies developed from an official document of the Speech Association of America, August 19, 1963.

D. The teacher of oral communications recognizes that speech can serve as an integrating and correlating factor as it offers students training in the verbalizing of all phases of learning and knowledge.

E. The teacher of oral communications knows that speech is learned behavior. He is aware that proper learning of speech behavior contributes to the development of the student's personality and to the process of self realization.

F. The teacher of oral communications is aware that the most effective learning is achieved through curricular instruction under a competent teacher.

II. SPECIFIC COMPETENCIES—The competent teacher of oral communications in secondary schools must be prepared to execute effectively any or all of the following duties:

A. Teaching classes in oral communication fundamentals, discussion and debate, public speaking, oral reading of literature, dramatic production, and/or speech before microphone or camera.

B. Directing and/or coordinating co-curricular and extra-curricular activities in debate, discussion, speech contests and festivals, theatre, and radio and television production.

C. Planning and preparing or assisting others in the preparation of programs for assemblies, community ceremonies, and special occasions.

D. Preparing courses of study, making textbook selections, procuring audio-visual and other teaching materials, and planning extra-curricular programs.

E. Serving as consultant in matters of speech to the entire faculty and to the community.

III. OTHER COMPETENCIES—The competent teacher of oral communications in secondary schools must demonstrate:

A. Personal proficiency in oral and written communication

B. Functional knowledge of the basic forms and uses of speech as listed in IA and IB

C. Ability in stimulating and guiding the speech development of students

D. A rich academic background in general education—particularly exhibiting interest in and knowledge of current events and of the content areas of the social sciences.

THE STUDENT OF ORAL COMMUNICATIONS

The student of oral communications has general and specific needs of which the competent teacher will seek to be aware. A second official document was adopted by the Speech Association of America in August of 1966. The section dealing with the needs of the student of oral communications is reproduced here as it first appeared in the August, 1966 edition of *Spectra*, a published newsletter of the Speech Association of America.

Certain of the goals of speech instruction are shared with other types of instruction, most notably training in written composition. Among these are:

1. The ability to analyze ideas
2. The ability to analyze audiences
3. The ability to find evidence and arguments
4. The ability to organize ideas clearly and cogently.

It is, however, a mistake to assume that because oral communication and written communication involve similar problems and aim in part at similar goals, training in one mode of communication will automatically improve performance in the other. Current research on the relation between speaking and writing skills raises serious questions concerning this assumption.

This is *not* to say that all instruction in oral communication is or should be carried on in a course in speech, or that all instruction in written communication is or should be confined to a course in composition. This is, however, to say that the only way to insure adequate attention to all important aspects of speech development is to give each student an opportunity for concentrated work in oral skills under the guidance of a teacher who is well trained in this mode of communication.

In addition to the goals which it shares with instruction in composition and with education as a whole, training in speech aims at the following ends:

1. The ability to *locate evidence* and to *develop arguments* for use in situations in which communication is to be oral. The student must learn the many ways in which arguments and appeals suitable for oral discourse differ from those used when writing.
2. The ability to adapt language and ideas to a wide variety of speaking situations and to a wide range of audiences
   a. Speaking situations vary from informal conversation to formal reporting or speech-making.
   b. Audiences vary from one's family or close friends to a teacher or principal to be addressed or a public to be informed or persuaded.
3. Sensitivity to other persons as senders and receivers or oral messages
   a. Sensitivity to other persons as receivers involves adjusting a message to the verbal and visual responses which are made as one speaks.
   b. Sensitivity to other persons as senders involves adjusting one's listening set to the ever-changing verbal and visual cues which come from other members of the audience as well as from the speaker himself.
4. The development of those skills of vocal and bodily expression by means of which the good oral communicator conveys ideas and attitudes accurately and fully
   a. These skills include acceptable pronunciation, clear articulation, and pleasing voice quality.
   b. These skills further include bodily responsiveness which aids in communicating the idea or feeling expressed.

ORGANIZATIONS FOR IMPROVEMENT OF ORAL COMMUNICATIONS

Kentucky Association of Communication Arts

Dr. J. W. Patterson
President, Kentucky Association of Communication Arts
and
Associate Professor of Speech
University of Kentucky

The Kentucky Speech Association was founded in 1931 by a group of Kentucky secondary and college teachers of speech and drama. The Association—under its present name, Kentucky Association of Communication Arts—aims at the improvement of speech throughout the State of Kentucky on all levels, including elementary, secondary, and higher education, and for people of the State in general. The Association unites those people with an academic or professional interest in speech for the specific purpose of advancing the cause of oral communication in all of its phases.

Membership in the Association is open to any person interested in promoting its purposes. Currently, the membership includes 250 elementary, secondary, and collegiate teachers of speech and drama; and 50 speech and drama majors at various Kentucky colleges and universities.

The Association is an official department of the Kentucky Education Association and is a cooperating agency of the Speech Association of America and the Southern Speech Association.

The Association sponsors an annual Speech Educators Conference, with the specific objective of promoting high standards in the teaching of speech. In addition, the Association sponsors luncheon and business meetings during the Kentucky Education Association's annual convention in Louisville and a special meeting in each of the KEA Districts.

The Association also sponsored in 1967 and in 1968 four in-service workshops at selected locations throughout the state. The workshops were one-day events with particular emphasis on techniques and methods used in the classroom. Key university, college, and high school personnel discussed concerns of the speech teachers, including curricular and extracurricular speech instruction.

Other activities include the publication of a calendar of special activities for the year, the naming of the "Outstanding Young

Speech Teacher of the Year," and special recognition of research activities by its members.

A recent development in the Association was the organization of the Kentucky Student Speech Association. This organization includes undergraduates who are majoring in speech at various Kentucky institutions of higher education. This group formally banded together to promote speech activities in these institutions offering speech and drama and to gain a greater influence in the administration of college speech and drama programs.

The Kentucky Association of Communication Arts also cooperates with other organizations dealing with speech and drama in Kentucky, including the Kentucky High School Speech League, the Kentucky Intercollegiate Oratorical Association, the Kentucky Intercollegiate Forensic Association, and Kentucky chapters of the National Forensic League.

Standing committees include: Committee on District Meetings, to promote the work of the Association in each of the KEA Districts in Kentucky; Research and Publications, to promote scholarly activities among the membership and to examine projects proposed for publication by the Association; Professional Ethics and Standards, to consider problems of professional ethics and standards; The Committee on Curriculum and Certification, to consider problems of curriculum and certification.

Those interested in obtaining additional information about the Association should write to Executive Secretary Dr. Denver Sloan, University of Kentucky, Room 3, Frazee Hall, Lexington, Kentucky 40506.

Southern Speech Association

The Southern Speech Association is composed chiefly of speech and drama teachers from twelve southern states, including Kentucky. The Association is dedicated to the improvement of instruction and research in speech. It is especially concerned with the study of Southern public address.

The Southern Speech Association sponsors an annual convention and publishes *The Southern Speech Journal*. It is a cooperating agency of the Speech Association of America and the Southern Humanities Association. Sustaining members also receive publications of the Western State Speech Association and the Central States Speech Association.

Kentucky is represented on the Executive Council of the Association by two persons: one coming from a college and one

coming from a high school. Usually, the officers of the Kentucky Association of Communication Arts fill these posts.

Kentucky has hosted the annual convention on two occasions, including the first meeting at Berea College in the 1930's. The Association also met in Louisville in the 1950's.

Those seeking more information about the Southern Speech Association should write the Executive Secretary, Kevin E. Kearney, Department of Speech, University of South Florida, Tampa, Florida 33620.

Speech Association of America

The Speech Association of America was founded in 1916 as an agency to promote the growth of speech as a discipline and the professional concerns of speech teachers. The Association is dedicated to the study of speech as an instrument of thought and of social cooperation, to the promotion of high standards in the teaching of the subject, to the encouragement of research and criticism in the arts and sciences involved in improving the techniques of speech, and to the publication of related information and research studies.

The Association includes 809 members from the United States and from more than twenty foreign countries. Members include elementary and secondary school teachers, college and university teachers, speech clinicians, administrators, theatre directors and actors, radio and TV directors and producers, students of speech, lawyers, ministers, personnel supervisors, and military personnel.

The Association serves its members through five publications, an annual convention, an employment placement service, twenty-one interest groups, twenty-five committees, and numerous special services. The Association's most useful publication for instructors perhaps is *The Speech Teacher*. Each issue gives practical suggestions on teaching methods and on extracurricular activities. Special sections include book reviews, reports on periodical articles, and audio-visual aids.

Much of the work of the Association is carried on through its twenty-five standing committees. These include Curricula and Certification, Freedom of Speech, International Discussion and Debate, Professional Ethics and Standards, Publications, and Research.

The members also promote their special concerns by joining one or more of the twenty-one interest groups. The interest groups meet annually during the time of the national convention for the purposes of promoting the free exchange of ideas. The interest

groups also engage in research projects, the publishing of news letters, and planning convention programs. Those interest groups of special interest to the secondary and elementary teacher are the American Forensic Association, High School Discussion and Debate, History of Speech Education, Interpretation, Speech in the Elementary Schools, Speech in the Secondary Schools, and Theatre and Drama.

Information about the Association, including its membership plans, may be obtained by writing to the Speech Association of America, Statler Hilton Hotel, New York, New York 10001.

National Association of Educational Broadcasters

Don Holloway, Vice-president
Kentucky Association of
Communication Arts and
Associate Professor of Speech
Morehead State University

The National Association of Educational Broadcasters (NAEB) is the association which serves the professional needs of educational radio and television. Its members represent more than 400 non-commercial radio and television stations, production centers, and closed-circuit educational television installations; approximately 2,500 individual members who are seeking to promote educational, cultural, and public broadcasting; and over 100 schools, universities, associations, commercial stations, and industrial friends that are a part of the expansion and development of education through radio and television.

Association services include workshops, seminars, regional and national conferences, consultants' services, and numerous radio and television publications, including a monthly newsletter and a bi-monthly educational broadcasting review. The NAEB also operates a radio tape network and television program library service for its members, administers many government-financed projects through its Office of Research and Development, and enjoys close liaison with most national educational organizations and broadcasting of other countries.

The NAEB headquarters are at 1346 Connecticut Avenue Northwest, Washington, D. C. 20036.

STUDENT ORGANIZATIONS

The Kentucky High School Speech League

Dr. Denver Sloan
Executive Secretary
Kentucky Association
of Communication Arts
and
Director, Kentucky High
School Speech League

The Kentucky High School Speech League made its debut as a sponsored activity of the University of Kentucky in 1921. The League has been in continuous operation since the time of its inception and will celebrate its 50th anniversary in 1970. While at first the program was limited to speech activities in debate, oratory, and declamation, it expanded as needs and interest were manifested by the schools of the State. Presently it comprehends speech activities at both the junior and senior high school levels. The Senior High Division of the League has a total listing of thirteen events; the Junior High Division is confined to five speech events. The events by divisions are listed in Appendix A.

The League involves some 200 high schools of the State, with an average annual participation at regional and state levels of more than 5,000 students. Area festivals are conducted at ten regional sites, geographically located so that participating schools will encounter a minimum of difficulty and inconvenience in arranging for students to participate. Students must qualify at the regional level to be eligible to participate in the state speech contests.

In addition to the regional and state festival activities, the League conducts a two-weeks annual High School Speech Institute. The program of the Institute provides intensive instruction in the League events: forensics, interpretation, and drama.

An in-service program of a workshop or clinic nature for teachers, coaches, and students confines itself to a one-day meeting for each of the ten regions. The meetings are devoted to a discussion and demonstration of League events by people competent in areas of speech specialization.

Speech festivals in drama, forensics, and interpretation are conducted in each of the ten geographical regions of the state in the spring of each year. The regional festivals are planned and

administered in cooperation with the regional managers. Students qualifying at the regional level advance to the state for final competition in the three major areas of League activities. The state finals are held on the campus of the University of Kentucky.

The Kentucky High School Speech League is a member of the National Committee on Discussion and Debate, whose parent body is the National University Extension Association. Through the National Office, located on the campus of the University of Oregon, Eugene, Oregon, the League derives immumerable benefits with respect to the procurement and distribution of professional materials for the two events of the League, namely, Discussion and Debate. The National Office publishes the *Forensic Quarterly*, confined to a discussion of the current discussion question and debate proposition for each school year. Four issues of the *Quarterly* are prepared by the National Office. The League prepares many items of speech and reference material on an annual basis. One of the most useful publications to participating schools is the *Speech & Drama Bulletin*, which contains the governing regulations of the League and the criteria and standards developed by professionals in speech for their areas of competency.

The League has been under the administration of the University of Kentucky, University Extension, since the time of its inception in 1921.

National Thespian Society

Harlen Hamm
Instructor of Speech-Drama
University Breckinridge School
Morehead State University

The National Thespian Society was established early in the spring of 1929 at Fairmont State College, Fairmont, West Virginia, by a group of teachers interested in the improvement of dramatic arts in the secondary schools. The society is sponsored by the teachers and students who make up its membership.

The Thespian Society is an educational honor and service organization established for the advancement of dramatic arts in the secondary schools. The aims of the society are two-fold: (1) to establish and advance standards of excellence in all phases of dramatic arts, and (2) to create an active and intelligent interest in dramatic arts among boys and girls in the high schools.

Services of the Thespian Society include the following:

1. Expert advisory services, without charges, to its members on all phases of play production—

play selection	stagecraft
casting	make-up
rehearsals	costuming
acting	publicity
lighting	handbills

2. Expert advisory services free of charge on all phases of work in dramatic arts at the secondary school level—
   - —how to teach high school dramatics
   - —suggested courses in dramatics for high schools
   - —organization of the dramatics club
   - —organization of the play production staff
   - —organization of drama festivals
   - —participation in drama festivals
   - —equipment for high school auditoriums
   - —playlists
3. Services for free royalty adjustment plans. This plan, sponsored with the cooperation of all the leading play publishers, gives member schools the advantage of applying, through the national office, for royalty adjustments on all plays when door receipts are limited.
4. Free library loan services through the national office
5. Publications of special interest to high school dramatic arts directors each season
6. Free one-year subscription to *Dramatics* magazine for each student member
7. State and national conferences for its members

This organization gives each secondary student an opportunity for Thespian membership as a wholesome educational incentive. Earning the necessary requirements constitutes a highly constructive and positive experience in learning, a method which calls forth the best that a student possesses in the way of discipline and cooperative attitudes. The training and discipline which the student acquires are the results of vigorous and continuous efforts towards a definite goal. A student qualifies because he has discharged certain duties, has assumed certain responsibilities, and has met certain tests and standards. Out of this educational experience are created a lasting interest in dramatic arts and a greater appreciation of them.

National Forensic League

Harlen Hamm
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The purpose of the National Forensic League is to promote interest in interscholastic debate, oratory and the communicative arts by conferring upon deserving candidates the honor of membership and various degrees of membership. This represents achievement and participation in speech areas of which the student will always be proud. Opportunities are available immediately to all members in the form of invitational tournaments, the NFL District Tournament, Student Congress, and the National NFL Speech Tournament.

Member schools are issued free materials concerning the current debate topic. Individual members and sponsors receive the official NFL publication, *The Rostrum*.

It is a privilege to have the criticisms, comments, and evaluations of superior speech teachers as the NFL members appear before them in the various contests throughout the year. These critiques and the speaking experiences are of inestimable value. Closely associated with the training is the fellowship with students from other high schools throughout the state and the exchange of ideas with these boys and girls.

It is a privilege to be a member of an organization of present and future leaders of America. Three presidents of the United States, Harry S. Truman, Lyndon B. Johnson, and Richard M. Nixon, are honorary members of the NFL, as is Hubert H. Humphrey. Mr. Humphrey also earned regular membership as a debater at Doland, S.S. Many senators, representatives, cabinet members, governors, and entertainment personalities hold membership in the NFL.

The greatest value of the NFL is the encouragement and incentive it gives a member to become an effective speaker and hence a more successful and more influential citizen.

THE ORAL COMMUNICATIONS PROGRAM

Public Speaking
Voice and Diction
Drama
Oral Interpretation
Radio-Television

PUBLIC SPEAKING

The Fundamentals of Public Speaking Course

Jack Wilson
Director, Basic Speech Course
Morehead State University

This course is variously labeled the Basic Course in Speech, Basic Speech, Speech Fundamentals, Beginning Speech, etc. It is designed to provide a general knowledge of the structure and use of the voice and to provide skill in the analysis and synthesis of materials. The student should become aware of principles which will help to develop confidence and poise, effective bodily action, and a conversational manner.

The general purposes of this course are to provide instruction in the fundamental principles and methods of effective communication and to provide opportunities to apply the newly gained knowledge in supervised activity, to the end that the student may acquire skills in oral communication and facilitate his emotional, intellectual, physical, social, and spiritual development.

More specifically, the course seeks to help the student:

—Gain a proper appreciation of the function and significance of speech in a free society
—Gain a knowledge of the constituents of a good speech
—Gain an understanding of and a correct adjustment to the speaking situation
—Acquire skill in speech composition
—Acquire increased control and coordination in the use of the speaking voice
—Gain increased control and co-ordination of physical action in speech communication
—Develop the habit of critical listening and evaluation in order to promote learning from others and to secure knowledge of acceptable standards of speaking
—Develop respect for the value and integrity of his own ideas and the ideas of others, together with an increased desire to enlarge his intellectual horizons.

Possible Units of Instruction

Unit I—The Nature of Oral Communication

A. The speech mechanism
B. How sound is produced

C. The process of communication
    1. Source
    2. Message
    3. Channel
    4. Receiver

Unit II—The Values of Oral Communication

A. Communication vital to human existence
B. Speech a major aspect of personality
C. Speech a keystone of democracy
D. Alternatives to effective communication

Unit III—The Phenomenon of Stagefright

A. Nature of stagefright
B. Possible causes of stagefright
C. Suggestions for overcoming stagefright

Unit IV—Language in Communication

A. Importance of language
B. Purpose of language
C. Problems in language
    1. Breakdowns in communication in:
        a. Source
        b. Message
        c. Channel
        d. Receiver
    2. Abstract vs. concrete words
D. Style

Unit V—Types of Speeches

General End	Reaction Sought	Type of Speech
A. To inform	Clear understanding	Instructive
B. To actuate	Observable action	Persuasive
C. To stimulate	Emotional arousal	Persuasive
D. To entertain	Interest & enjoyment	Entertaining
E. To convince	Intellectual agreement	Persuasive

Unit VI—Planning and Outlining

A. Analysis of occasion
B. Analysis of audience
C. Gathering materials for a speech
D. Outlining the speech

Unit VII—Effective Delivery

A. Posture
B. Bodily action
C. Style (word choice and composition)

Suggested Activities for Each Unit

Unit I—The Nature of Oral Communication

A. Use a chart or mimeographed drawing of the speech mechanism. Explain the function of each part (*e.g.*, larynx, vocal folds, lips, teeth, etc.).
B. Trace the process involved in the production of vocal sound, *i.e.*, air stream, phonation, resonation, etc.
C. Relate the process of communication—encoding-decoding; speaker-listener, etc.
D. Have students practice phonemes and words using tape recorder. (See "Phonemes of American Speech" in Carrell and Tiffany, *Phonetics: Theory and Application to Speech Improvement.)*

Unit II—The Values of Oral Communication

A. Relate the role and functions of communication in modern society.
B. Devise assignments to get students to observe different types of communication such as:
   1. Public discussion
   2. Private decision
   3. Campaign speech
   4. Lecture
   5. Sermon
   6. Sales

Unit III—The Phenomenon of Stagefright

A. Lead students to identify the nature of stagefright, how stagefright is manifested in different speakers, and suggestions for controlling stagefright.
B. Cover such points as the psychological causes of stagefright, the benefits of good preparation in controlling stagefright, and how to develop confidence to control stagefright.

Unit IV—Language in Communication

A. Devise assignments which will focus on the symbolic aspects of language.

B. Indentify how communication can break down in source, message, channel, and receiver and have students suggest ways of preventing such breakdowns.

Unit V—Types of Speeches

A. Discuss the purpose and general and specific requirements of each of the five types of speeches: to inform, to actuate, to stimulate, to entertain, and to convince.

B. Plan speaking assignments employing these five types of speaking.

C. Place emphasis on evidence and reasoning in this unit.

1. Types of Evidence
   a. Facts
   b. Statistics
   c. Quotations from authority
   d. Opinions
2. Types of Reasoning
   a. From example
   b. From analogy
   c. Sign
   d. Cause and effect
3. For tests of the above, see Hance, Ralph, and Wicksell, *Principles of Speaking.*

Unit IV—Planning and Outlining

A. Treat specific questions that need to be asked and answered in the process of analyzing an audience. (See pp. 279-280 of Eisenson, Auer, and Irwin. *The Psychology of Communication.)*

B. Make various assignments to help the student understand the procedures used in gathering material for a speech and in outlining such material.

C. Present a speech plan which contains a complete sentence outline and has each part identified in the margin.

Unit VII—Effective Delivery

A. Help student to become aware of necessity of good posture and effective bodily action in his speaking

B. Place emphasis on style as it relates to public speaking. Have students read various poetry or prose selections to improve rhythm, word choice, etc.

C. Have students collect newspaper articles from the editorial pages, etc., which employ a good choice of words.

Additional Speaking Assignments

A personal experience, hobby, or "The Spot I call Home"

A speech of introduction (of a speaker), presentation and acceptance of a gift, honor, etc.

A demonstration speech, making use of visual aids

An oral reading

A multiple point speech of advocacy, taking a stand on some issue, such as gun legislation

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Discussion and Debate

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Discussion is the co-operative deliberation of problems by persons thinking and conversing together. *Debate* consists of arguments for and against a proposition.[1]

General Objectives of Discussion and Debate

--To help a student learn how to make effective judgments
--To teach him to communicate adequately his thoughts on social, political, and economic problems
--To provide him with an opportunity to learn how to think and listen critically
--To help him find ways to evaluate solutions

Specific Objectives of Discussion

To teach students:

The importance of discussion in a democracy
The steps of problem solving
How to prepare for discussion
Techniques of group leadership
Techniques for individual participation
How to choose suitable problems
The types of group discussion

Objective One: To teach the importance of discussion in a democracy

Suggested Teacher Implementation

Use films dealing with discussions in a democracy.

[1]Many of the suggestions in this unit are adapted from Illinois Department of Education, *Communication in the High School Curriculum* (Springfield, Illinois: The Department, 1966), and are used here by permission of the Illinois Department of Education.

Show how discussion is used in business, government, labor, and the professions.

Assign reading concerning the uses of discussion.

Suggested Student Activities

View television public service shows which are announced as debates, discussions, panels, and forums.

Discuss the question, "Is co-operation or competition the more normal mode of human behavior?"

Discuss the question, "Can there be differences of opinion in a good discussion?"[2]

Discuss differences in the speech habits of citizens of totalitarian states from those of citizens in a democracy.

How do you think the Bill of Rights relates to freedom of the press, speech, and assembly?

Objective Two: To teach the steps of problem solving

Suggested Teacher Implementation

Explain John Dewey's formula for group problem-solving.[3]

Have a felt problem.

Define and limit the problem.

Analyze the problem.

Consider all possible solutions.

Set up criteria for selecting suitable solutions.

Determine the best possible solution.

Put the solution into operation.

Make continued evaluation of the solution.

Suggested Student Activities

Memorize the Dewey formula.

Read a discussion case and analyze the process using the Dewey formula.

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[2] *Ibid.*

[3] John Dewey, *How We Think* (New York: D. C. Heath & Co., 1933).

Prepare and deliver persuasive speeches, using the steps suggested by Dr. Dewey as a guide for the organization of the speech.

Objective Three: To teach how to prepare for discussion

Suggested Teacher Implementation

Lecture on using the library, gathering data by interviews, and using personal experiences.

Teach techniques of notetaking and organization.

Suggested Student Activities

Prepare a discussion guide.

Evaluate each other's degree of preparation.

Learn how to prepare the physical setting of the discussion.

Objective Four: To teach techniques of group leadership

Suggested Teacher Implementation

Define and discuss meanings of the term leadership.

Discuss the different types of human leadership.

Discuss the differences between leadership in a democracy and in a dictatorship.

Suggested Student Activities

Prepare a paper describing the behavior of good leaders.

Engage in role-playing as effective and ineffective leaders.

Assign turns in being group leaders.

Read references on the responsibilities of leaders.

Prepare a vocabulary list for discussion.

Report on TV and radio moderators.

Objective Five: To teach the techniques of individual participation in group discussion

Suggested Teacher Implementation

Provide the student with opportunities for discussion.

Teach the student how to arrange the room.

Teach the student how to ask questions.

Use varied activities to emphasize the listening techniques.

Demonstrate how notes should be taken and how the group progress should be analyzed.

Show how participants should be introduced to the panel.

Suggested Student Activities

Participate in discussions using the above techniques.

Prepare a discussion notebook, noting the various types of discussion.

Evaluate all class discussions.

Objective Six: To teach how to choose suitable problems

Suggested Teacher Implementation

Indicate that problems are personal, local, national, and international.

Assign readings from textbooks of discussion.

Assign the class to search for problems of all types.

Suggested Student Activities

Prepare lists of personal, local, state, national, and international problems.

Select the various types of problems from a master list.

Make a list of local problems which are worthy of student discussion.

List the problems of the various clubs to which students belong. Select problems which are worthy of attention of the group.

Objective Seven: To teach the types and forms of group organization for discussion

Suggested Teacher Implementation

Prepare a unit on the various types of discussion. This could include readings and references.

Suggested Student Activities

Participate in each type of discussion.
Observe TV discussions and report on types.
Prepare large charts showing differences in seating arrangements characterizing each form.

Suggestions for the Teacher

1. The teacher should try to keep all problems within the range of the students.
2. The teacher must plan carefully. He must not be a dictator.
3. The teacher will use every opportunity to have the students relate their classroom experiences to work in their school and community.
4. Discussion should be introduced into speech curriculum following a good beginning speech course in fundamentals of speech.

Specific Objectives of Debate

To teach students:

The value of debating in a democracy
How to select propositions for debate
How to gather materials
How to analyze the debate proposition
How to use evidence and reasoning
How to refute
How to be ethical in debating

Objective One: To teach the value of debating in a democracy

Suggested Teacher Implementation

Assign reports on debate from a variety of sources.

Invite lawyers to discuss the relation between law and debating.

Ask students to write to lawyers, congressmen, and businessmen for testimonials concerning the value of debating.

Present these testimonials to the class.

Suggested Student Activities

Prepare a report on the various roles of debating in government.

Read some of the great debates of British and American history.

Discuss the importance of these debates in the development of the countries.

Objective Two: To teach how to select propostions for debate

Suggested Teacher Implementation

Discuss propositions of fact, value, or policy.

Arrange a list of propositions and ask students to distinguish propositions of fact, value, and policy.

Discuss the characteristics of good debate propositions as follows: Debate propositions should be debatable, should have only one idea, should be worked in the affirmative, and should advocate a shift from the status quo.

Suggested Student Activities

Prepare several propositions.

Identify the propositions.

Define the terms.

Take sides on the proposition.

Objective Three: To teach how to gather materials for debating

Suggested Teacher Implementation

Teach skills related to how to use the library, how to use resource individuals, how to reason, and how to classify materials.

Join the Kentucky High School Speech League and purchase the material provided.

Urge the library and purchasing department of your school to purchase additional materials needed.

Write to the Superintendent of Documents for a catalogue of materials on the particular topic.

Write to congressmen for materials.

Send students to speech institutes.

Use resource individuals in the community.

Suggested Student Activities

Investigate the following resources:

The National University Extension Association Handbook

The Debater's editions of *Current History*

The Congressional Record

Annals of the American Academy of Political Science

Reader's Guide to Periodical Literature

The Statistical Abstract of the United States

Education Index

The Congressional Record Indexes

New York Times Index

Encyclopedia of the Social Sciences

United States Government Publications

Objective Four: To teach how to analyze a debate proposition

Suggested Teacher Implementation

Discuss the importance of analysis in debating.

Discuss the chapters from debate textbooks concerning analysis.

Suggested Student Activities

Define the terms of a proposition.

Discuss the history and background of this particular proposition.

Analyze the causes, effects and extent of the problem.

Find the issues for this particular proposition.

Prepare working outlines for this particular proposition.

Prepare an analysis of this particular proposition and present the analysis to the class.

Objective Five: To teach how to use evidence and reasoning

Suggested Teacher Implementation

Discuss the meaning of evidence and reasoning (See Appendix B).

Suggested Student Activities

Prepare and present premises.

Criticize these presentations.

Read editorials and debates and determine their validity.

Present assertions which have fallacies in them. Analyze and discuss.

Objective Six: To each the skills of refutation

Suggested Teacher Implementation

Assign readings on refutation from debate textbooks. Discuss the nature and place of refutation. Consider the following topics:

How to overthrow the opposition's evidence by demonstrating that it is invalid, erroneous, or irrelevant.

How to overthrow the opposition's evidence by introducing other evidence that contradicts it, minimizes its effect, casts doubt on it, or shows that it does not meet the tests of evidence.

How to overthrow the opposition's reasoning by introducing reasoning that overthrows the opponent's reasoning through contradiction, failure to meet the tests of evidence, or poor results.

How to rebuild evidence by introducing new and additional evidence.

How to rebuild reasoning by new and additional reasoning.

How to clarify the opponent's position or to force him to take a more definite position.

Assign refutation practices.

Ask students to participate in debate workshops.

Suggested Student Activities

Present refutations.

Criticize these refutations.

Analyze these refutations.

Select specific issues and allow classmates to refute them.

Read debates and listen to debates on TV. List refutation techniques observed.

List and discuss refutation techniques.

Objective Seven: To teach how to be ethical in debate

Suggested Teacher Implementation

Assign readings concerning ethical debating.

Direct student analysis of debates.

Discuss ethics in debating.

Suggested Student Activities

Speak at every possible opportunity.

Listen to good speakers and debaters.

Keep records of unethical practices in debating.

Speak frequently before clubs, school assemblies, and other organizations.

Prepare a debater's code. The following suggestions will be practical:

1. Never falsify evidence.
2. Do not read a speech prepared by another.
3. Do not misinterpret a quotation.
4. Do not use quotations of another as your own.
5. Do not conceal definitions nor the fact that a counter plan will be offered.
6. Observe time limits very carefully.
7. Do not break any rules of a tournament nor fail to participate when you have registered to participate.

Suggestions to the Director of Debate

Debate activity is effective and rewarding, especially when preceded by discussion. It teaches critical thinking, extemporaneous speaking, worthwhile listening, and a knowledge of the living issues of our state, our nation, and the world.

1. Good debate instruction requires the use of the entire school and community. The director should not only cooperate with the school and other teachers but with the clubs and assemblies in the community.
2. Competition is necessary in good debating.

3. Intramural debating can be employed as practice debates.
4. A debate textbook is a necessity for beginning teachers. Debaters should have evidence cards and written materials to provide guidance in achieving objectives of debate.
5. Many high school speech teachers like to give their students training in the art of cross-examination. Such training is imperative if the debaters wish to participate in interscholastic debate tournaments. The following suggestions are offered:
   a. The purpose is not to give speeches or browbeat the opponent.
   b. The purpose is to gain information, meanings of terms, clarification of issues or position on certain phases of the debate.
   c. The purpose is to assist the debater in developing his own case.
   d. The purpose is to expose weaknesses in the opponent's line of reasoning.
   e. The cross-examination period belongs to the questioner not to the respondent.
   f. If the questioner secures a damaging admission, he should wait until his next speech to comment on it.
   g. The debater's questions should be organized.
   h. The questions should lead to a conclusion.
   i. Debaters should be taught to answer questions briefly and courteously.

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Freeley, Austin J. *Argumentation and Debate: Rational Decision Making,* Second edition. Belmont, Calif.: Wadsworth, 1966. Chapter 5—"Evidence"; Chapter 6—"The Tests of Evidence"; Chapter 7—"Reasoning"; Chapter 8—"The Structure of Reasoning"; Chapter 2—"Seeing the Problem"; Chapter 3—"Analyzing the Problem"; Chapter 13—"Requirements of the Case", Chapter 15—"Building the Negative Case"; Chapter 16—"Refutation"; and Chapter 21—"Presenting the Case."

McBath, James H., ed. *Argumentation and Debate: Principles and Practices,* Revised edition. New York: Holt, Rinehart and Winston, 1963. Appropriate chapters.

McBurney, James H. and Glen E. Mills. *Argumentation and Debate: Techniques of a Free Society,* Second edition. New York: Macmillan, 1964. Appropriate chapters.

Ruby, Lionel. *The Art of Making Sense.* Philadelphia: Lippincott, 1960. Appropriate chapters.

Equipment Needed for Debate

A regular meeting room
A good collection of debate textbooks and reference materials
Speaker's stand
Tape recorder, tapes, records of debates, etc.
File box
Note cards for evidence
Current magazines
A budget for instructional materials
A reasonable travel budget

Argumentation

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Argumentation is the process of analysis and reasoning to provide bases for belief and action. Argumentation gives precedence to logical appeals. Persuasion gives precedence to ethical and emotional appeals. Debate subjects a proposition to the methods of argument and persuasion.

Objectives

To become aware that choices are inevitable

To realize that critical decisions are more reliable than uncritical ones

To use argumentation as an instrument of investigation

To offer opportunities for testing and verifying ideas and evidence

To study the forms of inferences commonly applied in argumentation

Objective One: To become aware that choices are inevitable

Suggested Teacher Implementation

Lecture briefly on the inevitability of choices.

Discuss briefly the subject of critical instruments.

See: James H. McBath, ed., *Argumentation and Debate* (Holt, Rinehart and Winston, Chicago, 1963) and Douglas Ehninger and Wayne Brockriede, *Decision by Debate* (Dodd, Mead & Company, New York, 1963, Chapter 1).

Suggested Student Activities

Keep a record of your personal choices for a twenty-four hour period.

How many of these choices were critical? Uncritical?

Examine advertisements and T V commercials. To what extent were critical instruments used?

Apply the methods of a Platonic dialogue to a current issue.

Objective Two: To realize that critical decisions are more reliable than uncritical ones

Suggested Teacher Implementation

Discuss why a critical decision is superior to an uncritical one, using these topics:

It is based on facts, opinions, and objects.

It allows a careful and thoughtful examination of the proposal and evidence.

It is more rational than an uncritical one.

(These activities are suggested by Ehninger and Brockriede in *Decision by Debate.*)

Suggested Student Activities

Find in newspapers and magazines the record of some action that reflects uncritical decisions. Find some that seem to reflect a critical decision.

Examine two of your long standing beliefs. Do they rest on uncritical grounds?

Examine many superstitions. On what grounds do they rest?

Discuss the consequences of uncritical beliefs and choices.

Objective Three: To use argumentation as an instrument of investigation

Suggested Teacher Implementation

Lecture on the topic—"The principles of argumentation offer powerful tools" in the field of investigation, inquiry, and choice (suggested by James H. McBath, ed., in *Argumentation and Debate*).

Use the following topics:

It is self-testing.

It provides for the logical arrangement of materials.

Its principles can be applied to the content of other areas.

Suggested Student Activities

Contrast the examination of evidence in a court of law with the impulsive actions of a mob.

Discuss why certain candidates for political offices refuse to meet their opponents in public debate.

Do advertisers secure equal time or space for their closest competitors and request that the buyers delay their decisions until all products have been presented?

Listen to radio or television commercials and compare with a sincere argument.

List ten types of business activities in which a knowledge of argumentation would be beneficial. Can you find any careers in which argumentation would not be beneficial?

Prepare a paper on a current propaganda campaign.

Objective Four: To offer opportunities for testing and verifying ideas and evidence

Suggested Teacher Implementation

Review critical instruments for discovering truth.

Discuss the various types of evidence:

Real-personal
Written-unwritten
Positive-negative
Eager-reluctant
Original-hearsay
Direct-circumstantial
Preappointed-casual

Discuss the tests of evidence:

Is there enough evidence?
Is the evidence clear?
Is the evidence consistent?
Can the evidence be verified?
Is the source competent, unprejudiced, and reliable?
Is the evidence recent?

Suggested Student Activities

Keep a record of how your teachers and your friends attempt to prove the claims they advance. What types of evidence do they offer?

Apply the tests of evidence offered above.

Prepare a three-minute speech for presentation in class, in which you develop one contention supported by good evidence.

Prepare a brief paper in which you apply the tests of evidence to an editorial. Attach a copy of the editorial to your paper (suggested by Austin J. Freeley in *Argumentation and Debate*).

Objective Five: To study the forms of inferences commonly applied in argumentation

Suggested Teacher Implementation

Discuss the following types of reasoning and the tests for each type:

Example
Analogy
Casual
Sign

Suggested Student Activities

Present to the class a three-minute speech in which you develop a closely reasoned argument. Other members of the class will be asked to name the type of reasoning that you used and to apply the tests of reasoning.

Present to the class a three-minute speech in which you deliberately conceal violations of sound reasoning. Other members of the class will be asked to point out weaknesses in your argument.

Apply the tests of reasoning to the following statements:

"Want headache relief? Take Vitus Compound. Five New York doctors recommend the ingredients in St. Vitus Compound."

"Of course, you'll do well in philosophy; I got an A in the course."

"Gloucester cigarettes are better for you; they contain more expensive tobacco." (suggested by Austin Freeley in *Argumentation and Debate*, pp. 126-127.)

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Analysis of Public Address

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"Analysis of Public Address" is an original discussion, speech, or essay about an address. Through the analysis, the student is expected to uncover the key ideas of a speech of historic or contemporary importance. This means that the student must study the relationships between the author of the address, the discourse, the audience, the occasion, and the purpose. In addition, the student must make the address significant to audiences today. One address may be studied to implement each objective. However, various speeches are used in the outline to provide a knowledge of many authors and their purposes.

General Objectives

To study the author and purposes of great speeches of the past and present

To discover the speaker's audience adaptation

To study the organizational structure of great speeches

To locate the specific techniques that stimulate audiences

To study the meaning and language of great speeches

To study the logic of great speeches

To study the history of the period in which the speech was presented

To relate these great speeches to present social, political, and cultural issues

Objective One: To study the authors and purposes of great speeches of the past and present

Suggested Teacher Implementation

Lecture on the following: Adlai Stevenson, Winston Churchill, Edward Teller, Leonard Bernstein, Eric Sevareid, Joe Garagiola, Bishop J. Sheen, Gen. Douglas MacArthur, and Bruce Barton.

Arrange bulletin board display of pictures and book jackets.
Play short recordings from addresses of the above speakers.

Suggested Student Activities

Find an address by each of the above speakers.
State the purpose of each address.

Objective Two: To discover the speaker's audience adaptation

Suggested Teacher Implementation

Assign the following:
Henry W. Beecher's "Liverpool Address"
Dr. Martin Luther King's address, "I Have a Dream."

Suggested Student Activities

Read Henry W. Beecher's "Liverpool Address."
Point out how Mr. Beecher adapted to his audience.
Listen to the recordings of Dr. Martin Luther King's address, "I Have a Dream." How did Dr. King adapt to his audience?

Objective Three: To study the organizational structure of great speeches

Suggested Teacher Implementation

Review the structure and pattern of a speech
Assign "Inaugural Address"—John F. Kennedy

Suggested Student Activities

Listen to "Inaugural Address"—John F. Kennedy and answer the following questions:

What is the dominant characteristic of this speech?

What are the rhetorical advantages to the sequences of ideas in this address?

Comment on the introduction and transition into the body of the speech.

Comment on the absence of concrete supporting materials in this speech.

Compare this speech with Theodore Roosevelt's speech, "The Man with the Muck Rake."

Objective Four: To locate the specific techniques that stimulate audiences

Suggested Teacher Implementation

Lecture on style and emotional appeal.

Play the recording of "I Have a Dream."

Review the following related magazine articles:

Time, September 6, 1963

U. S. News and World Report, September 9, 1963

Newsweek, September 9, 1963

Life, September 6, 1963

New York Times, August 29, 1963

Suggested Student Activities

Read one of each category from the following:

Churchill's World War II speeches

Webster's patriotic speeches.

Listen to the recording of "I Have a Dream."

How were the audiences stimulated?

Objective Five: To study the meaning and language of great speeches

Suggested Teacher Implementation

Lecture on ambiguity and generality.

Assign "The Power of Love" or any speech by Senator Mark Hatfield.

Suggested Student Activities

Investigate the key terms in their setting and context.

Analyze the figures of speech.

List the modes of definition used in the speech.

Make use of a paraphrase.

Objective Six: To study the logic of great speeches

Suggested Teacher Implementation

Discuss the following:

Truth and falsehood in speeches

Consistency in assertions and suppositions throughout a speech

The adequacy of evidence

Suggested Student Activities

Read the following:

Lincoln's "Cooper Union Address"

Calhoun's address on government

Look specifically for the methods by which Hitler and Huey Long aroused audiences when there was no logical proof.

Analyze a Lincoln-Douglas debate.

Objective Seven: To study the history of the period in which the speech was presented

Suggested Teacher Implementation

Lecture on circumstances surrounding speeches of the instructor's choice.

Suggested Student Activities

Read the speeches suggested by the instructor.

Discuss how political, social, and cultural conditions affected the speeches.

Objective Eight: To relate great speeches to present social, political, and cultural issues

Suggested Teacher Implementation

Lecture on the conditions of apathy today and yesterday.

Consult Carroll C. Arnold, et al., *The Speaker's Resource Book* (Atlanta: Scott, Foresman and Company), page 163.

Assign: "Apathy"—Phyllis M. Estep

"Coatesville"—John Jay Chapman.

Suggested Student Implementation

Read the following:

"Coatesville"—John Jay Chapman

"Apathy"—Phyllis M. Estep

Answer the following questions:

State two causes of apathy found in our society today.

Comment on Mr. Chapman's statement, "To look at the agony of a fellow-being and remain aloof

means death in the heart of the onlooker."
Can charges pointed out by Miss Estep be brought against people in your community?
Are teen-agers more apathetic than their elders?
Should voting be made compulsory?
Can Mr. Chapman's and Miss Estep's proposal to remedy apathy be applied to the late sixties and seventies?
Evaluate these solutions to the problem of apathy.

References

Arnold, Carroll C., et al. *The Speaker's Resource Book*. Chicago: Scott, Foresman and Company, 1966.

Black, Edwin. *Rhetorical Criticism: A Study in Method*. New York: The Macmillan Company, 1965.

Cathcart, Robert. *Post Communication: Criticism and Evaluation*. Indianapolis: The Bobbs-Merrill Company, Inc., 1966.

Linkugel, Will A., et al. *Contemporary American Speeches*. Belmont, California: Wadsworth Publishing Company, 1965.

Richards, I. A. *The Philosophy of Rhetoric*. Fair Lawn, New Jersey: Oxford University Press. (Section on "Metaphor" is very valuable.)

Parliamentary Procedure

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Among the skills which every student should acquire is that of functioning as a leader or a participant in a democratic organization. His effectiveness in school organizations, his achievements in student affairs, and his success in his adult life through clubs, committees, the legislature, and Congress may depend on his use of parliamentary procedure. Each of these rules which have evolved over a long period of time is designed to provide order, guarantee equal rights among members, assure effective debate, protect the rights of the minority, and carry out the will of the majority.

Objectives

To understand the necessity and purpose of parliamentary procedure

To understand the importance of the role of the chairman and participants in any parliamentary assembly

To understand the purpose and function of each of the four common categories of motions (main, subsidiary, privileged, and incidental motions)

To understand how to amend and how to refer to a committee

Objective One: To understand the necessity and purpose of parliamentary procedure

Suggested Teacher Implementation

Lecture briefly on the history of parliamentary procedure.

Discuss why parliamentary procedure is important.

Discuss the role of voluntary organizations.

Lecture on the fundamentals and principals of parliamentary procedure.

Some of the materials used within this section are adapted from *Teacher's Guide to High School Speech*, published by Indiana State Department of Public Instruction and the Indiana University Curriculum Study Center. The materials are used with permission of both agencies.

Suggested Student Activities

Invite outside speakers to discuss the importance of parliamentary procedure.

Read periodicals, textbooks, and law handbooks for information.

Study the following: *Essentials of Parliamentary Procedure*, by J. Jeffrey Auer; *Rules of Order*, Revised, by Henry M. Roberts.

Hold a discussion on the term "parliamentary law." Is it law?

Assign student reports on famous parliamentarians. Consider Thomas Jefferson, Clarence Cannon, and Henry Roberts.

Assign special reports on methods of voting, how minority rights are protected, and the quorum.

Assign for outside reading: Alexis de Tocqueville's *Democracy in America*, Chapter 25, and "The Use Americans Make of Public Associations."

Discuss the contributions of voluntary organizations.

Objective Two: To understand the importance of the role of the chairman and participants in parliamentary assembly

Suggested Teacher Implementation

Lecture on:

- The role of the chairman in parliamentary procedure
- The rights of the members in parliamentary procedure
- Creating a new organization
- Constitutions, By-Laws, Standing Rules
- Minutes
- Committees
- Nominations and elections
- Officers

Obtain copies of many different constitutions. Discuss and contrast.

Visit selected meetings where groups are operating under parliamentary procedure. View on television and listen to tapes of meetings that are using parliamentary procedure.

Suggested Student Activities

Prepare speeches on the following:

1. Why the chairman should be impartial
2. The keeping of the minutes
3. The duties of the officers
4. Suspension of the rules
5. Protecting the rights of the minority
6. The rule of the majority

Objective Three: To understand thoroughly the main motion, the vehicle through which all parliamentary matters are accomplished

Suggested Teacher Implementation

Lecture on the following:

The purpose and form of main motions
Content and phrasing of the main motion
How main motions are introduced
How main motions are voted upon

Suggested Student Activities

Each member of the class will act as chairman.

Each member of the class will present two main motions.

Each member of the class will second two main motions.

Each main motion will be voted upon.

Objective Four: To understand the purpose and function of each of the four common categories of motions—the main, subsidiary, privileged, and incidental—and the precedence of motions

Suggested Teacher Implementation

Lecture on the following:

The four common categories of motions and functions of each

An understanding of the main motion and how it may be modified, added to or deleted by amendment

The precedence of motions and the logic for this precedence.

Suggested Student Activities

Use the following exercises:

1. Ask each student to repeat one of his former motions.
2. This motion will be disposed of in some manner by another student or students.
3. Ask each member of the class to construct a chart showing five important things about each motion (see Appendix C).

Objective Five: To understand how to amend and how to refer to a committee

Suggested Teacher Implementation

Lecture on the following:

1. Five common forms of the motion to amend: deleting, adding, inserting, striking out, and substituting
2. Characteristics of amendments:

   An amendment must be clear.

   There are only primary and secondary amendments.

   An amendment cannot negate.

   An amendment must be germane to the motion.

   The amendment requires a second, is debatable if the motion is debatable and amendable.
3. The objectives of the motion to refer to committee:

   To obtain more information on the subject
   To rewrite the motion in the interest of clarity
   To smooth out troublesome differences
4. The differences between bills and resolutions.

Suggested Student Activities

Organize class into a congress or club. Take each step in order: elect officers, draft a constitution and by-laws, and conduct business. Experiment with differ-

ent types of motions until they are understood. Draft bills and resolutions. Conduct debate on bills. Serve as chairman for practice.

Suggested Supplementary Materials on Parliamentary Procedure

"Club Officers." Educational Filmstrips, 1408 19th Street, Huntsville, Texas. Series 1758.

"Parliamentary Procedure." National Film Board of Canada, 230 North Michigan Ave., Chicago, Illinois.

"Parliamentary Procedure in Action." Coronet Films, Inc., Coronet Building, Chicago, Illinois.

VOICE AND DICTION

Carolyn Embry
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A voice and diction unit or course centers on basic voice training for speech, including a study of the vocal mechanism, voice improvement, and pronunciation.

General Objectives

Comprehension of voice production as a prerequisite for the understanding of vocal problems and a logical approach to their correction

Analysis of the individual's voice and vocal problems

Development of an awareness of and ability to implement good speech habits through knowledge of skills, practice, and created interest

Awareness on the part of each student of his present speaking skills and of ways in which to vary those skills

Specific Objectives

Learning to breathe properly for speech

Overcoming problems of phonation and resonation, such as breathiness, glottal shock, harshness, nasality, denasality, stridency, and throatiness

Learning to use effectively loudness, timing, pitch, quality, distinctness of articulation and pronunciation

Learning to use effectively the elements of melody--key, inflection, step, pitch range

Developing an awareness of the meaning of projection

Suggested Implementation

A. Proper breathing
   1. A careful self-analysis of individual breathing habits
   2. A study of the diaphragmatic-abdominal method of breathing
   3. An extended practice of breathing exercises and of exercises designed to strengthen the diaphragmatic muscle

B. Resonation and phonation problems
   1. Individual voice recordings, which help the student in making an accurate self-analysis

2. Constructive criticism and comments from classmates, based on oral readings in the classroom
3. A knowledge of the functions of the vocal mechanism—learning the causes and cures of problems
   a. A study of proper breathing
   b. A study of the different resonating cavities and types of resonation
   c. Learning to relax all muscles of the vocal mechanism not actually used in the speaking process
4. Practice of exercises dealing with any of the problems the student might have

C. Loudness, timing, pitch, quality, distinctness of articulation and pronunciation
   1. Individual voice recordings and class criticism
   2. Loudness
      a. Reading aloud different types of material which call for different degrees of force
      b. Practicing increases and decreases of loudness with number or alphabet
   3. Timing
      a. Finding the general oral reading rate of the student
      b. Experimenting with changes in rate to suit various moods and emotions
      c. Learning the uses of the pause
   4. Pitch
      a. Finding the student's optimum pitch
      b. Learning to vary pitch
   5. Quality
      a. Working to eliminate any problems of phonation or resonation
      b. Making use of the concepts of *tone placement* and *open throat*
   6. Distinctness of articulation and pronunciation
      a. Studying various dialect regions in the United States
      b. Practicing articulation exercises and drills
      c. Studying the International Phonetic Alphabet

D. Elements of Melody
   1. Individual voice recordings for self-analysis
   2. Reading aloud various selections which allow for a variety in melody

3. Concentrating on freedom from pattern and monomelody
4. Studying the concepts of *word color* and *empathy*
5. Developing an attitude of interest and enthusiasm, involvement in chosen reading selections and a desire to communicate

E. Projection
1. Reading aloud in rooms of different sizes and to audiences of different sizes
2. Use of loudness exercises, coupled with proper breath control
3. Study of empathy and feedback—concepts which could aid in projection

References for Voice and Diction

Carrell, James, and William R. Tiffany. *Phonetics: Theory and Application to Speech Improvement.* New York: McGraw-Hill, Inc., 1960.

Hahn, Elise, et al. *Basic Voice Training for Speech.* New York: McGraw Hill, Inc., 1957.

Leutenegger, Ralph. *The Sounds of American English.* Chicago: Scott, Foresman and Co., 1963.

Wise, Claude Merton. *Applied Phonetics.* Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1957.

DRAMA

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Acting

The ideal unit in acting will develop from experiences in creative dramatics.

The objectives of a unit in acting on the high school level are not to produce professional actors, but they are more in the direction of developing a technique than is the creative dramatics unit.

The high school unit in acting has two main areas to be considered:

Individual objectives

To improve personal traits: voice, walk, posture, interpretation of the written word, understanding of other persons, skills in English, ability to evaluate, ability to work in a team, poise, and self confidence

Technical objectives

To develop a personal philosophy of acting

To develop a method of approach to a role

To develop technical skills in acting, including a sense of awareness of self and character when on stage

To acquire a knowledge of the technical environment of the theatre in which the actor must function, a knowledge of the relationship between an actor and the audience, and a knowledge of the aesthetics of the theatre

The ideal unit in acting will be taught in conjunction with the actual production of a play. If this is not possible, the class may derive almost as much benefit from cuttings from plays and one act plays if an audience can be found to see the result. A very important part of acting is the relationship between the actor and his audience and it should not be ignored.

In addition to preparing plays and scenes, the actor needs to study dramatic literature, senses and emotions, bodily movement, the voice, pace, character analysis, and—through directed observation—people.

One approach to acting which has been successful on the high school level is the experiential approach through emotion. At the

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risk of oversimplification, this is attempting to substitute experiences from the experiences of the actor for the experiences of the character to be portrayed. The actor cannot possibly have experienced all the things his various characters experience in the plays, but he well may be able to relate emotional experiences of his own to the characters' emotional experience and achieve a believable interpretation of the role.

For this approach one needs to define sensibility, emotion and imagination. Sensibility is the reaction of the senses to various stimuli and an identification of the stimuli from this reaction. Emoton is a REACTION to a sense impression. Imagination is the creation of a new reality through the use of remembered sense impressions and emotions.

The following outline is a helpful guide to the student in the development of a character.

The Actor's Steps in Developing His Roles in Comedy and Drama

The actor's purpose in theatre is to create a believable, distinctive personality which will add to the interpretation of the play.

I. Basic Steps of Study

A. Analysis of the script

1. Know the plot and sub-plots clearly.
2. Be able to define "desire," "resistance," and "struggle."
3. Know the crises and climax of the play.
4. Keep in mind the antecedent action and expository speeches which tell it.
5. Know the environment of your play: its theme, place, and mood.
6. Know the author's purpose in writing the play.
7. Analyze each character and his part in the development of the plot.
8. Understand the relationship between characters.
9. Analyze each scene from the standpoints of why scene and act divisions have been made, and what each accomplishes.

B. Analysis of what your character says

1. Why does he say what he says?
2. To whom does he say it?
3. What effect does what he say have on other characters?

C. Analysis of what others say about your character
   1. Who says it—what is his relationship to you?
   2. Why does he say it?
   3. To whom does he say it?

D. Analysis of what you do—actions often speak louder than words
   1. What action do you have in the play?
   2. Why has the author given you this action?
   3. To whom or with whom is the action directed?

II. Starting your characterization

A. Sensitivity (remembered emotion)
   1. Can you understand why your character reacts in the way he does?
   2. Have you ever experienced similar emotions?
   3. Have you ever experienced such emotions vicariously?

B. Observation: (ability to see others and remember what you have seen)
   1. Do you understand the physical requirements of your character?
   2. Have you ever seen such a person?
   3. Have you ever heard of such a person?

C. Imagination (visualization)
   1. Can you imagine how your character feels and reacts to the situations in the play?
   2. Can you imagine your character's physical qualities as applied to you—
      a. size,
      b. walk,
      c. mannerisms?

D. Selectivity and Emphasis
   1. Can you select details of this visualized character which will clarify him to the audience?
   2. Can you carefully enlarge and clarify these actions so that they are believable and yet easily recognized as your character?

E. Analysis of your character when he is not speaking or moving
   1. What constitutes the art of "doing nothing"?
   2. Can you understand how your character will react to everything which he hears and sees on stage?

3. Can you make these reactions believable without stealing the scene?

III. Memorization
   A. Alertness
      1. Constantly check to make sure the work you have done so far is accurate.
      2. Be on the lookout for new clues to your character.
   B. Technical problems (clarify these before you memorize)
      1. Pronounciation
      2. Vocal aspects of the character—quality, pitch, rate, etc.
      3. Dialects
   C. Interpretation problems
      1. Know what meaning you want to give.
      2. Find the most effective way to convey this meaning.
   D. Repetition—going over and over
      1. Start with each entrance and exit of your character (Shakespearean scene);
      2. Next, the scenes as the playwright has them set down;
      3. Then, act by act; and
      4. Finally, the entire play.
   E. Three-sense memorization
      1. Go over the script (eye) as you
      2. Read aloud (ear) while you
      3. Go through the action (feeling).
   F. Cue Lines
      1. Study relationships of speeches.
      2. Study relationships of key words in your lines and cues.

IV. Building your characterization
   A. In individual speeches
      1. Find key words.
      2. Give them extra punch, significant inflection, or more careful timing.
   B. In each scene, try to achieve
      1. Topping—either by over or underplaying the preceding line;

2. Contrast—in rate of speech, movement, etc;
3. Rhythm—the ebb and flow of energy of the individual and ensemble.

C. In the entire play
1. Ensemble playing
a. Listen in character and react in character.
b. Play on the same level or in the same style.
2. Contrast—between characters (Don't pick another's tempo or mannerisms.)
3. Variety—must be in each character and yet consistent with interpretation

V. Characterization for Comedy
A. Types of comedy
1. Farce—audience laughs at the actor
2. Light comedy—audience laughs with character
B. Requirements for comedy
1. Personality—a sense of comedy
2. Understanding the humor
3. Timing
a. Pace
b. Pause
4. Variety in rendition — contrast — business must build
5. Projection of bodily action
6. Position on stage
7. Vocal inflection
a. Emphasis on humor-provoking words
b. Vitality in speeches
8. Response to other characters
a. Bodily action
b. Facial expression
9. Holding for laughs
a. Don't move
b. Stay in character—don't you laugh
c. Top laugh

VI. Characterization for Drama
A. Types of Drama
1. Tragedy
2. Melodrama

B. Requirements for drama

1. Empathy: Every stimulus experienced by the human organism, whether real or imagined, produces some sort of bodily response, and when a bodily response is inhibited or suppressed, it takes the form of a motor attitude of muscle pattern. This stimulus in the theatre is known as empathy.
2. Emotion and aesthetic balance: It is not a matter of ultimate importance whether the actor feels emotion or not; his objective is to induce emotion empathically in his audience.
3. Stage presence
4. Understanding the conflict
5. Timing
   a. Pause
   b. Pace
6. Variety--contrast
7. Projection of bodily action
8. Vocal control
9. Response to other characters
10. Response to situation

References for Acting

Albright, H. D. *Working Up a Part*, Second edition. Boston: Houghton Mifflin Company, 1959.

Checkov, Michael. *To the Actor on the Technique of Acting*. New York: Harper and Row, Publishers, 1953.

Cole, Toby and Helen K. Chinoy, eds. *Actors on Acting: .The Theories, Techniques, and Practices of the Great Actors of All Times as Told in Their Own Words*. New York: Crown Publishers, Inc., 1949.

McGaw, Charles J. *Acting Is Believing*. New York: Holt, Rinehart and Winston, Inc., 1955.

Stanislavski, Constantin. *An Actor Prepares*. Tr. by Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1936.

Creative Dramatics

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Creative dramatics is the process whereby any and all age groups may achieve satisfaction, recognition, fulfillment, and therapeutic experiences which are necessary and which are not otherwise available to them. It is the playing out of ideas, experiences, and stories with improvised action and dialogue. Such stories may be original or from history or literature. It is an informal activity engaged in with the guidance of the teacher or leader. It is not memorized, directed, rehearsed drama for the entertainment of an audience. It develops from the idea of the individual and its value is for those who participate. It does not depend upon dramatic talent, yet it is an art just as creative music, dance, arts, and crafts are art.

Objective

Generally, the object of creative *dramatics is to* allow and encourage the child to develop an imagination through creative participation—to discover the nature of life.

People cannot learn what they have not experienced in some form. Creative dramatics allows a person to achieve a wide area of experience in the classroom. It can be used to teach in other disciplines—history, grammar, literature, or math. As a separate subject, it can release the individual to experience life and the learning experiences which are life more richly.

Man is born with imagination and the potential for imagination, just as he is born with fingernails and hair. No person who has worked with little children can deny the exciting spark of creativity that lies within each one. As a child grows older and becomes more oriented and more subdued to the society in which he finds himself, he begins to lose the ability to create except in a very strict framework of reference. In most cases, by the time a child is twelve his imagination, his creative urge, has become a useless appendix. When a youngster reaches the high school English class there is seldom more than a glimmer of imagination showing on the surface. All the coals are buried deep below the heavy, stifling ashes of social acceptance. We must then attempt to brush aside the ashes *just enough*—not too much, lest a forest fire be kindled—just enough to let a gentle flame of personal creation exist for the individual.

There are more than twelve million young Americans now receiving individual music instruction today on the twelve elementary and secondary grade levels. Music is a rigidly disciplined art form. It is not one in which imagination will necessarily thrive. It is a supplement to the other more plastic, variable arts. Music is, however, universally accepted as a respectable social function, and it is more and more a status symbol for a child to have some sort of music instruction.

Dramatic art has a long and stormy reputation. It is a universal art in that it embodies all other art forms. We have good reason to believe that dramatics is the first art form in which man indulged and, indeed, is the mother of all arts.

Creative dramatics is not only an activity for children of preschool age and of the beginning elementary grades. True, it thrives best then because the child at that age is not so inhibited by social structure, but it is a valid discipline for all levels. It is perhaps most significant for the adolescent, because adolescence is the time when a person must seek his own personal identity which will probably remain with him for the rest of his life.

Creative dramatics is a process whereby a person of any age may achieve personal identity, satisfaction, recognition, fulfillment, and therapeutic experiences which are necessary and which are not otherwise available.

For some forty years Winifred Ward has been the outstanding authority on creative dramatics. In 1961 she briefly and accurately defined the purpose of creative dramatics.

> Though creative dramatics, like all other arts, should first of all be enjoyable, its objective in education is the individual and social development of every child who participates.

Although creative dramatics can be used in every subject area, a unit in a high school drama course should prepare the student for acting assignments as no other endeavor can and it should free the creative instinct in the student to participate more fully in other subject matter courses such as history, English, math, and science. To begin the unit the teacher must have a high degree of rapport with the students. When this is established, exercises such as those listed at the end of this section can be used to let the students loosen up their creative thinking apparatus. To establish rapport and prepare the child for such exercises, creative games are often quite valuable. Charades is one of the most popular and probably one of the best. It consists of each person trying to communicate

without words the title of a play, song, movie, book, or a line of famous poetry. The game can be made competitive by forming teams and keeping the time elapsed in the communication as a score.

When a group of youngsters have shed some of their inhibitions in the classroom, the teacher can move on to improvisations where the individuals work out the sketch of a plot and proceed to take the various parts and act it out. Often the plot will develop into something quite different from that actually intended. From this can develop the creation of short plays; the re-enactment of real life situations to get an objective view; and the playing of other subject matter to achieve an understanding of it. Enacting an event in history is an example.

Suggestions for portrayal

leaky fountain pen
marshmallow roasting
cigarette smouldering
deep velvet carpet at a party
dawn happening
an expiring parking meter
soaked meadow lark after a rain
a young transplanted tree
tomato plant in August
leaky rowboat
broken merry-go-round
tire on hot gravel
bacon frying
an iris in the wind
pat of butter melting
a whispering tear
big-daddy bass in the lake
a tired timpani
giraffe in low trees (hungry)
a body in the Americas Cup race
a threatened plant
a Siamese cat and a mouse trap
a threatened rabbit
a threatened rat
an earthworm exposed to bright sun
a motor that's missing
comfortable chair
an old book
a dog run over by a car but not dead
an elephant stuck in the mud realizing he will die here
the fear of death of a fly caught in a spider web
ham cooking in oven
a broken dishwasher
candle burning
pill being swallowed
water boiling
washboard
bread rising
wind chimes in a breeze
electric can opener
cake baking
book being read
mop being wrung out
pencil getting sharpened
typewriter in use
garbage can
a magenta jellyroll being eaten
a chair being sat on by a large person
a small ring being put on a large finger

a drunk butterfly
a window fogging up
a tunnelling mole
a summer hailstone
a run happening to a stocking
jello solidifying
a mud pie in the sun
popcorn popping
a worm being eaten by a robin
a flower budding
a key going into a lock
a tennis ball during a game
a sore toe in a pair of tight shoes
a make-up mirror during make-up
an artificial flower set next to a real one
a rag-doll left in the rain
a shoe being chewed by a pup
a boy's hair being cut
dusk
the curtain in the auditorium
  right before the curtain goes up for a play
  during a play
  during curtain calls
  after the play
  during the cast party
glass of ice tea being stirred
smoke in the wind
an ant carrying something three times as large as self
a corn flake floating in milk
you're sand and someone is trying to make you into a sand castle
oar on a row boat in cold water
computer
Mr. Miller's cigar
red lipstick
a broken purse
water being drained out of a sink
old car on the freeway
a Coke bottle being opened
banana being peeled
book opening in the wind
salmon swimming upstream
broken cuckoo clock
intercom system being turned on
piece of paper being torn up
microphone feedback
wet shoe creaking
bell ringing
flag raising
teeth being brushed
fly paper with fly
sweater being knit
a stuck key on typewriter
rain cloud
mosquito getting ready to bite
flower dying
fingernail being broken
honeybee who can't find its hive

Duets

a puppy and a rattlesnake
fire and ice
cat and bird
toothpick and olive
alarm clock and hand
razor and whisker
hot Pepsi on ice
flashing light on rainy street (at night)
pool ball and cue
needle and thread
field mouse and hawk
light house and ship
teeth and braces
ball and bat
electricity and lamp

Creative dramatics is indeed a broad field. It is closely related to dramatics, guidance, curricular instruction, and interpersonal communication.

Play Production

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Play production involves all aspects of theatre practices used in producing a play.

The purpose for teaching play production at the secondary level is to introduce the students to the total theatre concept and to involve them in the activities and responsibilities related to producing a play.

The area of directing is purposefully omitted to permit more time for those areas in which the student will be directly active. The teacher may find the techniques of directing presented in the following texts.

Brown and Garwood. *General Principles of Play Direction.* New York: Samuel French, 1937.

Canfield, Curtis. *The Craft of Play Directing.* Holt, Rinehart and Winston, Inc., 1963.

Dean and Carra. *Fundamentals of Play Directing.* New York: Holt, Rinehart and Winston, Inc., 1965.

Dietrich, John. *Play Direction.* Englewood Cliffs, N. J.: Prentice-Hall, 1953.

Scene Design and Construction

Elements of design are pertinent to the scenic interpretation of the play. Areas of study include line, design, color, period architectural design, and design appropriate to the productions.

Proper construction of scenery is essential. Instruction is then necessary in construction of flats, construction of drape and curtains joining of scenery, moving of scenery, stage hardware and its uses, and painting and texturing of scenery.

An interesting project can be the collection of pictures from magazines and picture postal cards that suggest scenic backgrounds involving moods and locations suitable for scenic backgrounds *(e.g.,* a placid English meadow could suggest a background for *Camelot;* or a Colonial interior living room could suggest a set for *The Little Foxes).*

References for Scenic Design and Construction

Burris-Meyer, Harold and Edward C. Cole. *Scenery for the Theatre.* Boston: Little, Brown and Company, 1947.

Gillette A. S. *Stage Scenery: Its Construction and Rigging.* New York: Harper & Row, Publishers, 1959.
Parker, W. Oren and Harvey K. Smith. *Scene Design and Stage Lighting.* New York: Holt, Rinehart and Winston, Inc., 1963.
Philippi, Herbert. *Stagecraft and Scene Design.* Boston: Houghton Mifflin Company, 1953.
Selden, Samuel and H. D. Sellman. *Stage Scenery and Lighting,* Third edition. New York: Appleton-Century-Crofts, 1959.
Simonson, Lee. *The Art of Scenic Design.* New York: Harper and Row, Publishers, 1950.

Lighting

Lighting is essential to illuminate the stage, set mood, and establish time. Areas of study include purpose, application of principles, use of colors, instruments and their functions, circuits, and switchboards.

Projects can include the collection of pictures that exemplify the use of lighting to establish mood and time of day or seasons or of pictures of instruments and their uses.

References for Lighting

Bowman, Wayne. *Modern Theatre Lighting.* New York: Harper and Brothers, Publishers, 1957.
Fuchs, Theodore. *Stage Lighting.* Boston: Little, Brown and Company, 1929.
McCandless, Stanley R. *A Method of Lighting the Stage,* Fourth edition. New York: Theatre Arts Books, 1958.
Parker, W. Oren, and Harvey K. Smith. *Scene Design and Stage Lighting.* New York: Holt, Rinehart and Winston, Inc., 1963. (See Chapter 18.)
Rubin, Joel E. and Leland Watson. *Theatrical Lighting Practice.* New York: Theatre Arts Books, 1957.
Selden, Samuel and H. D. Sellman. *Stage Scenery and Lighting.* Third edition. New York: Appleton-Century-Crofts, 1959.

Costuming

Appropriate costuming of a play establishes the historic period, mood, and character in relation to the play. Areas of study are the history of costume and appropriate period styles, the purpose of costuming, color and line, and the psychological motivation.

For a project, collect pictures of period clothing and pictures of actors in costume from plays exemplifying historic periods.

References for Costuming

Barton, Lucy. *Historic Costume for the Stage.* Boston: Baker's Plays, 1935.
Cunningham, Cecil W. and Phillis Cunningham. *Handbook of English Costume* (Separate volumes devoted to Medieval, 16th Century, 17th Century, 18th Century). London: Faber & Faber, Ltd., 1952-57.
Davenport, Millia. *The Book of Costume.* 2 vols. New York: Crown Publishers, Inc., 1948.

Demmin, Auguste. *Arms and Armour.* London: George Bell & Sons, York Street, Covent Garden, 1877.
Hiler, Hilaire and Meyer Hiler. *Bibliography of Costume.* New York: H. W. Wilson Co., 1939.
Komisarjevshy, Theodore. *The Costume of the Theatre.* New York: Holt, Rinehart and Winston, Inc., 1932.

Make-up

Good make-up is essential to establish the character with respect to age and personality and to give the actor a third dimensional quality under proper lighting. Areas of study are nationalities and races, youth through old age, fantasy characters (animal and bird types, witches, gnomes, elves, fairies, horror, and supernatural characters), and application of types of make-up.

Collect pictures representing examples of each of the categories studied and make charts appropriate for application of make-up to achieve each.

References for Make-up

Corson, Richard. *Stage Make-up,* Third edition. New York: Appleton-Century-Crofts, 1960.
Strenkovsky, Serge. *The Art of Make up.* New York: E. P. Dutton & Company, Inc., 1937.

Properties

Proper selection, construction, use and care of properties are essential to good theatre production. Areas of study include types of properties (hand, set, decor), historic period—authenticity, selection, construction and adaptation, and borrowing and rental.

Pictures of furniture, hand properties, and decor representative of historic periods most used in theatrical productions may constitute an interesting collection.

References

Philippi, Herbert. *Stagecraft and Scene Design.* Boston: Houghton Mifflin Company, 1953. (See Chapter 8.)

Theatre Management and Backstage Organization

The efficiency of the total theatre organization and properly functioning crews is paramount to a good production. A study of the duties and responsibilities of each department in the theatre organization will acquaint the students with the proper functioning of the theatre operation and give him pride in the fulfillment of his responsibilities. Areas of study include the director, designer, technical director, stage manager, assistant stage manager, stage carpenter, stage crew, lighting director, costume director, property

master, sound manager, business manager, advertising manager (publicity, posters, programs), box office manager, and house manager.

Make a notebook of responsibilities as a reference. The materials covering duties and responsibilities are derived from the areas under study in various general texts since there is no text covering the categories as a whole.

General References for Play Production

Gassner, *Producing the Play*, and Burber, *The New Scene Technician's Handbook*. New York: The Dryden Press, 1945.

Heffner, Selden and H. D. Sellman. *Modern Theatre Practice*. New York: Appleton-Century-Crofts, 1959.

Whiting, Frank W. *An Introduction to the Theatre*. New York: Harper and Brothers, Publishers, 1961.

Dramatic Literature

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The term dramatic literature refers to the play in its book form rather than in its played or produced form. The student of dramatic literature is therefore concerned with the playwright's influence in the play rather than with the director's and actors'.

General Objectives

To help the student understand that literature, specifically dramatic literature, is an "imitation of life"

Through analysis of the play, to assist the student in his quest for a broader comprehension of life

To help the student recognize and evaluate playwriting technique

Specific Objectives

To enable the student to get at the meaning of the play by offering a workable technique for reading drama

To help the student determine the philosophy presented in the play

To help the student recognize the technique used by the playwright

Objective One: To enable the student to get at the meaning of the play by offering a workable technique for reading drama

Suggested Teacher Implementation

Stress the importance of the imagination in reading drama. Emphasize that in drama the author cannot comment directly as he does in other types of literature; the reader gets information by observing what the characters say and do and by what the characters say about each other.

Suggested Student Activities

Have students draw or verbalize their impressions of the play's setting or the way a character looks. Arrange for the class to see a produced version of the same play; ask for comments on how their imaginary play compared with it. Which did they prefer?

With younger students the importance of imagination can be stressed by having them act out the play with costumes and properties improvised from material in the classroom. Someone's coat becomes a Roman toga, a blackboard eraser becomes the dagger that fells Caesar, a chair the platform from which Mark Antony addresses the people, etc.

Have students compile character profiles by using the information obtained from a character's action and words and from what other characters say about him. Then have them extend the profiles from the basis of these facts.

Objective Two: To help the student determine the playwright's purpose in the play

Suggested Teacher Implementation

Present the various purposes of dramatic literature: to amuse, to teach, to criticize, to arouse self-recognition, to cause change. Have the class add purposes to this list.

Discuss what purpose or combination of purposes seems most applicable to the play being studied.

Suggested Student Activities

Have the class consider the role of the playwright in society. Is society improved by his presence? If so, in what ways?

Assign reading of plays with widely different purposes.

Objective Three: To determine the philosophy presented in the play

Suggested Teacher Implementation

Using as a basis their words and actions, discuss each character's values. Have the class consider what happens to each character and what significance this has on total meaning of play. Discuss recurring ideas in the play. Consider the nature of the conflict in the play.

Suggested Student Activities

Have students reduce their idea of the play's theme or what they consider to be the most important idea in the play to one sentence. Let the class discuss and evaluate the statements. Have students discuss:

Have they known people like those in the play?

What happened to them in real life?

Have they encountered a similar conflict in life?

Do they agree with the playwright's views on the subject? If not, in what ways do they disagree?

Ask the class to debate the philosophical differences between tragedy and comedy. Ask them to find likenesses (*i.e.*, the cruelty of slapstick comedy), then differences.

Objective Four: To help the student recognize the technique used by the playwright

Suggested Teacher Implementation

Present different views of play construction from Aristotle through modern modifications.

In studying each play, point out the elements of the playwright's technique.

Alert students to the differences in technique.

Suggested Student Activities

Have students write one-act plays employing the various principles of technique studies. Let the students act out the plays to the class or divide class into small groups and have students read the plays out loud. Let the students conduct an evaluation session considering the questions: How effective was the technique used in the play, and what technique might have been more effective?

Theatre History

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Theatre history includes the development of all areas of theatre. In the high school curriculum the most important areas of study are the evolution of the play, of the stage, of stagecraft, and of the role of the actor.

General Objective in Studying Theatre History

To help the student understand how theatre, "the imitation of life," reflects the character and concerns of the society that produces it

Specific Objectives

To help the student understand:

The "naturalness" of dramatizing
The development of the play in terms of society's changing demands and philosophy
The evolution of the stage and its relationship to changes in the play
The changing styles and shifting importance of stagecraft in the history of theatre
The development of the role of the actor

Objective One: To help the student understand the development of the play in terms of society's changing demands and philosophy

Suggested Teacher Implementation

Point out the child's inclination to "make-believe" and the occurrence of the storyteller at all levels of society from primitive man to politician to country store.

Suggested Student Activities

Have students observe children involved in make-believe play and visualize it in terms of "a play."
Ask students to be alert for "little dramas" that occur in their conversations with friends, in class, etc.

Objective Two: To help the student understand the development of the play in terms of society's changing demands and philosophy

Suggested Teacher Implementation

Present a chronological survey of the play's development, and indicate how the changes reflect the social, political, and philosophical history of the society. For example, one might explain that the religious ritual of primitive tribes often included enactment of a successful hunt or other important activity to induce the Gods to provide success in the endeavor. Greek humanist views are reflected in the individual's importance in Greek drama, and consistent with the mysticism of medieval life and the influence and stature of the Church in that era, the medieval mystery and morality plays subordinate the individual to spiritual symbolism. Explain the evolution of the play from religious ritual to entertainment and social comment.

Suggested Student Activities

Do research in the history of a society and its drama.

To incorporate writing skills into the learning process, write a research paper on a particular era that is especially interesting. Read plays selected from different eras.

(Teacher should balance older plays with more modern ones and strive for diversity in type and subject matter.)

Objective Three: To help the student understand the development of the stage in terms of changes in the drama

Suggested Teacher Implementation

Trace changes in the stage, relating whenever possible to the changes in the drama.

Suggested Student Activities

Research and present talks on the different eras of stage design.

Divide class into groups and make models of different types of stages: the Greek stage, the Elizabethan, the 19th century horseshoe theatre, and the arena theatre.

Objective Four: To help the student understand the changing styles and shifting importance of stagecraft in the history of theatre

Suggested Teacher Implementation

As in objectives two and three, present a chronological survey of the development of stagecraft. The information should not, however, be considered separately but incorporated into discussions on the development of the play and stage.

Suggested Student Activities

Find pictures of period costuming and other visual aspects of theatre. If films are available, use them.

Make articles, such as Greek masks, for classroom display.

Objective Five: To help the student understand the role of the actor as it developed through the history of theatre

Suggested Teacher Implementation

Lecture on the development of the actor beginning with the emergence of the individual actor from the Greek chorus and continuing through the twentieth century.

Discuss the change in acting styles, contrasting, for example, the masked Greek player with Stanislaski's followers.

Suggested Student Activities

Research biographical material of the great theatrical personalities. Present material to the class in a roundtable discussion or in individual talks.

References

Beardsley, Monroe. *Aesthetics from Classical Greece to the Present.* New York: Macmillan Company, 1966.

Gassner, John. *Treasury of the Theatre.* Volume I, Third edition; Volume II, New edition. New York: Holt, Rinehart and Winston, Inc., 1967.

Hatlen, Theodore W. *Orientation to the Theater.* New York: Appleton-Century-Crofts, 1962.

McCalmon, George and Christian Moe. *Creating Historical Drama.* Carbondale, Illinois: Southern Illinois University Press, 1965.

ORAL INTERPRETATION

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"Oral interpretation is the art of communicating to an audience from the printed page a work of literary art in its emotional, intellectual, and aesthetic entirety."
—Charlotte I. Lee

Broad Objectives

To introduce the student to the pleasure of sharing meaningful literature with others through the medium of oral interpretation

To help the student develop a growing taste for the best in literature and a basis for judgment as to what makes a selection "good" literature

To help the student develop his abilities as a critic: of literature, of himself, of other interpreters

To help the student learn a process of analyzing a selection as a part of the preparation for oral sharing

To create an environment in which the student can develop his vocal and bodily abilities and free himself to feel, appreciate, understand, and communicate fine literature

Suggested Teacher Implementation

The teacher will want to focus on establishing a rapport among class members that will allow them to express themselves and their responses to literature more freely and yet to welcome observations from the teacher and fellow class members which may run counter to their own. Stress the "sharing with another" concept as a pleasurable experience.

A beginning ungraded assignment which has as its only requisite that the student genuinely like it may result in the presentation of "bad" literature but should help you get to know the student and to diagnose his needs. It should allow him to be more comfortable and even, perhaps, to enjoy his first classroom oral interpretation experience.

Introduce the students early to some ways of discovering the meanings—emotional and intellectual in the literature *(i.e.,* looking up difficult words in the dictionary, ascertaining the speaker in the selection, the attitude of the author toward what he is saying, the audience to whom it is addressed, the theme and its relevance to the anticipated audience, the plot or organization and its development, understanding of characters, imagery, tone color, empathetic responses, etc.).

Give the student as many opportunities as possible to perform for the class. Be specific and tactful in suggestions for improvement, being sure that the student also knows what he is doing well. Help the student realize the value of a well-planned but informal, direct, and conversational oral introduction to his material. Give him experiences in the oral interpretation of many different types of literature from prose, poetry, and drama.

Help the student become aware that every movement communicates something and that the ideal is to have all that the audience sees and all it hears tell the same story. Help him to be aware that mispronounced words or a distracting accent can create a "noise" that will keep the audience from participating in the literature. Help him to visualize his goal as sharing so meaningfully with an audience that they can experience with him much the same emotions and thoughts that the literature evokes in him.

Observations

Brief assignments of 3-5 minutes permit more oral experiences and allow the student to rehearse enough to learn to control his material.

A brief written analysis to be turned in helps the student center on the aspects of his selection that will really help him understand it and communicate it.

Real understanding of tone color and imagery and their uses to the oral interpreter can be exciting to the beginning student. Unless the student learns to empathize with his material and to concentrate on its images and meanings *while* he interprets, he can never create empathy in his audience.

References for Oral Interpretation

Aggertt, Otis, and Elbert R. Bowen. *Communicative Reading.* New York: The Macmillan Company, 1963.

Armstrong, Chloe and Paul D. Brandes. *The Oral Interpretation of Literature.* New York: McGraw-Hill Book Company, Inc., 1963.

Bacon, Wallace. *The Art of Interpretation* New York: Holt, Rinehart, and Winston, In: '6.

Brooks, Kei[illegible]. *The Communicative Act of Oral Interpretation.* Boston: Allyn and Bacon, 1967.

Lee, Charlotte I. *Oral Interpretation.* Boston: Houghton-Mifflin, 1965.

Sloan, Thomas O., ed. *The Oral Study of Literature.* New York. Random House, 1966.

Veilleux, Jere. *Oral Interpretation: The Re-creation of Literature.* New York: Harper and Row, 1967.

Woolbert, Charles Henry and Severina Nelson. *The Art of Interpretative Speech.* New York: Appleton-Century-Crofts, 1968.

RADIO-TELEVISION*

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Since radio and television are commonplace in the American home and have a pronounced effect upon the thinking of the general public, and since both radio and television will be increasingly prevalent in Kentucky classrooms, they should be given careful consideration in the communicative arts in Kentucky High Schools.

More and more students who are today in high school will have occasion in their adult lives to speak and appear on radio and television. They must have an introduction to mass media to prepare them as both consumers and contributors in later years.

Objectives

To teach the differences between the usual speaker-audience situations

To teach the differences between the usual manner of speaking and that required for radio and television

To analyze radio and television procedures and techniques for better understanding and appreciation of these media

To help the student become a better user of radio and television

Procedure

Use discussion and oral presentation via tape recorders and videotape as much as possible. Apply the media to the learning situation, thereby providing a basis for practical experience and evaluation. Always base the approach to radio and television upon the things which are common to public address, radio, and television.

Subject matter

Begin with the similarities, but move quickly and dramatically to study the differences in the media.

A. Audience analysis

Although the radio and television audience is much

*Some of the materials in this unit have been adapted from Colorado Department of Education, *Radio and Television*, pp. 14-15, and are used here with the permission of the Department.

broader than that found in an auditorium, an assembly hall, or a classroom, the people that make up this audience are usually in informal, intimate surroundings and expect to be addressed as individuals.

(See activities under next section)

B. Presentation

1. Radio

Stress must be placed upon the use of oral interpretation for communicating both personality and meaning. This does not mean that a radio speaker should not use bodily action. On the contrary, he may use it to aid himself in achieving the proper vocal interpretation.

(See activities under next section)

2. Television

Television requires an understanding not only of the speaker as a visual image which communicates with smile, eye contact, and general visual poise but also as an actor who through proper vocal inflections and bodily expression can communicate the most subtle of ideas.

In addition, television material must build upon the theatrical approach to staging and interpretation of location, mood, and socio-economic level through all aspects of the visual as well as audio environment.

(See activities under next section)

C. Appreciation and understanding

Radio and television are two of the most powerful means of influencing thought available today. Because of their immense significance for purposes of communication and their potential for both positive and negative influence on the way man thinks, lives, and learns, students need to be helped to become more than mere passive listeners and viewers.

(See activities under next section)

Activities

A. Audience Analysis

1. Discuss the differences in "live" audiences and those listening to radio or television.

2. Discuss the attention factor and interest level of both situations.
3. Compare the organization of a speech as it would be most effective for a "live" audience, for a radio audience, and for a television audience.

B. Presentation
   1. Radio
      a. Discuss special techniques for making the best use of a microphone.
      b. Have students practice with a tape recorder and/or a remote microphone and listen to themselves and each other to discover the effects a microphone has on diction, pitch, quality, and pace. Discuss the adjustments and compensation which should be made to counteract these effects.
      c. Have students analyze the voices of successful radio speakers, paying particular attention to the ways in which they maintain flexibility and project personality.
   2. Television
      a. Have students study television speakers and commentators and analyze facial and vocal expressiveness.
      b. Discuss the different problems of communication involved in television performances, such as timing, makeup, and appropriate and photogenic wearing apparel.

C. Appreciation and Understanding
   1. Take a fieldtrip to a radio and television station.
   2. Have students analyze their own listening and viewing habits and develop criteria to improve their standards and weigh the values of the programs they listen to or watch.
   3. Discuss the relative advantages and disadvantages of teaching in the classroom and teaching via television.
   4. Have a panel of students prepare a discussion program for the class on a topic such as: Should the United States government control radio and television programming and advertising?

Teacher preparation in Communication Arts

In the near future most schools will need personnel to direct or coordinate the utilization of television and radio in the secondary and elementary classrooms. Evidence indicates that such personnel are often speech teachers. The speech teacher should make every effort to keep abreast of the trends in utilization of new technology and provide his administration and fellow teachers with information, advice, and direction in the use of new equipment. For this reason, every prospective speech and drama teacher should consider either elective hours or a minor in radio and television.

The speech teacher, using these media, will remember that they are devices which are used for the purposes of oral and visual communication and that as such they should not become ends but rather means to effective speech education. This is to say that much about radio and television can be taught along with other subjects. For example, a speech to inform may relate to some aspect of broadcasting.

RESOURCES

For Teachers
For Students

TEACHER RESOURCES

*Balcer, Charles L. and Hugh F. Seabury. *Teaching Speech in Today's Secondary Schools.* Chicago: Holt, Rinehart and Winston, Inc., 1965.

This is an up-to-date textbook which is based on two beliefs: (1) speech education should be given a prominent place in the secondary curriculum; and (2) speech education should be related to the objectives of our democracy. To accomplish these goals, *Teaching Speech in Today's Secondary Schools* includes guides for the teacher, evaluation charts, effective methods, suggestions for additional reading and investigation and the presentation of the "fundamentals" and "activities" approach. This book may be used by college students who are preparing to teach, by neophytes who feel a need for help in getting started, and by experienced teachers who desire a refresher in methods.

*Braden, Waldo. *Speech Methods and Resources.* New York: Harper and Row, 1961.

The book is well suited for a beginning teacher and should prove useful for the experienced one as well. It was written by twelve members of the speech faculty at Louisiana State University. The twenty chapters deal with numerous details such as the scope of speech education and professional organizations. The chapters on teaching the various aspects of speech are written by experts in each of the fields discussed. Individual chapters deal with teaching voice and diction, public speaking, discussion and debate, interpretation, drama, radio and television, and speech defective students.

Ecroyd, Donald H. *Speech in the Classroom.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1960.

This textbook is designed to help the teacher who is in training: first, to develop those speaking skills which are a part of a teacher's professional work, and second, to become aware of the kinds of speech problems that elementary and secondary students face. It has been well written for the understanding of many young teachers.

Mulgrave, Dorothy. *Speech for the Classroom Teacher.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955.

Every teacher must become aware of the importance of voice and speech in awaking interests and inspiring a love of learning.

*Excellent resource for the teacher with minimum training.

This textbook deals with the development of speech and its importance in the classroom as well as in daily lives. The five sections include: The Problems of Teaching Speech, The Speech Mechanism, Training the Voice, The Scientific Study of Language, and the Speech Arts. A well-written textbook with interesting passages which make for enjoyable reading, even to those whose major interest does not lie within the field of speech. A well-defined book which digs into the heart of speech.

Ogilvie, Mardel. *Teaching Speech in the High School.* United States: Appleton-Century-Crofts, Inc., 1961.

This text is mainly concerned with helping the new teacher. It could also be used as a handbook for the experienced teacher. The text is divided into eight main sections. The first section is concerned mainly with acquainting the new teacher with reasons why speech is important in the high school, and how it is used in our society today. Also discussed are many ways that speech may be taught. Topics discussed include: using visual aids, film strips, field-trips, recordings, etc. The next section shows the fundamentals of speaking, the use of the voice, the divisions of the speech mechanism. This will help the teacher deal with minor speech problems. Public address is the next section which is discussed. This section is concerned mainly with the fundamentals and procedures for debate, public speaking, and parliamentary procedure. The interpretative arts are discussed next, with drama included. This shows how to produce and direct a play. The last chapter is concerned with the teacher —how his career can be profitable and how he becomes a successful teacher.

Reid, Loren. *Teaching Speech.* Columbia, Missouri: Artcraft Press, 1960.

This text begins by explaining the needs for speech education in the secondary schools. It discusses the importance of speech for the education of all students. The overall aims of speech are discussed with much detail. Here we are shown the objectives and goals speech should accomplish. The actual classroom situation is then discussed—the methods, problems, and ideas awaiting the speech teacher. An excellent unit on planning a course of study in speech for the secondary school is included. A unit devoted to evaluating the student shows many of the methods open to the teacher. This book is a professional text directed to the professional teacher. It will be an excellent source to the teacher as he begins to teach.

*Robinson, Karl F. and E. J. Kerikas. *Teaching Speech: Methods and Materials.* New York: David McKay Company, Inc., 1963.
This book is devoted directly to the methods and materials of teaching speech in the high school. It begins with the factors that affect speech teaching, and shows the aims and objectives of speech education and the importance of including speech in the high school curriculum. It deals with the relationship of the speech program to the student, the administrators, and the community. Part two deals with the actual classroom methods used by the teacher. This includes planning, materials, presentation, and problems a teacher might face. The final section is devoted to coaching and handling extra class speech activities. This is one of the few books that really deals with activities and contests which are very important to the speech program.

Sorrenson, Fred S. *Speech for the Teacher.* New York: The Ronald Press Company, 1952.
This book is pointed to the teacher instead of the student. It was written with the speech teacher in mind but all teachers can be helped by it. This book contains four parts. Part one is a general consideration of the ideas and principles of speech. Part two deals with the basic speech skills the teacher will need and has an especially good unit on voice and diction. Part three shows them how to use the skills in communication. It gives the several types of communication and how the teacher must master them. Part four is devoted to teaching speech. It gives goals and objectives of speech education. It is an excellent source of knowledge for teachers and could be used in connection with the whole program of speech education.

Van Riper, Charles. *Speech in the Elementary Classroom.* New York: Harper and Row, 1955.
This text was written expressly for the elementary speech teacher and more directly for a teacher starting a speech program in a school. It deals mainly with the problems of children communicating. It has excellent units showing how to help the child with speech defects. It tells the teacher what he might expect and how to confront it. The focus on the problems of communicating orally is justified by the statement that the main problem facing an elementary speech teacher is one of understanding and interpreting the children. Children find it very difficult to express themselves orally. This book seems to be an excellent basis for teaching speech.

STUDENT RESOURCES

Allen, R. R., et al. *Speech in American Society.* Columbus, Ohio: Charles E. Merrill Publishing Co., 1968.
This text is focused on understanding oral communication. Speech activities are employed to advance this understanding. *Speech in American Society* is dedicated to the philosophy that a student's acquisition of speech skills is best achieved through sound principles, good examples, and outstanding performances. This book includes not only the speech forms, but it also deals with the small group, the big group, and mass communication, all very necessary in the modern world.

Brandes, Paul D. and William S. Smith. *Building Better Speech.* New York: Noble and Noble, 1964.
The basic premise of this text is that study of speech is really the study of how to communicate worthwhile ideas effectively. The authors seek to lead the student toward a goal of effective communication through several speech activities: conversation, reporting, telling a story, reading aloud, and preparation, presentation and defense of a point of view. Speaking, listening, writing, and acting are covered from the viewpoint of the student himself.

Brigance, William Norwood, et al. *The New American Speech.* Philadelphia: J. B. Lippincott Company, 1963.
The book contains units on general needs of speech, basic tools used in speech, public speaking, discussion, debate, radio and television, and interpretation. A chapter on interpretation and dramatics is included.

Burmiston, Christobel. *Speech for Life.* New York: Pergamon Press, 1966.
This is a short text, written for the adolescent in the United Kingdom. In the United States this book could well be used for the ninth or tenth grades.

Elson, E. F. and Alberta Peck. *The Art of Speaking,* Revised edition. New York: Ginn, 1966.
This text offers a foundation for speech mechanics. It is divided into three parts: (1) What is speech? (2) How is the speech prepared? and (3) Typical speech situations. Each unit begins with a preview and ends with a "General Quiz Round-Up."

Lee, Charlotte, and Karl F. Robinson. *Speech in Action.* Glenview, Illinois: Scott, Foresman, and Co., 1965.
This book contains six parts concerning speech: the background; how speech is used today; how to make a speech; and the situations used when speaking is also included. Other parts discuss interpretation, play production, and radio and T.V.

Masten, Charles and George R. Pfeaun. *Speech for You.* Evanston, Illinois, Elmsford, New York: Peterson and Company, 1961.
This text deals with three phases of speech—speech preparation, speech situations, and interpretative and dramatic speech.

Fort, Lyman M. *Speech for All.* United States: Allyn and Bacon, 1966.
This book aims to teach every student to speak clearly and fluently in conversation and in formal speech situations. This text tries to relate to the speaker or student that what every speaker says is important. There are three parts, each taking up some form of speech and a section on speech improvement.

Hibbs, Paul, et al. *Speech for Today.* New York: McGraw Hill Book Co., 1965.
This text aims at convincing the student of a primary relationship between thinking and speaking. It views speech as a "problem-solving activity." The theory is divided into six major parts: Part I--An Introduction: Problems in Communications; Part II—Straight Thought: Solving Problems Through Speech; Part III—Preparation: When a Speech is Assigned; Part IV—Delivery: Before Your Audience; Part V—Purpose: The Kinds of Speech; Part VI—Challenge: The Public Forum. This is followed by a selective anthology which includes sample speeches of persuasion, of information, of special occasions, and interviews. An appendix lists films, film strips tapes, and discs by the chapters for which the authors view them as suited.

Irwin, John V. and Marjorie Rosenberger. *Modern Speech.* New York: Holt, Rinehart, and Winston, Inc., 1966.
In this text we find instructions for improving our conversation, preparing and presenting a speech, speaking in more formal groups and interpreting and broadcasting. This text can be used for grades 9-12.

Lamers, William M. and Joseph M. Staudacher. *The Speech Arts.* Chicago: Lyons and Carnahan, 1966.
This book is activity centered. Part One, *Giving Your Own Material*, deals with effective speaking to groups by means of the individual speech and effective speaking with groups by means of conversation, interview, discussion, debate, and parliamentary procedure. Part Two, Giving Someone Else's Material, includes reading aloud, interpretation, choral reading, theater, interpretation of the drama, motion pictures, radio, and television. *A Teacher's Guide Accompanies the Text.* In this book, planned as a text for a two-semester course, there are four key concepts: information, demonstration, participation, and evaluation.

APPENDICES

Events in Kentucky High School Speech League Program

Evidence and Reasoning—Debate

Motion Chart—Parliamentary Procedure

APPENDIX A: EVENTS IN KENTUCKY HIGH SCHOOL SPEECH LEAGUE PROGRAM

Senior Division

Debate	eight minutes—constructive speech three minutes—questioning four minutes—rebuttal
Extemporaneous Speaking	six minutes
Discussion	ninety minutes
Original Oratory	ten minutes
Analysis of a Public Address	ten minutes
Interpretative Reading of Drama: Serious	ten minutes
Interpretative Reading of Drama: Humorous	ten minutes
Interpretative Reading of Poetry	five minutes
Interpretative Reading of Prose	five minutes
Broadcast Announcing	five minutes
Duet Acting	ten minutes
One-Act Play	thirty minutes The maximum time for the presentation, setting of the stage, and the striking of the set cannot exceed one hour. Should a play exceed 35 minutes, the school will be penalized to the extent that the curtain will be dropped.

Junior Division

Public Speaking	constructive speech, eight minutes
Story Telling	eight minutes
Prose Reading	five minutes
Poetry Reading	five minutes
Debate	eight minutes—constructive speech four minutes—rebuttal Cross questioning will not be required. Competition will terminate at the regional level.

APPENDIX B: EVIDENCE AND REASONING—DEBATE

Evidence is the deciding factor in many debates. Evidence includes examples, statistics, quotations from authority and reasons.

Reasoning is the process of inferring conclusions from evidence. There are several methods of reasoning, including the following: reasoning by example, reasoning by analogy, casual reasoning, and sign reasoning. Is the evidence true? Is the conclusion relevant? These two tests must be applied to all reasoning.

Tests of Evidence

Is there enough evidence?
Is it clear?
Is it consistent with other evidence?
Can it be verified?
Is it competent?
Is it unprejudiced evidence?
Is it sound?
Is it recent?
Is it acceptable to the audience and its motives?

Structure of Reasoning

The categorical syllogism
The disjunctive syllogism
The conditional syllogism
The enthymeme
Inductive reasoning
Deductive reasoning

Fallacies of Reasoning

Fallacies of evidence
Fallacies of reasoning by example
Fallacies of reasoning by analogy
Fallacies of casual reasoning
Fallacies of sign reasoning
Fallacies of syllogisms

Fallacies of Language

Ambiguity
Obscure meaning
Loaded language
Poor English

Fallacies of Sham Arguments

Arguing in a circle
Ignoring the issue
Baiting an opponent
Special pleading
Popular appeal
Straw man
Appeal to ignorance
Sham questions

APPENDIX C: MOTION CHART—PARLIAMENTARY PROCEDURE

On horizontal lines at the left of your page list the classification of motions. Draw vertical lines to make squares with the horizontal. At the top of the page along the vertical lines list the important things that you should know about each motion.

Type Motion	Second Required	Debatable	Amendable	What Vote Does It Require to Succeed?	Can It Be Reconsidered?
Main					
Secondary or Subsidiary (list)					
Incidental (list)					
Privileged (list)					
Miscellaneous (list)					